

uui	iaa	oaa	uai	iie	auu	uuo	iaa	iii
uoe	ouo	aiu	aii	aoa	auo	aaa	uai	ooa
aai	aua	aoa	oua	aii	iae	iuu	iaa	uuu
ouo	uaa	aai	uae	uoa	iuu	aaa	aiu	eoaa
iae	uaa	aaa	aai	uiu	iaa	uaa	uaa	aua
aaa	oio	auo	aoe	aua	aou	aeu	iaa	aoa
aaa	aei	auu	oiu	uea	aii	aia	oau	auu

(a)

ooe	oui	oei	iua	aue	aei	aou	iui	eii
aoa	iou	aoi	oau	oia	oia	aua	aou	eua
ooi	iua	oea	iuo	aii	aaa	iii	oie	iue
eie	ooa	ioi	oei	aon	aei	aai	aii	aii
aae	ooa	ano	ooe	eea	aii	eae	eoaa	aii
aoi	oai	aeu	oea	uua	aei	iai	anu	aii
iua	uii	aoa	uoa	noa	uau	ooe	aaa	oeo

(b)

Fig. 1. Surveyed results of rhyme patterns in the HAIKU work of Basho Matsuo, entitled the *Narrow Road to Oku*. (a) For head rhyme; (b) For end rhyme.

Kusa no to mo
Sumikawaru yo zo
Hina no ie,

(1)

where each line is composed of five, seven, and five syllables, respectively. A translation of this poem into English can be seen in Appendix A. Taking notice of rhyming between vowels, one finds in this poem ‘uui’ for the head rhyme and ‘ooe’ for the end rhyme. Results of the sixty-three poems in the work are juxtaposed in Fig. 1. Herein one finds that there are five patterns in rhyming

$$\{ABC, AAB, ABA, ABB, AAA\}, \tag{2}$$

where ABC, AAB, ABA, ABB, and AAA represent, e.g., ‘iuo’, ‘iiu’, ‘iui’, ‘iuu’, and ‘iii’, respectively. In composing Japanese short poems the rhyme pattern is important because