The Bashō Code:
Metaphor and Diagram in Two *Haiku* about Silence[*]

Masako K. Hiraga (Rikkyo University, Japan)
and
Haj Ross (University of North Texas, USA)

"*Haiku* shows us what we knew all the time, but did not know we knew;
it shows us that we are poets in so far as we live at all. "
R. H. Blyth in *Haiku* (1952)

Abstract

This chapter looks at the rhetorical structure of the two *haiku* texts by Basho, which display formal and semantic similarities. After giving a brief explanation of the texts, the detailed analysis presents: (i) how the global metaphor of SILENCE IS SOUND connects the two texts, and (ii) how this metaphor navigates diagrammatic interpretations in the revising process, grammatical structure, and phonology across the texts. In our analysis, we hope to illustrate that metaphor and diagram could be treated as an entwined process across multiple texts, and that this type of approach could provide a new interpretation and explication of the interrelated *haiku* in question.

1   Introduction

Among approximately 1,000 *haiku* that Bashō Matsuo (1644-1694) created in his lifetime, the following two texts are said to be the most famous and the most beloved among Japanese readers.

(1) ふる池や　　　　蛙飛込　　　　　水のおと
furuike ya　　　　　*kawazu tobikomu*　　*mizu no oto*
'time-worn pond - ah!　a frog jumps in　　water's sound'[1]

(2) 閑さや　　　　　岩にしみ入　　　　蝉の聲
shizukasa ya　　　　*iwa ni shimiiru*　　　*semi no koe*
'stillness - ah!　　　seeps into rocks　　cicada's voice'

---

[1] This gloss is by the authors.

Even a novice friend, who has never been exposed to *haiku*, would recognize that there are notable similarities in these two texts: time-worn background (pond and rocks), small creatures (frog and cicada), audible perceptions (sound and voice), and after all, silence prevailing in the scene. Although intertextuality of the two poems has been pointed out in Japanese literature (for a stylistic comparison, see Horikiri 1998, Hasegawa 2005, Kawamono 1991, Morita 1970, among others), the major analyses to date have remained at the semantic or the symbolic levels (Nakamura 1970, Ogata 1971, Ohtani 1962, etc.) .

In this chapter, we will present a detailed linguistic and semiotic analysis of the rhetorical structure of these texts to illustrate that the inter-texts manifest themselves in what Hiraga (2005: 43-45) defines as a "relational diagram," i.e., an icon in which similar form reflects similar content. We will, thus, argue that the kind of structural approach attempted here (cf. Hiraga 1987, 2005, Jakobson & Waugh 1979, Ross 1981, 1982, 1990, 2000) has a potential for clarifying the complexity of inter-texts at a deeper level. In other words, we are attempting to uncover hidden textual connections between the two by using iconicity, particularly, diagram and metaphor,[2] in what we will call *the Bashō code.* This will lead us to offer a new interpretation of both of these *haiku* in tandem, so to speak.

2 Texts

This section examines the basic syntactic and semantic structures of each *haiku,* offering an overview of the theme of the texts in question. In our view, these *haiku* essentially arise out of the profound stillness prevailing in nature. Bashō lets us feel the immensity of nature's silence by letting it be broken through the actions of two small creatures – the joining of frog and water, the shrill drilling of the cicada's cry. The two breakings of silence are inversely proportional to the size of the breakers. The frog is larger; its sound is smaller and more transitory. The cicada is smaller; its sound seems endless in volume and duration. The sound of water caused by the frog and the shrilling of the cicada's voice may at first seem to disturb the moment, but then, after the interruption, they serve to produce a deepened mood of quietness in the poet's mind. It is an overwhelming silence that is resonant with the tranquility of the pond and the rocks, and with the eternal loneliness of the poet.

2.1 The Frog Poem

   (3)   *furuike ya*[3]
        time-worn.pond ah!

        kawazu tobikomu
        frog jump.be.included

        mizu no oto
        water 's sound

In the spring of 1686, there was a gathering at Bashō's hut in Fukagawa, Edo (present-day Tokyo), in which guests were invited to compose *haiku* about frog(s). This

---

[2] For further discussion on iconicity in relation to its subtypes - image, diagram and metaphor, see Hiraga (2005: 22-44).

[3] The word-for-word translation is by the authors.

gathering was called *kawazuawase* ('frog meeting'), and 41 poems, including the above text, were compiled later in a volume of the same name by the poet, Senka.

The first line consists of *furuike* ('time-worn pond'), a compound noun derived from the stem, *furu*, of an adjective, *furui* ('old') and a noun, *ike* ('pond'), and *ya* (ah!), a rhetorical device called *kireji* (literally, 'cut.letter')*,* which is used to divide a text into two parts, and to set these parts into conversation. The use of the stem, *furu* rather than the full adjective, *furui* makes the age immense (Ross 2010). *Kawazu* ('frog(s)'), a noun, is the grammatical subject of the following word, *tobikomu* ('to jump in'), a compound verb, consisting of *tobi* ('to jump,' 'to fly') and *komu* ('to get included'). The third line is a noun phrase, made of *mizu* ('water'), a noun, *no* ('of,' '-'s'), the genitive marker, and *oto* ('sound'), a noun.

There are no apparent metaphorical expressions in the text. However, due to the use of *kireji*, *'ya,'* the first line is set off against the rest of the text. The rhetorical effect is that the old pond is equated and compared with the sound of water caused by the frog jumping in. Hence, we could say that the text can be read as a global metaphor, and that silence embodied by the old pond is metaphorically equated with the sound of water produced by the frog's jump: SILENCE IS SOUND.[4]

2.2 The Cicada Poem

It was in the summer of 1689 at Risshaku-ji Temple in Yamagata Prefecture that Bashō composed the first version of this *haiku*. He spent five years working and reworking the poem before publishing the final version below in his travel diary, whose title is, *Oku no Hosomichi* ('Narrow Road to the Deep North')*,* in 1694 (Matsuo 1957[1694], 1966[1694], and 1996[1694]).

(4)　　*shizukasa ya*
　　　　stillness ah!

　　　　iwa ni shimiiru
　　　　rocks into seep.enter[5]

　　　　semi no koe
　　　　cicada 's voice

Shizukasa ('stillness') in the first line is an abstract noun derived from the stem (*shizuka*) of an adjectival verb, *shizukada* ('still,' 'quiet,' 'silent') with a nominalizer, *-sa* ('-ness'). *Ya* ('ah!') is the rhetorical device called *kireji*, as explained above.

The second line has *iwa* ('rock(s)'), a noun, used as an object of the post-positional particle of location, *ni* ('into,' 'to'), and a main verb, *shimiiru* ('to seep into,' 'to pierce'), which itself is a compound verb, consisting of *shimi* ('to seep') and *iru* ('to enter'). *Shimiiru* normally takes a [+ Liquid] subject and describes how a liquid seeps into something. There is no noun phrase in this second line which could be a subject of this compound verb, so we must look elsewhere for one. As one possibility for the grammatical subject of *shimiiru* in this poem, if we consider *semi no koe* ('the voice of the cicada'), a non-liquid element, to be a candidate, then, we must take the verb to be being used metaphorically.

---

[4]　Metaphorical concepts are indicated in uppercase letters.

Finally, just as in the frog poem, the last line is a noun phrase, made of *semi* ('cicada'), a noun, *no* ('of,' '-'s'), the genitive marker, and *koe* ('voice'), a noun – the cicada's voice.

The word, *shimiiru* ('to seep into'), is a local metaphor. The voice of the cicada is conceptualized as liquid; the rocks are seen as if they were able to absorb voices as such, and thereby to create silence. Indeed, the two natural entities in the poem, rocks and the cicada, are metaphors for silence and voice, which leads us to the following metaphorical conclusions: VOICE IS LIQUID and SILENCE IS ROCK.

The cicada participates in another metaphor. With its short busy life, it can be a metaphor for human beings. There is a cultural cognitive model in Japan in which human life is regarded as being short and transient like the cicada's life. In contrast, rocks represent a solid and eternal backdrop to human existence. The voice of the cicada seeping into the rocks thus evokes the concept that eternity embraces, surrounds, includes and fuses with all transient lives, just as silence absorbs voices.

In short, the whole text can be interpreted as a global metaphor for the fusion of voice and silence. Using the *kireji*, '*ya*,' the first part of the poem, *shizukasa* ('stillness') is separated from and contrasted with the rest, *iwa ni shimiiru semi no koe* ('the seeping of the cicada's voice into the rocks; cicada's voice seeping into the rocks'). Thus silence is metaphorically equated with the cicada's voice seeping into the rocks: SILENCE IS SOUND.

3   Semantic and Thematic Similarity

Why did Bashō use the frog and the cicada to create the immensity of nature's silence? Frogs and cicadas are very common creatures in Japan; but, they do not necessarily have associations with quietness. In what follows, we will try to answer this question, and to elaborate the discussion of the semantic and thematic similarities between the two texts.

3.1   *Frog and Cicada: Initiator of "Sound" of Nature*

Most importantly, both poems turn on the transformative power of two sounds of nature; both sounds produced by two small powerless creatures, frog and cicada. We feel strongly that it is not by chance that Bashō chose just these two creatures.

There is a Chinese idiom, 蛙鳴蝉噪, *wa-ming-chan-zao*, which literally means 'frog.cry.cicada.noise.' Frogs and cicadas have traditionally been considered in China to be loud and noisy creatures. This idiom is now used metaphorically to derogatorily refer to loud and meaningless discussions and writings. Bashō, known for having a profound knowledge of Japanese and Chinese classics, would have been aware of this Chinese idiom, and would have chosen these creatures as his noise-makers; but, as we show below, of a different sort.

3.2   *A New Meaning of Silence*

What is most striking is that Bashō has given a completely new meaning to the most prototypical acts of these two creatures, frogs and cicadas. They produce sounds of nature; but, their essential function, which we suspect that Bashō had in mind, is to call forth a deeper level of silence, a more profound kind of stillness: one which arises after the motion through the air of a jumping frog or the motion in the air of the sound waves produced by the shrill cry of the

cicada.[6] Frog and cicada's new function is to paradoxically cancel their proverbial connotation as the producers of meaningless noises, and instead to both serve as guides into the deepest silence: that state which is the most fundamental ground of being.

3.3   Exterior Lines

        Both poems return in the third line to a concept introduced in the first line. In the frog *haiku*, we find two water words – *ike* ('pond') and *mizu* ('water') – and in the cicada *haiku*, we find two words involving sound – *shizukasa* ('stillness') and *koe* ('voice'). In the former, the pond, a container of water, also absorbs the sound of water. In the cicada poem, SOUND is metaphorically conceptualized as LIQUID seeping into the rocks, which in turn are a container of the liquidized voice of cicada.

        In sum, both the frog poem and the cicada poem grow out of a very similar themes: the profound stillness of nature, activated or made manifest by a spike of vivid action of the frog and the cicada, though they are typically taken to be mere noise-makers, thanks to Chinese proverb. In both poems, a surprising new meaning is assigned to the frog and the cicada: a radical change from being prototypically noisy creatures to becoming activators of, or guides to silence. In both, SILENCE is achieved metaphorically by the absorption of SOUND by a container of LIQUID (i.e., pond and rocks).

4   Similarities in the Revising Process

        These two texts were revised several times before their final versions (Akimoto 1970). It is interesting to note that in both, the first lines were finalized last, and that the last lines, *mizu no oto* ('sound of water') and *semi no koe* ('voice of the cicada'), stayed the same all through the revisions, as shown in (5) and (6).

(5) Revising Process of the Frog Poem (all versions made in 1689)

a.
	蛙飛ンだり	水のおと
(no first line composed)	*kawazu tondari*	*mizu no oto*
	frog jumpPERFECT	water 's sound

b.
	蛙飛込	水のおと
(no first line composed)	*kawazu tobikomu*	*mizu no oto*
	frog jump.get.included	water 's sound

c.
山吹や	蛙飛込	水のおと
yamabuki ya	*kawazu tobikomu*	*mizu no oto*
kerriall ah!	frog jump.get.included	water 's sound

d.
ふる池や	蛙飛込	水のおと
furuike ya	*kawazu tobikomu*	*mizu no oto*

---

[6] Traditionally, frogs were regarded noisy by their cries both in China and Japan, and not by the sounds they create when jumping into the water. This *haiku* by Bashō gave an additional dimension to the noisiness of frogs.

time-worn.pond ah!	frog jump.get.included	water 's sound

(6) Revising Process of the Cicada Poem (Aso 1961, Hiraga 1987)

a. "Sora's Draft" (1689)

山寺や	石にしみつく	蝉の聲
yamadera ya	*iwa ni shimitsuku*	*semi no koe*
mountain.temple ah!	rock into seep.stick	cicada 's voice

b. in "Kogarashi" (1695)

淋しさの	岩にしみ込	蝉の聲
sabishisa no	*iwa ni shimikomu*	*semi no koe*
loneliness SUBJ	rock into seep.be.included	cicada 's voice

c. in "Hatsusemi" (1696)

さびしさや	岩にしみ込	蝉のこゑ
sabishisa ya	*iwa ni shimikomu*	*semi no koe*
loneliness ah!	rock into seep.be.includedcicada 's voice	

d. "Sora's and Soryu's Copies" of the final version (1694)

閑さや	岩にしみ入	蝉の聲
shizukasa ya	*iwa ni shimiiru*	*semi no koe*
stillness ah!	rock into seep.enter	cicada 's voice

The fact that the last lines, *mizu no oto* ('sound of water') and *semi no koe* ('voice of the cicada'), did not change through the revisions may suggest that the poetic master was hinting at the vastness of silence or emptiness by showing how the least and most typical everyday acts of small creatures cause the bringing forth of something immeasurable.

Now that we know in detail how the two texts express similar themes and meanings, we would like to look at the formal characteristics of the two texts – in syntax and phonology – to illustrate that indeed these two texts display striking structural or constitutive parallels to such an extent as to make us wonder whether they are really two texts or just one!

5 Syntactic Similarity

5.1 A – B – A structure

Both the frog poem and the cicada poem exhibit a syntactic A – B – A structure: their exterior lines are noun phrases (NP's), while their central lines contain tensed verb phrases (VP), whose verbs are each composed of two irregular bisyllabic roots (V1), each of whose second verbs (V2) occur suffixed to another verb more frequently than occurring by themselves as the sole verb of a clause. The last lines of both *haiku* are of the form: N + *no* + N, as illustrated in Table 1.

Table 1: A – B – A structure

	Frog Poem		**Cicada Poem**		
A (NP)	[*furu+ike*]ₙ *ya* Adj N *'kireji'*		[*shizuka+sa*]ₙ *ya* Adj Nml *'kireji'*		
B (VP)	[*kawazu tobi+komu*]ₛ N V1+V2		[*iwa ni shimi+iru*]ᵥₚ N particle V1+V2 of location		
A (NP)	*mizu no oto* N 's N		*semi no koe* N 's N		

5.1.1 Syntactic Similarity of the First Lines

The first line in both poems begins with a noun followed by *ya,* which is a *kireji,* as explained above. These initial nouns in both poems have an adjectival stem, *furui* ('old') and *shizuka* ('still'), incorporated into a compound noun, *furuike* ('old+pond'), in the first poem, while in the second poem, the adjectival element is incorporated into an abstract noun, *shizukasa* ('still+ness').

5.1.2 Syntactic Similarity of the Second Lines

The central lines contain tensed verb phrases, whose verbs are each composed of two irregular bisyllabic roots, *tobi* ('to jump') and *shimi* ('to seep').

The verb, *tobi,* is a conjugate form of *tobu* ('to jump,' 'to fly'). The verb, *komu* ('to enter,' 'to get crowded')*,* when preceded by another incorporated verb (V1), means 'to enter,' 'to be included,' and 'to be completely or fully in a condition expressed by V1.'

The verb, *shimi,* on the other hand, is a conjugate form of *shimu* ('to seep [into]'), which is incorporated as a prefix onto *iru* ('to enter [from outside to inside]'). When incorporated into another verb (V1), *iru* means 'to be completely or fully in a condition expressed by V1' or 'to continue to V1.' Notice that both V2s imply the action of "entering into something." The manner of entering or inclusion is described by the actions of V1, jumping and seeping, respectively.

In the frog *haiku*, the second line can be taken to be a noun complement of oto ('sound'), the head noun of the third line. The last two lines, therefore, could be read as "the water-sound of the frog jumping in."

In the cicada *haiku*, however, the second line is incomplete, as it ends in a tensed verb which finds no subject for itself in the second line. It is therefore an enjambed line, looking in two directions (before it and after it) to try to find a possible subject. In both of these searches for a subject, it is successful: it can metaphorically force *shizukasa* ('stillness') to be seen as a LIQUID, one which seeps into the rock and then ceases to be: an interestingly paradoxical concept. Since rock is an excellent symbol of stillness, in seeping into rock, stillness will encounter itself. But when *shimiiru* ('to seep into') looks to the third line for a subject, it finds another successful candidate – the cicada's voice, which when it has entirely seeped into the rock, is extinguished by the strength of the silence of the rock. Here, the rock would overcome, overwhelm, the small creature's voice.

5.1.3 Syntactic Similarities of the Third Lines

The last lines of both poems are of the form: Possessor N (bisyllabic) + Genitive Marker (monosyllabic) + Possessed N (bisyllabic). 'Sound of water' – *mizu* ('water') *no* ('s*) oto* ('sound'), and 'voice of the cicada' – *semi* ('cicada') *no* ('s) *koe* ('voice').

Tables 2 and 3 summarize syntactic similarities of the two texts.

Table 2: Similarities of A-B-A structure (Frog Poem)

	Frog Poem	
A	*furu+ike ya*	
	[furu+ike]_N *ya* A N *'kireji'*	*furu <furu+i* (adj. 'old,' 'used,' or 'ancient') *ike* (n. 'pond')
B	*kawazu tobi+komu*	
	[kawazu tobi+komu]_S N V1+V2	*kawazu* (n. 'frog') Subject NP V1 *tobi <tobu* (v. 'to jump') V2 *komu* (v. when incorporated into another verb(V1), 'to enter,' 'to be included,' or 'to be completely or fully into a condition expressed by V1')
A	*mizu no oto*	
	[mizu no oto]_{NP} N 's N	*mizu* (n. 'water') possessor N (bisyllabic) *no* (particle '-'s') GENITIVE MARKER *oto* (n. 'sound') possessed N (bisyllabic)

Table 3: Similarities of A-B-A structure (Cicada Poem)

	Cicada Poem	
A	*shizuka+sa ya*	
	[shizuka+sa]_N ya A Nml *'kireji'*	*shizuka < sizuka+na* (adj. 'still,' 'silent,' or 'quiet') *-sa* (nominalizer, '-ness')
B	*iwa ni shimi+iru*	
	[iwa ni shimi+iru]_{VP} N particle V1+V2	*iwa* (n. 'rock,' 'stone,' or 'boulder') *ni* (particle, 'into') Locative Marker V1 *shimi* <shimu (v. 'to seep [into]') V2 *iru* (v. 'to enter [from outside into inside]'; v. when incorporated into another verb (V1), 'to be completely or fully into a condition expressed by V1' or 'to continue to V1')
A	*semi no koe*	
	[semi no koe]_{NP} N 's N	*semi* (n. 'cicada') possessor N (bisyllabic) *no* (particle '-'s') GENITIVE MARKER *oto* (n. 'sound') possessed N (bisyllabic)

5.2   Kireji and Syntactic Loosening

Both poems have *ya* at the end of their first line. This particle *ya* sets the first line off against the last two lines in both texts. As mentioned earlier, this rhetorical marker, which is one of a set of more than a dozen markers called *"kireji"* ('cutting letters'), divides a text into two parts, and sets these parts into one or more of a number of relationships, such as contrast, contradiction, exemplification, and so on. In the frog poem, the old pond (with its still water) stands in opposition to the sound of water made by a frog jumping into the pond, whereas in the cicada poem, stillness seems inconsistent with the strident voice of the cicada, as it seeps into the rocks.

This juxtaposition loosens the syntactic knot so as to make it possible to entertain multi-layered readings. For example, in the frog poem, instead of using a common location marker *ni* ('to,' or 'into') to form the phrase, *furuike ni* ('into the old pond'), which would have made it explicit that a pond was the goal of the frog's jump, the use of *ya* makes it vague about whether the frog jumps into a pond or somewhere else. In the cicada poem, the verb, *shimiiru* ('to seep into') can be interpreted as having as subject either the NP of the first line, *shizukasa* ('stillness'), or that of the last line, *semi no koe* ('voice of the cicada'). Either can be its grammatical subject. It is therefore left to the interpretation of the reader as to whether it is the cicada's voice, or stillness, or both that seep(s) into the rocks.

5.3   A-B-A Structure with a Compound Verb in the Middle

What is surprising to us is that among the 1,000 *haiku* that Bashō composed, there are only four *haiku* that have an A-B-A structure with the middle line having the same type of compound verbs that we see in our two *haiku*.

Line 1   NP + *ya*
Line 2   X V1-V2 (compound in which V1 and V2 have somewhat similar weight, rather than whenV1 or V2 is used as a grammaticalized form of the etymologically earlier full verb)
Line 3   N *no* N

Notice that the other two texts, in (7) and (8), which have been buried unnoticed in the collective works, only share a part of the textual density of the interrelated texts that we have been tracing out above. For example, the first line of both (7) and (8) consists of NP and *ya*, just like the frog poem and the cicada poem. the NPs in (7) and (8) are made up with an adjectival element (*hatsu* ('first') and *bushooda* ('lazy'), respectively) and a noun (*shimo* ('frost')) / nominalizer (-*sa* ('-ness')). The exterior lines, however, are different. Those in (7) maintain the conceptual cohesion; namely, the concept of "coldness" introduced in the first line is consonant with the one which completes the poem, whereas those in (8) do not.

(7)
初霜や　　　　　　菊冷初る　　　　　　　　　腰の綿　　　　　（1690）
hatushimo ya　　*kiku hiesomuru*　　　　　*koshi no wata*
first.frost ah!　　for.chrysanthemum cool.begin　waist 's cotton
'first frost ah!　　chrysanthemums begin to freeze　cotton (warmer) around my waist'

(8)
不性さや　　　　　かき起こされし　　　　　　春の雨　　　　　（1691）
bushoosa ya　　*kakiokosareshi*　　　　　*haru no ame*
laziness ah!　　　scratched woken.up　　　　spring 's rain
'laziness ah!　　　pulled and woken up　　　　spring rain'

6   Phonological Similarity

Now turning to phonological aspects of intertextuality, we would like to look at whether it is also the power of sound that has led Bashō to "say" one thing twice. Is he helping us attain a deeper stillness, which the frog's jump and the seeping of the cicada's voice into the rocks can equally lead us to? Dare we ask: "Are these really two *haiku* or one?"

6.1   Shared Morae Patterns

Because the metrical scheme of *haiku* is based on morae, it is important to pay as much attention to morae as to individual phonemes. There are many mora tokens shared by both poems. When the same mora is shared by the two texts, it is indicated as "shared" in Tables 4 and 5. Some morae are used more than once in the same text; these are indicated as "doubled." More than 7 morae out of 17 in each poem are shared.

This leads us to say that about 70 % of the morae are shared between or doubled in each poem, which may imply that Bashō described a similar theme consciously or subconsciously by "playing with" these shared morae.

Table 4: Shared morae (Frog Poem)

Line	Frog Poem	Shared	Doubled	Lonely
1	ふるいけや furu-i-ke ya	るいや [ru] [i] [ya]		ふけ [fu] [ke]
2	かわずとびこむ ka-wa-zu to-bi-ko-mu	かわ[ず]こ [ka] [wa] [zu] [ko]	[ず]と [zu] [to]	びむ [bi] [mu]
3	みずのおと mi-zu no o-to	み[ず]の [mi] [zu] [no]	[ず]と [zu] [to]	お [o]

Frog Poem		E.g.
Shared (=S)	8	
Doubled (=D)	1(x2)	と [to]
S & D		[ず] [zu]
Lonely (=L)	5	
TOTAL	17	

Table 5: Shared morae (Cicada Poem)

Line	Cicada Poem	Shared	Doubled	Lonely
1	しずかさや si-zu-ka-sa ya	[ず]かや [zu] [ka] [ya]	し [shi]	さ [sa]
2	いわにしみいる i-wa ni si-mi-i-ru	わみる [wa] [mi] [ru]	しみい [shi] [mi] [i]	に [ni]
3	せみのこえ se-mi no ko-e	みのこ [mi] [no] [o]	み [mi]	せえ [se] [e]

Cicada Poem		E.g.
Shared	7	
Doubled	1(x2)	し[shi]
S & D	2(x2)	み [mi], い [i]
Lonely	4	
TOTAL	17	

6.2 Shared Morae: [ka-wa-zu] ('frog')

Interestingly enough, all three morae of [ka-wa-zu] ('frog'), one of the key words in the frog poem, appears in the cicada poem, too. These morae are in the words in which "silence" is described. For example, [zu] and [ka] are in *shi-ZU-KA* ('stillness'), the first line, and [wa] in *i-WA* ('rock') is in the central line. As [se-mi] ('cicada'), a parallel key word comes in the last line of the text after the shared morae of [ka], [wa], and [zu], it is as if the frog is guided by its counterpart noise-maker, the cicada.

Notice also, the place of [wa] is identical in both poems -- the second mora in the second line.

6.3   Shared Morae: [mi-zu]('water')

Likewise, the two shared morae, [mi-zu] (water), are there in the cicada poem, too.   As voice and stillness are both metaphorized as liquid by the verb, *shimiiru*, the scattered [zu] (in *shi-ZU-ka-sa*) and [mi] (in *se-MI*) in the cicada poem could be interpreted as a stream of water hidden in this poem.

6.4   Shared Morae: [i-wa] ('rock')

[i-wa] ('rock') occupies a pivotal location in the cicada poem, both textually (first word in the middle line) and semantically (the place of penetration, i.e., the locus of voice being absorbed). In the frog poem, [i] and [wa] appear in the word *I-ke* ('pond') and *ka-WA-zu* ('frog'). Note that the inclusion of the frog into the pond is a moment of the production of the sound as well as a moment of silence activated by the sound.

6.5   Shared Morae: [i-ru]('enter')

[i-ru] ('enter') is another word of shared morae, meaning 'to enter.' It is interesting that the combination of [i] and [ru] appears in the frog poem in a reverse order, i.e., [ru] [i] as a part of the word, *fu-RU-I-ke* ('old pond'), because the pond is a container into which the sound of water is absorbed after frog's jump. The same morae, [i] and [ru], constituting the verb *shi-mi-I-RU* ('to seep into'), echo with [fu-ru-i-ke] and point to the word, [i-wa] ('rock'), which also shares the mora [i], and that is a container into which the voice of the cicada is absorbed as liquid.

6.6   Doubled Morae:[zu],[to] and [shi], [mi]
An interesting parallel linking in these two *haiku* is the phenomenon of *doubled morae*. Each poem has two pairs of morae which repeat twice. They are capitalized in (9) and (10):

(9)   Frog *haiku*:   *furuike ya*   /   *kawaZU TObikomu*   /   *miZU no oTO*

(10)   Cicada *haiku*:   *SHIzukasa ya*   /   *iwa ni SHIMIiru*   /   *seMI no ko*e

Note first that the doubled morae are in the same metrical place in both poems: 3rd and 4th morae in the second line.

In the frog *haiku*, the doubled [zu] and [to] occur contiguously in the second line (the last syllable of the subject, *kawaZU* ('frog'), and the first syllable of the verb – *TObikomu* ('to jump in')) and discontinuously in the third line; this time as the last syllables of the third line's two nouns – but in the same order: *miZU no oTO* ('water's sound'). Thus the two [zu]'s link frog and the water, its universe, while the two [to]'s link the frog's typical action of jumping, and the last syllable of the audible result of its jumping. They come together in the meeting of subject and verb: the event which is the result of this meeting brings forth from the still water one of its agent-like potentialities – sound – *oTO*.

By contrast, in the cicada *haiku*, the two occurrences of [shi] come first (as the first syllable of the first noun, which expresses the "Great Silence" (*SHIzukasa*) – the central goal for the poet to attain) and as the first syllable of the verb of the second line – "seep" (*SHIMIiru).* On one reading of the poem's syntax, the abstract noun *SHIzukasa* ('stillness') is the subject of the verb "to seep." Thus stillness seeps completely into the rock. This second [shi] is immediately followed by the first [mi], which is the last syllable of the verb *SHIMI* ('to seep'); in the third line, we find that in the other possible subject of "to seep"– *seMI no koe* – the second [mi] is the last syllable of the other small creature – *seMI* – and it is the voice of the *semi* that is the other possible subject of the seeping. Thus just as the first [zu] and [to] link subject and verb in the frog *haiku*, so we find that [shi] is involved in one possible subject-verb linking in the cicada *haiku*, and [mi] is connected to the other subject verb linking. It appears, thus, that Bashō has made his deploying of the two pairs of doubled morae do similar work in each *haiku*: another reason for seeing them as deeply connected.

7   Discussion

To recapitulate our analysis of the intertextuality of the frog poem and the cicada poem, we would like to introduce the model of conceptual integration, or blending, developed by Fauconnier and Turner (1998, 2002, among others), because their model could offer a method of explication of any texts, phenomena, events, etc. of intertextual nature.

As shown in Figure 1, the structural intertextuality we have just analyzed can be graphically represented by the use of the blending model. The intertextual diagram of the SOUND of SILENCE gets two major input spaces: the frog poem and the cicada poem, both being represented by the textual structures of particular syntactic and phonological characteristics.

phonology

syntax

Frog poem

phonology

syntax

Cicada poem

Parallel FORM

Fused FORM
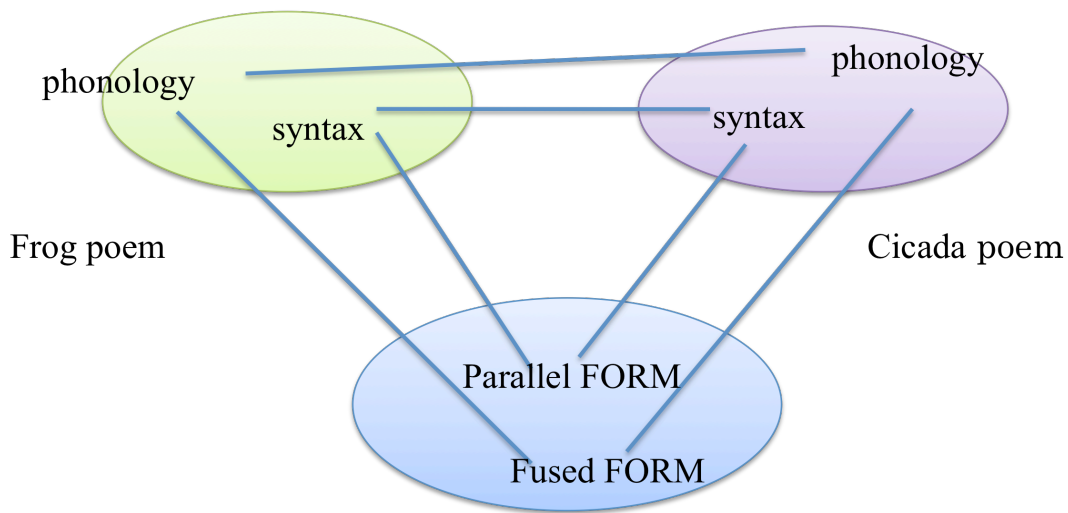
SOUND of SILENCE
(intertextual diagram)

Figure 1: Structural intertextuality blend

There is an emergent blended space, which highlights the parallel FORM, mapped from each of the syntactic similarities of the two input spaces. The blended space also fuses the FORM of the frog poem and the cicada poem, based on the shared phonological features of both input spaces.

Regarding semantic intertextuality, as illustrated in Figure 2, the intertextual metaphor of the SOUND of SILENCE gets two major input spaces: the SOUND as a source and the SILENCE as a target. What is characteristic of an intertextual metaphor is that both the source and the target can be blended spaces of their own.
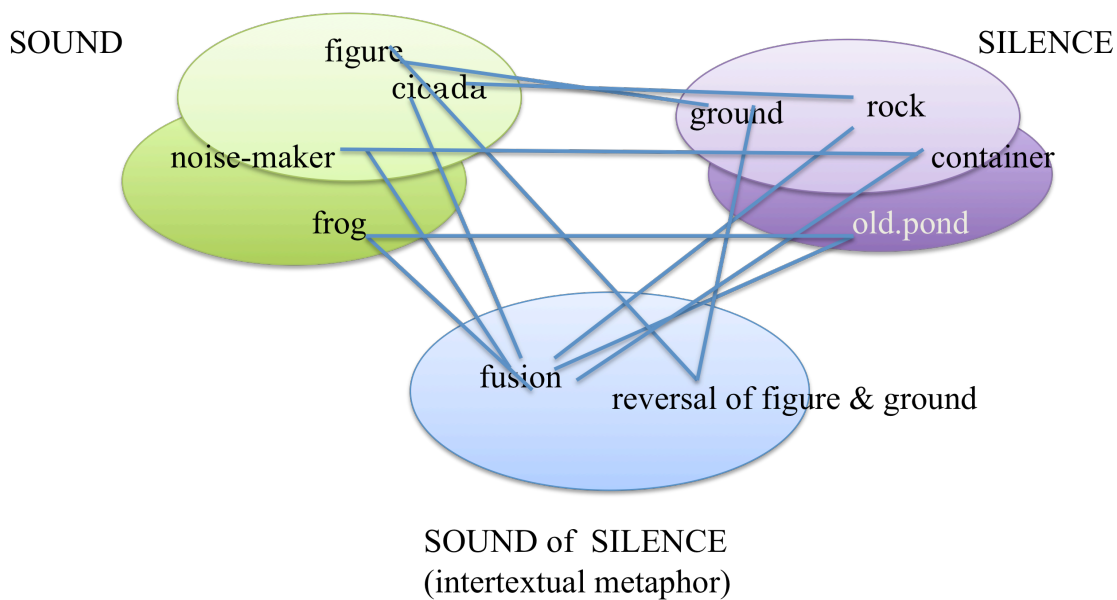
SOUND   SILENCE

figure
cicada
                              ground   rock
noise-maker   container
frog   old.pond

fusion
            reversal of figure & ground

SOUND of SILENCE
(intertextual metaphor)

Figure 2: Semantic intertextuality blend

The SOUND input is a noise-maker blend, in which cicada and frog are mapped from each poem. At the same time, as these noise-makers are the initiators of sounds, they are perceived as figures. The SILENCE input is, likewise, a container blend (or a dissolver blend), in which rock and pond are mapped from each poem. They are perceived as the ground against which the figures – the action makers – are foregrounded.

In the blended space of the SOUND of SILENCE, elements from each of the inputs are fused as a result of the incorporation of sound into silence. At the moment of this fusion, the relationship of figure and ground is reversed; namely, deeper silence is perceived as a figure against the backdrop of sound being absorbed into silence. The simultaneity of SOUND and SILENCE is not paradoxical. It is an entrenchment of the blended space. As entrenchment of our ordinary experience to enhance something missing, mistaken, disguised, etc., SILENCE is not the opposite of SOUND; it is the missing link.

8   Conclusion

Methodologically, we have illustrated how this type of analytical framework can provide new insights into the issues of intertextuality, particularly, into how to conduct a detailed structural and semiotic analysis of closely interrelated texts.

On the level of interpretation, the analysis of iconicity, i.e., diagram and metaphor, has shown that the parallels we have found between the two texts in semantics, revising processes, syntax, and phonology, are so compelling that we are tempted to claim that they might have been a *haiku* puzzle, secretly crafted by Bashō, and that iconicity is the code to solve this word play. Could we say that these texts are actually one *haiku* for the SOUND of SILENCE? Whether this wild guess is correct or not will have to be left up to you, Dear Reader.

References

Akimoto, F. 1970. "Bashō no suikoo" [Revisions of Bashō]. In *Hassoo to Hyoogen* [Conception and Expression], M. Kadokawa (ed), 244-268. Tokyo: Kadokawa Shoten.

Aso, I. 1961. *Oku no Hosomichi Koodoku* [Lectures on *Oku no Hosomichi*]. Tokyo: Meiji Shoin.

Blyth, R.H. 1952. *Haiku.* Tokyo: Hokuseido.

Fauconnier, G. and Turner, M. 1998. "Principles of conceptual integration." In *Discourse and Cognition*, Jean-Pierre Koenig (ed), 269-283. Stanford, CA: CSLI Publications.

Fauconnier, G. and Turner, M. 2002. *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*. New York: Basic Books.

Hasegawa,K. 2005. *Furuike ni Kawazu wa Tobikondaka* [Did the Frog Jump into the Old Pond?]. Tokyo: Kashinsha.

Hiraga, M. K. 1987. "External stillness: A linguistic journey to *Bashō*'s *haiku* about the cicada." *Poetics Today* 8(1): 5-18.

----------. 2005. *Metaphor and Iconicity: A Cognitive Approach to Analyzing Texts.* NY: Palgrave Macmillan.

Hiraga, M. K., and Ross, J. R. 2007. "Two *haiku* or one? – A close linguistic analysis of two poems by Bashō." Invited Lecture at the Linguistic Colloquium, University of California, Berkeley.

Horikiri, M. *Bashō no On Fuukei* [The Sound Scenery of Basho]. Tokyo: Pelican Co.

Jakobson, R. 1976. *Six Lecons sur le Son et le Sens*. Paris: Editions de Minuit.

Jakobson, R. and Waugh, L. R. 1979. *The Sound Shape of Language*. Bloomington, IN: Indiana University Press.

Kawamoto, K. 1991. *Nippon Shiika no Dentoo: 7 to 5 no Shigaku* [Tradition of Japanese Poetry: Poetics of 7 and 5]. Tokyo: Iwanami Shoten.

Matsuo, B. 1957[1694]. *Oku no Hosomichi (Sora Zuikoo Nikki tsuki)* [The Narrow Road to the Deep North and Sora's Travel Diary].   S. Sugiura (annot). Tokyo: Iwanami Shoten

----------.   1966[1694]. *The Narrow Road to the Deep North and Other Travel Sketches*, N. Yuasa (trans. & ed). London: Penguin Books.

----------.   1972. *Matsuo Bashō Shu* [Works of Matsuo Bashō]. N. Imoto, *et. al*. (eds & annot) . Tokyo: Shogakkan.

----------.   1996[1694]. *Bashō's Narrow Road*. Trans. H. Sato. Berkeley, CA: Stonebridge.

Morita, R. 1970. *Bashō no Hoohoo* [Method of Bashō]. Tokyo: Kyooiku Shuppan Center.

Nakamura, S. (ed & annot). 1970. *Bashō Haiku-Shu* [Complete Works of Bashō's Haiku]. Tokyo: Iwanami Shoten.

Ogata, T.. 1971.   *Matsuo Bashō.* Tokyo: Chikuma Shoboo.

Ohtani, T. (ed).   1962. *Bashō Ku-Shu*   [Collection of Bashō's *Haiku*]. Tokyo: Iwanami Shoten.

Ross, J. R. 1981. "Robert Frost's 'Out, Out --.'" In *Crossing the Boundaries in Linguistics*, W. Klein and W. Levelt (eds), 265-282. D. Reidel Publishing Co.

----------.   1982.   "Hologramming in a Robert Frost poem: The still point." In *Linguistics in the Morning Calm,* 685-691. Seoul: Hanshin Publishing Co.

----------.   1990.   "The Curve of Love."   In *Linguistic Fiesta: Festschrift for Professor Hisao Kakehi's Sixtieth Birthday*, Editorial Committee (ed), 151-182. Tokyo: Kuroshio Shuppan.

----------.   2000. "The taoing of a sound: Phonetic drama in William Blake's *The Tyger*." In *Phonosymbolism and Poetic Language*, P. Violi (ed), 99-145. Turnhout. Belgium: Brepols.

----------.   2010. "Writing with words: Bashō and the sound of water." Unpublished ms.