

CONTENTS

<i>Acknowledgments</i>	vii
<i>Introduction</i>	ix
<i>Summaries of Essays</i>	xxi

Part I Essays on Poetry

One	Richard Wright's Haiku, Zen, and the African "Primal Outlook upon Life" Yoshinobu Hakutani	3
Two	Richard Wright's Haiku, Japanese Poetics, and Classical Chinese Poetry <i>Jianqing Zheng</i>	23
Three	Wordsworthian Nature Poetry, Ashanti Culture, and Richard Wright's <i>Haiku: This Other World</i> <i>Peter Landino</i>	45
Four	Cross-Cultural Poetics: Sonia Sanchez's <i>Like the Singing Coming Off the Drums</i> <i>Yoshinobu Hakutani</i>	65
Five	Jean Toomer Revisited in James Emanuel's Postmodernist Jazz Haiku <i>Virginia Whatley Smith</i>	81

Part II Essays on Ideology

Six	The Western and Eastern Thoughts of Ralph Ellison's <i>Invisible Man</i> <i>Yoshinobu Hakutani</i>	111
Seven	West, East, Africa: Richard Wright's <i>Native Son</i> and Classic Movie Monsters <i>Mera Moore</i>	129

VI / CONTENTS

Eight	Ishmael Reed's <i>Mumbo Jumbo</i> through Confucianism <i>Yupei Zhou</i>	157
Nine	"A Beautiful Black Butterfly": Eastern Aesthetics and Postmodernism in Ishmael Reed's <i>Japanese by Spring</i> <i>Preston Park Cooper</i>	177
Ten	"All Narratives Are Lies, Man, an Illusion": Buddhism and Postmodernism Versus Racism in Charles Johnson's <i>Middle Passage</i> and <i>Dreamer</i> <i>Preston Park Cooper</i>	191
	<i>Contributors</i>	205
	<i>Index</i>	207