

Aubrie Cox Reflection: The Relationship between Reader and Writer

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After reviewing Aubrie Cox's haiku, I found interest in how people can have different interpretations of the same haiku. In *tea's aftertaste*, Aubrie Cox talks about what haiku's are and how they should be used. Haiku uses two images in order to evoke an emotional response from the reader. The poem does not tell the reader how to think or feel, but rather invites them to finish the thought started by the poet. Through her interest in hearing how others interpret what she writes, Aubrie discovered a love of ambiguity. Rather than handing everything to her reader, Aubrie wants the reader to think. Thereby creating a co-creative relationship between reader and writer. It is this relationship between reader and writer and the ambiguity that I have grown to enjoy.

no phone call
the weight
of dawn

Aubrie Cox, *tea's aftertaste*, number 14

This haiku beautifully illustrates both parts of what Cox tries to do when writing haiku. By dissecting this haiku, there are multiple responses the reader can have. My initial take on this haiku was that someone was waiting on a love interest to call them back. I thought of someone staying up all night waiting to get a call back from someone they really loved, and when the phone never rang, and they realized the time, their heart became heavy in sadness. Another take readers can have on this haiku is that someone is waiting to hear back important news. Whether it be about someone important to them in the hospital, or someone getting to their destination safely, the list goes on. It is because of this ambiguity that gives light to the second thing Cox tries to do within her haiku. She doesn't tell us why this person stayed up till dawn. This allows the reader to let their imagination run wild and create their own reasoning for someone staying up till that time.

wilted lilacs . . .
your hand
slips from mine

Aubrie Cox, *tea's aftertaste*, number 15

This haiku is another example of Aubrie creating haiku with different ways to interpret. The first way I interpret this haiku is death. The wilted lilacs and the hands slipping apart initially remind me of losing someone you care about. The whole haiku is about someone you care about dying and being gone forever. After reviewing it further, I considered something else. Not necessarily death, but still loss. Again, the wilted

lilacs remind me of something going away that was once here. Then the hand slipping away represents someone who was once always there is now departing because of some experience. No matter how you interpret the haiku, it still shows how the reader's mind is able to finish the set up.

distant galaxies
all the things
I could have been

Aubrie Cox, *tea's aftertaste*, number 19

My first take when reading this haiku has to do with the Multiverse Theory. This theory proposes that every time one state, or outcome, is observed, there is another world similar to our own in which a different quantum outcome becomes reality. Which means that there are an infinite number of universes. The concept itself is really intriguing, which is why the haiku itself creates, ironically, an infinite amount of interpretations that the reader can imagine. After reading the haiku, I start to think of a moment in my life where I could have made another decision. Not regretting the decision I made, but often wondering what if, or where would I be now. I think this concept or thought of finishing the haiku is what a lot of readers would do, which would then lead to not different interpretations, but different instances different people would think about. It's a unique way to get different ideas from multiple readers that all have to do with the same concept. This haiku is a perfect example of Aubrie's way of writing haiku for different viewpoints.

old lady dies
everyone comes
to the estate sale

Aubrie Cox, *tea's aftertaste*, number 28

Upon the initial reading, this haiku might seem straightforward and have little to no discrepancy. However, after reviewing it further, your mind gets lost in thought when thinking about the before and after of the scene that Aubrie has provided. Initially I interpreted it as being sad. I imagined a wealthy older lady dying and none of her family members attending the funeral. Instead, her family was just interested in her wealth or her belongings. This then led to everyone attending her estate sale rather than the celebration of her life. The way I am able to set up a whole backstory for this haiku just based off of a straightforward haiku is exactly what Aubrie intended for her readers. As mentioned before, she wants her readers to be able to finish the haiku in their own way. In this case I took the haiku and made it the ending and provided the beginning of the story.

churchyard shadows
the priest confesses
to an empty room

Aubrie Cox, *tea's aftertaste*, number 36

This haiku is another unique way Aubrie uses her skills to make her readers finish the haiku. Similar to the last one, instead of creating the ending, readers mainly think and wonder why this happened. We're left with the question as to why the priest confesses alone instead of to someone. Because of this, our imagination leads us to come up with solutions to the problem. This is where I believe that it is because he is seen as a

holy being or someone that is pure and shouldn't have flaws. The priest holds himself to high standards, so he doesn't want anyone to look down upon him. This is just one of the many interpretations that can come from this haiku.

school desk
one name carved
deeper than the rest

Aubrie Cox, *tea's aftertaste*, number 40

This haiku goes back to Aubrie's idea of letting the reader finish the haiku. My interpretation is that one of the names on the desk means something to this person. The first thought I had was that this name carved into the desk was a sibling of the person. Meaning that their sibling had the same teacher when they were in the same grade. Another interpretation that could be made is that the name is someone this person admires or has a crush on. This would make sense as to why this name was "carved deeper than the rest." Both are acceptable ways to interpret this haiku, and there are still other ways readers could interpret this haiku.

Through all of Aubrie's work, I can see why she took an interest in how different interpretations can be made about the same haiku. Of the six haiku provided, I tried to give another interpretation that could be made of the haiku. With that being said, these are coming from me, only one of the many readers that have enjoyed her work. Countless other interpretations can be made about the same haiku provided. For Aubrie, this is the true joy of writing and reading haiku. The ability to read a short poem, and produce your own opinion based on prior experiences and knowledge is remarkable. This is because everyone in life goes through their own struggles, joys, challenges and comes out with a different meaning of things than they had before. Reading Aubrie's haiku has given me a different perspective on valuing haiku. I enjoy learning about how other people value and interpret the same haiku in a different way. To be able to read the same material and share different interpretations is one of the best things about haiku. Through readers' interpretations, you can get a small sample of what they value or seek in life based on their way of understanding something. It's a way of connecting with people through unconventional ways.

Works Cited

Cox, Aubrie. *tea's aftertaste*. Bronze Man Books. Copyright © 2011. Print.