

## Japanese Immigrants and the Brazilian Haikai

by Débora Fernandes Tavares

Brazil hosts hundreds of anonymous poets who admire and write *haikai*. Most of their books are printed through small book publishers with no marketing or commercial promotion but spread into the *haikai* community that grows every year. The majority of the poems are written by non-Japanese descendents and then a question is raised: how and why was *haikai* known and admired by Brazilian people?

Japanese *haiku* was known in Brazil in the beginning of the 20th century through French translations and also through Japanese immigrants.

MASUDA (1988) considers 1908 the year of the arrival of Japanese *haiku* in Brazil with the Japanese immigrants. Boarding *Kasato-Maru* navy, the immigrant Shûhei Uetsuka (1876-1935), *haimei* Hyokotsu, was supposed to bring the first *haiku* on Brazilian land.

In 1927, the Japanese immigrant Kenjiro Sato (1898-1979), *haimei* Nenpuku Sato, arrived in Brazil. Despite writing poems only in the Japanese language, Nenpuku Sato received from his master Kyoshi Takahama (1874-1959) the mission of spreading *haiku* in Brazil.

According to MENDONÇA (1999) Kyoshi Takahama considered *haikai* the literary art of the simple people and highlighted three important *haikai* composing characteristics: *kigo* (a term that referred to the seasons), 17 syllables, and poetic language.

Nenpuku arrived in São Paulo state and founded in 1948 the *haiku* magazine *Kokage*, which lasted until 1977. The *haiku* composed by the Japanese immigrants who lived in Brazil were published in it. He also promoted and coordinated monthly

*haiku* meetings for *haiku* composed by the immigrants. No school level was required to participate and the meetings were moments of learning, joy, and interaction. The meetings were held for more than 30 years and formed more than 2,000 *haijin*.

The pattern of these meetings are still followed in some associations in Japan and also in Brazil. The coordinator establishes some *kigo* and the participants are supposed to write poems on a small piece of paper (*tanzaku*). All participants read the poems with no signature of the authors and vote on the ones they consider the best. After this, the coordinator makes comments on the selected poems by the group, concerning theme, language, metric, etc. Besides the writing, it is a confraternization occasion with some food and drink that participants share during the break or by the end of the meeting.

This is important information to be considered, not only because Nenpuku has formed more than 6,000 *haijin* in Brazil during his life, mainly in the states of São Paulo and Paraná (Southeast and South of Brazil), but also because of the relationship between art and the Japanese immigrants.

Japanese immigrants arrived in a new country and faced difficult challenges, such as hardwork, culture, and language. According to Nenpuku Sato, “(...) *haiku* has been my life in the last 25 years, even when I was not allowed to compose it due to the tiredness of the hardwork. This way, *haiku* was the joy of my life and I was comforted and encouraged by it” ([www.kakinet.com](http://www.kakinet.com), accessed 05/02/2018 – own translation).

Beyond the spread of *haiku* in Brazil, Nenpuku formed an important disciple. In 1935 he met the Japanese immigrant Hidekazu Masuda (1911-2008), *haimei* Masuda Goga in Brazil.

Hidekazu Masuda was born in Kagawa. Since he was a child, he dreamed about getting to know Brazil, as stated by his son Kiitiro Masuda:

“At 12 years old he knew about a huge and exotic country called Brazil. Goga joined pictures from newspapers, magazines and ads and started dreaming about it... he imagined adventures on the mysterious country and tried with no success to persuade his parentes to travel to the country of forests and indians.”

(MASUDA apud ODA, 2017, page 20 – own translation)

On December 15, 1929, his dream finally came true: he arrived in Brazil with his family. Over time, he became the editor of *Jornal Paulista*, a newspaper founded by Nenpuku Sato in 1947, which had a *haiku* section with the Japanese immigrant poems. It was an important tool to divulge and spread *haiku*.

Goga learned how to write *haiku* with Nenpuku and they also formed a friendship that lasted for more than 40 years. Goga wrote about his master: “Nenpuku sensei was an optimistic, sincere, and hard-working man (...) He visited agriculture centers and promoted haiku sessions with poetry contests. He taught them the ‘true haiku’, it means the traditional haiku with rigorous metric and kigo” (www.kakinet.com, accessed in 05/02/2018 – our translation).

Nenpuku Sato died on October 22, 1979 and Masuda Goga wrote a poem to honor his master:

*Dia de Nempuku:*  
Ofereço meu haicai  
no lugar de flores.

*On Nenpuku Day:*  
I offer my haicai  
instead of flowers

(www.kakinet.com, access on 05/02/2018)

(translation: Débora F. Tavares)

By the end of 1980, Masuda Goga started working on the spread of *haicai* written in the Portuguese language, following the

pattern of the traditional Japanese *haiku* proposed by Nenpuku Sato.

The following are some rules that *haijin* try to follow when composing *haikai* in Portuguese according to Masuda Goga:

1. Try to compose with 17 syllables/sounds divided in 3 verses (5/7/5)
2. Use the *kigo*
3. Use a simple language, easy to be understood
4. Avoid metaphors and adjectives
5. Observe the nature and catch the moment, like a photograph
6. Write in the present tense
7. Suggest emotions and sensations, do not explain too much
8. Don't use rhymes and titles
9. Be sincere and use *makoto*
10. Be free and creative

<i>Na entrada da casa</i>	<i>Spring flower</i>
<i>saudade de minha mãe —</i>	<i>at the entrance to the house —</i>
<i>flor de primavera</i>	<i>missing my mom.</i>

(TAVARES apud ODA, 2017) (own translation)

Below is a brief analysis of the poem above:

1. 17 syllables which are counted until the last word stress:  
Na en/tra/da/ da/ **ca**/sa – 5 syllables  
Sau/da/de/ de/ mi/nha/ **mãe** – 7 syllables  
Flor/ de/ pri/ma/ve/ra – 5 syllables
2. “Flor de primavera” (Spring flower) is the *kigo*.
3. The poem suggests that the referred mother used to like spring flowers.
4. Observation of nature
5. Simple language
6. Sincerity
7. Written in the present tense

In 1987, Masuda Goga, Francisco Handa, and Roberto Saito founded *Grêmio Haicai Ipê*. Following Nenpuku Sato and Masuda Goga's *haicai* guidelines, the group produced and divulged *haicai* in different states of Brazil. The coordinator, Teruko Oda (1945-), disciple and niece of Masuda Goga, led workshops and trained coordinators in the states of São Paulo, Rio de Janeiro and Paraná.

Teruko Oda was born in Pereira Barreto (São Paulo countryside) and her parents were Japanese immigrants. She lived her childhood around nature, with animals, insects, plants, and plantations and naturally learned how to observe and contemplate it.

Her uncle, Masuda Goga, taught her about *haicai* written in Portuguese and prepared her as a disciple in order to continue his mission of teaching *haicai* to the Brazilian people.

Teruko Oda has published more than ten individual *haicai* books. She also published three *haicai* anthologies from *Grêmio Haicai Ipê*: “Lua na Janela” (1999); “Goga e haicai: um sonho brasileiro” (2011) and “Lua de Outono: antologia e história do Grêmio Haicai Ipê” (2017).

Oda has also participated in 18 international *haicai* anthologies and represented Brazil in three anthologies: “A Dozen Tongues” (2001), “Haiku sans frontières – une anthologie mondiale” (1998), and “Ich träume deinen Rhythmus...Kronach/ Bayern – Hauptstadt der Poesie” (2003).

In Rio de Janeiro, Teruko Oda trained the teacher and poet Benedita Silva de Azevedo (1944- ) who developed in the state some important projects. In 2008, Benedita founded the association “Grêmio Haicai Águas de Março.” As a coordinator, she organized eight *haicai* anthologies with poems from the group.

In 2014, the coordinator created online meetings to study and create *haikai*. The project was called “Encontro Virtual – Haikai na Rede” and four anthologies were also created.

Below is a *haikai* from Benedita Azevedo:

<i>Aragem do mar —</i>	<i>Sea breeze —</i>
<i>No cabelo da menina</i>	<i>Suddenly the girl's hair</i>
<i>breve esvoaçar.</i>	<i>flits with the wind</i>

(AZEVEDO, 2018) (own translation)

The poet Maria Helena Madureira (1948- ), *haimei* Mahelen Madureira, has been a member of *Grêmio Haikai Ipê* (São Paulo) since 1996. She developed a *haikai* project in the city of Santos (São Paulo state) with homeless people from 2008 to 2014.

The project called “Lendo, Refletindo e Produzindo” (Reading, reflecting and producing) resulted in four *haikai* anthologies which involved 222 participants.

According to Mahelen, the project provided not only a poetry writing practice but a citizenship exercise, enriching the participant's self-esteem and confidence. Practicing nature contemplation, the group could experience another perspective of life, different from the hard reality of living on the streets.

Below is a *haikai* from one of the participants of the project:

<i>Tantos abacates</i>	<i>So many avocados</i>
<i>na banca do mercado—</i>	<i>in the market stall—</i>
<i>Não posso comê-los.</i>	<i>I can't eat them.</i>

(GONÇALVES apud MADUREIRA, 2010) (own translation)

In Paraná (State in the South of Brazil), Teruko Oda has developed *haikai* projects in many cities: Irati, Fernandes Pinheiros, Guamiranga, Inácio Martins, Mallet, Prudentópolis, Rebouças, Rio Azul, Teixeira Soares, and Toledo.

The teachers, Dorotéa Iantas Miskalo (1945 - ), Lucrecia Welter Ribeiro (1953-), and Ana Welter (1960- ) developed *haikai* projects in several schools with elementary and high school students.

In 2018, more than 1,200 students participated in *haikai* activities, including national and international contests, like Japan Airlines (JAL) World Children's International Haikai Contest. Some of them got a good classification and had their poems published in an anthology.

The cities mentioned above are small and located in the countryside of Paraná. The possibility of writing *haikai* and participating in poetry contests would be very low if the students didn't get the chance to learn about it through *haikai* projects led by the pioneer Teruko Oda.

In São Paulo, a virtual *haikai* group called "O Zen do Haikai," coordinated by Carlos Martins, hosts more than 440 participants who study and compose *haikai*. The poems can be published anytime on the platform, following a worldwide tendency to promote virtual relationships, learning, and sharing.

The list below presents some contemporary *haikai* poets from different states in Brazil who participate in the various Brazilian *haikai* groups mentioned above:

1. **Seishin** (Antonio Fabiano da Silva Santos haigô) is a Brazilian Discalced Carmelite Friar who was born in Paraíba. Seishin has been studying *haikai* since 1990 and participated for three years in *Grêmio Haikai Ipê* meetings coordinated by his sensei Teruko Oda (1945-). His beautiful *haikai* poems sing of nature through the appreciation of a sensitive human being's eyes.

Committed researcher on *haikai* issues, Seishin has *haikai* essays, poems, and haibun published in some poetry magazines and on his own websites:

<https://antoniofabiano.blogspot.com/2018/03/seishin.html>  
[www.sendasdohaikai.blogspot.com](http://www.sendasdohaikai.blogspot.com)

*Publications:*

2018 – *Aragem*, also translated and published in Japanese as *Haru no Kaze* – Editora Mondrongo (Bahia)

2023 – *O Som da Cascata* – Editora Telucazu (São Paulo)

*Anthologies participation:*

2017 – *Lua de Outono* – Editora Escrituras (São Paulo)

*Awards:*

2015 – Yoshio Takemoto Prize – Nikkei Bungaku Cultural and Literary Brazilian Association for the *haikai* collection “O Cravo no Peito”.

2017 – Matsuo Bashô Haikai Poetry Prize – Mondrongo Publishing for the book “Aragem”.

*A sample haikai from Seishin:*

<i>ao piano o canto</i>	<i>a piano and the sound</i>
<i>entoado por dois coros—</i>	<i>of a two voice chorus</i>
<i>Ceia de Natal</i>	<i>Christmas supper</i>

(Translation: Débora Tavares) (*kigo*: Christmas)

**2. Carlos Martins** lives in São Paulo and has been practicing *haikai* since 2000. He is member of *Grêmio Haikai Ipê* (São Paulo – São Paulo) and *Grupo Haikai Estrela do Atami* (Santos – São Paulo) and personally participates in both groups meetings.



He also participates in virtual meetings of *Grêmio Haicai Águas de Março*, *Grêmio Haicai Sabiá*, *Grêmio Utamakura Brasileiro*, and *Grêmio Haicai Veredas* groups. In 2017, Carlos Martins created the virtual group “Zen do Haicai” which now has 445 members from North to South five regions of Brazil and abroad. He coordinates the group activities of *haicai* studies and writing on the website, following the rules of the “traditional or classical haicai” as they named, with three verses of 17 syllables, with *kigo* and composed in the present time.

*Websites:*

<https://www.facebook.com/groups/ozendohaicai>  
<https://www.instagram.com/ozendohaicai/>

*Publications:*

2022 – “Vida Simples Assim - Haicais” – Editora Bestiário

*Anthologies participation:*

- 2014 – “Haicai do Brasil”, organized by Adriana Calcanhotto (Rio de Janeiro-RJ: Edições de Janeiro)
- 2022 – “Clarões Manifestos – Haicai Brasileiro” (Porto Alegre-RS: Editora Bestiário)
- 2022 – “Oscilações de Partida” (Porto Alegre-RS: Ed. Bestiário)
- 2023 – “Flores del alba. Antología del taller de poesía haiku 2023-II – Organized by Alonso Belaúnde Degregori and Gonzalo Marquina Arcos” (Lima-Peru: Universidad Peruana Cayetano Heredia) e-book

His work is also included in several anthologies of the *haicai* groups *Grupo Estrela do Atami*, *Utamakura Brasileiro*, *Águas de Março*, and *Sabiá*.

*Awards:*

- 2023 – Second place on Kenzo Takemori Haicai Contest (Paraná)

- 2023- Second place on Professor José Maria Orreda Haikai-Contest (Paraná)

*A sample haikai by Carlos Martins:*

<i>Final de férias</i>	<i>The end of vacation</i>
<i>O bronzeado e as mochilas</i>	<i>Tanned faces and backpacks</i>
<i>os jovens no vagão</i>	<i>Young people on the train</i>

(Translation: Débora Tavares) (*kigo*: Tanned faces)

**3. Roberto Schmitt-Prym** is from Rio Grande do Sul, South of Brazil. He is a poet, translator, photographer, and editor. He created Bestiário Editora (Porto Alegre – Rio Grande do Sul) in 2002. He is a member of Rio Grande do Sul Letters Academy.

Besides his editor, photographer, and translator career, Roberto Schmitt-Prym has developed studies on *haiku* and translated *haiku* by important Japanese poets into Portuguese.

*Website:* [www.bestiario.com.br](http://www.bestiario.com.br)

*Publications:*

- 2020 – Poemas das Trilhas e da Escola de Bashô. Editora Bestiário. Porto Alegre, Rio Grande do Sul.
- 2021 – Todos os Haicais – Ryôkan Taigu. Editora Class. Porto Alegre, Rio Grande do Sul.
- 2021 – Shiki, inventor do haikai moderno. Editora Class, Porto Alegre, Rio Grande do Sul.
- 2021 – A estranha paisagem. Editora Casa Verde, Rio Grande do Sul.

*Awards as editor – Editora Bestiário*

- 2023 – Açorianos Prize – Invenção da infância – Carlos Nejar
- 2023 – First Place Jabuti Prize – Dentro do Nosso Silêncio –
- Karine Asth

*A sample haikai by Roberto Schmitt-Prym:*

<i>casa abandonada —</i>	<i>abandoned house</i>
<i>ninguém mais morando nela</i>	<i>no one else lives there</i>
<i>apenas o outono</i>	<i>but the autumn</i>

(Translation: Débora Tavares) (*kigo*: autumn)

**4. Jô Marcondes** (Josnéia Aparecida Marcondes) was born in Curitiba and lives in Irati (Paraná) and has been practicing *haikai* since 2017. She is a teacher and member of *Grêmio Haikai Chão dos Pinheirais* (Irati, Paraná) and the online group *O Zen do Haikai*.

Instagram – jo.marcondes.125

*Publications:*

- 2020 – Entre trilhas e caminhos. Editora Costelas Felinas.
- 2020 – Entre um ronronado e outro. Editora Costelas Felinas.
- 2021 – Dois olhares. Editora Couse.
- Poems published on Brasil Nikkei Bungaku magazine (São Paulo) – Edition numbers: 64 to 73
- Poems published on Voo Livre magazine – Edition numbers :33 to 40

*Awards:*

- 2020 – First place at Foed Castro Chama Literary Contest – Irati, Paraná
- 2020 – First place in the Irati Haikai Contest

*A sample haikai by Jô Marcondes:*

<i>Sol de inverno —</i>	<i>winter sun</i>
<i>Nos túmulos esquecidos</i>	<i>on the abandoned grave</i>
<i>crece o limo</i>	<i>the mud grows</i>

(Translation: Débora Tavares) (*kigo*: winter sun)

5. **Carlos Viegas** was born in Minas Gerais and lives in Brasília. He is a physician and retired teacher of Faculdade de Medicina de Brasília. He has been studying and practicing *haikai* for several years and has published *haikai* on *Jornal Nikkei Bungaku* (São Paulo), *Grémio Haikai Águas de Março* (Santos), *O Zen do Haikai*, and also on the *World Haiku Association*.

*Publications:*

- 2014 – Caminho do Olhar, editora Araucária Cultural
- 2016 – Ouvir o Silêncio, editora Araucária Cultural
- 2017 – Catadores de Paina, editora Araucária Cultural
- 2019 – Flor do Cerrado, editora Araucária Cultural
- 2021 – Magma – Hai-Kais Transrosianos, editora Missangas
- 2022 – Haicais para Diadorim, editora Bestiário
- 2023 – Sertão dos Gerais, editora Bestiário

*Awards:*

- 2009 – 3rd Place – XXI Encontro Brasileiro de Haikai 2009
- 2011 – 5th Place – IV Concurso Masuda Goga
- 2013 – 4th Place – VI Concurso Masuda Goga
- 2016 – 1st place – VIII Concurso Masuda Goga
- 2017 – 5th place – Concurso Masuda Goga
- 2015 – 2016 – Best Hooked On Haiku

*A sample haikai by Carlos Viegas:*

<i>paro outra vez</i>	<i>I stop again</i>
<i>frente ao jardim de camélias</i>	<i>on the camellia garden</i>
<i>saudades da avó</i>	<i>missing my grandma</i>

(Translation: Débora Tavares) (*kigo*: camellia)

6. **Danita Cotrim** was born and lives in São Paulo. She has been a member of *Grêmio Haicai Ipê* for 12 years. She has exposed *haikai* poems at Casa Guilherme de Almeida (São Paulo) in 2015 and also provided *haikai* workshops at Bunkyo Association (São Paulo) in 2020 and Japan House (São Paulo) in 2023. Danita Cotrim has also participated in Brazilian and international *haikai* contest judging committees.

*Publications:*

2016 – Feira livre – haicais orgânicos, self-editing.

*Anthologies participation:*

- 2009 – Antologia de Haicais, organized by Alice Ruiz, Editora Demônio Negro
- 2017 – Lua de Outono, organized by Teruko Oda, Escrituras Editora
- 2019 – Poetas em SP, Editora Patuá
- 2022 – Clarões Manifestos, Editora Bestiário
- 2023 – Chuvisco – Haicias de Inverno, e-book

*Awards:*

2024 – II Concurso Bunkyo de Haicai – Honorable Mention

*A sample haikai by Danita Cotrim:*

<i>Cerejeira do bairro</i>	<i>cherry tree on the street</i>
<i>Eternizadas num livro</i>	<i>perpetuated on a book</i>
<i>Suas últimas flores</i>	<i>its last flowers</i>

(Translation: Débora Tavares) (*kigo*: cherry tree)

**7. Rose Mendes** is a retired teacher who lives in Ilha Bela – São Paulo. She has studied and practiced *haikai* since 2008 and participates in the *Zen do Haikai* group. Since 2015, Rose Mendes has poems published in *Jornal Nippak/Nippon* – São Paulo. She also has participated in *haikai* anthologies from *Grémio Haikai Águas de Março* and *Grémio Haikai Sabiá*, coordinated by Benedita Silva de Azevedo (Rio de Janeiro) since 2018.

*Publications:*

- Nas Ondas do Haikai-Editora In House – 2014
- Instantes (haikai) – Editora In House – 2021
- Beijo de passarinho – Editora Costelas Felinas – 2022

*A sample haikai by Rose Mendes:*

<i>mudança do tempo</i>	<i>climate change</i>
<i>andorinha abre as asas</i>	<i>the swallows open the wings</i>
<i>contra o vento</i>	<i>against the wind</i>

(Translation: Débora Tavares) (*kigo*: swallows)

**8. Cristiane Kovacs Cardoso** is an engineer who was born in São Paulo. She has participated in the *Grémio Haikai Ipê* group from 2015 to 2017 and nowadays on *O Zen do Haikai* group. She has poems published in the *Nikkei Bungaku* magazine (2015 to 2022); *Jornal Nippom*; *Voo Livre* magazine, and on Instagram @haicaibrasil.

Instagram @criskovshaikai.

*Publications:*

2022 – Orvalho – Editora Costelas Felinas, São Vicente – São Paulo

*Awards:*

2015-2018 Concurso de Haikai Yoshio Takemoto

*A sample haikai by Cristiane Kovacs Cardoso:*

<i>Passeio solitário —</i>	<i>Lonely trip</i>
<i>um passarinho parado</i>	<i>a bird landed</i>
<i>sobre o capim seco.</i>	<i>on the dry grass</i>

(Translation: Débora Tavares) (*kigo*: dry grass)

**9. Madô Martins** is a journalist who lives in Santos – São Paulo. She has practiced haikai composition since 1996 and has published 18 books, among them two haikai books. Madô has publications in the *Nippon Já* newspaper (São Paulo) and also in *Nikkei Bungaku* (São Paulo) and *Antologia do Mulherio das Letras* (Rio Grande do Norte) magazines. She participates in the *O Zen do Haikai* group.

*Publications:*

- 2004 – *Alfabeto do Vento* – independent publication
- 2020 – *Marítimos* – Ed. Costelas Felinas

*Anthologies participation:*

*Grêmio Haikai no Atami* (São Paulo), *Grêmio Águas de Março e Sabiá* (Rio de Janeiro), *Grêmio Haikai Chão dos Pinheirais* (Paraná)

*Awards:*

- 23<sup>o</sup> Encontro Brasileiro de Haikai (São Paulo)
- 37<sup>o</sup> Concurso Literário Yoshio Takemoto (São Paulo)
- 7<sup>o</sup> Concurso de Haikai Kenzo Takemori (Paraná)
- 1<sup>o</sup> Concurso Bunkyo de Haikai (São Paulo)

*A sample haikai by Madô Martins:*

<i>onde te escondes</i>	<i>where are you</i>
<i>primeira lua de outono?</i>	<i>first autumn moon?</i>
<i>frustração de haijin</i>	<i>disappointed haijin</i>

(Translation: Débora Tavares) (*kigo*: autumn moon)

**10. Jaíra Presa** is a retired teacher, writer, and poet who was born in Santos (São Paulo). She is a member of the Letters Academy (Academia Vicentina de Letras, Artes e Ofícios “Frei Gaspar da Madre de Deus”). She created the poetry group “Poetas Vivos” (Santos) that has been performing poetry for 20 years. Jaíra participates in the *Grémio Caminhos das Águas* and *Grupo Haikai Estrela do Atami* (Santos – São Paulo) and in the *O Zen do Haikai* group. Jaíra has participated on more than 60 anthologies and has seven books published.

*Awards:*

- 2008 – 20<sup>o</sup> Encontro Brasileiro de Haikai (1st place)
- 2011 – 23<sup>o</sup> Encontro Brasileiro de Haikai (3rd place)
- 2011 – 28<sup>o</sup> Concurso Literário Yoshio Takemoto

*A sample haikai by Jaíra Presa:*

<i>Naquele telhado</i>	<i>in the old roof</i>
<i>abrigado da chuva—</i>	<i>safe from the rain</i>
<i>Ninho de pássaro.</i>	<i>bird's nest</i>

(Translation: Débora Tavares) (*kigo*: bird's nest)

**11. Sylvia Mercadante** was born in Rio de Janeiro and nowadays lives in Salvador (Bahia). She has studied and composed *haikai* since 2004 and participates in the *O Zen do Haikai* group.

*Publications:*

- 2015 – *Haikai Para os Meus Netos* (author's edition – Gráfica Velox – Salvador, Bahia)
- 2021 – *A Dança das Estações* (author's edition – Gráfica Velox – Salvador, Bahia)
- 2023 – *Asas de Passarinho* (author's edition – Gráfica Velox – Salvador, Bahia)



*Anthologies participation:*

- 2020 – Florada de Haicai – Grêmio Haicai Águas de Março – ZMF Editora e promoções Culturais
- 2021 – Antologia dos 100 Haicaístas Brasileiros – Editora Bestiário – Porto Alegre – Rio Grande do Sul
- 2023 – Utamakura Brasileiro – Editora Bestiário – Porto Alegre – Rio Grande do Sul

*A sample haikai by Sylvia Mercadante:*

<i>Piso devagar</i>	<i>I slowly step</i>
<i>no tapete macio—</i>	<i>on a soft rug</i>
<i>Flores de flamboyant</i>	<i>flamboyant flowers</i>

(Translation: Débora Tavares) (*kigo*: flamboyant flowers)

**12. Clara Sznifer** is a retired teacher from Santos – São Paulo. She participated in the *Grêmio de Haicai Caminho das Águas* for some years and now participates in the *Grupo Haicai Estrela do Atami* (Santos – São Paulo ) and the *O Zen do Haicai* group.

*Publications:*

- 2011 – Pétalas Dispersas- Editora Costelas Felinas
- 2019 – Catavento de Haicais- Editora Demar
- 2022 – Poemas Florescem os Caminhos – Editora Costelas Felinas

*Anthologies Participation:*

- 2010 – 8ª Antologia Grêmio de Haicai Caminho das Águas – Editora Costelas Felinas
- 2017 to 2020 – Antologias do Grêmio de Haicai Sabiá (Rio de Janeiro) – Editora ZMF
- 2019 – Sementes- Haicais no Atami- Ribas Editora (Santos)
- 2020, 2022, and 2023 – Utamakura Brasileiro (Rio de Janeiro)
- 2021 – Antologia Seguindo Bashô - Editora Costelas Felinas
- 2022 – Antologia Clarões Manifestos- Editora Bestiário (Porto Alegre – Rio Grande do Sul)

*Award:*

2021 – Concurso Kenzo Takemori (Toledo – Paraná) – Honorable Mention

*A sample haikai by Clara Sznifer:*

<i>mar de primavera—</i>	<i>sea in the spring</i>
<i>sobre litoral rochoso</i>	<i>on the rocky coast</i>
<i>quebram-se as ondas</i>	<i>the waves break</i>

(Translation: Débora Tavares) (*kigo*: sea in the spring)

**13. Sérgio Bernardo** (Sergio Corrêa Miranda Filho) is from Rio de Janeiro and lives in Nova Friburgo – Rio de Janeiro. Sergio is a journalist, poet, writer, and text revisor. He participates in *Grêmio Sabiá* (Rio de Janeiro), *Grêmio Caminho das Águas*, and *O Zen do Haikai* groups. Sérgio has published poems in several Brazilian magazines and newspapers. He has published four books and among them one *haikai* book:

*Publication:*

2019 – “O Sol no Caminho” – Off Flip (Rio de Janeiro)

*Awards:*

- 2023 – 2º Concurso Literário de Haikai Professor José Maria Orreda (Irati – Paraná) – Honorable Mention
- 2017 – 1º Concurso Kenzo Takemori (Toledo – Paraná) – Honorable Mention
- 2013 – 6º Concurso de Haikai Masuda Goga – 1st place

*A sample haikai by Sérgio Bernardo:*

<i>Festa onde nasci—</i>	<i>party in my hometown</i>
<i>A fogueira ainda encanta</i>	<i>the bonfire delights</i>
<i>o menino em mim.</i>	<i>the boy I used to be</i>

(Translation: Débora Tavares) (*kigo*: bonfire)

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*Débora Fernandes Tavares has a Masters in Literature and Japanese Culture – Universidade de São Paulo – USP (2019), where she taught Japanese Literature in the graduation course in 2023. She has been an invited teacher at Aichi Prefectural University – Japan (“Haikai in Brazil” lecture – 2017) and was also a researcher at Kanagawa University (2019). Débora has articles and interviews about haikai published in university magazines, such as Universidade de São Paulo (Brazil) and Kanagawa University (Japan). She coordinated and participated in many haikai events in Brazil and also taught several haikai workshops around the country from 2012 to 2024. Débora lives in São Paulo (Brazil) and dedicates herself to Japanese literature and haiku research.*