

## A Cognitive Linguistic Approach to *Ma* in Japanese Haiku

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Japanese haiku is often said to be the literature of *ma*. Although there are some studies on *ma* in Japanese haiku (see Miyakoda & Ishikawa (2015), Arima (2018)), their focus is mainly on the rhythm or beats in Japanese—the measurable *ma*. Rather, *ma* is a way of cognition created by *kire*—the cut in haiku. Yamanashi (2015) says that one of the basic function of *kireji* or cutting word *ya* is to specify the domain of the topic, and rhetorically cutting the stream of thought in the verse leads the reader to contemplate the relationship between the phrase marked by *ya* and the remainder of the verse. This, however, does not explain why *kire* leaves the reader with an allusive feeling, which can be called unmeasurable *ma*. In this presentation, I will describe, in terms of cognitive linguistics, how a reader conceptualizes haiku when he/she feels *ma*.

Haiku, consisting of only fifteen syllables, has two broad types: *Ichimotsujitate*, which features one scene, and *Toriawase*, which contrasts two scenes. I will describe, in terms of the reader's reference point ability, what kind of haiku is good by including *ma* in these two types and conclude that the conceptualizer can experience *ma* when he/she steps out of the dominion, which leads to defamiliarization, and gets back to the reference point. This is when the two dominions blend, and a sense of profoundness emerges in the reader.

As an example of *Toriawase*, consider the haiku in (1) given here. It was composed by Hakyo Ishida, one of the modern haiku poets.

- (1) *Onna ku to obi maki izuru sarusuberi*  
Woman come CM belt tie go out crape myrtle (CM: complement marker)

Hasegawa (2012) partly modifies this haiku into the following ones to compare with the original.

- (2) *Onna ku to obi maki izuru atsusa kana*  
Woman come CM belt tie go out heat TP (TP: topic marker)

- (3) *Onna ku to obi maki izuru kurage kana*  
Woman come CM belt tie go out jellyfish TP

The haiku in (2) is categorized as *Tsukisugi*—the too close one—because we can easily identify a causal relationship, that is, tying an *obi* belt leading to heat. It's prosaic and there is no *ma* in it. On the other hand, the haiku in (3) is of the type *Hanaresugi*—the one too far apart. We cannot imagine the scene because the tying of an *obi* belt to meet a woman and (the mention of) a jellyfish are isolated events.

By describing the above haiku examples in terms of the reader's reference point ability, we can see that only when we conceptualize *sarusuberi* in the haiku in (1), we can step out of the dominion (this is *kire*), and the word in turn becomes a reference point. We can now find *onna ku to obi maki izuru* in its dominion, and the dominions blend and become one. This is when the conceptualizer feels *ma* in the haiku, and this kind of haiku makes the readers moved.

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