

A Labyrinth of Intertextuality

— The Complicated and Fascinating World of Haiku

KOHRO, Yoshifumi

Introduction

The author has worked on a series of research topics related to second language writing and has been involved in second language education with a special emphasis on second language writing. For example, the relationships between second language writers' writing processes, the quality of their written output, educational backgrounds, and the textual features observed in the written output have been investigated (Kohro 2009, 2019). Such studies have aimed to detect causal or correlational relationships among these features, using empirical data, on the assumption that there should be some factual 'truth' which is evident in the relationships between these factors. Thus, statistical data, which seem to reflect such phenomena as gains in compositions between the pre-test and the post-test and textual features realized in the number of ungrammatical expressions, played an important role in these studies. In other words, it could be possible to say that these studies were conducted in a research tradition originated from structuralism.

This attitude is also true in the author's instruction in English composition which has been conducted mainly with the current-traditional approach involving learning typical composition patterns represented by 'cause and effect' and 'comparison and contrast,' supplemented by the process approach involving repeated draft reading and revisions by peers in the classroom. In such approaches as well, although taken in many writing classes all over the world, specific patterns in compositions are prescribed as something to be learned rigidly as a model, while paying attention to the correct placement of key sentences such as the thesis statement and conclusion. This way of learning is quite effective when the target is a relatively short composition required for students at a lower level, but upper-level students such as graduate students writing a Ph. D. thesis need to resort to another method; that is, paying attention to specific textual features apparent in journals and theses in his or her research fields and 'appropriating' these expressions for his or her use. In short, texts with such specific features need to be taken from the compilation of the research society or culture. Even in the same research field, say, second language acquisition, the way of writing a title, heading, or bibliography can be different, depending on journals, and experienced writers are able to select effectively the one required by a specific journal.

Language Acquisition and Intertextuality

In the course of the author's research and instruction on writing in a second language, the notion of 'appropriation' as learning to write, which is often discussed in texts on intertextuality,

to be deliberated in more detail later, has been getting clearer and more appealing. A U.S. discourse analyst, Barbara Johnstone (2018: 182), the author's former professor, describes this process of learning to write as in the following manner:

As people learn how to do things in a language, whether as children, as foreign-language learners, or in the context of the daily learning – learning in which we are all engaged, they must start by borrowing. Learners begin by mimicking words, structures, purposes, and ways of talking that belong to other people. As they use and reuse these borrowed building blocks, successful learners appropriate them, or make them their own.

When acquiring writing proficiency in a second language is considered from this perspective, successful learners may be those who can appropriate a wide range of textual and discursal features by giving attention to them and acquiring them, using their high linguistic proficiency and wide vocabulary. On the contrary, learners who are unsuccessful in appropriating these features because of a lack of language proficiency or vocabulary cannot write effectively.

Looking back on the author's own learning process of writing in English, this process of appropriation has been quite frequent in the course of learning in academia. At undergraduate universities in Tokyo some 45 years ago, translating a few Japanese sentences into English was called *Eisakubun*, English composition, and even in a composition course required for an English teacher's certificate, a complete memorization of a whole page of English prose was required every lesson, without explanation of important textual features present in such typical English texts. It seems that many instructors in those days were not quite knowledgeable about such aspects. This was probably because they were also not educated with such instructional focuses.

The present author infers that this tendency was closely related to the point that the reader's responsibility has been made more of than the writer's responsibility in written communication in Japan, as suggested by Hinds (1987: 141-152), and that not as much emphasis has been placed on writing instruction, compared to reading instruction, as a result.

The author went on to learn at U.S. graduate school, majoring in second language acquisition with an emphasis on second language writing, with almost no instructional background in English composition, and had such a difficult time until he came to be able to pay attention to lexical, grammatical, textual and discursal features in academic English. Looking back, it may be that the author acquired these features on his own, not through instruction of English writing, while reading a large amount of relevant texts in English. In other words, the author learned to 'appropriate' such features in the learning process. One thing to be noted is that it is almost impossible to detect when and where certain textual features were obtained in the case of *proses*, because such features are acquired almost unconsciously. However, it would be easier to use *verses*, which are in shorter and more deliberate and concentrated forms, and thus, are more traceable than *proses*, when considering appropriation and intertextuality. A haiku composer should be able to trace his or her inspiration, motivation, and background leading to a certain piece of haiku.

It is quite intriguing to consider the acquisition of writing ability from the viewpoint of intertextuality and 'appropriation,' rather than from a prescriptive view that something correct is always evident in proficient writers' writing and learners should be trained to write effectively

following such patterns. The present paper addresses this point, deliberating on intertextuality and appropriation, which seem to be more easily detected in verses than in proses.

Encounter with Haiku

On a fine day in October, 2021, the author saw a falcon resting on a clothes pole right in front of him and wondered why the falcon came close to a human residence at this time of year without fearing humans. The author had a hunch that the falcon was resting after chasing bulbuls crossing the Kanmon channel because he had seen previously a crowd of bulbuls moving dynamically, just like a dragon, in the area at this time of year. Being quite impressed by the fact that the beautiful raptorial came so close to him as if it were trying to seduce the generation of the author's poetic imagination, the author decided to compose a haiku on it immediately, with almost no experience composing a haiku before the incident. The author composed two pieces of haiku, one focusing on the bulbuls and the other on the falcon, with minimal knowledge of haiku, and sent both to the Asahi Haidan, a haiku column in the Asahi Newspaper, and the one on the bulbuls appeared one month later in the Asahi Haidan after being selected out of several thousand pieces of haiku. It was an absolute miracle, and the author was overjoyed at the sheer beginner's luck brought from the following piece of haiku:

龍となり海峡渡るヒヨの群れ (A crowd of bulbuls have become a dragon crossing the channel.)
Selected by Takayama Reona for the Asahi Haidan on December 5th, 2021

After this miracle incident, two other pieces of haiku, again composed with limited knowledge, were also selected by the same haiku poet and editor in the following two consecutive months. This series of lucky events strongly motivated the author to learn more about haiku so that the fascinating world of haiku could be understood and appreciated more and so that haiku in a more decent form and with a little more profound meaning could be created. While reading some haiku and journals and books on haiku, it was noticed that haiku texts are full of features reflecting intertextuality and that haiku poets have been intertextually related with each other and parts of former haiku has been frequently used or 'appropriated' in later haiku, sometimes to show respect to former great haiku poets. Furthermore, the author wondered why intertextual features, which will be discussed in more detail in the later section, are clearer in haiku than in other text types and wanted to deliberate on the probable reasons.

Ideas discussed in the present paper are based on points which the present author, as a novice haiku learner and composer, has learned in a limited time and these are nothing new or meaningful to the experienced in the haiku world. However, it could be of some benefit to haiku learners overseas who compose and appreciate haiku in English, as Hotta (2022) introduces below, because the findings are described in English.

The Status of Haiku Overseas

Hotta Kika (2022: 58-61), a multi-lingual poet of free verse, haiku, and tanka, as well as a literary critic and translator, who was educated in English through college education and is quite

familiar with the present state of haiku overseas, introduces the status of poetry, especially that of haiku and how popular haiku is currently overseas. According to Hotta, all through history starting from Greco-Roman literary art, the Renaissance, and onwards to the present-day, poetry has been made much of and the status of poets has been relatively high in Europe and America, and a similar tendency can be observed in the Arab world and China. This is also true of haiku and haiku poets, and poets in over one hundred countries compose haiku or similar short poems influenced by haiku at present. By the end of the 20th century, haiku as fixed verse had already become preferred by many readers abroad. In addition, haiku is regarded as a genuine poem as it is, not as one part of a poem, although it is very short, and this fact is appealing to haiku fans overseas. Thus, in the United States, for example, haiku is instructed, appearing in text books, in poetry classes. Furthermore, Van Rompuy, the former president of the European Council, is a poet composing haiku in Dutch, and Tranströmer, a Swedish Nobel laureate in literature, was highly evaluated for his haiku composition. It is also noteworthy that the most well-known haiku poet overseas is Matsuo Basho (1644–1694) who was active during the Edo period with his haiku frequently appearing in textbooks used overseas. Taking these conditions into account, Hotta concludes that it is haiku that is leading the poetic literary art overseas.

In the present paper, the author deliberates on haiku from the viewpoint of intertextuality and appropriation and illustrates how haiku has been intertextually created, using haiku texts composed by expert Japanese haiku poets. The findings are written in English, intended for these enthusiastic haiku readers and composers overseas.

What is intertextuality?

Novelists, literary critics and analysts, rhetoricians, and discourse analysts have been interested in the ways in which texts and prior texts are connected with each other. The ways in which texts and ways of talking refer to and build on other texts and discourses and how they are delicately interlinked with each other is called ‘intertextuality.’ Using comprehensive explanations by Johnstone (2018: 180–187) and Graham Allen (2022), a literary theorist, fundamental concepts on intertextuality are briefly summarized here.

The concepts of intertextuality can be traced to the Russian linguist Mikhail Bakhtin (Bakhtin, 1981, 1986) who originally deliberated the notion from the 1920s to the 1940s, but the translations of his works were not available until much later. According to Bakhtin, texts are dialogic in nature where “multiple voices (multiple ways of talking, multiple points of view, and multiple things to say) are transformed and reused each time something new is written” (Johnstone, 2018: 180). However, the term ‘intertextuality’ is not his invention, but that of a French scholar, Julia Kristeva, who was influenced by both Bakhtinian and Saussurean theories, and coined the word, having combined their insights and major theories in a transitional period from structuralism to post-structuralism (Allen, 2022: 3).

The following citation from Allen (*ibid.*: 25) precisely describes the essence of intertextuality based on Kristeva’s idea (1980):

--- Kristeva is concerned with establishing the manner in which a text is constructed out of already existent discourse. Authors do not create their texts from their original minds, but

rather compile them from pre-existent texts, so that as Kristeva writes, a text is a ‘permutation of texts, an intertextuality in the space of a given text’, in which ‘several utterances, taken from other texts, intersect and neutralize one another’ (*ibid.*: 36). Texts are made up of what is at times styled ‘the cultural (social) text’, all the different discourses, ways of speaking and saying, institutionally sanctioned structures and systems which make up what we call culture. In this sense, the text is not an individual, isolated object but, rather, a compilation of cultural textuality. Individual text and the cultural text are made from the same textual material and cannot be separated from each other.

As Johnstone (*ibid.*: 181–182) puts it, Kristeva divides intertextuality into two different dimensions: a horizontal dimension and a vertical dimension. The former refers to the way how texts build on the texts that precede them in ongoing interaction, as in the case where speakers pick up on other speakers’ sounds, words, and phrases, and reuse them, and the latter to how texts build on texts that belong to the same or similar categories, as in the case of reusing structural and linguistic conventions learned in writing previous papers. On the level of discourse as well, texts can also be interdiscursively related to prior texts where text producers reuse and refer to already-existing text-types and the text-producing activities in which they are involved. Furthermore, not only in text-producing activities but also in the act of interpreting texts, humans need to discover meanings while tracing the networks or relationships of prior texts and present ones. It should be also noted that when a linguistic form or a way of doing something with language is ‘appropriated,’ it is inevitably recontextualized. That is, a person’s exact words obtain new meaning when they are quoted in a new context, and thus, having one’s words or meanings reused in a new context can be a mark of influence or popularity, as in the case of frequently retweeted messages.

Both Bakhtin and Kristeva insist that any text cannot be separated from the larger cultural and social textuality out of which they are constructed, but Kristeva’s interest was more on ‘poetic language,’ while Bakhtin’s was on novels. Focusing on poetic language, Kristeva emphasizes that ‘any text is constructed as a mosaic of quotations; any text is absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least double.’ (Kristeva, *ibid.*: 38)

As the summary above indicates, intertextuality is a concept in which texts are viewed not as something monologicistic and static (possessing singular meaning and logic) but as something dialogic and dynamic with meaning and logic dependent upon what has previously been said and upon how they will be received by others.

A Study on Intertextuality in Haiku

As far as the current author has investigated, not many studies have explored the inquiry of intertextuality in haiku. The only such study identified is one conducted by Hiraga (2017), although its focus, seemingly from the structuralism background, is different from that of the current study considering intertextuality from a post-structural viewpoint. Hiraga indicates that most studies conducted so far on the similarity of the following two haiku pieces by Basho have been mostly philological or paleographical, and she attempts to provide a new interpretation and

explication of the intertextuality of haiku, with Peircean semiotics and Jakobsonian poetics used as the methodological foundation. She investigates the rhetorical structures of the following two haiku texts by Basho:

- 1) 古池や蛙飛びこむ水のおと (How still it is here — Stinging into the stones, The locusts' trill.) (Trans. Keene)
- 2) 閑かさや岩にしみ入る蟬の声 (The ancient pond, A frog leaps in, The sound of the water.) (Trans. Keene)

She indicates that there are formal and semantic similarities, when explored from the viewpoint of iconicity, that is, there are similarities in generating ideas and meaning, revising process, syntax, and phonology involved in the two pieces by the same author.

As Allen (*Ibid.*: 3, 58) indicates, the term 'intertextuality' has various definitions and is not a transparent idea, although it is one of the central ideas in contemporary literary theory, and it needs to be dealt with as a split, multiple concept. In this sense, Hiraga's analysis is unique and presents an interesting aspect of 'intertextuality.' However, as mentioned above, the present study, based on a post-structural view, takes a different position that intertextuality is regarded as a concept in which texts are viewed as something dialogic and dynamic with meaning and logic dependent upon what has previously been said and upon how they will be received by others. Thus, an outcome different from Hiraga's is expected to be obtained from investigating intertextuality in haiku from this perspective.

Analysis of Professional Haiku from the Viewpoint of Intertextuality

Haiku is full of intertextual features, although this may also be true of other types of verses. In the following section, an analysis is conducted on how haiku texts are closely related to previous texts and later texts, that is, how such texts are intertextually constructed and appreciated, using some haiku texts composed by a few contemporary expert composers. For this analysis, the haiku works obtained from the section entitled 'Watashi no daiichi kushu' (My first haiku collection) in the journal *NHK Haiku* were employed; namely, the works by Katayama Yumiko, 片山由美子, Miyasaka Shizuo, 宮坂静生, and Takayama Reona, 高山れおな. This section provides interesting explanations about the backgrounds, motivations, or inspirations to create each haiku in his or her first published haiku collection, looking back upon his or her days with less experience.

- 1) てのひらを返しては夜の蟻這わす (Allowing an ant to play at night, flipping over my hand again and again.¹⁾ Katayama Yumiko, 片山由美子

Katayama (2022: 49), who currently works as a haiku selector for the Mainichi Haidan, in the Mainichi Newspaper, states that the following haiku by Akimoto Fujio, 秋元不二男 (1901–1977), lies in the background of this haiku; 蟻這わすいつか死ぬ手の裏表 (Allowing an ant to play on both sides of my hand, to be disappeared someday.) In both haiku, the same kigo, 季語, a season word, 蟻, an ant, is used, together with 這わす, a verb *hawasu*, meaning allowing an animal or an insect to go as it likes. Both haikus are quite appealing in that てのひらを返す, flip-flopping, used in Katayama's seems to insinuate betrayal, generating some disquieting atmosphere, while Akimoto's いつか死ぬ手, my hand to be disappeared someday, suggests something transitory, probably his own transitory life.

2) 人の背を打ちし木枯らし城へあたる (A cold winter wind hitting our backs is hitting the castle.)

Miyasaka Shizuo, 宮坂静生

Miyasaka (2022: 44) says that he loved Yamaguchi Seishi, 山口誓子 (1901-1994), in his high school days, and the above work may have been influenced by the following haiku by Seishi, as he chooses the same kigo, 木枯らし, a cold winter wind.

海へ出て木枯帰るところなし (A cold winter wind entering the ocean, no place to go back to.)

The following pieces of haiku derived from Takayama Reona, 高山れおな, (2022) exemplify how the works in his first collection of Haiku, *Ultra*, published in 1998, are full of intertextual features characteristic of his haiku. He discloses such complicated poetic language in his works, in relation to the original works, deliberating on each piece and how his works have been generated. His works are quite imaginative and sometimes there is difficulty in interpreting his true intention. Thus, it is only with his own suggestions or explanations of his haiku pieces that readers can have a deeper understanding of the works in this collection.

In the beginning, he states that his fundamental principle in composing haiku is based on Fujiwara no Sadaie's, 藤原定家 (1162-1241) remark: 「和歌に師匠なし。只旧歌を以て師と為す。」 (In my world of waka, there are no such things as teachers. Only prior waka works are my teachers). Thus, some of his works introduced here clearly show how his works are delicately constructed on prior haiku pieces, and these works illustrate effectively how the intertextual nature of haiku is frequently observed in his contemporary haiku and how prior texts are regarded as important in his haiku composition.

3) 日の春をさすがいづこも野は厠 (Passing water in a field is indeed everywhere on a spring day of hanami.)

Takayama admits that one of his methodological principles in his earlier works was honka-dori, 本歌取り, which is a traditional method of composing haiku and waka, whereby a composer creates another work with his/her own insinuations and suggestions, while associating it with the well-known and solid original work. He says this work refers to Kikaku's, 其角, 日の春をさすがに鶴の歩み哉 (A crane's walk on a fine spring day is indeed beautiful). 日の春をさすが is shared in both works, although Takayama's work is unique but has a little vulgar meaning. As in this example, honka-dori, a common rhetorical technique in waka and haiku, is frequently employed even in contemporary haiku poems, and this shows how haiku is quite full of intertextual features.

4) 雛壇を旅立つ雛もなくしづか (It is calm and quiet, with no hina-doll on the hina-stand beginning a trip.)

Takayama explains that, in this piece, the combination of 雛, hina-dolls, and 旅, a trip, comes from Basho's, 芭蕉 (1644-1694) 草の戸も住み替はる代ぞ雛の家 (Even a thatched hut may change with the dweller into a doll's house. Trans, Keene) in *The Narrow Road to Oku*, 『奥の細道』.

5) 花散るや阿鼻叫喚の箸あまた (The blossoms passing away in agonizing cries of people with chopsticks.)

The first part was taken from Boncho's, 凡兆 (?-1714) 花散るや伽藍の枢落とし行く (The blossoms passing away in complete calmness with the little sound of a prop inserted). This piece is also unique and generated with Takayama's original nonsensical imagination, as he admits that it may be oversensitive to compare a scene of hanami to that of agonizing cries.

6) 蟬丸に弾丸のごと蠅たかる (As if they were bullets, flies are swarming on Semimaru.)

The Chinese characters in Semimaru, 蟬丸, and dangan, 彈丸, look alike, and Takayama played with these characters. He says that Semimaru, 蟬丸, in the Noh song, 能, was a wretched prince and presumably flies were crowding around him. It is noteworthy that he refers to 蟬丸 in the Noh song as a source of this piece, and that even the physical appearance of letters can generate poetic imagination.

7) 麦秋や江戸へ江戸へと象を曳き (An elephant is being led on and on to Edo in fall, the wheat sowing season.)

Regarding this piece, Takayama does not cite any part of previous pieces directly, but he says he composed this piece under the influence of Buson's 蕪村 (1716-1784) eishiku, 詠史句; haiku generated by recollections and of previous historical events. He says this piece was generated based on a historical event where an elephant was led from Nagasaki to Edo in the period of the Shogunate Tokugawa Yoshimune, 徳川吉宗 (1716-1745). As in this example, a particular technique of composing haiku employed by a previous haiku poet could be imitated by later composers as a model.

8) どの蚊にも絶景みえて柱なす (Mosquitoes make a pillar-like swarm, each seeing a superb view.)

Takayama suggests that this piece may have been generated as something like 'alloys' using Kikaku's 其角 (1661-1707), haiku, 蚊柱に夢の浮橋かかる也 (To a pillar-like mosquito swarm, a bridge of daydreams being thrown.), and the word, zekkei, 絶景, a superb view, which Nagata Koi, 永田耕衣 (1900-1997), frequently used. Interestingly enough, the haiku by Kikaku mentioned above is said to have got the idea from the following waka poem by Fujiwara-no Sadaie 藤原定家 (1162-1241): 春の夜の浮橋とだえして峰にわかるる横雲の空 (The bank of clouds was leaving the mountains when I woke up from a transitory dream I had on a spring night). This suggests that Takayama was under the influence of Nagata, who was influenced by Sadaie, in the use of the word, ukihashi, 浮橋, a pontoon bridge. As this example shows, a series of related imaginations or associations are intertwined in later haiku pieces.

9) アル中のある中納言こそ蠅の王 (Lord of the flies is the very man, the alcohol-abusing councilor.)

This is a phonological play with a word and a phrase involving similar sounds: aruchu, アル中, alcohol-poisoned, and aru chuunagon, ある中納言, a certain councilor. One interesting point related to intertextuality is the use of the word, haeno ou, 蠅の王, Lord of the flies, which Takayama says is one of the names for the King of Demon in Christianity. Most Japanese or even Japanese Christians may not be familiar with this use, but the word appeared in the form of the title of a novel by William Golding, *Lord of the Flies*. Takayama may have read this novel and used it, because it seems quite rare to see the word, Lord of flies, in the Bible, unlike Beelzebub, which is seen in Matthew 12 in the New Testament. In any case, this word, either from the Bible or from the novel, was used in this piece of haiku, and this shows his knowledge is quite extensive.

10) 夜濯ぎのサロメとメディアとアリス哉 (Laundering are Salome, Medeia, and Alice on a summer night!)

Yosusugi, 夜濯ぎ, a season word meaning laundering on a summer night, is involved in this haiku together with the names, Salome, Medeia, and Alice, which seem to be from literary texts. Salome, the protagonist in Oscar Wilde's drama, *Salome*, Medeia from a Greek myth, and Alice from *Alice in Wonderland* are supposed to be involved in this haiku. Takayama suggests this piece may be influenced, in the form and the attitude toward women, by the haiku, 水球の男と女と狂女かな (In water polo, are a man, a woman, an insane woman absorbed!) composed by Settsu

Yukihiko, 撰津幸彦, who was influential on him in his former haiku group.

11) 水貝や知人の愛のおそろしき (Oh, abalone dish, how ugly the acquaintance's love is!)

Here, the word *chijin no ai*, 知人の愛, an acquaintance's love, is taken from the title of Tanizaki Junichiro's, 谷崎潤一郎 (1886-1965), novel, *Chijin no Ai*, 『痴人の愛』, whose sound is the same but with different meaning: 知人, *chijin*, meaning an acquaintance and 痴人, *chijin*, meaning a fool. He says this is a word play using words with the same sounds but different meanings.

12) 瓜食むや母抜刀し跳躍し (On eating melon, Mother unsheathed her sword and leaped.)

Takayama admits this is nonsense, adding that any mother cannot take such an action over the simple act of eating melon. He also notes that the first part is taken from Yamanoue no Okura's, 山上憶良 (660?-733?) *choka*, 長歌, 803, in *Manyoshuu*, 『万葉集』, 瓜食めばこども思ほゆ栗食めばまして思はゆ (Eating melon reminds me of my children, and eating chestnut brings me deeper affection toward them.)

13) 渡るべき海の昏さよ秋燕 (Over the gloomy sea, you're traveling, autumn swallows.)

Takayama says he probably got an idea for this from the piece composed by Iida Dakotsu's 飯田蛇笏 (1885-1962), 高波にかくるる秋の燕かな (In stormy waves, the traveling autumn swallows are getting out of sight.)

14) 京洛や明るきは火事または加持 (In Kyoto, brilliant is either a fire or an incantation.)

According to Takayama, this piece was composed in his longing for Boncho's 凡兆 (?-1714), 下京や雪つむ上の夜の雨 (In the south of Kyoto, it is raining at night even after snow piled up). Here again, a word play using the words with the same sounds but with different meanings, *kaji*, 火事, a fire, and *kaji*, 加持, incantation, is employed.

Without his own suggestions and explanations, Takayama's haikus are quite imaginative and it is almost impossible to trace the roots or consider how they were generated, because he adopts a wide range of expressions coming from all over the world and throughout history, although solid season words are used in all of them. One certain thing is that his haiku texts are full of intertextually generated expressions.

Devices in Haiku Enhancing Intertextuality — A Concluding Remark

Ogawa Keishu, 小川軽舟 (2022: 51) notes that there are some rules and manners in haiku so that haiku composers and readers can understand each other through the works. These involve a short form of haiku consisting of 17 syllables, involving *kigo*, season words, *kireji*, punctuation words to create rhetorical effects, historical kana orthography, classical grammar, and a special way of reading kanji. The present author argues that many of these factors play crucial roles in generating intertextual features in haiku.

First of all, haiku, an extremely short form of poem, basically consists of 17 syllables (*moras*) divided into three parts: the first five syllables, the middle seven syllables, and the last five syllables. The haiku is complete with these 17 syllables. This shortness of haiku contributes to the intertextuality observed in haiku, because it is quite easy to memorize the whole poem, which is always recommended for learners. Thus, some parts of excellent haikus are likely to be used repeatedly, sometimes intentionally, thus causing intertextuality.

Secondly, the use of *kigo*, a season word, is necessary in generating haiku in most cases and it appears somewhere in the three parts. Thousands of such *kigo* generate certain images and

fantasy on the behalf of both composers and readers, and the same kigo or related kigo, ko-kigo, are used over and over again, which must lead to haiku intertextuality. Hasegawa Kai, 長谷川權 (2009: 136), a leading haiku poet, states that a kigo, a season word, contains eternal time and vast space, which can be described as the universe of kigo, and that to use kigo in haiku is to incorporate this universe in each haiku. Therefore, it is mandatory to use it in all haiku, thus, providing intertextual features.

Third, the use of kireji, 切れ字, punctuation words, is also required in composing haiku. Such final particles coming after nominals or substantives such as kana, かな, zo, ぞ, ya, や, or the auxiliary verb, keri, けり, intending to show that something unnoticed was newly perceived, are used in most haiku. Hasegawa says, by using kireji, parts of haiku are separated, and this prevents haiku from generating a logical flow as in a prose. Kireji are limited in number, and there is a high possibility that the same ones appear in many haikus, thus, contributing to intertextuality here as well.

The next factor is the fairly limited patterns apparent in composing haiku. These patterns involve ichibutsu-jitate, 一物仕立て, where, focusing on one material, the haiku is developed, and toriawase, 取り合わせ, where related words are added to another group of words. Hasegawa says that both patterns have quasi-patterns in addition. This summary is too simplistic, but both haiku composers and readers depend on these patterns while identifying them in reading and composing. This seems to generate intertextuality when these patterns are faithfully followed.

The last factor, although there should be more, is that many haiku, tanka, and waka composers in Japan have followed the composing pattern of honka-dori, 本歌どり, which is a traditional rhetorical method of composing these poems, whereby a composer creates another piece with his/her own insinuations and suggestions, while associating it with a well-known and solid original work with respect. In doing so, some parts of previous haiku, tanka, and waka works tend to appear in those in later days. This is another reason leading to intertextuality in haiku.

In summary, these traditional practices, devices, and implicit rules developed over time, which have been shared by haiku composers and readers, contribute to generating intertextuality in haiku and creating a further fascinating world of haiku. These intertextual features are not limited to haiku, but are also frequently present in other types of relatively short forms of verse.

The analysis of haiku works composed by experts from the viewpoint of intertextuality discussed above has discovered nothing new, with all points already being shared by people in the haiku world. However, the fact that haiku was examined in terms of intertextuality and described from this different perspective could have some significance. It is hoped that people over the world interested in haiku will have a chance to read this paper and add a little insight to their understanding haiku.

ブロッコリ分けても分けても廬舎那仏 (Roshana Buddha appears, no matter how many times broccoli may be divided.) Selected by Takayama Reona for the Asahi Haidan on February 20th, 2022.

This haiku by the present author seems to have been created under the influence of the following haiku by Taneda Santoka, 種田山頭火 (1882-1940), from Yamaguchi prefecture, 分け入つても分け入つても青い山 (The green mountains only, going deeper in and in the mountains), which the author saw on the wall of a hot spring, while soaking in the warm water, moved by the beautiful surrounding green scenery. Here 分けても分けても is used from Santoka's 分け入つても

分け入っても , with slight revisions. Further study on intertextual features of haiku and more training of composing could benefit the author as well.

Endnotes

- 1 All tentative English translations provided in this paper are offered by the present author. Thus, any mistakes or misunderstandings are the responsibility of the present author.

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