

## Vision as Meaning : Iconicity in Basho's *Haiku* in *Oku no Hosomichi*<sup>†</sup>

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### 意味としての表記： 芭蕉『奥の細道』の俳句における類像性について

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#### 要 旨

詩において音声が必要な役割を果たしているのと同様に、詩がどのように表記されているかということが大きな効果をうむことがある。詩人は意識的に、あるいは無意識のうちに、音と意味とのバランスを考え、その上、内容を表すのに適切な表記を用いて、詩を創作している。詩の内容と表記との関係を考える上で、同一の音声・ほぼ同一の内容を表現しえる三種類の表記体系をもつ日本語は、極めて有効な例とその分析を提供できると考えられる。

本稿では、芭蕉の『奥の細道』の俳句における表記上（特に漢字と平仮名）の推敲を調べることにより、芭蕉の俳句表現の内容と表記の間には様々なレベルで「類像性」(iconicity) がみられることを指摘し、「類像性」が、いまだ未確定な『奥の細道』の原本を決定する鍵になりえるかどうかについて検討するための基礎的な考察を行う。『奥の細道』には芭蕉の俳句50句がおさめられているが、そのうちの48句が推敲された。表記上の推敲は94%の45句に及んでおり、音韻上 (65%)、語彙上 (50%)、統語上 (29%) の推敲を大きく上回っている。これら45句の中で使われている86語が表記上推敲されている。本稿では、特に『奥の細道』の原本論争にかかわる素意清書本と曾良本に焦点をあて、表記上共通している21句にみられる推敲の特徴をさぐることにより、『奥の細道』の俳句の推敲の一般傾向について、語の内容とその表記の推敲との関係、俳句の内容と表記の推敲との関係、および俳句の構造と表記の推敲との関係の三点から検討を加える。これら三つのレベルにおいて俳句の表記と内容とが密接に関係しており、推敲された表記はその喚起するイメージや意味合いがより類像的に句の内容や構造と合致していることがわかる。

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## 1 INTRODUCTION

What kind of effect would you get in looking at different visual representations of the same phonetic text? The following four representations, for example, have the same phonetic form, [semi no koe] ('the voice of the cicada(s)'), but display different visual associations:

- |     |                 |    |   |    |
|-----|-----------------|----|---|----|
| (1) | cV <sup>1</sup> | せみ | の | 声  |
| (2) | Cv              | 蟬  | の | こえ |
| (3) | cv              | せみ | の | こえ |
| (4) | CV              | 蟬  | の | 声  |
- cicada of voice ('the voice of the cicada(s)')

How different are these associations? What effects do they have on the semantic interpretation of the same text?

Bearing these questions in mind, this paper attempts to analyze a link between meaning and visual form in *haikai*<sup>2</sup> by Basho Matsuo<sup>3</sup>. As Japanese has three different writing systems to spell out the same phonetic text, how a poem looks is as crucial as how it sounds. The paper, therefore, looks at the revisions of *haiku* poems in one of his masterpiece collections, *Oku no Hosonichi* (Matsuo (1966 [1694])) and discusses how the process of changing characters in textual revisions achieves different semantic and structural effects. Hiraga (1987) serves as a pilot study, in which I analyzed four different versions of a

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<sup>1</sup>Lower-case characters such as "c" and "v" indicate *hiragana* representation and the upper-case characters such as "C" and "V" *kanji* representation. See Section 2 for details.

<sup>2</sup>*Haiku*, or *hokku* as it was called during the time of Basho, 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), when the great master Basho elevated it to the level of a profoundly serious art form. 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 an art of expressing much and suggesting more in the fewest possible words.

<sup>3</sup>Basho Matsuo (1644 - 1694) is considered the greatest master of *haiku* in Japanese literary history. Basho's ideal in poetry was to achieve a level of total identity with nature. Greatly influenced by Zen Buddhism, his haiku indicates "a great zest for life; a desire to use every instant to the uttermost; an appreciation of this even in natural objects; a feeling that nothing is alone, nothing unimportant; a wide sympathy; and an acute awareness of relationships of all kinds, including that of one sense to another" (Henderson 1958: 21). For further explanation of *haiku* and Basho's *haiku*, see Blyth (1952: 1-336), Henderson (1958: 1-48), and Yasuda (1957: 1-26).

*haiku* by Basho to demonstrate how this poet consciously and unconsciously used iconicity,<sup>4</sup> a link based on similarity between meaning and form, in the process of phonological, semantic, syntactic and orthographical revisions. The present study, confining its scope to the orthographical revisions but expanding the number of the sample texts to fifty poems, presents a similar claim that the principle of iconicity is at work in the process of visual revisions of *haiku* poems, and furthermore it points out that this principle may serve as one of the criteria to evaluate the authenticity of different copies of *Oku no Hosomichi*.

The particular visual revisions this analysis concerns are the changes between *kanji* (Chinese ideograms) and *hiragana* (the syllabic alphabet). These two types of characters have different visual effects, *kanji* suggesting masculinity and *hiragana* femininity, due to two factors: historical association and synaesthetic association by shape, which will be elaborated in detail later.

These associations are taken into consideration when the revisions are analyzed and explained, first, by the iconic correspondence between the semantic content of a word and the visual association of the character(s) changed, and second, by the relation between the semantic content of the text and the visual association of the character(s) changed. The positions of the character revisions are also analyzed in terms of such iconic functions as framing, balancing, foregrounding, etc.

## 2 WRITING SYSTEM OF JAPANESE

Before analyzing the *haiku* poems in question, I present a brief explanation about the complexity of the writing system of Japanese and the effect of this system on the visual associations of meaning. Japanese language provides us three character choices; i.e. *kanji*, *hiragana*, and *katakana*.

*Kanji* or Chinese ideograms are used mainly for words of Chinese origin and for the roots of such content words as nouns, verbs, and adjectives of Japanese origin. *Hiragana*, or the syllabic alphabet, are used mainly for words of Japanese origin to which Chinese ideograms cannot be easily fit, conjugated endings, conjunctions, particles, auxiliary verbs, and so on. *Katakana*, another

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<sup>4</sup>For a discussion of iconicity in semiotics, see Pierce (1955 [1902]); iconicity in linguistics in general, see Haiman (1985a, b), Ohori (1991), Waugh (1992), Hiraga and Radwanska-Williams (1994); iconicity in poetry in particular, see Jakobson and Waugh (1979), Jakobson (1985), Haley (1988), Hiraga (1990, 1992, 1993a, b, and to appear), and Hiraga and Radwanska-Williams (1995). The in-text reference with two different years of publication indicates that the year in brackets is a source or an original work and the year in parenthesis is an access volume according to which the citation is made.

<i>Kanji</i> (Chinese ideograms)	For words of Chinese origin and for the roots of such content words as nouns, verbs, and adjectives of Japanese origin
<i>Hiragana</i> (syllabic alphabet)	For words of Japanese origin to which <i>kanji</i> cannot be easily fit, conjugated endings, conjunctions, particles, auxiliary verbs, and so on.
<i>Katakana</i> (syllabic alphabet)	For words of foreign origin other than Chinese and for onomatopoeia.

TABLE 1 : Characteristics of Character Types

syllabic alphabet, are mainly used for words of foreign origin other than Chinese and for onomatopoeia. In ordinary Japanese writing, these three modes of representation -- *kanji*, *hiragana* and *katakana* -- are all used combined variously.

Because each type of character is different in nature and shape, each gives different associations. In particular, *kanji* and *hiragana*, which are used to write Japanese words, have almost the contrasting associations described below. Historically, *kanji* characters were used exclusively by men and *hiragana* by women, although at the time of the composition of the *haiku* poems in question, both kinds of characters had already been used by men. This historical fact has contributed to a degree to giving certain associations about the character types, namely, that *kanji* is masculine and *hiragana* feminine. In addition to the historical association, the very shape of the characters has a visual effect. *Kanji* characters tend to have an angular form with more strokes and distinctive shape, which gives rise to masculine associations such as sharpness, strength, tension, etc. On the other hand, *hiragana* characters tend to have a flowing form with curved strokes, evoking feminine associations such as gentleness, softness, smoothness, etc.

Let us briefly go back to our first example, and see how their cognitive associations differ with each other.<sup>5</sup>

<sup>5</sup>In order to index the cognitive associations of the visual representations, 8 pairs of adjective opposites were chosen to construct a form for the Semantic Differential Measurement (SDM). The model for this SDM is based on the factors of evaluation, potency, and activity previously found in factor analysis by Haga (1971). The five-point differential scales (degrees from less to greater) were randomized as to order and position of the adjectival opposites. Visual stimuli to be compared were presented to informants simultaneously.

## E.G.1

- (1) cV      せみの声  
 (2) Cv      蟬のこえ  
 (3) cv      せみのこえ  
 (4) CV      蟬の声

Figure 1 shows a mean score of the 8 adjective opposites obtained by 19 informants regarding the representational differences of *semi no koe* ('the voice of the cicada'). It is pointed out that the sequence written exclusively in *hiragana* (cv), and the one written exclusively in *kanji* (CV), display a sharp contrast with respect to such adjective opposites as light-heavy, beautiful-ugly, lax-tense, weak-strong, and feminine-masculine, whereas the sequences written by the mixture of two character types have less distinctive contrasts.

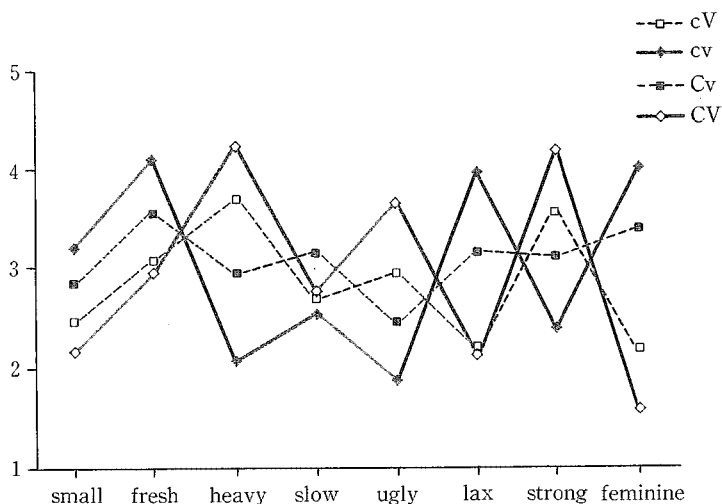


FIGURE 1: Different associations of *semi no koe* ('the voice of the cicada') in *kanji* and *hiragana* scored by the semantic differential measurement

This conforms to the findings by Haga (1971: 32-34), that *kanji* characters and *hiragana* characters are cognitively different in that *kanji* are perceived as 'large,' 'heavy,' 'strong' and 'tense,' whereas *hiragana* are 'small,' 'light,' 'weak,' 'lax' and 'beautiful'.

In addition to the psychological associations tied to their visual images, two character types, *kanji* and *hiragana*, have different semantic integrity and expressiveness. As mentioned before, *kanji* characters are ideograms, while *hiragana* characters form a syllabic alphabet. Their major difference is that the

former conveys meaning in itself in a presentational mode, whereas the latter doesn't as they are a linear discursive sign.

Consequently, this complexity of the Japanese writing system has given a dynamism and freedom to visual representation of poetry. Not only concrete poets but also poets in general, explore different possibilities in visual representation. In what follows, we are going to analyze, by looking at the revision process of poetry, how a *haiku* master exploits these possibilities, and what semantic and structural effects are aimed at by the visual aspects of characters.

### 3 VISUAL REVISIONS OF HAIKU

Basho composed numerous *haiku* poems in his life. It is said that the total number of his *haiku* exceeds far more than 1,000. They were documented and have been a subject of serious scholarship for these three hundred years. For the present study, I have chosen the poems in *Oku no Hosomichi* [Narrow road to the deep north] (Matsuo 1966 [1694]) for two reasons. Firstly, *Oku no Hosomichi* was written as a travel sketch which consisted of a main narrative body, fifty *haiku* poems by Basho and a few other poems by other authors. Fifty *haiku* poems are considered as an integrated text in its own right, conforming to a general principle of composition and structural congruence. Secondly, the analysis of the *haiku* revision process will contribute to a consideration of the current controversy over the authenticity among the major copies of *Oku no Hosomichi*.

There are some unknown facts about the process of writing of *Oku no Hosomichi*, as Basho's original draft has not been discovered. Figure 2 shows the process of the writing and the relationship of the copies of *Oku no Hosomichi*. It is said that during the trip in 1689, Basho's disciple, Sora, recorded the journey under the supervision of Basho. This travel diary by Sora contained all the *haiku* texts in their first versions (*Sora Haikai Kakitome*, 'Sora's draft'). It took five years for Basho to complete the work (1689-1694). It seems that Basho asked a few of his disciples to make fair copies of his own draft. The two most important copies of *Oku no Hosomichi* among the others are Sora's copy (*Sora-bon*), and Soryu's copy (*Soryu-bon*). They differ in 36 wordings and more than 400 orthographical choices. There is a controversy over which the final version was. One theory claims that Sora's copy was the final one as it fits with the orthography of Basho, based on the careful examination of all the other publications of Basho's works. The other theory claims that Soryu's copy was the final one as it was the copy that Basho possessed and

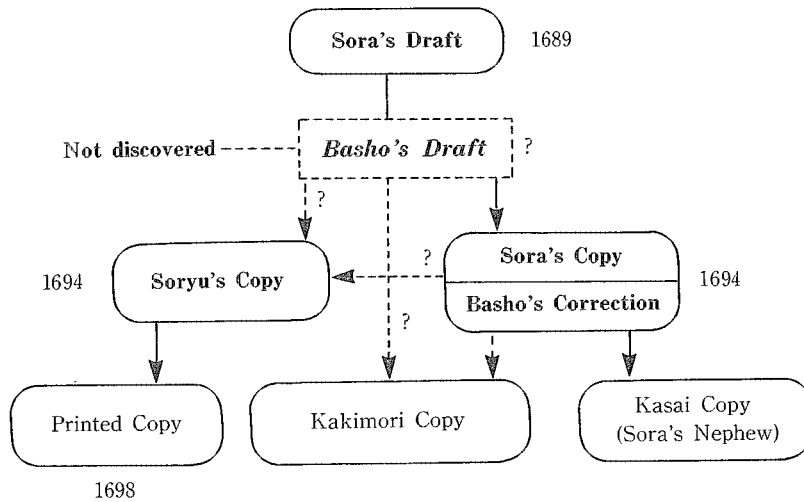


FIGURE 2 : Copies of *Oku no Hosomichi*

gave to his brother before his death.

To trace the revision process, I have used Sora's draft (*Sora Kakitome*), Sora's copy, Basho's correction in Sora's copy and Soryu's copy as primary sources. I have also examined several anthologies of Basho's *haiku* compiled after the trip until the wide publication of the printed copy (1698) as well as other copies as secondary sources.<sup>6</sup>

By comparing Sora's draft (1689), Sora's copy (1694), Basho's correction (1694) of it, and the anthologies of Basho's *haiku* compiled between 1689 and 1698, it became clear that Basho revised 48 poems amongst 50 in *Oku no Hosomichi*. In each poem, he tended to revise more than once before finalizing the last version. Of the 48 revised poems, orthographical revision in 45 poems, or 94%, phonological revision in 31 poems, or 65%, semantic revision in 24 poems, or 50%, and syntactic revision in 14 poems, or 29%. These figures show the predominance of orthographical revision.

### 3.1 Iconicity and the General Tendency of Visual Revisions

A total of 86 items were revised orthographically in 45 poems, which means that in each poem an average of two items were changed in terms of their character types. Sora's copy and Soryu's copy share 67% (58 items) of the

<sup>6</sup>It is interesting to note that the anthologies published after the death of Basho (1694) and before the publication of the printed copy (1698) contained versions different either from Soryu's or Sora's copies. This may mean that these different versions were the ones made in the revision process and recorded by the other people than Soryu or Sora.

character revisions, which resulted in 21 poems written identically. In order to understand the general tendency of the revisions, I will first look at these 21, because they are the 'agreed' final versions, so to speak.

In examining the revisions, three factors have been taken into consideration: 1) correspondence between the semantic content of a word and the visual association of the character(s) changed; 2) relation between the semantic content of the text and the visual association of the character(s) changed; and 3) positions of the character revisions. Although these three factors seem to work jointly rather than independently in the visual revisions, I will first point out the general tendencies concerning respective factors above. A sample analysis which follows aims at demonstrating the workings of the iconicity principle in the integrity of the poetic text, rather than dealing with isolated parts of the *haiku* as instances of the factors above.

### 3.1.1 Character Choice and Meaning of the Word

CHARACTER CHOICE	MEANING OF THE WORD
<i>Kanji</i>	Living creatures
<i>Kanji</i>	Seasons, months, places
<i>Kanji</i>	Natural phenomena
<i>Hiragana</i>	Revision of some verbs of motion

TABLE 2 : Character Choice and Meaning of the Word

Firstly, we could point out the general tendency of Basho to spell the names of creatures in *kanji* rather than *hiragana* throughout *Oku no Hosomichi*. Actually 77% (23 items out of 30) of the names of living creatures were spelled in *kanji* in the final version. 8 items were revised from *hiragana* to *kanji*, and only 3 items from *kanji* to *hiragana*. The compactness and tension of *kanji* perhaps fit as a mode of representation of delineated objects like animals, fish, birds, insects, etc. described in Basho's poems.

Secondly, items referring to time and place tended to be written in *kanji* (80%, 25 out of 29 items) such as names of the seasons, months, places, etc. Likewise, items describing natural phenomena such as the sun, the moon, clouds, wind, rain, etc. were written entirely in *kanji* (14 out of 14) and so were the natural objects such as a waterfall, fields, rocks, mountains, ocean, beaches, waves and sands (13 out of 14 items). Most of the items referring to time, place and nature used in *Oku no Hosomichi* tended to have more masculine connotations (e.g., summer, the sun, rapid rain, angry sea, mountains, rocks, etc.) than feminine (e.g., spring, the moon, dew, etc.), which would correspond to the historical associations and the visual effects of *kanji*.



Thirdly, as to the verbs, Basho used both *kanji* and *hiragana*. Out of 35 verbs used in 21 agreed versions, 46% (16 items) are in *hiragana*, and 54% (19 items) are in *kanji*. Although it is a subtle tendency as it is seen in 6 items through 6 revisions, Basho tended to revise *kanji* to *hiragana* when describing actions such as breaking, collecting, tearing, winning, etc. Interestingly enough, there was no revision in the reverse direction, *hiragana* to *kanji*. The revised verbs have more masculine connotations than feminine, which means that we should consider relationships other than the correspondence between the character type and the meaning of words to speculate what sort of effects were aimed at by the change.

### 3.1.2 Character Choice and Meaning of the Text

CHARACTER CHOICE	MEANING OF THE TEXT
<i>Hiragana</i>	Peace, serenity [by negating motion verbs]
<i>Hiragana, Kanji</i>	Double meaning

TABLE 3 : Character Choice and Meaning of the Text

Let us look at the relationship between the character choice and meaning of the text regarding the *haiku* poems which have the revised verbs mentioned above.

As shown in E.G. 2, the verb ‘to break’ marked in gray was revised from *kanji* to *hiragana*.

#### E.G.2

- (1) 木啄も庵は破らず夏木立  
 (2) 木啄も庵はやぶらず夏木立

kitsutsuki mo            iwo wa yaburazu            natsukodachi  
 Woodpecker even    cottage TOP break NEG    summer grove

‘Even the woodpeckers / Have left it untouched, / This tiny cottage / In a summer grove’ (Matsuo 1966 [1694] : 104).

The verb is used in a negative form *yaburazu* (‘not to be broken’), and the entire text reads “even the woodpeckers haven’t pecked a cottage in the summer grove.” It is interpreted as if the woodpeckers didn’t dare to disturb the peaceful and humble cottage in the serenity of the summer grove. Smoothness and softness associated with *hiragana* could fit with this serenity better than *kanji*.

There is another instance as in E.G. 3, in which the verb of motion ‘to pluck’ was revised from *kanji* to *hiragana*, and the verb was used in negation,

for similar reasons.

E.G.3

- (1) 山中や菊は手折じ湯の薫  
 (2) 山中や菊はたおらぬ湯の匂

Yamanaka ya kiku wa taoranu yu no nioi

Yamanaka: chrysanthemum TOP not-pluck hot water of smell

'Bathed in such comfort in the balmy spring of Yamanaka, I can do without plucking chrysanthemums' (Matsuo 1966 [1694] : 135).

Two other instances show that the revision from *kanji* to *hiragana* serves to give a double meaning to the poems in question, as in the following:

E.G.4

- (1) はまぐりの<sup>二</sup>見へわかれ行秋ぞ  
 (2) 蛤の<sup>ふた</sup>みに別行秋ぞ [Sora's copy]  
 蛤の<sup>ふた</sup>みにわかれ行秋ぞ [Soryu's copy]

hamaguri no futami ni wakare yuku aki zo

Clam SUBJ Futami (place name) to separate going autumn!  
 shell and meat

'As firmly cemented clam - shells / Fall apart in autumn, / So I must take to the road again, / Farewell, my friends' (Matsuo 1966 [1694] : 142).

*Futami* is interpreted in two ways: a name of place where Basho traveled and composed this poem, and 'shell (*futa*) and meat (*mi*)' of the clam, which is a metaphor of separation. If *futami* were written in *kanji*, then, only one of the above interpretations would be possible. *Hiragana* notation, therefore, makes two simultaneous interpretations possible.

The effect of double meaning could also be achieved by a reverse revision, i.e., from *hiragana* to *kanji*, in certain texts.

E.G.5

- (1) たふとさや青葉若葉の日のひかり  
 (2) あらたうと青葉わかばの日の光  
 (3) あらたうと青葉若葉の日の光

ara tauto aoba wakaba no hi no hikari

alas, in awe green leaves fresh leaves of sun of light

'It was with awe / That I beheld / Fresh leaves, green leaves, / Bright in the sun' (Matsuo 1966 [1694] : 100).

In E.G. 5, *hikari* was written in *hiragana* in one of the former versions, and signified 'light' only. When it was rewritten in *kanji* in the latter versions, it is implied that two *kanji* characters, 日 and 光, have two meanings in combination, namely, 'light of the sun' and a place name, Nikko.

Whichever direction it may take, from *kanji* to *hiragana* or from *hiragana* to *kanji*, the fact that revision of characters contributes to enriching the range of interpretation should be noted.

### 3.1.3 Structural Meaning of Character Choice

Character choice does not only affect the meaning of a poem but also affects the visual structure of the poem. This means that the position of *kanji* or *hiragana*, the sequential order of the character types, or the repetition in general, suggest structural orientations of the poem. Possible structural effects derived by the revision of character types are 1) bracketing; 2) intensifying; 3) foregrounding; and 4) balancing.

#### BRACKETING THE POEM

Bracketing or giving a frame to the poem by using the same type of character at the beginning and the end of the text is observed in 66% of the *haiku* in *Oku no Hosomichi*; 30 poems (60%) begin and end with *kanji* while 3 (6%) begin and end with *hiragana*. It seems that this tendency of bracketing the poem is working strongly in the revisions.

E.G.7 is an instance of changing the type of the ending character -- from *kanji* to *hiragana*--to achieve a bracketing effect as indicated with underlines.

#### E.G.7

(1) しほらしき名や小松吹萩薄

(2) しほらしき名や小松吹萩すすき

shihorasiki na ya komatsu fuku ogi susuki

gentle name: dwarfed pine blow bush-clover pampas

'Dwarfed Pine is indeed / A gentle name, and gently / The wind brushes through / Blush-clover and pampas' (Matsuo 1966 [1694] : 134).

#### BRACKETING THE WHOLE TRAVEL SKETCH

A tendency to bracketing also works at the level of an entire travel sketch, as the second poem in the opening phase of the sketch (in E.G.8) and the last poem at the end of the sketch (E.G.4) form a thematic pair, one describing the parting in the passing spring, *yukuharu* 行春, the other describing the parting in the passing autumn, *yukuaki* 行秋. 'Passing spring' and 'passing autumn'

are paired words. As indicated in E.G. 8, the first draft has a *haru* 春 'spring' in *hiragana*, and it is revised to *kanji* in the final version.

## E.G.8

(1) 行はるや鳥啼うをの目は泪

(2) 行春や鳥啼魚の目は泪

Yuku haru ya tori naki uwo no me wa namida  
 passing spring: birds cry fish of eyes TOP tears

'The passing spring, / Birds mourn, / Fishes weep / With tearful eyes' (Matsuo 1966 [1694] : 98).

There are two changes, 'spring' and 'fish', from version (1) to (2). The change in 'fish' probably followed the general tendency in which Basho was apt to use *kanji* to represent living creatures.

'Spring' is a word which has more feminine associations than masculine. The Semantic Differential Measurement test administered to 19 college students, however, does not show much difference in the visual effects between *kanji* and *hiragana* of 'spring' except for the beautiful - ugly and the tension - lax scales as shown in Figure 3 (s = *hiragana*, S = *kanji*) below. The content of the text, i.e., harshness of parting compared with the passing spring, possibly requires the tension of *kanji* rather than relaxation of *hiragana* as a visual effect. There is, at the same time, another structural reason. This poem is said to be forming a symmetrical contrast with the last poem in the travel sketch, which describes the 'passing autumn.' As 'autumn' in this last poem of the travel sketch was

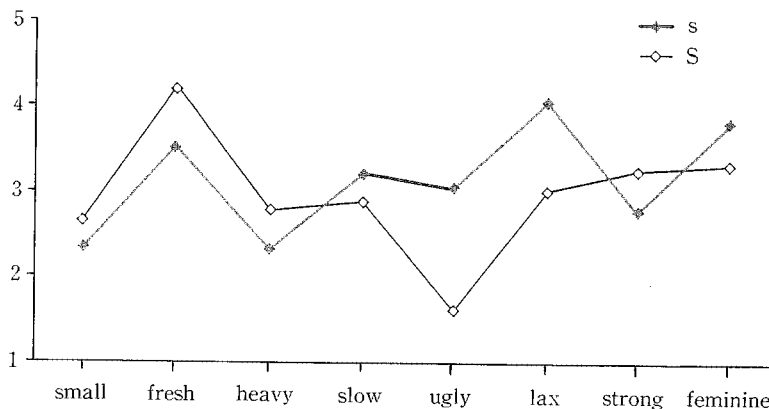


FIGURE 3 : Different associations of *haru* ('spring') in *kanji* and *hiragana* scored by the semantic differential measurement

spelled in *kanji* 行秋, there is a strong structural reason why 'spring' should be spelled in *kanji* as well. A parallelism and a bracketing effect were achieved by the choice of *kanji* in these two poems which indeed framed the sequence of *haiku* texts of the entire travel sketch iconically.

### ABUNDANCE, INTENSITY

Using the same character, or the same character type repeatedly gives certain effects. Abundance and intensity are notable iconic meanings intended by such repetitions (cf. Hiraga 1993).

E.G.9 illustrates that the change of *wakaba* 'young leaves' from *hiragana* in the first draft to *kanji* in the final version may achieve at this abundance effect by repeating the *kanji* signifying 'leaves'. Semantically 'young leaves' spelled in *hiragana* is more iconic as *hiragana* suggests softness and smoothness of the 'young leaves'; however, it seems that the structural iconicity of intensifying abundance of the 'leaves' was preferred in this example.

#### E.G.9

(1) あらたうと青葉わかばの日の光

(2) あらたうと青葉若葉の日の光

ara tauto      aoba wakaba no      hi no hikari

alas, in awe    green leaves fresh leaves of    sun of light

'It was with awe / That I beheld / Fresh leaves, green leaves, / Bright in the sun' (Matsuo 1966 [1694] : 100).

### FOREGROUNDING

Another important structural effect is foregrounding by *kanji*. As explained earlier, *kanji* has a distinct form and semantic integrity, which visually differentiates as a figure while the rest written in *hiragana* functions as a ground. Look at E.G.10.

#### E.G.10

(1) 荒海や佐渡に横たふ天河

(2) 荒海や佐渡によこたふ天河

araumi ya    Sado ni yokotafu    ama    no gawa

angry sea:    Sado in lie      heaven of river

'The great Milky Way / Spans in a single arch / The billow-crested sea, / Falling on Sado beyond' (Matsuo 1966 [1694] : 131).

In this example, words put in a semantic contrast, i.e., 荒海 'angry sea' and 天

河 ‘milky way’ were spelled in *kanji*. Sado 佐渡, a place name, was also written in *kanji*. I think that the chief effect of changing the character type in the verb ‘to lie’ from *kanji* 横たふ to *hiragana* よこたふ is to make that part of the text a ground so that the 荒海 ‘angry sea’ and the 天河 ‘milky way’ can stand out. A similar effect will be observed in E.G.11 below, in which the ‘rapidity’ 早し of the river, *Mogami-gawa*, 最上川 is emphasized by the change in Sora’s copy as they form a foregrounded part of the text written in *kanji*, as indicated with underlines below, in contrast to the first half of the text written in *hiragana*, whereas in Soryu’s copy only 集めて ‘gathering’ was changed from *kanji* to *hiragana*, probably for the effect of bracketing the poem.<sup>7</sup>

## E.G.11

(1) 五月雨を集めて涼し最上川

(2) ほみだれをあつめて早し最上川 [Sora’s copy]五月雨をあつめて早し最上川 [Soryu’s copy]

samidare wo atsumete hayashi Mogami-gawa

May rain OBJ gathering rapid Mogami river

‘Gathering all the rains / Of May, / The River Mogami rushes down / In one violent stream’ (Matsuo 1966 [1694] : 124).

BALANCING

Balancing is to have the same (or similar) number of the same character type in a certain order. This is discussed in the following section.

3.2 Sample Analysis<sup>8</sup>

The following sample analysis intends to show the iconic links between the meaning and form of a particular poem in their various manifestations:

E.G.12<sup>9</sup>

(1) 山寺や石にしみつく蟬の聲 (Sora’s draft (1689))

yamadera ya iwa ni simitsuku semi no koe

mountain temple: rock to seep-stick cicada of voice

(2) 淋しさの岩にしみ込せみの声 (Kogarashi (1695))

sabisisa no iwa ni simikomu semi no koe

<sup>7</sup>At this stage, it is difficult to judge at which effect, either bracketing or foregrounding, Basho originally aimed. Much more detailed analysis of a larger corpus is necessary.

<sup>8</sup>For the phonological, lexical and syntactic revisions and more detailed explanation, see Hiraga (1987).

<sup>9</sup>For explanation of the chronological incongruities of the four versions listed, see Footnote 6.

- loneliness SUBJ                    seep-include
- (3) さびしさや岩にしみ込蟬のこえ (Hatsusemi (1696))  
 sabisisa ya            iwa ni        simikomus    semi no koe  
 loneliness:
- (4) 閑さや岩にしみ入蟬の声 (Sora's and Soryu's copies (1694))  
 sizukasa ya            iwa ni        simiiru        semi no koe  
 stillness:                            seep-pierce

'In the utter silence, / Of a temple, / A cicada's voice alone / Penetrates the rocks' (Matsuo 1966 [1694] : 123).

There are three revisions in terms of character choices. Firstly, Basho changed 石 (stone) in version (1) to 岩 (rock) in versions (2), (3), and (4). Both are pronounced as [iwa], but the size of the stone associated with respective *kanji* is different. 石 usually signifies small stones, whereas 岩 is used for larger ones. The choice of 岩 instead of 石 highlights the visual contrast between the large size of the rocks and the small size of the cicada. It might also hint graphically that the rocks are in the mountain, since the character 岩 consists of two radicals 山 and 石, meaning 'mountain' and 'stone' respectively.

Secondly, the word 'semi' (cicada) is written in *kanji*, 蟬, in versions (1), (3), and (4), while in *hiragana*, せみ, in version (2). As stated before, there is a general tendency of Basho to spell the names of creatures in *kanji* rather than *hiragana* throughout *Oku no Hosomichi*. It is difficult to find a reason why Basho changed 蟬 to せみ in version (2). Our Semantic Differential Measurement results show that せみの声 and 蟬の声 display a similar curve in visual effects. A possible reason for the choice of *hiragana* in 'semi' せみ in version (2) might be to create a structural congruence, or a balancing of the structural sequence of one *kanji* and three *hiragana* combination, without losing the visual effect of tension, heaviness, strength and masculinity as shown in Figure 2 above. Thirdly, the word 'koe' (voice) is written in *kanji*, 声, in versions (1), (2), and (4), while in *hiragana*, こえ, in version (3). These changes function as a means of equating the beginning and the end characters of the poem. In versions (1), (2) and (4), the first line begins with *kanji* and ends with another *kanji*, while in version (3), it begins and ends with *hiragana*.

As indicated in Figure 2, 蟬の声 evokes such associations as smallness, heaviness, tension, strength, and masculinity that match with the content of the poem which essentially describes the profound stillness in the rocky mountain, intensified by a touch of vivid action, the voice of the cicada.

## 4 CONCLUSION

We have seen in several illustrative examples how visual revisions of *haiku* in *Oku no Hosomichi* achieved semantic and structural effects. Analysis supports that the iconic link between visual forms of *haiku* and their meaning is an important factor in the revision of *haiku*. It may be assumed that the limitation of the form as the shortest poetic form of 17 syllables must yield a necessity to utilize anything available to enrich the meaning. The iconicity principle works both at the level of a word and a text to unite meaning and form of the poetic text in a stronger bond. It sometimes works even more strongly at the level of structure to give more well-formed unity to the text.

As a future challenge of this project, we need to examine, by using the iconicity principle prevalent in the general tendency of the orthographical revision, the remaining 24 poems which show incongruencies between the major copies of *Oku no Hosomichi* in terms of orthographical representation. At the same time, phonological, lexical and syntactic revisions should also be taken into consideration. The principle of iconicity applied to the complete text of *Oku no Hosomichi* may be of use in reaching a final determination as to Basho's preference. It is hoped that the findings of this type of study will render valuable insights into the paleographical evaluation of the copies of old poetic texts.

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