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A Zuihitsu by B Shawn Clark

Today I had planned to jot down a few observations about the words jambalaya and jujitsu.

They roll off the brain, sliding down and then out from the tongue in an elegant yet jarring cacophony of sounds, clashing like symbols in an orchestra of discordant consonance with one another, two lovers drawn to each other yet alienated by their lack of cohesion, fighting an inner temptation to consume one another in a smorgasbord of blissful nonsense.

But I got side tracked along the way towards an enlightenment one might otherwise find with these juxtaposed words when my mind wandered and then wondered about how the mistaken belief prevalent among captains of industry in the western world that the Chinese symbol for the word “crisis” combines the words “danger” with “opportunity”, came to be.

As correctly understood, in true yin/yang fashion the symbol for crisis marries a symbol perceiving that a point of change has arrived, with its antecedent recognizing that danger is afoot.

In other words, the symbol suggests that one must make changes when a threat is posed, by solving the underlying problem that is cause for alarm.

This is a far cry from seizing the opportunity to exploit the situation.

Leave it to the over-industrialized world to obfuscation this symbol so as to profit from its true meaning.

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April 10, 2023  
(A Monday Morning)

DAY 10 PROMPT: The challenge today is to write a Zuihitsu. A Zuihitsu is a Japanese literary form dating from around 1000 A.D. The word Zuihitsu translates to “follow the brush,” which is to say most Zuihitsu don't feel planned (even if they are). They often feel erratic and eclectic, a collection of ideas, memories, and thoughts. Some are more cohesive than others.

A Zuihitsu walks the line between poem, prose poem, and essay.

There are no line breaks. But most feel deeply poetic in their attention to precision in language. This makes them feel distinctly different from most “free writing.”

You can read two excellent Zuihitsu's [here](#) and [here](#). You can learn a little more about Zuihitsu's [here](#).

Imagine you receive an unexpected delivery. It's a box—maybe a small one, maybe a big wooden crate—labeled “danger.” What's inside? Why is it dangerous? Write a poem in which this dangerous thing arrives unexpectedly.

Prompter's note: Today's prompt is all about twists and turns and surprises.

Notice how placing the unexpected delivery at the beginning creates a very different poem from one in which it's placed at the end, or in the middle.

*When* the reader is surprised matters just as much as the surprise itself.

ABOUT 30 in 30: April is National Poetry Month. Poets participating in “30 in 30” strive to write at least one poem each day. The prompts for this series were provided by Ella Peary and Emily Harstone, hosts of a 2023 poetry workshop sponsored by *Authors Publish*.



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[Real Meaning of Crisis.](#)