

# emiKO

haiku



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KUBAISKI**

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**EMIKO**

**HAIKU**

**MARIA-EMILIA KUBAISKA**

**NIGHTINGALE  
AND  
DRAGON**

**(The gracious, magnificent child and  
the forest beasts on planet Earth)**

## **Maria Kubaiska: EMIKO**

**By: His Excellency, Dr. Kosta BALABANOV,  
The Honorary Consul of Japan to the Republic of  
Macedonia**

Be it from East, or West, North or South, wherever we come from, whatever we are, however numerous we are; whether we are men, women, young or adults, white, yellow, black or red, when we regard the haiku verse, we stand before it in pious reverence, in admiration and completely mesmerized. At times we approach it frightened by its simplicity of expression. All, without exception, although usually late, discover the depth of the word that penetrated us, the lucidity of the word image created by that unique technique that names things, life, nature and instances we live through. It provides us an image about our own selves.

We know that even before the time of Basho, haiku had been an integral part of Renga, a collective word game. The password to the philosophical code of haiku is the Passing and Changing nature of life. Soghi, the 15<sup>th</sup> monk, wrote:

Brief shelter pursuit  
Before torrential rain – life  
Seems to be, none else.

The esteemed Maria Kubaiska, in her haiku book “EMIKO”, headed across the path into which the wind had spread the flowers of Sakura. Her destination does not depend either on the

length of the road, or on the number of blossoms opening along it, but upon the readiness of her spirit to conquer the dragon standing at the end of that road.

I sincerely desire, that the dragon in front of the spirit of the lady that comes from the same town as I, retreats from the road, so that her haiku resounds with all its power.

ORPHEUS, MY SONG;  
WE KNOW GOD, YET WE LOSE PEACE,  
HELP US TAME THE BEAST!

Only then we could also more closely comprehend the Satomura Shoha verse:

Oh, where is the brush  
With which to paint the blossom  
Of the plum - its smell!

**Skopje, Republic of Macedonia**

**May 24, 2007**

## INTRODUCTION

In Japanese the **EMIKO** characters mean  
“E” - “gracious,” “refined,” “cultivated”  
“MI” - “beautiful,” “wonderful,” “magnificent”  
“KO” - “girl”

“Less is more” could be the best contemporary description of this classical and traditional verse design that Japanese Haiku has contributed to world literature. Yet, for as long as man has been on earth, a “lesser span of life” has meant “more”, or a longer spiritual span of life” in the universe”. This is especially the case if this paradox is imposed on the mother of a lost child, “whose time is no more” of this world. But the mother must believe that her daughter lives, EMIKO lives through her new, everlasting being now in the eternal domain of the universe, free of the anti-life force.

This book is dedicated to the eternal battle between two opposing forces of nature: the struggle for health and against sickness in one’s life and in the world at large.

“Less” means a brief and prompt poetic form; “more” means greater information concentrated in the written message, in the poetic responses to catastrophic situations and tragic sensations, or in celebration of the magnanimity of human excellence, personified by the bird of virtues juxtaposed against such symbols of hell as a demonic dragon. The Ancient Japanese myths and legends are full of thousands of evil creatures, much like those that bedevil the “heroes” of the electronic cartoons, pokemon, digimon, etc).

Why is the old Haiku form still in use, in the hasty and impatient 21<sup>st</sup> century? From the perspective the supreme God and man’s genius nothing is old or new. Nothing is strange, or foreign among the peoples of the world, nothing confounds understanding, apart from our human determination to resist

evil, to fight illness in our own way and to consider that same illness as anti-life, anti-matter, anti-human.

This haiku collection is one that follows my cooperation with Kazuo Tanaka, and our co-translation of Haiku selections in Macedonian, for the Commission for Cultural Connections with Foreign Countries, and its President, Academician Matea Matevski sponsoring it, from some 30 years ago. Now I am attempting to follow the rules of the haiku philosophy: to search for the universal core of meaning, to feel the pulse of life and death, and to transcend “this world” across time and space to adapt haiku to the artistic and linguistic values of this English language version, even though each language imposes its own limitations, that affect the structure of haiku.

James Joyce wrote *Ulysses* over the course of seven years; yet some Japanese Haiku writers have taken the same length of time to ponder life, observe still life, and ultimately use them as content of a compact poem, condensed in its impressions, economized in its expressions, rigidly, yet spontaneously structured into 17 syllables, and divided in the three famous lines with each consisting of 5,7,5 syllables respectively.

Haiku is what happens here and now, said Basho in the 17<sup>th</sup> century. I would add that Haiku also is what happens in the contemporary and in those dimensions beyond time. My insight arises from my identity as a mother whose child “departed” from her, her girl, her most beloved daughter, her Bird of Paradise, Emilia, EMIKO. Basho, Japan’s literary Leonardo da Vinci, outlines with one stroke the maximal spiritual inspiration into what had been a formal and restrictive literary medium.

This Haiku written by a Macedonian poet “here and now” attempts to deal with the grand themes of life and death of a magnificent human being. The Haiku miniature cadences, with the global themes of the war for life, are suffused with the personal, tragic profile of the EMIKO “Bird of Paradise” motif.



This is an effort to reflect objective reasons in subjective reasoning...

I employ the traditional oriental symbols of bird and beast, to symbolize antithetical forces in the perpetual battle between freedom and slavery, the sound purity and the evil ills of this world, the contests between sweetness and horror, gentleness and terror, songs of joy and roars of doom, between nourishing sunshine and deadly fires, between love and hate, justice and oppression, peace and war, sickness and health.

These Haiku lines harmonize the message of triumph of Good over Evil, of Life over Death. They seek to elevate us above the violence of earthly life, above the chaotic world overwhelmed with sickness and vice, above cruelly contradictory chances for survival and above helpless confrontations with the fierce forces of failure... It strives to "add hope in life that transcends the pollution of the death-experience among humankind".

Attaching a voice to the "Bird of Eternity" and her encounter with the "Dragon of Death", allows us to tune into signals from the universe of matter and anti-matter, life and death, in a quest to identify the signals of the "phenomenon" of life as we apprehend it and to attempt to translate it in a communicable, comprehensive and artistic language.

The puzzle of deciphering the symbols, the past and present stereotypes of life and anti-life, presented an intellectual as well as emotional challenge. There was an intimate urge to engage my conscious and conscientious, innermost prompting to do the best for the best, for my magnificent offspring that is no more in the ring of earthly life. The "Nightingale and Dragon" motif intentionally defies death, rejects the reality of being extinguished on earth, and offers a recreated reality of supreme spiritual existence as a soul in the universe, with its Creator, the sustainer of Life and death, God, where His perfect child, EMIKO, the ideal Bird, the Nightingale, resides.

The intense accumulation of multi-dimensional, major themes, is interposed with the internal, minor themes. My intention was purposeful: to refrain from verbal abstractions although they might be implied in the text. Haiku for me is not a poetic limitation, but an intellectual and intuitive “exercise that leads toward an exquisite simplification of the eternal, in my case, a self-realized, personal “Pain”. The simplified exposition of “pain from death” and of “passion for the celebration of life” is a more human function, a more natural, more purified interpretation of the mystery of the war between darkness and light, war and peace, sickness and health, the finite and the infinite, triumph and tragedy, motherly love and motherly loss...

The human limited mind will use restricted its limited creativity always to negate, or refuse to accept, the “secrets of death” hidden behind the divine dimensions of the Universe. Here the universality of the Haiku belief in eternity is perceived through the powerful and perpetual enlightenment of the human “Love for and Belief in Life” here-and-now, as well as after-here-and-after-now. This effort conveys the piercing pain of a human and a poet, a non-Japanese, a Macedonian-American poet.

This is my modest attempt to explore the profound and amazing Japanese heritage of spiritual culture, and to integrate my own feelings of Universal Loss into mankind’s common mentality of grieving. What is uncommon is the non-Oriental expression of that grief, augmented with audio-visual images that are louder in pathos and more visible in their characterization of mourning for the physical loss of a loved one. The central message remains above the realm of existence and non-existence on earth. That message is the everpresent belief that **LOVE LIVES AS GOD LIVES, AND EMIKO LIVES AS PERFECTION PERSISTS AFTER IT DEPARTED THE EARTH, WHERE IT TRIED TO EXIST FOR A BRIEF DURATION.**

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Haiku is unique, but above all, GOD IS ONE, and the poet, as one of His creations, dedicates her humble tribute to her greatest art-work, her perfect child, EMIKO, to honor God's omniscient and omnipotent plan to harmonize, to deal with human weakness and imperfection, facing humanity's ultimate failure: death, yet clinging to hope and gain humanity's ultimate prize: eternity.

That is the inspirational mission of these verses, as it was EMIKO's mission on earth: to inspire human beings to adopt an everlasting positive attitude against relentless, negative vices of human nature. The "Bird", Emi, EMIKO, always reminds us of the infinity of being, above all to warn about the innate limitations and the inevitable brevity of life's battles for health and for longevity, for success, for progress in enlightening and elevating the human soul...

Meanwhile, the literary art, as interpretations of life and death itself, continue to suffer from the limitations of human creativity. Limitations that try to envision the infinity of the spirit in the everlasting domains of the Master of Life, the Generator of Light and Love, the Cosmic Source of human life and its art, our Lord of Creation, our Source of Creativity in His Service, honoring us, his children, including His child, EMI-KO, the Bird of Paradise, Emilia Kubaiska, "Ptica Raiska" (as written in the elegiac music by Nada Nakova). Yet, above all limitations, to project an undying, unlimited Love of a mother for her child, her only EMI-KO, her reality and her symbol of all that is best in the visible world of mankind, and of the ideal image of eternal perfection.

**The mother of EMI-KO,  
Maria KUBAISKA**

(May 22, 2007, St. Nicholas Orthodox Church Holiday,  
Shtip, Republic of Macedonia)

## FANTASY TAMED IN THE BEST WAY

At the beginning there was the word. The stem of the word upon the letters; its branches grew and intertwined with other words and stems, as the letters recognized and completed each other. The first scribes transformed the letters into alphabets, imprinting the illumination of the words into written symbols. The alphabets, the ABCs, the "azbuki", determined the forms, the order and the pattern and application of the word. The vocabularies and the lexicons set the letters in motion according to their meaning of the words signaled into the soul and the spirit of mankind and of the world by way of nomadic conquest.

Expressed through script, the forms of man's mental and emotional experience kept multiplying. In the Far East, the people of Japan, urged on by their impulse to explicate the beauty of the microcosm, developed a marvelous model convey messages both spiritual and psychological– the haiku! The botanical logic can be applied to the Haiku as well. It resembles a seed that sprouts before the eye of the reader. That is why, even today, Haiku is being written throughout the world, in various languages and alphabets.

Maria Kubajska connects the two miracles, the miracle of the alphabet and the miracle of the haiku, integrated in a noble mission – of learning and of direct interpretation of the secrets of the language (in this case referring to English), dedicated to those who initiate themselves into the endless territory of the language, determined to conquer ever larger domains in the process. The method Kukubajska applies, is appropriate to this purpose as if it were designed for it. Just as the alphabet has exact number of letters, so the haiku has established an exact number of syllables. The author's introspection facilitates the names and surnames by which the sentiments, the

phenomena and the material objects are known– to offer an anchor, through the haiku rhythm, into the reader’s memory. Thus the fantasy is “tamed” in the best way.

**Dr. Aleksandar PROKOPIEV,**

**writer, literary critic**

Institute for Macedonian Literature

**Skopje, Republic of Macedonia**

## THE HAIKU ALPHABET OF EMARI

As Dr. Amelia Bell Knight, anthropologist, USA, states in her book review for “EMI-Notes: Versed in the Universe”, Emilia Kubaiska established the EMARI INC. for the advancement of the five timeless principles that Emi focused in her life: Education, Morals, Academics, Research and Inspiration. These letters embrace Emi’s principles, as well as the predestined unity of EMA and MaRIa, combined even in orthography. Any student of the above fields of study, and every ESL student, will find the literary-linguistic exercise of Haiku 1- basic, and Haiku 2 – intermediate level of exploration of the English language, linguistically amazing and intellectually provocative.

The two collections of Haiku alphabetical games, were diligently and inventively coordinated with surprising twists of the meaning. They were produced by the EMARI INC. president, Emilia Kubaiska, and its director, Maria Kubaiska, as a team of innovative leaders who planned and programmed various novelty contents for their B-Right House program for advanced early childhood literacy, in Arlington, USA. This Haiku was also designed to be on the reading list of “puzzle tongue” alphabet, to accompany the regular English language studies, from foreign speakers to children and young adults throughout the world. To learn the English language and expand the awareness and the complexity of the deep meaning of the words, through the Japanese Haiku, was as much of an intellectual play as the mathematical logic was a delightful challenge for Emi’s amazingly bright mind.

This concept explores the vocabulary through a new environment of unpredictable phonological, grammatical and semantic twists. It creates an innovative challenge for memorization of the meaning, combined with seemingly random choice of terms, assonances, alliterations even coined words. Emi inspired Maria to work together on this new formula of using Haiku to improve the knowledge about the English language. Every alphabetically chosen word is selected to be a conduit of further depth of the meaning below the signification of the term. Unexpected images develop from unusual combinations of associations. Emi and Maria embarked on an

interdisciplinary excellence in the art of verbal communication and mental images encoding and decoding the “inner” language.

The Haiku for ESL, now offered by the late daughter and the surviving mother, was initially aimed to constitute the series called “Po-Lingua” – Poetry and Linguistics, as poetry in service of the language. This literary-linguistic project encompassed the notions of Education, Morals, Academics, Research and Inspiration, areas in which the young generations show critical deficiency. The series is intended to be a supplemental literature integrated into the existing ESL courses around the world. Emi and her mother Maria loved to share this formula first with her majesty, Princess Masako, and with proceeds of its publication to fund the research for auto-immune disorders in children, one of which, lupus, had created a health condition with Emi that took her life. Making these short but ambitiously applicable ESL exercises, available to the book market, could also help Emi’s posthumous message for finding cure for lupus, in the ever advancing medical research, such as the one of Dr. Denise Faustman and Dr. Liliana Stevcheva, at the Harvard Laboratory of the MGH, where Emi was their clinical trial patient in lupus research.

These two Haiku exercises are a part of many that Emi and Maria planned to produce for the EMARI INC “B-Right House” program for advanced literacy, and apply it to expanding the achievements of the bright minds of the ever migratory population of the world. Japan, the Empire of the Sun, inspired both of them to compose these creative communication tools, so that different nations and languages can also benefit in learning the number one language in the world, the “language of humanity”, that both of them believe in, with a sacred creed.

**Maria KUBAISKA, writer, poet, educator**