"Blending" and an Interpretation of Haiku: A Cognitive Approach

Masako K. Hiraga

English and Linguistics, University of the Air, Chiba City, Japan

Abstract This essay aims to demonstrate that the "blending" model proposed by Mark Turner and Gilles Fauconnier is useful in analyzing short poetic texts such as haiku, which have rather obscure grammatical constructions and dense cultural implications. This model stresses the importance of "the emergent structure" of the blended space activated by inferences from the input spaces and the contextual background knowledge and, therefore, provides an effective tool for understanding the creativity of literary metaphors. In addition, this many-space approach better explains the rhetorical effects produced by loose grammatical configurations in the haiku texts, such as the juxtaposition of phrases by kana (cutting letters) and multiple puns or phrases produced by personification and allegory. The analysis also shows that haiku texts, which are rich in traditional implications, assume common knowledge that shapes the cultural cognitive model. Such knowledge would include (1) pragmatic knowledge of the context, such as time, place, customs, life, and so on; (2) folk models, which originate from myth and folk beliefs about the conceptualization of existing things; (3) conventional metaphors, in George Lakoff and Mark Johnson's sense, which have been conventionalized in a given speech community over time, and which a poet exploits in unconventional ways; and (4) the iconicity of kana, Chinese ideograms, which link form and meaning, particularly with regard to their etymological derivation, and thereby serve as a cognitive medium for

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This essay will explore how promising a basis cognitive poetics, developed mainly in the Western literary tradition, provides for analyzing Japanese poetic texts such as haiku. Since the eighteenth century, there has been an enormous amount of literature on haiku, most of which is philological and paleographical in nature. A brief list of modern criticism (much of which examines Basho’s haiku) includes Akabane 1970, Morita 1970, Ogata 1971, Kaneko 1973, Yamamoto 1974, Imoto 1978, Ueno 1986, and Muramatsu 1988. Works on haiku from the perspectives of structural poetics and semiotics include Kawamoto 1978, 1986, Ikegami et al. 1983, Hiraga 1987, 1995, and Arima 1996. This study attempts to integrate the past philological and structural traditions and reinterpret their methodological contributions to cognitive terms. The explanatory power of the cognitive approach to poetic texts has been demonstrated by Turner 1987, Lakoff and Turner 1989, D. Freeman 1993, and Deane 1995, among others. Donald Freeman (1993: 1), for example, finds that “cognitive metaphor provides accounts of language patterns that are isomorphic with larger imaginative literary structures, as well as particular interpretations that are more explicit and falsifiable than existing interpretations founded upon the language of literary works.”

In order to test the isomorphism of language patterns with “larger imaginative literary structures” (D. Freeman 1993: 1), the present research looks at two haiku texts taken from Basho’s travel sketch Oku no Hosomichi, one of the acknowledged masterpieces of Japanese literature. These two poems were chosen because structurally they form a thematic pair that frames the larger text of the travel sketch, the first poem in the sketch’s opening phase, and the second at its conclusion. In my analysis, I hope to demonstrate that cognitive poetics offers explanations of the metaphorical structure of the haiku poems on two levels: first, at the local level, where each poetic metaphorical expression is interpreted in terms of its conceptual and/or image mapping; and, second, at the global level where the haiku texts themselves are seen as a metaphor, as is the travel sketch. It will further be suggested that the emergent model of “blending” proposed by Mark Turner and Gilles Fauconnier (1995a, 1995b, this volume) provides a more effective tool for understanding poetic creativity in general and, in particular, allegorical personification,3 juxtaposition by kinji (cutting letters), and multiple puns in haiku.

It will also be pointed out that understanding haiku texts, which are rich in traditional implications, requires a deep understanding of traditional Japanese culture, which shapes the cultural cognitive model. A nonexhaustive list of the features of such knowledge would include: (1) pragmatic knowledge of the context such as time, place, customs, life, and so on, that contextualize the poetic text in general terms; (2) folk models, which originate from myth and folk beliefs about the conceptualization of existing things; (3) conventional metaphors, in George Lakoff and Mark Johnson’s (1980) sense, which have been conventionalized in a given speech community over time, and which a poet exploits in nonconventional ways; and (4) the iconicity of kanji, Chinese ideograms, which link form and meaning, particularly with regard to their etymological derivation, and thereby serve as a cognitive medium for haiku texts. The Japanese language has three different writing systems: Chinese ideograms or kanji (to write words of Chinese origin) and the two types of Japanese syllabary, hiragana (to write words of Japanese origin, most function words, and conjugations), and katakana (to write words of foreign origin, other than Chinese). The complexity of the Japanese writing systems gives a unique dimension to a visual and conceptual representation of haiku. The following analysis will look at how such knowledge is activated and recruited when reading the poems.

1. Haiku or haiku as it was called during the time of Basho (1644–1694), is the shortest form of Japanese traditional poetry, consisting of seventeen morae, divided into three sections of 5–7–5. Originating in the first three lines of the 31-morae tanka, haiku began to rival the older form in the Edo period (1603–1867). It was elevated to the level of a profoundly serious art form by the great master Basho. It has since remained the most popular poetic form in Japan. Originally, the subject matter of haiku was restricted to an objective description of nature suggestive of one of the seasons, evoking a definite, though unstated, emotional response. Later, its subject range was broadened but it remained the art of expressing as much as possible in the fewest possible words. With the 31-morae tanka, haiku is composed by people of every class, men and women, young and old. As the Japanese language has only five vowel sounds, [a], [e], [i], [o] and [u], with which to form its morae, either by themselves or in combination with a consonant as in consonant-vowel sequences, it is not possible to achieve rhyming in the sense of European poetry. Brevity, suggestiveness, and elliptics are the life and soul of haiku and tanka, and the reader is invited to read the unwritten lines with the help of his or her imagination. For further explanations of Japanese haiku, see Blyth 1952, Yaoda 1957, and Henderson 1958.

2. Oku no Hosomichi was written as a travel sketch that consisted of a main narrative body,
The Cognitive Account of Poetic Metaphor

Before analyzing the texts, I would like to briefly review the cognitive account of poetic metaphor. The basic claims addressed by the cognitive theory of metaphor could be summarized as follows:

1. That metaphor is a cognitive process in which one set of concepts (or a conceptual domain) is understood in terms of another. The concept which serves as a model is termed the source domain; the concept to be understood is termed the target domain.
2. That each metaphor establishes a mapping or set of systematic correspondences between the two domains.
3. That this mapping is constrained by what Lakoff (1990) terms the Invariance Hypothesis. In the Lakoff-Johnson-Turner theory, there are certain abstract but experientially basic concepts which they term image schemas, such as the concepts of part and whole, cause and effect, or center and periphery. According to the Invariance Hypothesis, metaphorical mappings cannot alter image-schematic structure—that is, a part/whole relation in the source domain must correspond to a part/whole relation in the target domain; likewise, a cause-effect relation in the source must correspond to a cause-effect relation in the target.
4. That the mapping thus established makes it possible to transfer knowledge about the source domain to the target, for example, patterns of inference learned in the source domain may come to be applied in the target domain.
5. That many metaphorical mappings are conventional, i.e., commonly used in a particular language and culture [italics in the original] (Deane 1995: 628–29).

The cognitive theory of metaphor assumes that linguistic metaphorical expressions are possible because there are metaphorical concepts that correspond with the linguistic expressions. Metaphors are primarily a conceptual phenomenon rather than a verbal phenomenon. Moreover, what is insightful and powerful in this view is that metaphors are based on the concepts that emerge from our bodily experiences such as space, location, and physical movement. That is, metaphors arise from an understanding of our own physical experiences.

Cognitive poetics (cf. Lakoff and Turner 1989; D. Freeman 1993; M. Freeman 1995, among others) applies the cognitive theory of metaphor to the analysis of poetic texts. It claims that the basic conceptual metaphors, which underlie everyday expressions, also underlie many of the poetic metaphors, and that they serve in part to give power to the poetic metaphor. In other words, the poetic metaphor is a nonconventional use of conventional metaphor. This use can include (1) extending a conventional metaphor in a novel way; (2) elaborating the image-schemas by supplying special or unusual cases; (3) questioning the limitations of conventional metaphors and offering new ones; and (4) forming composite metaphors by the unconventional combination of multiple conventional metaphors for a given target domain (Lakoff and Turner 1989: 67–72).

Some poems can be metaphorical on two levels. On the one hand, they display local metaphors, which are based on either conceptual mappings, image mappings, or a combination of both. On the other hand, some poems as a whole can be read metaphorically. According to Lakoff and Turner (1989: 146–47), such global metaphorical readings are open to a certain extent, but constrained in three major ways: (1) the use of conventional conceptual mapping; (2) the use of commonplace knowledge in addition to conventional metaphors; and (3) iconicity—a mapping between the structure of a poem and the meaning or image it conveys. This last constraint of iconicity is of particular importance because it contributes to our recognition of the degree of organic unity of a poem.

Blending

Turner and Fauconnier (1995a: 184) propose a model of “conceptual projection across four or more (many) mental spaces rather than two domains” to explain a wide range of phenomena including “conceptual metaphor, metonymy, counterfactuals, conceptual change” (183), “classification, the making of hypotheses, inference, and the origin and combining of grammatical constructions,” “idioms . . . jokes, advertising, and other aspects of linguistic and nonlinguistic behavior” (186). Mental spaces are “small conceptual arrays put together for local purposes of action and understanding” rather than a conceptual domain, which “is a vast structural array that could not possibly be made active in thinking” (Turner and Fauconnier 1995a: 7). A mental space is defined, in relation to conceptual domains, as being “built up in part by recruiting structure from conceptual domains, local context, or in general anything at all that can play a conceptual role” (7).

Turner and Fauconnier (1995a: 183) claim that the standard two-domain model (cf. Lakoff and Johnson 1980; Lakoff and Turner 1989, among others) is “a special case of the many-space model.” In this new model, when a conceptual projection occurs, two input mental spaces (source and target in a metaphor or analogy) are created. These input spaces have “relevant information from the respective domains, as well as additional
structure from culture, context, point of view, and other background information" (Caudie 1995: 5). Unlike a unidirectional conceptual projection of the standard model, which specifies a direction from source to target, the new model shows that a conceptual projection is indirect and may move either way between input spaces. This is because the many-space model assigns roles to two middle spaces in addition to the input spaces. These middle spaces are "a generic space, which contains skeletal structure that applies to both input spaces, and a blended space, which is a rich space integrating, in a partial fashion, specific structure from both of the input spaces. The blend space often includes structure not projected to it from either input space" (Turner and Fauconnier 1995a: 184), namely, "emergent structure of its own" (183).

The many-space model appears to be useful in analyzing haiku texts for the following three reasons: (1) it stresses the importance of "the emergent structure" of the blended space and, therefore, provides an effective tool for understanding the creativity of literary metaphors (not only of haiku but also of any poetic text); (2) blending explains, better than past literary studies (cf. Kobayashi 1966; Toyama 1970), the rhetorical effects of loose grammatical configurations in the haiku texts such as the juxtaposition of phrases by kireji and multiple puns; and (3) the "many-space" approach, which does not specify unidirectional mapping between input spaces, seems to provide a better means of understanding the frequent occurrence of allegory and personification in haiku than the standard two-domain model of cognitive metaphor.

Let us look at the two haiku poems.

(1)
行春や
鳥営魚の
目は泪
Yoku haru ya
tori naki wo no
me wa namida
going spring: birds cry fish GEN eyes TOP tears

"Departing spring: birds cry and, in the eyes of fish, tears"
(Matsuo 1996 [1694]: 43)

(2)
鴨の
ふたみに別
行秋さ
Hannagari no
futami ni nobi
yoku aki zo

These two texts basically describe a moment of sadness at a time of departure, one at the start of a trip and the other at the end (which is at the same time the start of another trip). Both poems depict sadness in images of separation and transience. These images are embodied in metaphors of natural species and metaphors of the passing seasons. Specifically, crying birds and fish suggest tears of sadness; the clamshell separated from the clam itself stands for the pain of leave-taking. The passing spring and autumn tropes symbolize the transience of nature that causes pangs of sorrow.

"Spring" and "autumn" are natural events seen as human action, namely, that of a traveler who is "departing." Birds, fish, and a clam are also personified in the text in that birds and fish cry with tears, while the clamshell and the clam meat separate. Three prominent cognitive metaphors are detected: 4 TIME IS A TRAVELER (based on EVENTS ARE ACTIONS); NATURE IS HUMAN; and the latter's inverse version, PEOPLE ARE NATURE (ANIMALS, BIRDS, FISH, INSECTS, PLANTS, etc.). From the intratextual context, even a lay reader of haiku would notice that the poems are not just a description of natural events, but also a reflection of the feelings of the poet and his friends as represented by birds, fish, and the clam. I would like to explore, in what follows, how these two poems manifest local and global metaphors, and how common prior knowledge and the principle of iconicity contribute to understanding these texts.

Spring Poem

Preceding the first poem, Basho wrote:

My close friends, who had been gathered since the previous evening, sent me off in a boat. When we climbed out of the boat at a place called Senju, I was depressed by the thought of the three thousand it that lay ahead and shed tears at a parting in this illusory world [italics in the original].

Yoku haru ya
tori naki wo no
me wa namida
going spring: birds cry fish GEN eyes TOP tears

4. Word-for-word translation is given by the author and not in Sato's translation. Grammatical relations are abbreviated as follows: TOP(subj), GEN(itive), INT(enumerator).
5. There is another complete translation of Oka no Hanagiri by Nobuyuki Yuasa (Matsuo 1996 [1694]). In this paper, however, I use Hiroaki Sato's translation (Matsuo 1996 [1694]), which is more faithful to the Japanese text.

6. These cognitive metaphors underlie, moreover, the main theme of the travel sketch as a whole.
“Departing spring: birds cry and, in the eyes of fish, tears.”
(Matsuo 1996 [1694]: 43)

The poem, at first glance, describes natural events: the spring season is passing, birds cry, the fish have watery eyes. According to the standard "source-target" model, this poem is metaphorically projecting natural events onto human actions. Depending on the reader's interpretation of which natural event is projected onto which human action, the poem could be read in several ways. For example, one could interpret "passing spring" as literal or metaphorical (representing, say, Basho's departure) and read the crying birds and fish as Basho himself or his friends. A sophisticated reader might also attribute to this poem a global metaphorical structure on a more abstract level, finding that it realizes the oneness of human and nature, or the undifferentiated nature of human feelings and the feelings of natural events, objects, and creatures. This in itself is an embodiment of Basho's poetics.9

Such nondifferentiation can probably be better captured by understanding the poem as a global metaphor derived from a global blend, which inherits partial structure from all of the inputs—the passing spring season, crying birds and weeping fish, but which also has emergent structure of its own—the revelation of the unity of feelings in nature and humans.

There is also an abstract generic space, which reflects event frames for sadness common to both input spaces—agent, action, mental state of being sad, and so on. The use of ya, a kireji, in yuku haru ya (passing spring), seems to support the notion that the poem has two major input spaces, because the kireji functions to divide the text into two parts, so that yuku haru ya and the rest of the poem are equated (cf. Henderson 1958: 189). It is often explained (69g) that the feeling evoked by the part accompanied by the kireji, "passing spring" in this case, is illustrated by or compared to the part that follows the kireji, "crying birds and fish." Therefore, the crying birds and fish are the source input space, while passing spring (and the feeling it evokes) is the target input space. Each of the input spaces further constitutes a blended space of its own. Each input space is a local blend of "passing spring," "birds crying," and "fish weeping." Inferences derived from these local blends, in addition to common prior knowledge, contribute to the understanding of this poem. The global blend of the text as a whole takes the feeling of sadness and regret and the sentiment of farewell at the departure of the trip from the target input space, and, from the input source space, audible wailing and visible tears of creatures and humans.

The first phrase of the first poem, yuku haru (passing spring), is based on the conventional metaphor, time (season) moves. We say in idiomatic Japanese that kisetsu ga mawaru (seasons change), kisetsu ga kawaru (seasons change), haru ga chikazuku (spring is approaching), fuyu ga kita (winter has come), natsu ga sugiru (summer passes), and so on. Here, in our example, the verb yuku (to go) suggests that we are located at the present, and that moments of spring pass by us, going away from us. In addition to the time (season) moves metaphor, time and season are also conceptualized metaphorically in Japanese as a person, especially, as a traveler. We say haru no otozoru o matsu (to wait for the visit of spring), oki no ashito ga kikoeru (to hear the footsteps of autumn), kibishii fuyu ga tourat-suru (severe winter has arrived), and so forth. The verb yuku also implies, metaphorically, that the motion of "going" is a departure, a farewell.

The local blend of yuku haru ya (passing spring) acquires the metaphorical reading of spring as a traveler not only by the conventional conceptual mapping; it also recruits the traveler reading from the intratexual knowledge of actual semantic content. Note the first passage of Oku no Hosomichi: "The months and days are wayfarers of a hundred generations, and the years that come and go are also travelers. Those who float all their lives on a boat or reach their old age leading a horse by the bit make travel out of each day and inhabit travel." (Matsuo 1996 [1694]: 44). Here, Basho exploits the time is a traveler metaphor to represent his philosophy of life as a journey. It is clear that "passing spring" is a recapitulation of Basho's philosophy as expressed metaphorically above. In other words, the spring as a traveler metaphor is motivated by a prior textual metaphor, time is a traveler and life is a journey.

Spring is the season of beginning or new life in the Japanese climate, where we have four distinct seasons. After a cold winter, spring brings to every creature warmth, birth, and new life. So, spring is conceptualized as the starting point of progress and prosperity in folk beliefs and we have their reflection in the lifetime is a year metaphor [e.g., jirai no haru [spring in life], karu no jiyau ni wa aki-kaze ga fui-te ire [there is the autumn wind blowing against his business]]. Choosing spring as the time to begin one's long journey, therefore, accords with both its figurative and literal (real-life) implications. But why the end of spring, then?

The glory of spring fades with the approach of the wet and humid rainy season that divides spring and summer in Japan. Hence, the last phase of spring evokes in us a kind of sadness or melancholy. The verb yuku in yuku

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7. Basho's words, "learn about pines from pines, and about bamboo from bamboo" (Hatsumi 1973 [1796]: 547, translated by the author) teach that if a haiku does not arise naturally from the object, the object and its observer become two, and the observer cannot realize the feeling of the object, since the self intervenes. Hence, what a poet must do is to be one with what Basho calls zoka, that is, the poet must fuse with nature. Then we come to real enlightenment. For Basho, haiku is a realization of such unity.
hara ya is thus a metaphor of farewell as a part of traveling. The blend of “the passing spring” exploits and develops counterpart connections between traveler, the source space, and spring, the target space.

**TRAVELER**
- move from one place to another
- departure, farewell
- good points (smooth journey), bad points (obstacles), and so on.
- reaching a goal
- stopping for mental or physical reasons

**SPRING**
- change along a course of time
- beginning
- growth (warm weather) and nongrowth (cold weather), and so on.
- end
- stopping impossible

It is important to note that correspondence is established between the departure of a traveler and the ending of spring, and not between the structurally matched counterparts—say, a traveler reaching a goal and the ending of spring. This correspondence can be guided by pragmatic knowledge, recruited in the source, that the poet is departing on a journey, and in the target, that it took place in the last phase of spring. At the same time, it is provided by the folk belief in the cyclic nature of life and time. People in Japan generally believe that a death is a birth into another world; an end is a beginning of a new event. So the end of spring is the beginning of a new season, that is, a departure into summer.

Neither of the input spaces, spring or a traveler, implies “sadness.” It is in the blend that the departure is fused with the end phase of spring, leading us to interpret the sadness of farewell as identical to the sadness of that season’s fading. Historical and contextual knowledge further lead us to read the traveler as Basho; we therefore reach an allegorical interpretation that Basho is represented by spring as a traveler. Note that here spring is a metaphor for Basho; the source and the target are related inversely—in other words, in the blend, yoku hara ya, spring is at once a traveler in general and Basho in particular.

Another important aspect of the relationship between spring and traveler, or more accurately a gap between the two, is that natural events like spring cannot be stopped by human will, whereas human actions like traveling can be stopped at any time. What does this gap then imply in the blend “the passing spring”? We may say that, since no one can stop the course of the seasons, Basho’s trip(s) cannot be discouraged or stopped by anyone or anything. It seems that a conceptualization of travel as season shaped Basho’s way of life as an endless journey. This reading is further reinforced and elaborated in the last haiku at the end of the travel sketch, which I will discuss shortly.

The next local blend, tori naki (birds cry), could either be a literal expression or a metaphorical one (personification of birds). What is characteristic of this phrase is that the possibility of multiple interpretations is reinforced by the choice of a particular Chinese ideogram for naki (cry), 嘔, instead of the ones more commonly used,泣, and 吼. Among the ideograms of more common use, the former, 泣, means that humans shed tears, and the latter, 吼, means that birds, animals, and insects cry aloud. The meaning of these two ideograms is univocal as the radicals of each ideogram, particularly the left-hand radical of “water” for the former and the right-hand radical of “bird” for the latter, contribute to specifying, rather than broadening, the meaning. By contrast, Basho’s choice of the Chinese ideogram, 嘔, for this poem seems to suggest that he deliberately used the etymological implication and the equivocal nature of this ideogram. The ideogram, 嘔, consists of two radicals. The left-hand radical, 口, etymologically means “a mouth as a metonymy for voice,” while the right-hand radical, 爪, means “to wring something (usually wet).” Thus, the ideogram itself can be seen as a blend of two inputs, corresponding to the two radicals. This blend produces a meaning of the ideogram as “crying in a wrung voice (voice produced by wringing the throat).” Furthermore, because the left-hand radical of “a mouth” is ambiguous, implying both human and nonhuman agents, the ideogram can be seen as a blend of two lexical meanings: (1) for humans to shed tears and cry aloud in a “wring” voice; to wail with pain; and (2) for birds, animals, and insects to cry aloud, to wail. Hence, the blend “birds cry” displays a double image: birds crying aloud and humans shedding tears, in a “wring” voice.

Two metaphoric understandings of tori naki are dependent on the conventional conceptually metaphor birds are human and its inverse version, people are birds. First, we have the birds personified in a general sense. We understand the actions of birds in terms of our own actions. For example, tori ga ai o sawagase-te naru (the birds are whispering love); tori no osaberi ga urusai (the chattering of birds is noisy). In our example, the birds cry aloud in sorrow. It is an image mapping of the crying of human beings onto the crying of the birds. Note that it is not specified whether the noun tori (bird(s)) is singular or plural, nor what kind of bird(s) it is—there is no mention of size, shape, color, or name. It is a bird or birds in a very generic sense, which in turn could be a symbol for a creature representing the sky in myth and folk belief. Hence, tori naki could imply metonymically that
the sky shows grief. Specification of the bird(s) in this poem comes only from a personified action—making the noise of humans crying aloud in grief, where cry means both shedding tears and wailing. Still, on this level, tori naki describes the action of birds.

Second, there is an inverse reading, PEOPLE ARE BIRDS, that leads to an allegorical interpretation. Many proverbs express human actions as bird actions: *tobu tori ato o nigasuzu* (departing birds clean up the place before), for example, or *kago no naka no tori* (a bird in the cage). In the poem, then, the personified birds that are crying in sadness could signify either Basho, his friends, or both. In other words, this allegorical reading comes from the historical fact that comprises the pragmatic knowledge of this poem, that the sadly crying agent could be either Basho or his friends, or could even include both of them.

Thus the equivocality of tori naki seems to be embedded iconically in (1) the Chinese ideogram naku, 哭, and (2) the two-way mapping in the blend of the input spaces, HUMAN and BIRD.

The poem concludes with another personification, *wo no me wo namida* (there are tears in the eyes of fish), which is a novel extension of the conventional metaphor FISH ARE HUMAN. Although the personification of fish appears frequently in folk tales and children’s stories such as *Urasimah Taro*, in which fish speak to human beings, play musical instruments, dance, and so on, we seem to have few linguistic manifestations of this metaphor in everyday idioms; for example, *kono sakana wa indo-yoo made tabi ni dera* (this fish takes a trip to the Indian Ocean). What fish do in the conventional FISH ARE HUMAN metaphor is prototypically a physical action of some sort rather than a mental reaction. Our example, *wo no me wo namida*, is novel in that it extends the FISH ARE HUMAN metaphor to emotions, namely the fish are crying in grief, shedding tears of sadness. It is a very vivid and creative image mapping of tears in the human eyes onto the eyes of the fish. An analysis similar to the BIRDS CRY metaphor may apply here, too. Fish are depicted in general with no specification of number, size, shape, color, or name. As birds are a symbol for the sky, fish are a symbol for water in myth and folk belief. Hence, *wo no me wo namida* could imply metonymically that the water world shows sadness.

On the other hand, an inverse allegorical reading, PEOPLE ARE FISH, is also possible. We say that *kare wa nizu no e o sakana no yoo da* (he is like a fish swimming competently in the current). In the poem, then, the personified fish that is (are) weeping in sadness could signify either Basho, his friends, or both. In other words, the reading comes from the historical evidence that the agent of weeping could either be Basho or his friends, or both.

**Autumn Poem**

Basho wrote the following at the conclusion of his travel sketch:

> Rotsu had come as far as this port to welcome me back and accompanied me to the province of Mino. As I entered the manor of Ogaki, assisted by a horse, Sora came from Ise to join us. Etsuji galloped his horse to do the same, and we all gathered in Joko’s house. Zenenshi, Keiko, and his sons, and others who are close to me came to visit day and night and, as if meeting someone who had returned to life, expressed joy and consolation. Even before I was able to shake off the weariness of my travels, the sixth day of the ninth month came along, so I decided to offer prayers at the rebuilding of Ise Shrine and put myself on a boat again:

> **Himamiguri no**
> **Futami ni awakere**
> **Yuku aki zo**

> a clam GEN/SUB  
> lid flesh into separate going autumn INT

> Futami (place name) to separate

> “A clam separates lid from flesh as autumn departs.”

(Matsuo 1696 [1694]: 133)

Generally speaking, a similar analysis and argument holds for this poem. It is also a poem of farewell, and the season is the “passing autumn.” The poem was composed at the end of a journey that was also the departure point for the next journey. The poem is not only the last of fifty in the travel sketch, but it also concludes the sketch’s text. The paralleled phrases, “the passing spring” and “the passing autumn,” spelled in the identical Chinese ideogram for “passing,” 行, function as an iconic frame of the whole sketch. The sameness of ideogram in the paralleled phrases at the beginning and the ending of the text mirrors the thematic unity. At the same time, this parallelism iconically hints at the grand cycle of being in the world, that is, a beginning is an ending; an ending is a beginning.

The poem’s more complex grammar, and its sophisticated use of a pun, betray Basho’s intent to be grammatically and lexically ambiguous. First, *no* in *himamiguri no* can either be a genitive marker or a subject (nominative) marker. Second, *futami* functions as a multiple pun meaning “the clamshell and clam meat,” “to see the lid,” and the place-name “Futami.” Third,
Hinaga · "Blending" and an Interpretation of the poem

The text begins with a discussion of the poem Hinaga, which is noted for its use of the verb "shokuru". The author of the text, who is a literary scholar, explores the historical context and cultural background of the poem, as well as the literary tradition it belongs to.

In the second section, the author delves into the poem's form and structure, analyzing the poetic devices used by the poet. The author also discusses the poem's themes and the significance of its content within the broader context of Japanese literature.

The final section of the text examines the poem's reception and influence, looking at how it has been interpreted and interpreted over time. The author concludes with a reflection on the poem's enduring relevance and its place in the canon of Japanese literature.
into its shell and meat is derived from the blend of two input spaces; the clam as a source and the human as a target. Basho’s parting from his friends and disciples with whom he was united at the end of the journey, the pragmatic knowledge provided by the context, is understood metaphorically as an image of separation of the shell from the meat of the clam. The image of the outside shell and inside meat can be further interpreted in two ways: functionally and ontologically. First, the shell functions as a protection for the inside meat; it may thus be likened to the patrons and supporters who provided food, money, and shelter to the poet on his travels. Second, the relationship of the shell and the meat involves ontological values held between the center and the periphery, between the interior and the exterior. The clam, an animate creature in the center, a metaphor for the poet, is of primary importance, whereas the shell, a protective cover, a metaphor for his friends [patrons and disciples] is of secondary importance. But the strength of the image of the separated clam meat and shell comes from the factual knowledge that the clam no longer survives when its shell is separated from the meat. It is a forced separation against something united, in which some kind of force makes the shell open and separates the lid and the meat. In the blend, this image of fatal separation is mapped onto Basho’s departure on another journey.

What is most characteristic of futami, however, is not simply this strong and novel image mapping. It is the multiple pun and that epitomizes and integrates the multiple interpretations of this poem, most notably the one about nature, and the other about human beings. Each differing reading of the multiple pun seems to constitute an input space in the blend of futami. In other words, futami is a blend in which we have an integration of multiple meanings. As mentioned above, futami as a common compound noun of “a lid” and “meat” can be read allegorically as Basho’s friends (patrons) and Basho at the time of parting, based on the metaphor people are shelfish, and the pragmatic knowledge of Basho’s farewell. There are two more readings of futami.

Futami can be two words, a noun, futa (a lid), and a verb, mi (to see). Futa, a lid, can refer to an external Shrine of Ise, based on an image-metaphor of exterior as discussed above and on the pragmatic knowledge of Basho’s visit to the Ise Shrine. The Ise Shrine actually consists of two shrines: naigū (the internal shrine) and gegau (the external shrine). The internal

11. This interior/exterior dichotomy also applies to another reading of futami, “to see the lid,” to be interpreted as, “to see the external Shrine of Ise.”

12. The pun is termed kaekota (hanging words) and constitutes one of the traditional rhetorical devices of Japanese poetry, particularly in short poetic forms such as haiku and tanka.

shrine houses the Sun Goddess, the most important goddess in Shintoism, while the external one houses Princess Toyuken, the goddess of food and industry. Here, too, the asymmetrical values in the internal/external relationship hold. Every twenty-one years, each shrine is renovated, with the ceremony for installing the new buildings taking place in September on the lunar calendar. It is recorded that Basho attended the ceremony for the external shrine, but skipped the one for the internal shrine that was held three days earlier than the one he attended. Futami is also a proper noun—meaning Futami Cove, a bay near the Ise Shrine. Clams are one of the bay’s major products. Hence, in the blend of futami, several images and meanings derived from these readings are fused; the lid and meat of a clam, Basho and his friends, the external Shrine of Ise, and Futami Cove.

It is also important to mention that the written form of futami contributes to the multiple pun. As mentioned earlier, Japanese has three different writing systems, Chinese ideograms and the two types of Japanese syllabary, hiragana and katakana. In revising this text, Basho changed futami in Chinese ideograms, 二見, which represent the place name exclusively because of the specific ideograms chosen, to futami in hiragana, ふたみ, which just represent the syllabic reading of the word (Matsuo 1957 [1994], 1985 [1994], Kaneko 1973). Thus, the choice of hiragana writing for futami is a deliberate one and the purpose is to retain the equivalency of the word.

The phrase futami ni wakare, then, is also equivocal. Wakare (to separate) is both an action of human parting and the separation of the lid and meat of the clam. As discussed earlier, an image of the strong force of separation and the death of the clam implied in the “lid and meat” reading is mapped onto the human farewell, the separation of Basho from his friends. The implication of death is also consonant with the season of this haiku, that is, the end of autumn, which is the concluding phrase of the poem as well as the whole text of the travel sketch.

The last phrase of the poem, yuki aki (passing autumn), is based on the conventional metaphors, time (season) moves and time (and season) is a traveler. Also the metaphorical reading of autumn as a traveler comes from the intratexual knowledge that was explained earlier.

Autumn is the season of two opposing aspects, harvest and decline, in the Japanese climate. In the cognitive cultural model, however, the decline of progress and prosperity is stronger. For example, based on the lifetime is a year metaphor, we have a conventional conceptual metaphor, autumn is the decline of life, as seen in the following expressions: jisei no aki (autumn in life), kaere no yōmō ni wa oki-kaze ga fai-te iru (there is the autumn wind blowing against his business), and so on. The end of autumn sug-
gested by *yaku aki* (passing autumn), is the season of falling leaves, scant daylight, cold winds, and so on, which gives a strong image mapping between the nature and the human domains in terms of decline.

The verb *yaku* (to go) in *yaku aki zo* connotes that the autumn is departing; it evokes the end of autumn, on the one hand, a departure for a new journey, on the other. The end of autumn is the end of adventure, the time for a rest, the time for the coming sleep. It is also a metaphor of farewell as a part of traveling, and signifies allegorically that Basho is setting off on another journey as autumn departs.

**Conclusion**

The analysis of the two haiku texts, taken from Basho’s *Oku no Hosomichi*, has shown that cognitive poetics offers explanations for the metaphorical structure of haiku poems, which, though extremely short, are quite rich in cultural implications. It has been pointed out that the many-space model proposed by Turner and Faukonner (1995a, 1995b, this volume) provides an effective tool with which to understand creative and conventional metaphors in general, and allegorical personification in haiku in particular. In addition, the Turner-Faukonner model can explain, within the same framework of “blending,” the cognitive projection derived by a few grammatical and lexical devices peculiar to haiku and other Japanese literary texts, such as the juxtaposition by *kireji* (cutting letters) and multiple puns (*kakekotoba*).

As mentioned earlier, interpretations of the literary text are constrained in certain ways—by the use of conventional conceptual mapping, by commonplace knowledge, and by iconicity between structure and meaning. The analysis has demonstrated that the reading of haiku texts is also dependent on these three factors. Basho used conventional metaphors, some conventionally and others nonconventionally. He extended the image mapping of some conventional metaphors to create his own image metaphors. He also exploited almost every possible resource in lexicon, syntax, and orthography to multiply the implications of the short poetic text; for example, by *kireji*, by *kakekotoba*, by *kanji* (Chinese ideograms) or *hiragana* (Japanese syllabary), by allusions, and various other devices. It is indispensable to rely also on common prior knowledge to understand the enriched meanings of his texts. We have looked at how pragmatic knowledge about the context, both intratextual and extratextual, contributed to the readings of the texts. Folk beliefs and myths seem to constitute a vast area of further research in order to define the nature of common knowledge. Finally, iconicity is of particular importance in the short poetic text like haiku because brevity seems to require the form itself to participate in giving images, concepts, and feelings. For example, *kanji* in haiku are one of the crucial cognitive means to represent image by form (see Hiraga 1995).

In many literary texts, including haiku, the nature is human metaphor (personification) and the people are nature metaphor (allegory) occur coincidentally or interconnectedly. On one reading, a poem describes nature as if events in nature were human actions; but on another, probably more abstract reading, the personified nature actually signifies human beings. This inversion of personification, or allegorical reading, it seems to me, is better explained by the many-space model via indirect mapping of input spaces, and recruitment from common prior knowledge. Since allegory is so varied in its operations in widely divergent texts and times across cultures, it deserves more serious attention in the theory of cognitive metaphor.

Understanding the poem is a process of making sense of a merging stream of images, concepts, knowledge, and feelings; it is, in short, a process of making sense of the wide array of mental spaces. In Turner and Fauconnier’s words (1995b: 8), “We can work inside each of them [i.e., mental spaces], work on the connections between them, modify each of them dynamically under pressure we bring to bear from other spaces or under our recruitment from other knowledge and context, and so on.” I hope the foregoing analysis has contributed to demonstrating the effectiveness of the many-space model in understanding the creativity of haiku texts.

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