

A Study of Rhetoric in Haiku
focusing on Switching of Semantic Features
and Regulations

Susumu Kubo

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A Study of Rhetoric in Haiku focusing on Switching of Semantic Features and Regulations¹⁾

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[Abstract]

This paper studies how rhetoric works in haiku in the framework of Regulation Theory. It is assumed that in haiku composition switching of semantic features would take place from the features in the real world to those in the poet's possible world. Rhetorical diction such as metaphor, allegory, animating, humanization, and materialization are studied to prove this assumption. Then, a set of translation rules are proposed to derive rules of regulation representing foregrounding of the irreal and backgrounding of the real, from the rules of switching of semantic features.

[**Keywords**] haiku, rhetoric, switching of semantic features, regulation, backgrounding and foregrounding

1. Introduction

In Kubo (2019), *sincerity* is shown to be the concept applied to the il-/perlocutionary act and/or to the regulatory act with a particular force [**sincerity-in-act**] as well as the concept traditionally applied to the speaker's intentionality about the propositional content of an utterance [**sincerity-about-propositional intentionality**].

1) This paper has two different notes, endnotes in which related issues about the annotated items are described and footnotes where notes about poets and major interpretations of the annotated haiku are given.

Rhetoric is full of the issues of sincerity. In both *Oxford Dictionary of English* and *New Oxford American English*, rhetoric is explained as ‘language designed to have a persuasive or impressive effect on its audience, but often regarded as lacking in sincerity or meaningful content. (my underline)’ In rhetorical or figurative speeches except *similie* and *onomatopoeia*,⁽¹⁾ the speaker/writer is not **sincere** in his/her intentionality about the propositional content of the utterance [**sincerity-about-propositional intentionality**], since (s)he performs his/her literal illocutionary act among his/her speech acts contrary to what (s)he does not believe to be true or what (s)he does not intend, desire, wish, hope, etc. to realize. While, the same speaker /writer is **sincere** in performing his/her rhetorical speech acts [**sincerity-in-act**].

It is common knowledge that haiku or poem with 5-7-5 syllabic structure makes good use of rhetoric including *simile*, *metaphor*, *personification*, *allegory*, *synecdoche*, *metonymy*, *allusion*, *hyperbole*, *onomatopoeia*, *analogy*, and the like. (cf. Iizuka-shoten henshu-bu (ed.), 2016b : pp.160-172.) In other words, we understand that **various rhetorical modes of expression are the essence of haiku**. Incidentally, *Souseki* Natsume, one of the three greatest writer in Meiji period, Japan (1868-1912 A. D.) and one of best poets who actively composed haikus of the New Trend initiated by *Shiki* Masaoka, once said that ‘**Haiku is the essence of rhetoric**’ in reply to the question ‘What is Haiku ?’ by *Torahiko* Terada and utilized lots of rhetoric in his works (Terada, 1997 ; Hando, 1999).

For example, Takahashi in Takahashi, *et al.* (2003) explains the background of *Keiko*’s poem in (1) as follows :

The tenth month in the lunar calendar is called *Kannazuki* (“gods’ absence month”). This is when the gods and goddess from all over Japan leave their own shrines and gather at Izumo Taisha Shrine. Supposing that the surface of the sea is a wide piece of cloth, and the string of a wake on it is a white

thread, the poet is imaging a god making such a trip.

Thus, this poem seems to be a combination of *allusion* (as ‘a god’s journey’), *analogy* (as ‘stitching up’ and ‘the white thread’; ‘the sea’ and ‘journey’), and *personification* (as ‘stitching up the sea’).

(1) 海を縫う 水尾の白糸神の旅 (蕙子)

Umi-wo-nuu Mizuo-no-shiraito Kami-no-tabi (Keiko)

stitching up the sea

the white thread of a wake —

a god’s journey⁽²⁾

(trans. by E. Miyashita in Takahashi *et al.* (2003))⁽³⁾

Now, **how is rhetoric used in haiku composition**? In this paper, the answer to this question is given by clarifying the system of semantic features used in haiku poems in section 2 and **the ways of comparison in each rhetorical diction focusing on switching of semantic features** in section 3, then, a theoretical framework will be introduced to **incorporate this relation into regulation theory** in section 4.

2. Method

In this section, the semantic structure of semantic features of English common nouns is clarified.

In the diagram below, English common nouns are subcategorized by the help of lexical semantic features with binary operators that will assign positive/negative value to them (i. e. +/-).

The rules of subcategorization are as follows :

1. Nouns are subcategorized into nouns signifying either something *common* (i. e. [+common]) or something *uncommon* (i. e. [-common]). The former and the latter are respectively called *common nouns* and *proper nouns*.
2. *Common nouns* are subcategorized into common nouns signifying either something *with life* (i. e. [+life]) or something *without life* (i. e. [-life]). The former and the latter are respectively called *common nouns with life* and *common nouns without life*.
3. *Common nouns with life* are subcategorized into common nouns signifying either something *botanical* (i. e. [+botanical]) or something *non-botanical* (i. e. [-botanical]). The former and the latter are respectively called *botanical common nouns* and *non-botanical common nouns*.
4. *Botanical common nouns* (i. e. [+common & +botanical]) = name of plants/flowers
5. *Non-botanical common nouns* are subcategorized into common nouns signifying either something *vocal* (i. e. [+vocal]) or something *non-vocal* (i. e. [-vocal]). The former and the latter are respectively called *vocal common nouns* and *non-vocal common nouns*.
6. *Vocal common nouns* are subcategorized into common nouns signifying either something *human* (i. e. [+human]) or something *non-human* (i. e. [-human]). The former and the latter are respectively called *human common nouns* and *non-human common nouns*.
7. *Human common nouns* (i. e. [+common & +human]) = family names such as mother, father, brother, sister, son, daughter, uncle, aunt, cousin, etc. ; gender names such as man, woman, etc.
8. *Non-human common nouns* (i. e. [+common & -human]) = names of mammals,

birds

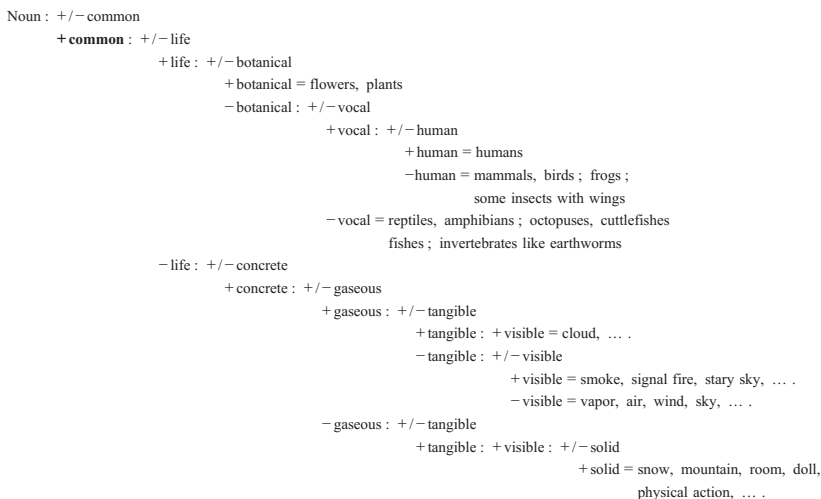
9. *Non-vocal common nouns* (i. e. [+common & -vocal]) = names of turtles, tortoises, some reptiles ; some amphibians, fishes, insects ; invertebrates, etc.
invertebrates include earthworms, octopuses, squids and cuttlefishes.
10. *Lifeless common nouns* are subcategorized into common nouns signifying either something *concrete* (i. e. [+concrete]) or something *non-concrete* (i. e. [-concrete]). The former and the latter are respectively called *concrete common nouns* and *abstract common nouns*.
11. *Abstract nouns common* [+common & -concrete] = time, direction, language, theory, idea, mind, love, wealth, life, god,
12. *Concrete common nouns* are subcategorized into common nouns signifying either something *gaseous* (i. e. [+gaseous]) or something *non-gaseous* (i. e. [-gaseous]). The former and the latter are respectively called *gaseous common nouns* and *non-gaseous common nouns*.
13. *Gaseous common nouns* are subcategorized into common nouns signifying either something *tangible* (i. e. [+tangible]) or something *intangible* (i. e. [-tangible]). The former and the latter are respectively called *gaseous tangible common nouns* and *gaseous intangible common nouns*.
14. *Gaseous tangible common nouns* are subcategorized into common nouns signifying something *visible* (i. e. [+visible]) and called *gaseous tangible visible common nouns*.
15. *Gaseous tangible visible common nouns* [+common & +tangible & +visible]
= cloud
16. *Gaseous intangible common nouns* are subcategorized into common nouns signifying something *visible* (i. e. [+visible]) or something *invisible* (i. e. [-visible]). The former and the latter are respectively called *gaseous intangible visible common nouns* and *gaseous intangible invisible common nouns*.

17. *Gaseous intangible visible common nouns* [+common & -tangible & +visible] = smoke, signal fire, stary skies
18. *Gaseous intangible invisible common nouns* [+common & -tangible & -visible] = vapor, air, wind, sky
19. *Non-gaseous common nouns* are subcategorized into common nouns signifying either something *tangible* (i. e. [+tangible]) or something *intangible* (i. e. [-tangible]). The former and the latter are respectively called *non-gaseous tangible common nouns* and *non-gaseous intangible common nouns*.
20. *Non-gaseous tangible common nouns* are subcategorized into common nouns signifying something *visible* (i. e. [+visible]) or something *invisible* (i. e. [-visible]). The former and the latter are respectively called *non-gaseous tangible visible common nouns* and *non-gaseous tangible invisible common nouns*.
21. *Non-gaseous tangible visible common nouns* are subcategorized into common nouns signifying something *solid* (i. e. [+solid]) or something *liquid* (i. e. [-solid]). The former and the latter are respectively called *solid common nouns* and *liquid common nouns*.
22. *Solid common nouns* [+common & +solid] = snow, mountain, rocks, room, dolls, physical action, ...
23. *Liquid common nouns* [+common & -solid] = mist, haze, rain, water, ...
24. *Non-gaseous intangible common nouns* are subcategorized into common nouns signifying something *visible* (i. e. [+visible]) or something *invisible* (i. e. [-visible]). The former and the latter are respectively called *non-gaseous intangible visible common nouns* and *non-gaseous intangible invisible common nouns*.
25. *Non-gaseous intangible visible common nouns* [+common & -gaseous & -tangible & +visible] = light, sunshine, moonlight, ...

26. *Non-gaseous intangible invisible common nouns* [+common & -gaseous & -tangible & -visible] = sound, odor, speech acts,

In the tree structure of the semantic features, they are in *superordinate-subordinate relation* each other. For example, [+life] is superordinate concept of [+/-human], and either one of the latter is subordinate concept of the former. Technically, for all x if x has the concept of either [+human] or [-human], it is included semantically in the concept of [+life], but not the other way around. [+human] and [-human] are on the same semantic stratum and in *co-hyponymic relation*. Under the conditions just given, $[[+human]^{RW} => [[-human] \vee [-life]]^{PW}]$ is read as follows. [+human], the semantic feature of the focal expression in the real world (RW) is switched to either [-human] or [-life], its semantic feature in the possible world (PW).

Diagram 1 : Tree diagram of semantic features of common nouns :



– solid = mist, haze, rain, ...

– tangible : +/- visible

+ visible = light, sunshine, moonlight, ...

– visible = sound, odor, speech acts, ...

– concrete/ + abstract = time, direction, language, theory, idea, mind,

love, wealth, life, god, ...

3. Rhetoric and switching of semantic features

In this section, we will clarify the ways of comparison in each rhetorical speech focusing on the changes of semantic features.

As is well-known, in using a *metaphor*, the speaker/writer sometimes switches something *human* in the real world into something *non-human* (i. e. [–human]) or *lifeless* (i. e. [–life]) in his/her possible world. In contrast, in using an *animating* (that is a sub-group of *personification*), (s)he switches something *lifeless* in the real world to something *with life* in his/her possible world.

Here we assume that figurative speeches are **partially defined** as the switching of semantic features from that/those in the real world to that/those in a possible world to compare the former to the latter whenever we are allowed to set aside all other factors that constitute figurative speeches.

3.1 Metaphor

Metaphor is poetic diction based on the relation of similarity between two different objects. In metaphorization, there seems to be tendencies such that (i) humans are replaced with anything but humans (cf. sub-type 1), (ii) higher animals are replaced with lower ones (cf. sub-type 2), and (iii) something abstract is replaced with either something with life or something concrete (cf. sub-type 3 or 4).

Sub-type 1 (dehumanization) : metaphor composed by means of switching from
[+human]^{RW} to [+botanical]^{PW}

In (2a), the poet unknown puts the woman in question in his possible world⁽⁴⁾ and compares her to three different beautiful flowers consecutively in his possible world. *These metaphors* involve the switching of semantic features from the feature of a female human in the real world (i. e. [+human]^{RW}) to that of flowers' in the possible world (i. e. [+botanical]^{PW}). Then, this switching can be formally represented as $[[+human]^{RW} = > [+botanical]^{PW}]$.

(2a) 立てば芍薬, 座れば牡丹, 歩く姿は百合の花

tateba shakuyaku, suwareba botan, aruku sugata wa yuri no hana.

while standing, she is a peony.

while sitting, she is a dahlia⁽⁵⁾.

while walking, she is a lily.

(My translation)

By the way, each *metaphor* in (2a) could be taken as the result of subtraction of a comparative connective, '*no-youni* (= as, like)' from its corresponding *similie* where only comparison but not switching holds.²⁾ Allow us to remind you that *similie* is comparison in the same world on one hand, *metaphor* is comparison in different worlds.

In (2a), a woman in metaphor **is connected to** the same woman in *similie* in (3) whenever the relation between *metaphor* and *similie* comes up in the reader's mind. Therefore, the switching in metaphor holds if and only if the relation between those rhetorical speeches is in the state of **disconnection** in the reader's mind.

2) See my forthcoming paper, 'A Study of *Similie* in *Haiku*' to appear in *Research on Semantic Interpretation* (The Semantic Interpretation and Translation Workshop).

(3) 立てば芍薬のようで, 座れば牡丹のようだ。

そして, 歩く姿は百合の花のようだ。

tateba shakuyaku-no yōni, suwareba botan-no-yōni utsukusii.

soshite, aruku sugata-wa yuri-no-hana-no-youda.

she is like a peony while she is standing,

she is like a dahlia while she is sitting,

and she looks like a lily while she is walking. (My translation)

Sub-type 2 : metaphor composed by means of switching from $[-tangible]^{RW}$ to $[+tangible]^{PW}$ under the shared semantic feature $[-gaseous]$

Possible combinations of sub-type 2 are subclassified as follows :

a. $[+visible]^{RW} \Rightarrow [+solid]^{PW}$.

b. $[+visible]^{RW} \Rightarrow [-solid]^{PW}$.

c. $[-visible]^{RW} \Rightarrow [+solid]^{PW}$.

d. $[-visible]^{RW} \Rightarrow [-solid]^{PW}$.

b. $[+visible]^{RW} \Rightarrow [-solid]^{PW}$.

In (4b), the bunches of flowering pampas grasses in the wind reflect the sunshine. In the poet's eyes, they look like the **waves** of the ocean made of grasses. The sunshine is something visible and the wave is something liquid in the poet's possible world.

This metaphor involves the switching of semantic features from the feature of something visible in the real world (i. e. $[+visible]^{RW}$) to that of something non-solid in the possible world (i. e. $[-solid]^{PW}$). Then, this switching can be formally represented as $[[+visible]^{RW} \Rightarrow [-solid]^{PW}]$.

- (4b) 光るとき 光は波に花芒 (稲畑汀子)³⁾
hikaru toki hikari wa nami ni hana-susuki (Teiko Inahata)
 when it shines,
 sunshine turns into waves
 of flowering pampas grass (My translation)

Sub-type 3 (abstraction 1) : metaphor composed by means of switching from
 $[-\text{concrete}]^{\text{RW}}$ to $[+\text{life}]^{\text{PW}}$

Possible combinations of sub-type 3 are further subclassified as follows :

- a. $[-\text{concrete}]^{\text{RW}} = > [+ \text{botanical}]^{\text{PW}}$.
 - b. $[-\text{concrete}]^{\text{RW}} = > [+ \text{human}]^{\text{PW}}$.
 - c. $[-\text{concrete}]^{\text{RW}} = > [- \text{human}]^{\text{PW}}$.
 - d. $[-\text{concrete}]^{\text{RW}} = > [- \text{vocal}]^{\text{PW}}$.
- a. $[-\text{concrete}]^{\text{RW}} = > [+ \text{botanical}]^{\text{PW}}$.
- In (5), ‘*sakurambo* (= a cherry)’ stands for ‘happiness.’ Thus, this metaphor involves the switching of semantic features from the feature of something abstract in the real world (i. e. $[-\text{concrete}]^{\text{RW}}$) to that of something botanical in the possible world (i. e. $[+\text{botanical}]^{\text{PW}}$). Then, this switching can be formally represented as $[[-\text{concrete}]^{\text{RW}} = > [+ \text{botanical}]^{\text{PW}}]$.

- (5) 幸せのぎゅうぎゅう詰めや さくらんぼ (嶋田麻紀)
shiawase no gyūgyūzume ya sakurambo (Maki Shimada)
 stuffed
 with happiness
 it’s a cherry (My translation)

3) As to *Teiko*, see Uda and Kuroda (2010, 32).

Sub-type 4 (abstraction 2) : metaphor composed by means of switching from
 $[-\text{concrete}]^{\text{RW}}$ to $[+/-\text{solid}]^{\text{PW}}$

Possible combinations of sub-type 4 are subclassified as follows :

a. $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$.

b. $[-\text{concrete}]^{\text{RW}} \Rightarrow [-\text{solid}]^{\text{PW}}$.

a. $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$.

There is a saying in Japanese, ‘*tatami-no-ue-de shineru* (lit. to die on a tatami mat = to die peacefully without any trouble).’ Hirano (2018, 108) states that this poem contrasts war and peaceful life. Namely, ‘*tatami-no-ue-no uchiwa* (= a fan on a tatami mat)’ stands for ‘peaceful life’ that has the property of abstractness (i. e. $[-\text{concrete}]$). Thus, this metaphor involves the switching of semantic features from the feature of something abstract in the real world (i. e. $[-\text{concrete}]^{\text{RW}}$) to that of something solid in the possible world (i. e. $[+ \text{solid}]^{\text{PW}}$). Then, this switching can be formally represented as $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$.

(6) 戦争と畳の上の団扇かな

(三橋敏雄)⁴⁾

sensō to tatami no ue no uchiwa kana

(Toshio Mitsuhashi)

war

and a fan

on a tatami mat !

(My translation)

4) As to Toshio, see Uda and Kuroda (2010, 282).

Diagram 2: Tree diagram of semantic features of nouns and metaphor

Noun : +/- common

+ **common** : +/- life

+ life : +/- botanical

+ botanical = flowers, plants

- botanical : +/- vocal

+ **vocal** : +/- human

+ **human** = humans

- **human** = mammals, birds ; frogs,

some insects with wings

- **vocal** = reptiles, amphibians ; octopuses, cuttlefishes ;

fishes ; invertebrates like earthworms

Sub-type 1

- life : +/- concrete

+ **concrete** : +/- gaseous :

+ gaseous : +/- tangible

+ tangible : + visible = cloud

- tangible : +/- visible

+ visible = smoke, signal fire ; starry skies

- visible = vapor, air, wind ; sky, ...

- gaseous : +/- tangible

+ **tangible** : + visible : +/- solid

+ solid = snow ; mountain, ... ;

room, doll

- solid = mist, haze, rain ;

river, ... ; steam ; sake ;

Sub-type 3

Sub-type 2

- **tangible** : +/- visible

+ visible = light

- visible = sound ; odor

Sub-type 4

- **concrete** : + abstract = place, time, space, direction ; theory, idea, mind ;

love ; wealth, life ; god, ...

3.2 Allegory⁽⁶⁾

Allegory is poetic diction with which a poet can make up a story in his/her possible world with the objects used for comparison. In other words, the poet experiences an event with a certain script composed of a set of constituent members in the real world with which (s)he creates another parallel event with a script composed of a set of corresponding constituent members in his/her possible world.

Sub-type 1 : allegory composed by means of switching from $[-human]^{RW}$ to $[+botanical]^{PW}$

Kusatao is moved by the strength or vitality of swans that fly over from the distant north. He compares the bird in the real world to a huge flower in his possible world (cf. Sato (ed.), 2002 : 190).⁵⁾

Here, allegory composition involves a type of switching of semantic features from something non-human (i. e. $[-human]$) in the real world to something botanical (i. e. $[+botanical]$) in the poet's possible world, which is formally represented as $[[- human]^{RW} => [+ botanical]^{PW}]$.

(7) 白鳥といふ一巨花を水に置く

(中村草田男)⁶⁾

hakucho toifu ichi kyoka wo mizu ni oku

(*Kusatao Nakamura*)

float a huge flower,

a swan,

on water

(My translation)

5) *Kusatao* explains by himself that when he was a child he came to know ‘a swan’ and ‘a water lily’ and thought they are the same. (For details, see Iizuka-shoten henshūbu (ed.), 2016 : 152).

6) As to *Kusatao*, see Uda and Kuroda (2010, 204).

Sub-type 2 : allegory composed by means of switching from $[+human]^{RW}$ to $[-human] \vee [-vocal]^{PW}$

Possible combinations of sub-type 2 are as follows :

a. $[+human]^{RW} => [-human]^{PW}$.

b. $[+human]^{RW} => [-vocal]^{PW}$.

a. $[+human]^{RW} => [-human]^{PW}$.

In (8a), *Souseki* uses sub-type 2 of *allegory composition*, where the hearer is dehumanized as a sparrow that has a vocal organ (i. e. $[-human]$) and is addressed to by the speaker (=Mr. Scarecrow).

Then, *allegory* composition in (8a) involves a type of switching of semantic features from something human (i. e. $[+human]$) in the real world to something non-human (i. e. $[-human]$) in the poet's possible world. Then, this switching can be formally represented as $[[+human]^{RW} => [-human]^{PW}]$.

(8a) 某は案山子にて候雀どの

(夏目漱石)

soregashi wa kakasi nite sourou suzume-dono.

(*Souseki* Natsume)

mr. sparrow :

allow me to introduce myself

I am a scarecrow

(My translation)

b. $[+human]^{RW} => [-vocal]^{PW}$.

In (8b1), *Shouha* compares two different persons to a sea slug and a jelly fish that respectively function as the grumbler and the grumlee in his possible world. In consequence, *allegory* here involves a type of switching of semantic features from something human (i. e. $[+human]$) in the real world to something non-vocal (i. e. $[-vocal]$) in the poet's possible world. Then, this switching can be formally represented as $[[+human]^{RW} => [-vocal]^{PW}]$.

Incidentally, the reader of the poem will ask himself/herself who are symbolized by the sea slug and the jelly fish in the real world. In haiku, once a poem is open to public, the right of its interpretation falls into the reader's hand (cf. Fukumoto (1990, 8)). In the case of *allegory* in (8b1), it is the poet in particular who is symbolized by the sea slug. And, it is either the readers of a haiku book in which this poem is selected⁽⁷⁾ or the attendants at a particular haiku-circle where this haiku is presented⁽⁸⁾ who are symbolized by the jelly fish.

- (8b1) 憂きことを海月に語る海鼠かな (黒柳召波)
uki koto wo kurage ni kataru namako kana (Shouha Kuroyanagi)
 to a jellyfish
 the sea slug
 grumbles...⁽⁷⁾ (trans. by E. Miyashita in Takahashi *et al.* (2003))

We associate (8b2a) with a saying, '*Mekuso hanakuso wo warau.* (= the pot calling the kettle black ; the goop in the eye laughing at the snot in the nose).' (8b2b) reminds me that firefly whose life is quite short lights its weak light on its comrade's dead body. (8b2c) forces me to translate it as 'You, dying man ! Someone is dead ahead of you.' In a war or in a pandemic disease, someone around you dies one by one before you go. In these examples, catfish, firefly, and dead cicada are with the property of *voicelessness*.

Koui exploits *allegory* and composes poems below that share with (8b1) the same switching of sematic features from [+human] in the real world to [-vocal] in

7) Takahashi's interpretation is as follows :

"How I envy you ! You can float fluffily all the year round. As for me, I have to stay at the bottom of the sea gleaming dimly from year's end to year's end ; what a gloomy life !" The sea slug talks to a jellyfish, but the jellyfish just keeps on floating. (See, Takahashi, *et al.*, 2003.)

the poet's possible world. In these poems, each animal represents someone in the society *Koui* lived.

- (8b2)⁽⁹⁾ a. 鯰笑ふや他の池の鯰のことも思ひ (永田耕衣)⁸⁾
namazu warafu-ya tanochi no namazu no koto mo omoi.
 (Koui Nagata)
 the catfish laughs :
 thinking of other catfishes
 in different ponds (My translation)
- b. 泥鰌浮いて鯰も居るといって沈む (永田耕衣)
dozeu uite namazu mo iru to iute shizumu
 (Koui Nagata)
 a loach floats on water
 saying a catfish is down there as well
 and sinks in water (My translation)
- c. 死螢に照らしをかける螢かな (永田耕衣)
shibotaru ni terashi wo kakeru hotaru kana
 (Koui Nagata)
 A firefly :
 lighting up
 a dead firefly (My translation)
- d. 落蟬や誰かが先に落ちている (永田耕衣)
ochizemi ya dareka ga saki ni ochiteiru
 (Koui Nagata)
 falling cicada :
 someone falls dead
 ahead of you (My translation)

8) As to *Koui*, see Uda and Kuroda (2010, 200).

Keirō composes a poem using a tortoise in the similar way. When *Keirou* composed this *haiku*, he was seriously ill and could not even turn over in bed. He expressed his agony by casting a tortoise in the part of himself (cf. Iizuka-shoten henshūbu (ed.) (2016, 165)).

- (8b3) 裏かへる亀思ふべし鳴けるなり⁽¹⁰⁾ (石川桂郎)⁽⁹⁾
uragaeru kame-omoubesi nakeru-nari (Keirou Ishikawa)
 a tortoise
 laying down on its back
 crying for help ! (My translation)

Sub-type 3 : allegory composed by means of switching from [+human]^{RW} to [+/-solid]^{PW}

Possible combinations of sub-type 3 are as follows :

- a. [+human]^{RW} => [+solid]^{PW}.
 b. [+human]^{RW} => [-solid]^{PW}.

- a. [+human]^{RW} => [+solid]^{PW}.

In (9a), *Souseki* uses another sub-type of *allegory composition*, where the speaker (= I) is dehumanized in his self-introduction to the hearer (= someone referred to as Mr. Sparrow).

- (9a) (= 8a) 某は案山子にて候雀どの (夏目漱石)
soregashi wa kakasi nite sourou suzume-dono. (Souseki Natsume)
 mr. sparrow :
 allow me to introduce myself
 I am a scarecrow (My translation)

9) As to *Keirō*, see Uda and Kuroda (2010, 24).

Diagram 3 : Tree diagram of semantic features of nouns and allegory

Noun : +/- common

+ common : +/- life

+ life : +/- botanical

+ botanical = flowers, plants

- botanical : +/- vocal

+ vocal : +/- human

+ human = humans

- human = mammals, birds ; frogs ; some insects

with wings such as cicadas

Sub-type 2

- vocal = reptiles, amphibians ; octopuses, cuttlefishes ;

fishes ; invertebrates like earthworms ;

jellyfish, sea slug

Sub-type 1

- life : +/- concrete

+ concrete : +/- gaseous

+ gaseous : +/- tangible

+ tangible : + visible = cloud

- tangible : +/- visible

+ visible = smoke, signal fire ; starry skies

- visible = vapor, air, wind ; sky, ...

Sub-type 3

- gaseous : +/- tangible

+ tangible : + visible : +/- solid

+ solid = snow ; mountain, ... ;

room, doll

- solid = mist, haze, rain ;

river, ... ; steam ; sake ;

- tangible : +/- visible

+ visible = light, lightening, sky

- visible = sound, thunder ; odor ;

wind

- concrete : + abstract = place, time, space, direction ; theory, idea, mind ;

love ; wealth, life ; god, ...

3.3 Personification (擬人化, 活喩)

Takahashi *et al.* (2003) writes, ‘In the haiku world, lifeless things such as stones and water have life just like living things.’ In rhetoric, phenomena like these are called ‘*personification*’ that is the cover term of ‘*animating*’ and ‘*humanization*.’

3.3.1 Animating

In Animating, a poet puts something *lifeless* in his/her possible world and compares it to something *with life*. Thus, in general, it involves a type of switching of semantic features from the feature of something lifeless in the real world (i. e. $[-\text{life}]^{\text{RW}}$) to that of something with life in the poet’s possible world (i. e. $[+\text{life}]^{\text{PW}}$). It is represented formally as $[[-\text{life}]^{\text{RW}} \Rightarrow [+\text{life}]^{\text{PW}}]$.

For instance, in (10), a typically *lifeless* object, ‘*utsusemi* (= cast-off cicada shell),’ is treated as if it is *with life*. Incidentally, Inoue (2013/2017, 235) explains that ‘*utsusemi* is a cast-off cicada shell, however, the poet takes it that it still keeps the strength it used when it took its cast off with all its might.’

- (10) ^{うつせみ}空蟬のいづれも力抜かずゐる (阿部みどり女^{じょ})¹⁰⁾
utsusemi no izuremo chikara nukazu-iru (Midorijo Abe)
 every cast-off cicada shell
 remains unrelaxed
 as it was. (My translation)

In (11), something *lifeless* (i. e. $[-\text{life}]$) need not be subcategorized, however, there are several sub-types of animating in which further subcategorized semantic

10) As to *Midorijo*, see Uda and Kuroda (2010, 10).

features are of importance.

Sub-type 1 (dehumanization) : animating by means of switching from $[+human]^{RW}$ to $[[-human] \vee [-vocal]]^{PW}$

Possible combinations of sub-type 1 are as follows :

a. $[+human]^{RW} => [-human]^{PW}$

b. $[+human]^{RW} => [-vocal]^{PW}$

a. $[+human]^{RW} => [-human]^{PW}$

While riding on a swing, the poet felt as if he had wings to fly. He felt he lost them when he got it off. *Animating* for (11a1) involves a type of switching of semantic features from the feature of something human in the real world (i. e. $[+human]^{RW}$) to that of something non-human in the poet's possible world (i. e. $[-human]^{PW}$), which is represented formally as $[[+human]^{RW} => [-human]^{PW}]$.

(11a1) ふらこを降りて翼を失へり

(神蔵器)

furakoko wo orite tsubasa wo usinaheri

(Utsuwa Kamikura)

getting off the swing,

I lost wings

to fly

(My translation)

A similar example is found in *Chiyoko*'s haiku where 'family members' (of the property $[+human]$) who are enjoying cracking walnuts are compared to 'squirrels' (of the property $[-human]$) .

- (11a2) 胡桃割る栗鼠となりみて夜の家族 (猪俣千代子)
kurumi waru risu to nariite yo no kazoku (Chiyoko Inomata)
 family members in the evening —
 became squirrels
 that were cracking walnuts (My translation)

Sub-type 2 (botanicalization): animating by means of switching from
[+/-solid]^{RW} to [+botanical]^{PW}

Possible combinations of sub-type 2 are as follows :

- a. $[[+solid]^{RW} = > [+botanical]^{PW}]$.
 b. $[[-solid]^{RW} = > [+botanical]^{PW}]$.
 a. $[[+solid]^{RW} = > [+botanical]^{PW}]$.
Sumiko speaks to a lifeless wooden pillar whose property is solid (i. e. $[+solid]$) and gives it a permission to bloom if it wishes. In other words, the poet treats the lifeless pillar as if it is a living plant. Thus, *animating* in (12) involves a type of switching of semantic features from the feature of something solid in the real world (i. e. $[+solid]^{RW}$) to that of something botanical in the poet's possible world (i. e. $[+botanical]^{PW}$, which is represented formally as $[[+solid]^{RW} = > [+botanical]^{PW}]$.

- (12) 月の夜の柱よ咲きたいならどうぞ (池田澄子)¹¹⁾
tsuki no yo no hashira yo saki-tai nara douzo (Sumiko Ikeda)
 a pillar on a moonlit night,
 you may bloom
 if you wish (My translation)

11) As to *Sumiko*, see Uda and Kuroda (2010, 22).

Sub-type 3 : animating by means of switching from $[+gaseous]^{RW}$ to $[-human]^{PW}$

Possible combinations of sub-type 3 are subclassified as follows :

a. $[+gaseous \ \& \ +tangible]^{RW} = > [-human]^{PW}$

b. $[+gaseous \ \& \ -tangible]^{RW} = > [-human]^{PW}$

b. $[+gaseous \ \& \ -tangible]^{RW} = > [-human]^{PW}$

In (13), *Bon* compares the lifeless skies seen through the spaces among leaves to something with voice (i. e. $[-human]$). Thus, *animating* in (13) involves a type of switching of semantic features from the feature of something gaseous and intangible in the real world (i. e. $[+gaseous \ \& \ -tangible]^{RW}$) to that of something vocal in the poet's possible world (i. e. $[-human]^{PW}$), which is represented formally as $[[+gaseous \ \& \ -tangible]^{RW} = > [-human]^{PW}]$.

(13) 葉桜の中の無数の空さわぐ

(篠原 梵)

hazakura no naka no musū no sora sawagu

(*Bon* Shinohara)

numerous skies

among the leaves of cherry trees

make lots of noise

(My translation)

Sub-type 4 : animating by means of switching from $[+/-solid]^{RW}$ to $[-botanical]^{PW}$*

Possible combinations of sub-type 4 are as follows :

a. $[+solid]^{RW} = > [-botanical*]^{PW}$.

b. $[-solid]^{RW} = > [-botanical*]^{PW}$.

where : $[-botanical*] = [-botanical] - [+human]$.

a. $[+solid]^{RW} => [-botanical*]^{PW}$.

In (14a1), *Kyoshi* describes the subject of the haiku, ‘a stone,’ as if it has life and moves by itself in spite of the fact that it is forced to move and well up by the water current coming from the underground stream. ‘Stone’ is a kind of lifeless solid objects (of the property of $[+solid]$). Consequently, *Animating* for (14a1) involves a type of switching of semantic features from the feature of something solid in the real world (i. e. $[+solid]^{RW}$) to that of something non-botanical in the poet’s possible world (i. e. $[-botanical*]^{PW}$), which is represented formally as $[[+solid]^{RW} => [-botanical*]^{PW}]$.

(14a1) 底の石ほと動き湧く清水かな

(高濱虚子)

soko no ishi hoto ugoki waku shimizu kana

(*Kyoshi* Takahama)

a stone on the bottom

abruptly shifts and out flows

the clear water...

(trans. by E. Miyashita in Takahashi *et al.* (2003))

In *Keichitsu* or early March, insects or small animals such as tads come out of their holes in the earth.

In (14a2), *Aiko* imagines that even a lifeless ‘*magatama* (= comma-shaped bead)’ that looks like a tadpole may concentrate its power on its tail and appear from the ground. *Animating* involved here is the same as that of (14 a 1).

(14a2) 啓蟄の勾玉は尾に力こめ

(八染藍子)

keichitsu no magatama wa oni chikara kome

(*Aiko* Yatsuzome)

a comma-shaped bead in early March

concentrates its powers

on its tail

(My translation)

Similarly, in (14a3), it is not true that a candy drop is dancing by itself, but it is caused to move by the poet. *Kajin*, however, expresses as if the candy drop is dancing by itself without other cause. ‘A candy drop’ is a kind of solid objects without life in the real world but he treats it as something with life in his possible world. Therefore, the type of *animating* for (14a3) involves a type of switching of semantic features from the feature of something solid in the real world (i. e. $[+solid]^{RW}$ to that of something non-botanical in the poet’s possible world (i. e. $[-botanical*]^{PW}$), which is represented formally as $[[+solid]^{RW} => [-botanical*]^{PW}]$.

(14a3) 口中におど躍る小春の館の玉

(相生垣瓜人)

kouchū ni odoru koharu no ame no tama

(*Kajin* Aioigaki)

in my mouth

a candy drop of little spring

is dancing

(trans. by E. Miyashita in Takahashi *et al.* (2003))¹²⁾

Sub-type 5 : animating by means of switching from $[-concrete]^{RW}$ to $[+/-botanical]^{PW}$

Possible combinations of sub-type 1 are as follows :

- a. $[-concrete]^{RW} => [+botanical]^{PW}$.
- b. $[-concrete]^{RW} => [-botanical]^{PW}$.
- c. $[-concrete]^{RW} => [+/-botanical]^{PW}$.

12) Takahashi explains the background and his interpretation of this poem as follows.

Sometimes in early winter there are balmy days like spring ; we call this *koharu* (“little spring”). From his lighthearted feeling caused by the balmy day’s genial weather, the poet puts a candy in his mouth. The candy is dancing in his mouth, making his heart dance as well. This allows the poet to forget his age for a moment. (See, Takahashi, *et al.*, 2003.)

a. $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical}]^{\text{PW}}].$

Looking at large red peonies, *Buson* imagined the scene when *Emma*, a supernatural being, opened his mouth whose color is as red as that of a peony. As to this poem, it is generally understood that the *Emma*'s mouth that is an imaginary object (i. e. $[-\text{concrete}]$) is compared to '*botan* (= a peony)' based on the similarity of their color. Therefore, Animating for (15a) involves a type of switching of semantic features from the feature of something non-concrete in the real world (i. e. $[-\text{concrete}]^{\text{RW}}$) to that of something botanical in the poet's possible world (i. e. $[+ \text{botanical}]^{\text{PW}}$), which is represented formally as $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical}]^{\text{PW}}].$

(15a) 闇王の口や牡丹を吐かんとす

(与謝蕪村)

enou no kuchi ya botan wo hakan-to-su

(*Buson Yosa*)

emma's mouth :

is about to spit out

a peony

(My translation)

b. $[-\text{concrete}]^{\text{RW}} \Rightarrow [- \text{botanical}]^{\text{PW}}].$

In (15b), *Bashō* feels as if his dream is running like a horse. Namely, he treats 'his dream' as an *animal* in his possible world. *Animating* in (15b) involves a type of switching of semantic features from the feature of something non-concrete in the real world (i. e. $[-\text{concrete}]^{\text{RW}}$) to that of something non-botanical in the poet's possible world (i. e. $[-\text{botanical}]^{\text{PW}}$), which is represented formally as $[-\text{concrete}]^{\text{RW}} \Rightarrow [- \text{botanical}]^{\text{PW}}].$

- (15b) 旅に病で夢は枯野をかけ廻る (松尾芭蕉)
tabi ni yande yume wa kareno wo kake-meguru (Bashō Matsuo)
 seized with a disease
 halfway on the road
 my dreams keep revolving
 round the withered moor (trans. by N. Yuasa in Yuasa (1966))

c. $[[- \text{concrete}]^{\text{RW}} = > [+ / - \text{botanical}]^{\text{PW}}]$.

Ryūta is delighted to see the arrival of the spring and animating it by comparing ‘march’ to everything animate (i. e. either botanical or non-botanical) in mind (cf. “Haiku” henshūbu (ed.) (2013, 6)). *Animating* in (15c) involves a type of switching of semantic features from the feature of something non-concrete in the real world (i. e. $[- \text{concrete}]^{\text{RW}}$ to that of something (non-)botanical in the poet’s possible world (i. e. $[+ / - \text{botanical}]^{\text{PW}}$, which is represented formally as $[[- \text{concrete}]^{\text{RW}} = > [+ / - \text{botanical}]^{\text{PW}}]$.

- (15c) いきいきと三月生まる雲の奥 (飯田龍太)¹³⁾
ikiiki to sangatsu umaru kumo no oku (Ryūta Iida)
 vigorously
 march sees the light
 in the heart of the cloud (My translation)

13) As to *Ryūta*, see Uda and Kuroda (2010, 20).

Diagram 4 : Tree diagram of semantic features of nouns and animating

Noun : +/- common

+common : +/- life

+life : +/- botanical

+botanical = flowers, plants

- botanical : +/- vocal

+ vocal : +/- human

+human = humans

Sub-type 1

- human = mammals, birds ; frogs,
some insects with wings

-vocal = reptiles, amphibians ; octopuses, cuttlefishes ;
fishes ; invertebrates like earthworms

-life : +/- concrete

+ concrete : +/- gaseous

Sub-type 4

+gaseous : +/- tangible

Sub-type 3

+ tangible : + visible = cloud

- tangible : +/- visible

+ visible = smoke, signal fire ; starry skies

- visible = vapor, air, ...

Sub-type 5

Sub-type 2

-gaseous : +/- tangible

+ tangible : + visible : +/- solid

+ solid = snow ; mountain, ... ;

room, doll

- solid = mist, haze, rain ;

river, ... ; steam ; sake ;

-tangible : +/- visible

+ visible = light, lightning, sky, ...

- visible = sound, thunder ; odor ; ...

wind

-concrete : + abstract = place, time, space, direction ;

theory, idea, mind ; love ; wealth, life ; god, ...

3.3.2 Humanization⁽¹⁾

Personification has another sub-type called *humanization* that is poetic diction with which a poet puts, something non-human in his/her possible world and compares it to something *human*. Thus, it involves types of switching of semantic features from non-human to human. As shown below, there are five sub-types of *humanization*.

Sub-type 1 : humanization by means of switching from $[+botanical]^{RW}$ to $[+human]^{PW}$

In (16a1), ‘*unazuki-afu* (= to nod each other)’ is a verb phrase that represents a human act. That means to say that ‘gourds and eggplants in a bucket’ are treated as if they are human. There, *humanization* involves a type of switching of semantic features from the features of ‘gourds and eggplants’ in the real world (i. e. $[+botanical]^{RW}$) to the feature of the verb phrase, ‘to nod each other’ in the poet’s possible world (i. e. $[+human]^{PW}$), which is represented formally as $[[+botanical]^{RW} => [+human]^{PW}]$.

- | | |
|---|------------------|
| (16-1) 水桶にうなずきあふや瓜茄子 | (与謝蕪村) |
| <i>mizuoke ni unazuki-afu ya uri-nasubi</i> | (Buson Yosa) |
| floating in a bucket, | |
| gourds and eggplants are | |
| nodding each other | (My translation) |

Then, in (16-2), (16-3) and (16-4), each poet respectively compares red pepper, cosmoses and buds to a human, a baby-sitter and a human. Thus, *humanizations* in (16-2), (16-3) and (16-4) also involve the type of switching of semantic features from the feature of something botanical in the real world (i. e. $[+$

botanical]^{RW}) to that of human in the poet's possible world (i. e. [+human]^{PW}), which is represented formally as [[+botanical]^{RW} => [+human]^{PW}].

- (16-2) 唐辛子そこまで向きにならずとも (能村登四郎)¹⁴⁾
tougarashi sokomade mukini narazutomo (Toshirou Nomura)
 you, red pepper,
 don't be so serious!
 take it easy! (My translation)

- (16-3) あやす子にあやされている秋桜 (長谷川治子)
ayasuko ni ayasareteiru akizakura (Haruko Hasegawa)
 cosmoses
 are lulled by the baby
 whom they are pacifying (My translation)

- (16-4) ものの芽のひとつひとつにこころざし (伊藤敬子)
monono-me no hitotsu-hitotsu ni kokorozashi (Keiko Ito)
 every one of
 some buds
 has its own will or intention (My translation)

Sub-type 2 : humanization by means of switching from [[-human] ∨ [-vocal]]^{RW} to [+human]^{PW}

Possible combinations of sub-type 2 are as follows :

- a. [-human]^{RW} => [+human]^{PW}.
- b. [-vocal]^{RW} => [+human]^{PW}.

14) As to Toshirou, see Uda and Kuroda (2010, 226).

a. $[-human]^{RW} = > [+human]^{PW}$.

In (17a1), looking at a plover moving around in a shoal at a beach, *Buson* sees the bird as a child playing in the water. In other words, he treats the bird as *a human* in his possible world. Thus, *humanization* in (17a1) involves a type of switching of semantic features from the feature of something non-human in the real world (i. e. $[-human]^{RW}$) to that of something human in the poet's possible world (i. e. $[+human]^{PW}$), which is represented formally as $[[-human]^{RW} = > [+human]^{PW}]$.

- | | |
|--|-----------------------|
| (17a1) 磯ちどり足をぬらして遊びけり | (与謝蕪村) |
| <i>iso-chidori ashi wo nurashite asobikeri</i> | (<i>Buson Yosa</i>) |
| a plover | |
| with wet feet | |
| is playing on the beach | (My translation) |

In (17a2), *Issa* calls to a cricket⁽¹²⁾ and warns it to get out of the way. In other words, he behaves as if ‘a cricket’ can understand his words even though it cannot. Namely, he treats it as *a human* in his possible world. Thus, *humanization* in (17a2) involves a type of switching of semantic features from the feature of something non-human in the real world (i. e. $[-human]^{RW}$) to that of something human in the poet's possible world (i. e. $[+human]^{PW}$), which is represented formally as $[[-human]^{RW} = > [+human]^{PW}]$.⁽¹³⁾

- | | |
|---|---------------------------|
| (17a2) 寝返りをするぞ <u>そこの</u> けきりぎりす | (小林一茶) |
| <i>negaeri wo suruzo soko-noke kirigirisu</i> | (<i>Issa Kobayashi</i>) |
| I will turn over in bed ! | |
| hay cricket ! | |
| get out of the way ! | (My translation) |

b. $[-\text{vocal}]^{\text{RW}} = > [+ \text{human}]^{\text{PW}}$.

In (17b1) and (17b2), both *Masami* and *Michio* use in their poems Japanese verbals ‘*ayasu* (= pacify)’ and ‘*naibun-ni-suru* (= keep in secret)’ that describe human actions to humanize tortoises that do not have any vocal organ. Thus, *humanizations* in (17b1) and (17b2) involve a type of switching of semantic features from the feature of something non-vocal in the real world (i. e. $[-\text{vocal}]^{\text{RW}}$) to that of something human in the poet’s possible world (i. e. $[+ \text{human}]^{\text{PW}}$), which is represented formally as $[[-\text{vocal}]^{\text{RW}} = > [+ \text{human}]^{\text{PW}}]$.

(17b1) 亀鳴くは亀の幼霊あやすなり (佐怒賀正美)
kame naku wa kame no youryou ayasunari (Masami Sadoga)
 a tortoise cries
 to pacify
 the soul of her dead baby (My translation)

(17b2) 内聞にしてくれぬかと亀鳴ける (中原道夫)¹⁵⁾
naibun ni shitekurenuka to kame nakeru (Michio Nakahara)
 ‘would you keep this story to yourself?’
 asked the tortoise
 in secret (My translation)

The poem in (17b3) was composed by *Bashō* when he left for a trip to Tohoku. A large number of people including his patron and disciples gathered to see him off. Some were crying and the others had tears in their eyes. In the poem, *Bashō* describes as if both birds and fishes have various emotions as we

15) As to *Michio*, see Uda and Kuroda (2010, 202).

humans do and lament the departure of spring in spite of the fact that neither of them have them. There, his departure and the departure of spring are overlapped.

Thus, this *humanization* also involves a type of switching of semantic features from the feature of something non-vocal in the real world (i. e. $[-\text{vocal}]^{\text{RW}}$ to that of something human in the poet's possible world (i. e. $[\text{+human}]^{\text{PW}}$), which is represented formally as $[[-\text{vocal}]^{\text{RW}} = > [\text{+human}]^{\text{PW}}]$.⁽¹⁴⁾

- (17b3) 行く春や鳥鳴き魚の目は涙 (松尾芭蕉)
iku haru ya tori naki uo no me wa namida (Bashō Matsuo)
 departing spring :
 birds cry, in fishes' eyes
 are tears (trans. by E. Miyashita in Takahashi *et al.* (2003))⁽¹⁶⁾

Similarly, *Hinao* treats a long legs crab that is an animal without sentiment unlike human. Thus, it is a switching from something non-vocal in the real world (i. e. $[-\text{vocal}]^{\text{RW}}$) to that of human in the poet's possible world (i. e. $[\text{+human}]^{\text{PW}}$).

- (17b4) 吾を睨む足高蟹も春愁か (後藤比奈夫)⁽¹⁷⁾
a wo niramu ashidaka-gani mo shunshū ka (Hinai Gotō)
 is the long legs crab
 that glares at me
 gloomy too ? (My translation)

16) Takahashi describes his interpretation of this poem as follows :

Since spring has been long anticipated, the feeling one has lamenting its departure is deepened serious. Sensing this grief of parting from spring, the birds on the earth are crying unceasingly, the fishers in the water are in tears. Entrusting his feelings to the birds and the fishes, the poet's heart is brimming over, too. (See, Takahashi, *et al.*, 2003.)

17) As to *Hinai*, see Uda and Kuroda (2010, 114).

Sub-type 3 : humanization by means of switching from $[+/-solid]^{RW}$ to $[+human]^{PW}$

Possible combinations of sub-type 3 are as follows :

a. $[+solid]^{RW} \Rightarrow [+human]^{PW}$

b. $[-solid]^{RW} \Rightarrow [+human]^{PW}$

a. $[+solid]^{RW} \Rightarrow [+human]^{PW}$

In (18a), *Shiki* feels as if the mountain welcomes him home and smiles. Namely, he treats ‘the mountain’ as a *human* in his possible world. *Humanization* in (18a) involves a type of switching of semantic features from the feature of something solid in the real world (i. e. $[+solid]^{RW}$) to that of something human in the poet’s possible world (i. e. $[+human]^{PW}$), which is represented formally as $[[+solid]^{RW} \Rightarrow [+human]^{PW}]$.

(18a1) 故郷やどちらを見ても山笑う

(正岡子規)

furusato ya dochira wo mitemo yama warau

(*Shiki* Masaoka)

my native place :

wherever I turn to look

the mountain smiles⁽¹⁸⁾

(trans. by E. Miyashita in Takahashi *et al.* (2003))

In (18a2), *Tatsuya* is comparing the mountains lying on the Noto Peninsula to the rib of a human body (cf. Inoue, 2013/2017).⁽¹⁸⁾ Thus, this poem involves the type of humanization that we have analyzed in (18a1).

18) Inoue (2013/ 2017 : 7-8) states that ‘*Tatsuya*’s poem describes the mountains lying on the Noto Peninsula as a rib.’ $[-common]$ case : *Arupusu no nuremi kagayaku momo no hana* (*Nagisao* Yagima)

- (18a2) 万緑の能登の肋を縦断す (中坪達也)
banryoku no noto no abara wo jyūdansu (Tatsuya Nakatsubo)
 we have traversed, so to speak,
 the rib of the Noto Peninsula
 full of green leaves (my translation)

Bōsha the poet takes ‘a gorge or ravine’ in the snow mountain that is revealed in the moonlight from a distance in the real world as ‘a scar’ on a human body in his possible world. Thus, this poem also involves the type of humanization that we have seen in (18 a 1).

- (18a3) 月光に深雪の創の隠れなし (川端茅舎)¹⁹⁾
gekkou ni miyuki no kizu no kakure nashi (Bōsha Kawabata)
 a scar of deep snow
 is hard to hide
 in the moonlight (My translation)

In (18a4), *Heinosuke* feels as if ‘dolls’ that is a man-made product have ability to sleep but are not allowed to sleep. In other words, he treats ‘dolls’ as *humans* in his possible world. *Humanization* in (18a4) involves a type of switching of semantic features from the feature of something solid in the real world (i. e. [+solid]^{RW}) to that of something human in the poet’s possible world (i. e. [+human]^{PW}), which is represented formally as $[[+solid]^{RW} = > [+human]^{PW}]$.¹⁶⁾

19) As to *Bōsha*, see Uda and Kuroda (2010, 94).

(18a4) 飾られて眠らぬ雛となり給う

(五所平之助)

kazararete nemuranu hina to naritamau

(Heinosuke Gosho)

on display

they deign to become

the sleepless dolls

(trans. by E. Miyashita in Takahashi *et al.* (2003))²⁰⁾b. $[-solid]^{RW} => [+human]^{PW}$

‘Yamagiri (= Mountain mist)’ that changes frequently from thick to thin or thin to thick reflects how things look in our eyes. *Nobuko* treats mountain mist whose semantic features are $[-gaseous]$, $[+tangible]$, and $[-solid]$ as a human who controls the color of red carps. Thus, the humanization in (18b1) involves a type of switching of semantic features from the feature of something liquid in the real world (i. e. $[-solid]^{RW}$) to that of something human in the poet’s possible world (i. e. $[+human]^{PW}$, which is represented formally as $[[-solid]^{RW} => [+human]^{PW}]$.

(18b1) 山中の霧が緋鯉の緋をあやつる

(桂信子)²¹⁾*yamanaka no kiri ga higo no hi wo ayatsuru*

(Nobuko Katsura)

mountain mist

controls the color scarlet

of red carps

(My translation)

20) Takahashi explains the background of this poem as follows.

The Doll’s Festival dolls have been resting, wrapped separating in this sheet of paper. Now they are taken out and displayed on a tiered platform for the Festival. They are lit even at night and so have become sleepless dolls. (See, Takahashi, *et al.*, 2003.)

21) As to *Nobuko*, see Uda and Kuroda (2010, 82).

In (18b2), *Teijo*, observing drippings, describes how a dripping is formed and becomes large and heavy enough to fall by itself. She maintains that a dripping sparkles at the very moment when, enduring as hard as possible, it cannot hold its weight more and falls. Then, humanization here involves a type of switching of semantic features from the feature of ‘a drop of water’ in the real world (i. e. $[-solid]^{RW}$) to that of human in the poet’s possible world (i. e. $[+human]$), which is represented formally as $[[-solid]^{RW} => [+human]^{PW}]$.

(18b2)²²⁾ 滴りの思いこらせしとき光る (中村汀女)
shitatari no omoi koraseshi toki hikaru (Teijo Nakamura)
 a drop of water
 sparkles
 when it becomes too heavy to hold (My translation)

Similarly, in (18b3), the poet describes that the cloud he saw few minute ago has its child, which never happens in the real world. He incorporates a humanization that involves switching of semantic features from the feature of ‘the cloud’ in the real world (i. e. $[-solid]^{RW}$) to that of human in the poet’s possible world (i. e. $[+human]^{PW}$), which is represented formally as $[[-solid]^{RW} => [+human]^{PW}]$.

22) A similar example in *Junya*’s poem: 滴りにうながされては滴れる (三村純也)
Shitatari-ni Unagasarete-ha Shitatareru (Jyunya Mimura)
 encouraged to drop
 by another drop,
 a drop of water drops (My translation)

- (18b3) さきほどの雲に子が出来鯨日和 (皆吉爽雨)
sakihodo no kumo ni ko ga deki haze-biyori (Sōu Minayoshi)
 the cloud that I saw short a while ago
 now has a child
 a nice autumn day for goby fishing (My translation)

In (18b4), it is the verb of human action, ‘*arai-saru* (= rinse away)’ that tells us that ‘*yuudachi* (= a sudden shower)’ is humanized. Then, *humanization* in (18b4) involves a type of switching of semantic features from the feature of ‘sudden shower’ in the real world (i. e. $[-solid]$) to that of something human in the poet’s possible world (i. e. $[+human]$), which is represented formally as $[-solid]^{RW} => [+human]^{PW}$.

- (18b4) 夕立は貧しき町を洗ひ去る (松瀬青々)
yūdachi wa mazushiki machi wo araisaru (Seisei Matsuse)
 A sudden shower
 rinses away
 the poor town (My translation)

Sub-type 4 : humanization by means of switching from $[-tangible \& +/-visible]^{RW}$ to $[+human]^{PW}$

Possible combinations of sub-type 4 are as follows :

- a. $[-tangible \& +visible]^{RW} => [+human]^{PW}$
- b. $[-tangible \& -visible]^{RW} => [+human]^{PW}$

- a. $[-tangible \& +visible]^{RW} => [+human]^{PW}$

Yumi sees one end of the evening rainbow as one of the pair of its legs sinking in the sea behind *Onigashima*-island. We know that rainbow is intangible natural light. Then, the *humanization* in (19a1) involves a type of switching of semantic

features from the feature of ‘rainbow’ in the real world (i. e. [–tangible & +visible]) to that of something human in the poet’s possible world (i. e. [+human]), which is represented formally as $[[\text{–tangible \& +visible}]^{\text{RW}} = > [\text{+human}]^{\text{PW}}]$.

- (19a1) 夕虹の片脚しずむ鬼ヶ島 (秦夕美)
yūniji no kataashi shizumu onigashima (Yumi Hata)
 one leg of the evening rainbow
 is sinking behind
onigashima-island (My translation)

The light that has the semantic feature of *intangibility* and *visible* (i. e. [–tangible & +visible]) in essence separates things into light part and dark part when it shines on them. Thus, when ‘moonlight’ reflects on a sheet of silver paper, a sheet of silver paper is separated into the two parts. *Yasuko* maintains that the moonlight itself is destined to be separated by the same cause. She describes the relation using verbal expressions such as ‘*kiru* (= cut)’ and ‘*kiri-sakareru* (= be torn)’ that are used to describe human acts. Thus, the *humanization* in (19a2) also involves a type of switching of semantic features from the features of ‘moonlight’ in the real world (i. e. [–tangible & +visible] to that of verbs describing human acts of cutting in the poet’s possible world (i. e. [+human]), which is represented formally as $[[\text{–tangible \& +visible}]^{\text{RW}} = > [\text{+human}]^{\text{PW}}]$.

- (19a2) 銀紙を切る月光は切り裂かる (対馬康子)²³⁾
gingami wo kiru gecko wa kiri-sakaru (Yasuko Tsushima)
 moonlight
 that cuts silver paper
 will be torn (My translation)

23) As to *Yasuko*, see Uda and Kuroda (2010, 174).

Similarly, in (19a3), the poet compares the wind and pampas grasses to the tagger and the runners chased by the tagger, respectively. Then, *humanization* in (19a3) involves two types of switching of semantic features.

One is *sub-type 1*, the switching of semantic features from the features of ‘*susuki* (= pampas grass)’ in the real world (i. e. [+botanical]) to that of ‘the runners’ in the poet’s possible world (i. e. [+human]), and the other is the one we analyze here, namely, switching of semantic features from the features of ‘wind’ in the real world (i. e. [–tangible & –visible]) to that of a verbal noun representing a human act, ‘*oni-gokko* (= playing tag)’ in the poet’s possible world (i. e. [+human]), which is represented formally as $[[\text{–tangible \& –visible}]^{\text{RW}} \Rightarrow [\text{+human}]^{\text{PW}}]$.

(19a3) 風の鬼ごっこ始まり芒原

(大野崇文)

kaze no onigokko hajimari susuki-hara

(Takafumi Ono)

at pampas grass field

the wind begins

to play tag with pampas grasses

(My translation)

Sub-type 5 : humanization by means of switching from [–concrete]^{RW} to [+human]^{PW}

Kyoutaro considers the god of cold that is supernatural beings with the semantic feature of abstractness (i. e. [–concrete]) as a human. Hirano (2018, 127) comments that this god is waiting for another victim. Thus, *humanization* in (20) involves a switching of semantic features from the feature of ‘the god of cold’ in the real world (i. e. [–concrete]) to that of verb phrase describing human act in the poet’s possible world (i. e. [+human]), which is represented formally as $[[\text{–concrete}]^{\text{RW}} \Rightarrow [\text{+human}]^{\text{PW}}]$.

- (20-1) 目をかるくつむりてゐたる風邪の神 (今井杏太郎)
me wo karuku tsumurite itaru kaze no kami (Kyoutarou Imai)
the god of cold :
closing lightly his eyes
is waiting for another victim (My translation)

In (20-2), ‘*Iku aki* (= dying autumn)’ instead of ‘*Iku aki* (= ending autumn)’ is used, the former of which is the verb to describe the human act of dying.²⁴⁾ Then, this poem incorporates humanization of a type whose switching of semantic features is from the feature of ‘autumn’ that is *abstract* in the real world (i. e. [–concrete]^{RW}) to that of the verb ‘*iku* (= to die)’ in the poet’s possible world (i. e. [+human]^{PW}). Then, it is represented formally as [[–concrete]^{RW} => [+human]^{PW}].

- (20-2) 逝く秋の急流に入る水のこゑ (鷺谷七菜子)²⁵⁾
iku aki no kyuryu ni iru mizu no koe (Nanako Washitani)
falls into a swift stream
of dying autumn,
the voice of water (My translation)

24) For further explanation of the interpretation of this poem, see Takaha (2017, 140).

25) As to *Nanako*, see Uda and Kuroda (2010, 314).

Diagram 5: Tree diagram of semantic features of nouns and humanization

Noun : +/- common

+common : +/- life

+life : +/- botanical

+botanical = flowers, plants

-botanical : +/- vocal

Sub-type 1

+vocal : +/- human

+human = humans

Sub-type 2

-human = mammals, birds; frogs; some insects

with wings such as cicadas

-vocal = reptiles, amphibians; octopuses, turtles; fishes;

invertebrates like earthworms;

jellyfish, sea slug

-life : +/- concrete

Sub-type 3

Sub-type 4

Sub-type 5

+concrete : +/- gaseous

+gaseous : +/- tangible

+tangible : +visible = cloud

-tangible : +/- visible

+visible = smoke, signal fire; starry skies

-visible = vapor, air, wind; snow, ...

-gaseous : +/- tangible

+tangible : +visible : +/- solid

+solid = snow; mountain, ...;

star, moon, roof, doll

-solid = mist, haze, rain

river, ...; tear; sake;

-tangible : +/- visible

+visible = light, moon light

-visible = sound; odor; ...

-concrete : +abstract = place, time, space, direction;

theory, idea, mind; love; wealth, life; god, ...

3.4 Materialization

In contrast to personification, materialization is poetic diction with which a poet puts something concrete in his/her possible world and compares something (*non-*)*botanical*, *intangible*, or *abstract* to something *tangible*. Thus, in general, there are seven sub-types of *materialization* as shown below.

Sub-type 1 : materialization by means of switching from $[+botanical]^{RW}$ to $[+/-solid]^{PW}$

Possible combinations of sub-type 1 are as follows :

- a. $[+botanical]^{RW} => [+solid]^{PW}$.
- b. $[+botanical]^{RW} => [-solid]^{PW}$.

- a. $[+botanical]^{RW} => [+solid]^{PW}$.

In (21a1), finding an empty space in a cracked walnut, in surprise, *Shugyō* compares it to an unused room in a house. This comparison is a type of materialization that involves a switching of semantic features from the semantic feature of ‘an empty space of a walnut’ (i. e. $[+botanical]$) in the real world to the semantic feature of ‘an unused room’ (i. e. $[+solid]$) in the poet’s possible world. That is represented formally as $[[+botanical]^{RW} => [+solid]^{PW}]$.

- (21a1) 胡桃割る胡桃の中に使わぬ部屋 (鷹羽狩行)²⁶⁾
kurumi waru kurumi no naka ni tsukawanu heya (Shugyō Takaha)
 cracking a walnut,
 in it there is
 an unused room ! (My translation)

26) As to *Shugyō*, see Uda and Kuroda (2010, 150).

Sub-type 2 : materialization by means of switching from $[+human]^{RW}$ to $[+/-solid]^{PW}$

Possible combinations of sub-type 2 are as follows :

- a. $[+human]^{RW} => [+solid]^{PW}$.
- b. $[+human]^{RW} => [-solid]^{PW}$.

- a. $[+human]^{RW} => [+solid]^{PW}$.

In (22a), *Kusatao* describes his mental state that wavers under the social circumstances in the Pacific War (cf. Sasaki's explanation of this poem in Sato (ed.) (2002, 177). Here, his mind is compared to a flag that has the semantic property of solidness (i. e. $[+solid]$). Thus, this materialization involves a switching of semantic features from the feature of 'his mental state' (i. e. $[+human]$) in the real world to that of 'a flag' (i. e. $[+solid]$) in the poet's possible world. That is represented formally as $[[+human]^{RW} => [+solid]^{PW}]$.

(22a) 青空に寒風おのれはためけり

(中村草田男)

aozora ni kanpū onore hatamekeri

(*Kusatao Nakamura*)

under the clear sky

my mind wavers

in the cold wind

(My translation)

Sub-type 3 : materialization from $[-human \vee -vocal]^{RW}$ to $[+/-solid]^{PW}$

Possible combinations of sub-type 3 are as follows :

- a. $[-human]^{RW} => [+solid]^{PW}$.
- b. $[-human]^{RW} => [-solid]^{PW}$.
- c. $[-vocal]^{RW} => [+solid]^{PW}$.
- d. $[-vocal]^{RW} => [-solid]^{PW}$.

- a. $[[- \text{human}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}]$.

In (23), ‘a green frog’ might be compared to something like ‘a park bench.’ *Ryūnosuke* might have sat down on a park bench that has just painted green and have been frustrated by it. Right after the incident, he comes across a green frog, he cannot help swearing at the frog with that color. This *materialization* involves a type of switching of semantic features from the feature of ‘a frog’ (i. e. $[- \text{human}]$) in the real world to those of ‘a park bench’ (i. e. $[+ \text{solid}]$) in the poet’s possible world, that is represented formally as $[[- \text{human}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}]$.

- (23)²⁷⁾ 青蛙おのれも ペンキぬりたてか (芥川龍之介)
aogaeru onore mo penki nuritate ka (Ryūnosuke Akutagawa)
 green frog !
 you bastard, too !
 wet paint ! ha ? (my translation)

Sub-type 4 : materialization by means of switching from $[+ \text{gaseous} \ \& \ - \text{tangible} \ \& \ +/- \text{visible}]^{\text{RW}}$ to $[+/- \text{solid}]^{\text{PW}}$

Possible combinations of sub-type 4 are further subclassified as follows :

- a. $[+ \text{gaseous} \ \& \ - \text{tangible} \ \& \ + \text{visible}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$
- b. $[+ \text{gaseous} \ \& \ - \text{tangible} \ \& \ + \text{visible}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}}$
- c. $[+ \text{gaseous} \ \& \ - \text{tangible} \ \& \ - \text{visible}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$
- f. $[+ \text{gaseous} \ \& \ - \text{tangible} \ \& \ - \text{visible}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}}$

27) According to the comment in the haiku database by Modern Haiku Association, this poem is an elaborate adaptation of a famous phrase, ‘Frog — wet paint. Be careful!’ in *Histoires Naturelles* by Jules Renard.

- a. $[+gaseous \ \& \ -tangible \ \& \ +visible]^{RW} => [+solid]^{PW}$

Michiko is looking at the dancer's hands moving as if they are shuffling the stars in the heavens. Then, she puts the air around the dancers in her possible world and compares them to the starry heavens. The former and the latter respectively have the semantic features of $[+gaseous \ \& \ -tangible \ \& \ +visible]$ and $[+solid]$. Then, *materialization* in (24a) is from $[+gaseous \ \& \ -tangible \ \& \ +visible]$ in the real world to $[+solid]$ in the poet's possible world, that is represented formally as $[[+gaseous \ \& \ -tangible \ \& \ +visible]^{RW} => [+solid]^{PW}]$.

(24a) 星空をかきまぜてゐる踊りの手

(安里道子)

hoshizora wo kakimazeteiru odori no te

(*Michiko Yasuzato*)

dancer's hands :

are shuffling

the starry heavens

(My translation)

Sub-type 5 : materialization by means of switching from $[-gaseous \ \& \ -tangible \ \& \ +/-visible]^{RW}$ to $[+/-solid]^{PW}$

Possible combinations of sub-type 5 are further subclassified as follows :

- a. $[-gaseous \ \& \ -tangible \ \& \ +visible]^{RW} => [+solid]^{PW}$
- b. $[-gaseous \ \& \ -tangible \ \& \ +visible]^{RW} => [-solid]^{PW}$
- e. $[-gaseous \ \& \ -tangible \ \& \ -visible]^{RW} => [+solid]^{PW}$
- f. $[-gaseous \ \& \ -tangible \ \& \ -visible]^{RW} => [-solid]^{PW}$

- (25a)²⁸⁾ 大いなる春日の翼垂れてあり (鈴木花蓑)
ōinaru haruhi no tsubasa tarete-ari (Hanamino Suzuki)
 wings of
 the great spring sunshine
 are hanging down (My translation)

Sub-type 6 : materialization by means of switching from $[-concrete]^{RW}$ to $[+concrete]^{PW}$

Here, $[+concrete]$ can be further specified as $[+/-solid]$. Then, possible combinations of *sub-type 6* are as follows :

- a. $[-concrete]^{RW} \Rightarrow [+solid]^{PW}$
 b. $[-concrete]^{RW} \Rightarrow [-solid]^{PW}$

Michiko puts her own character that is abstract in her possible world and compares it to human body that is concrete (cf. Hirano, 2018, 103). The latter can be further specified as $[+solid]$. Then, *materialization* in (26a1) is from the feature of something non-concrete in the real world (i. e. $[-concrete]^{RW}$) to that of something solid in the poet's possible world (i. e. $[+solid]^{PW}$), that is represented formally as $[[-concrete]^{RW} \Rightarrow [+solid]^{PW}]$.

- (26a1) 性格が紺の浴衣に収まらぬ (櫛未知子)²⁹⁾
seikaku ga kon no yukata ni osamaranu (Michiko Kai)
 his eccentric character
 does not fall into
 yukata in blue black (My translation)

28) For details, see Takaha (2007, 19).

29) As to *Michiko*, see Uda and Kuroda (2010, 74).

Incidentally, in (26a2) *Nichio* puts sadness (a mental state) in his possible world and compares it to something that is easy to solidify. In other words, what he compares to is not something either solid or liquid.

Then, this type of materialization involves a switching of semantic features from something abstract in the real world (i. e. $[-\text{concrete}]^{\text{RW}}$) to something tangible and natural in the poet's possible world (i. e. $[+\text{tangible} \ \& \ +\text{solid}]^{\text{PW}}$).

(26a2) かなしみはかたまり易し濃紫陽花

(岡田日郎)

kanashimi wa katamari yasushi koajisai

(*Nichio* Okada)

sadness

is easy to become hard

dark hydrangea

(My translation)

Sub-type 7 : de-liquidation by means of switching from $[-\text{solid}]^{\text{RW}}$ to $[+\text{solid}]^{\text{PW}}$

One of the extended cases of *materialization* is *de-liquidation* from a natural liquid object to a natural or man-made solid object. It is formalized as $[-\text{solid}]^{\text{RW}} \Rightarrow [+\text{solid}]^{\text{PW}}$.

In (27-1), *Katsuhiko* standing at the water's edge, is looking back the outgoing year. Here, 'Taikai (= the Ocean)' has the property of $[-\text{solid}]$ is compared to something natural or man-made and solid that can be stepped on such as a stone or a skirt.

- (27-1) 大海の端踏んで年惜しみけれ (石田勝彦)
taikai no hashi funde toshi oshimi kere (Katsuhiko Ishida)
stepping on the edge of the ocean,
we regret
the end of the year (My translation)

In (27-2), *Sōha* likens the tip of falling rain whose property is [−solid] to the point of a sword that has the property of [+solid]. He observes how rain falls and feels that its tips incessantly stick into the ground in the field after ‘*Noyaki*’ (= open burning).³⁰⁾

- (27-2) 末黒野に雨の切尖限りなし (波多野爽波)³¹⁾
suegurono ni ame no kissaki kagiri nashi (Sōha Hatano)
into the field after noyaki,
rain endlessly stick
its point of sword (My translation)

30) As for this interpretation, see Haiku hennshubu (ed.) (2013, 13).

31) As to *Souha*, see Uda and Kuroda (2010, 238).

Diagram 6 : Tree diagram of semantic features of nouns and materialization

Noun : +/- common

+ common : +/- life

+ life : +/- botanical

+ botanical = flowers, plants

- botanical : +/- vocal

+ vocal : +/- human

+ human = humans

- human = mammals, birds, frogs ;
some insects with wings

- vocal = reptiles, amphibians ; octopuses, cuttlefishes ;
fishes ; vertebrates like earthworms

Sub-type 1

- life : +/- concrete

Sub-type 2

+ concrete : +/- gaseous

- gaseous : +/- tangible

+ tangible : + visible = cloud

- tangible : +/- visible

+ visible = smoke, signal fire ; starry skies

- visible = vapor, air, ...

Sub-type 3

- gaseous : +/- tangible

+ tangible : + visible : +/- solid

+ solid = snow ; mountain, ... ;

room, doll

- solid = mist, haze, rain ;

Sub-type 4

Sub-type 7

Sub-type 5

- tangible : +/- visible

+ visible = light, sky ; lightning, sunshine,
moonlight

- visible = sound, thunder ; odor ;
wind...

Sub-type 6

- concrete : + abstract = place, time, space, direction ; theory, idea, mind ;
love ; wealth, life ; god, ...

4. Discussion

There is an old discussion in Montague Semantics that ‘certain decisions made with respect to the syntax will have consequences for the semantics, and the converse is true’ (Dowty, 1981 : p. 41). In this section, we will formulate *the rule of translation from the switching structure to the structure of regulation* in line with this thought and the following assumption.

Primary assumption : Whatever semantic features A and B may be, switching A in the world X to B in the world Y is equal to foregrounding B in the world Y and backgrounding A in the world X.

From regulation theoretic perspectives, this assumption is rephrased as the translation from ‘the switching from a set of semantic features in the real world to those in the possible world’ into ‘the conjunction of the consecutive regulatory acts of foregrounding the latter and backgrounding the former,’ as represented below.

Translation :

$$([A]^{RW} \Rightarrow [B]^{PW}) \text{ is translated into } (\text{foreground } ([B])^{PW} \wedge \text{background } ([A])^{RW}).$$

In what follows, translation rules of each rhetorical speech will be represented based on the analyses shown in section 3.

4.1 Metaphor

The switching structures that characterize the sub-types of *metaphors* are translated into their corresponding regulatory structures. There are four rules of

translation in metaphor composition :

Translation rule 1 of metaphor composition (dehumanization)

This rule starts with switching of semantic features from $[+human]^{RW}$ to $[+botanical]^{PW}$.

Metaphor (Translation rule 1) :

$([+human]^{RW} => [+votanical]^{PW}.)$

is translated into

$(foreground ([+votanical])^{PW} \wedge background ([+human])^{RW}.)$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, $[+votanical]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[+human]$, in the real world.’

Translation rule 2 of metaphor composition :

This rule starts with switching of semantic features from $[-tangible]^{RW}$ to $[+tangible]^{PW}$ under the shared semantic feature $[-gaseous]$. Possible combinations of this switching rule are subclassified as follows :

- a. $[+visible]^{RW} => [+solid]^{PW}$.
- b. $[+visible]^{RW} => [-solid]^{PW}$.
- c. $[-visible]^{RW} => [+solid]^{PW}$.
- d. $[-visible]^{RW} => [-solid]^{PW}$.

Metaphor (Translation rule 2) :

$([-\text{tangible}]^{\text{RW}} \Rightarrow [+ \text{tangible}]^{\text{PW}}.)$

sub-classifications : $\{([+ \text{visible}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}) ; ([+ \text{visible}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}}) ;$
 $([- \text{visible}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}) ; ([- \text{visible}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}}).\}$

is translated into

$(\text{foreground } ([+ \text{tangible}]^{\text{PW}} \wedge \text{background } ([- \text{tangible}]^{\text{RW}}))$

sub-classifications : $\{(\text{foreground } ([+ \text{solid}]^{\text{PW}} \wedge \text{background } ([+ \text{visible}]^{\text{RW}})) ;$
 $(\text{foreground } ([- \text{solid}]^{\text{PW}} \wedge \text{background } ([+ \text{visible}]^{\text{RW}})) ;$
 $(\text{foreground } ([+ \text{solid}]^{\text{PW}} \wedge \text{background } ([- \text{visible}]^{\text{RW}})) ;$
 $(\text{foreground } ([- \text{solid}]^{\text{PW}} \wedge \text{background } ([- \text{visible}]^{\text{RW}})).\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, $[+ \text{tangible}]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[- \text{tangible}]$, in the real world.’

Translation rule 3 of metaphor composition (abstraction 1) :

This rule starts with switching of semantic features from $[- \text{concrete}]^{\text{RW}}$ to $[+ \text{life}]^{\text{PW}}$.

Possible combinations of this switching rule are further subclassified as follows :

- a. $[- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical}]^{\text{PW}}$.
- b. $[- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{human}]^{\text{PW}}$.
- c. $[- \text{concrete}]^{\text{RW}} \Rightarrow [- \text{human}]^{\text{PW}}$.
- d. $[- \text{concrete}]^{\text{RW}} \Rightarrow [- \text{vocal}]^{\text{PW}}$.

Metaphor (Translation rule 3) :

$([-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{life}]^{\text{PW}})$

subclassifications : $\{([- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical}]^{\text{PW}}) ; ([-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{human}]^{\text{PW}}) ;$
 $([- \text{concrete}]^{\text{RW}} \Rightarrow [- \text{human}]^{\text{PW}}) ; ([-\text{concrete}]^{\text{RW}} \Rightarrow [- \text{vocal}]^{\text{PW}})\}$

is translated into

$(\text{foreground}([+ \text{life}])^{\text{PW}} \wedge \text{background}([- \text{concrete}])^{\text{RW}})$

subclassifications : $\{(\text{foreground}([+ \text{botanical}])^{\text{PW}} \wedge \text{background}([- \text{concrete}])^{\text{RW}}) ;$
 $(\text{foreground}([+ \text{human}])^{\text{PW}} \wedge \text{background}([- \text{concrete}])^{\text{RW}}) ;$
 $(\text{foreground}([- \text{human}])^{\text{PW}} \wedge \text{background}([- \text{concrete}])^{\text{RW}}) ;$
 $(\text{foreground}([- \text{vocal}])^{\text{PW}} \wedge \text{background}([- \text{concrete}])^{\text{RW}})\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+life], in the poet’s possible world,’ and ‘backgrounding of the semantic feature, [-concrete], in the real world.’

Translation rule 4 of metaphor composition (abstraction 2) :

This rule starts with switching of semantic features from $[-\text{concrete}]^{\text{RW}}$ to $[+/- \text{solid}]^{\text{PW}}$.

Possible combinations of this switching rule are subclassified as follows :

- a. $[- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}$.
- b. $[- \text{concrete}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}}$.

Metaphor (Translation rule 4) :

$([- \text{concrete}]^{\text{RW}} \Rightarrow [+/- \text{solid}]^{\text{PW}})$

subclassifications : $\{([- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{solid}]^{\text{PW}}) ; ([-\text{concrete}]^{\text{RW}} \Rightarrow [- \text{solid}]^{\text{PW}})\}$

is translated into

(foreground ([+/-solid])^{PW} ∧ background ([−concrete])^{RW}.)

subclassifications : { (foreground ([+solid])^{PW} ∧ background [−concrete])^{RW} ;
(foreground ([−solid])^{PW} ∧ background [−concrete])^{RW} }.

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, either [+solid] or [−solid], in the poet’s possible world,’ and ‘backgrounding of the semantic feature, [−concrete], in the real world.’

4.2 Allegory

The switching structures that characterize the sub-types of allegory are translated into their corresponding regulatory structures that define the rhetorical speeches. There are three sub-types of translation in allegory composition :

Translation rule 1 of allegory composition :

This rule starts with switching of semantic features from [−human]^{RW} to [+botanical]^{PW}.

Allegory (Translation rule 1) :

([−human]^{RW} => [+botanical]^{PW}.)

is translated into

(foreground ([+botanical])^{PW} ∧ background ([−human])^{RW}.)

The result of this translation is read as a conjunction of ‘foregrounding of the

semantic feature, [+botanical], in the poet's possible world,' and 'backgrounding of the semantic feature, [-human], in the real world.'

Translation rule 2 of allegory composition :

This rule starts with switching of semantic features from [+human]^{RW} to [[-human] ∨ [-vocal]]^{PW}.

Possible combinations of this switching rule are as follows :

- a. [+human]^{RW} => [-human]^{PW}.
- b. [+human]^{RW} => [-vocal]^{PW}.

Allegory (Translation rule 2) :

([+human]^{RW} => [[-human] ∨ [-vocal]]^{PW}.)

is translated into

(foreground ([-human] ∨ [-vocal])^{PW} ∧ background ([+human])^{RW}).

The result of this translation is read as a conjunction of 'foregrounding of a compound of the semantic features, [[-human] ∨ [-vocal]], in the poet's possible world,' and 'backgrounding of the semantic feature, [+human], in the real world.'

Translation rule 3 of allegory composition :

This rule starts with switching of semantic features from [+human]^{RW} to [+/-solid]^{PW}.

Possible combinations of this switching rule are as follows :

- a. $[+human]^{RW} => [+solid]^{PW}$.
- b. $[+human]^{RW} => [-solid]^{PW}$.

Allegory (Translation rule 3) :

$([+human]^{RW} => [+/-solid]^{PW})$

subclassifications : $\{([+human]^{RW} => [+solid]^{PW}) ; ([+human]^{RW} => [-solid]^{PW})\}$

is translated into

$(foreground ([+/-solid])^{PW} \wedge background ([+human])^{RW})$

subclassifications : $\{(foreground ([+solid])^{PW} \wedge background ([+human])^{RW}) ;$
 $(foreground ([-solid])^{PW} \wedge background ([+human])^{RW})\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, either $[+solid]$ or $[-solid]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[+human]$, in the real world.’

4.3 Animating

The switching structure that characterizes the sub-types of animating is translated into the regulatory structure that defines the rhetorical speech. There are five sub-types of translation in animating composition as shown below :

Translation rule 1 of animating (dehumanization) :

This rule starts with switching of semantic features from $[+human]^{RW}$ to $[-human] \vee [-vocal]^{PW}$.

Possible combinations of this switching rule are as follows :

- a. $[+human]^{RW} => [-human]^{PW}$
 b. $[+human]^{RW} => [-vocal]^{PW}$

Animating (Translation rule 1) :

$([+human]^{RW} => [[-human] \vee [-vocal]]^{PW}).$

is translated into

$(foreground\ ([-human] \vee [-vocal])^{PW} \wedge background\ ([+human])^{RW}).$

The result of this translation is read as a conjunction of ‘foregrounding of the disjunction of compounds of semantic features, $[[-human] \vee [-vocal]]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[+human]$, in the real world.’

Translation rule 2 of animating (botanicalization) :

This rule starts with switching of semantic features from $[+/-solid]^{RW}$ to $[+botanical]^{PW}$.

Possible combinations of this switching rule are as follows :

- a. $[[+solid]^{RW} => [+botanical]^{PW}].$
 b. $[[-solid]^{RW} => [+botanical]^{PW}].$

Animating (Translation rule 2) :

$([+/-solid]^{RW} => [+botanical]^{PW}).$

subclassifications : $\{([+solid]^{RW} => [+botanical]^{PW}) ; ([-solid]^{RW} => [+botanical]^{PW}).\}$

is translated into

(foreground ([+botanical])^{PW} ∧ background ([+/-solid])^{RW}.)

subclassifications : { (foreground ([+botanical])^{PW} ∧ background ([+solid])^{RW}) ;
(foreground ([+botanical])^{PW} ∧ background ([-solid])^{RW}). }

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+botanical], in the poet’s possible world,’ and ‘backgrounding of the semantic features, either [+solid] or [-solid], in the real world.’

Translation rule 3 of animating :

This rule starts with switching of semantic features from [+gaseous]^{RW} to [-human]^{PW}.

Possible combinations of this switching rule are subclassified as follows :

- a. [+gaseous & +tangible]^{RW} => [-human]^{PW}
- b. [+gaseous & -tangible]^{RW} => [-human]^{PW}

Animating (Translation rule 3) :

([+gaseous]^{RW} => [-human]^{PW}.)

subclassifications : { ([+gaseous & +tangible]^{RW} => [-human]^{PW}) ;
([+gaseous & -tangible]^{RW} => [-human]^{PW}). }

is translated into

(foreground ([-human])^{PW} ∧ background ([+gaseous])^{RW}.)

subclassifications : { (foreground ([-human])^{PW} ∧ background ([+gaseous & +tangible])^{RW}) ;
(foreground ([-human])^{PW} ∧ background ([+gaseous] & -tangible)^{RW}). }

The result of this translation is read as a conjunction of ‘foregrounding of the

semantic feature, $[-human]$, in the poet's possible world,' and 'backgrounding of the semantic feature, $[+gaseous]$, in the real world.'

Translation rule 4 of animating :

This rule starts with switching of semantic features from $[+/-solid]^{RW}$ to $[-botanical*]^{PW}$.

Possible combinations of this switching rule are as follows :

- a. $[+solid]^{RW} => [-botanical*]^{PW}$.
- b. $[-solid]^{RW} => [-botanical*]^{PW}$.

where : $[-botanical*] = [-botanical] - [+human]$.

Animating (Translation rule 4) :

$([+/-solid]^{RW} => [-botanical*]^{PW})$

subclassifications : $\{([+solid]^{RW} => [-botanical*]^{PW}) ; ([-solid]^{RW} => [-botanical*]^{PW})\}$

is translated into

$(foreground ([-botanical*])^{PW} \wedge background ([+/-solid])^{RW})$

subclassifications : $\{ (foreground ([-botanical*])^{PW} \wedge background ([+solid])^{RW}) ; (foreground ([-botanical*])^{PW} \wedge background ([-solid])^{RW}) \}$

The result of this translation is read as a conjunction of 'foregrounding of the semantic features, $[-botanical*]$, in the poet's possible world,' and 'backgrounding of the semantic features, either $[+solid]$ or $[-solid]$, in the real world.'

Translation rule 5 of animating :

This rule starts with switching of semantic features from $[-concrete]^{RW}$ to

$[+/-\text{botanical*}]^{\text{PW}}$.

Possible combinations of this switching rule are as follows :

- a. $[-\text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical*}]^{\text{PW}}$.
- b. $[-\text{concrete}]^{\text{RW}} \Rightarrow [-\text{botanical*}]^{\text{PW}}$.

where : $[-\text{botanical*}] = [-\text{botanical}] - [+ \text{human}]$.

Animating (Translation rule 5) :

$([-\text{concrete}]^{\text{RW}} \Rightarrow [+/-\text{botanical*}]^{\text{PW}})$

subclassifications : $\{([- \text{concrete}]^{\text{RW}} \Rightarrow [+ \text{botanical}]^{\text{PW}}) ; ([-\text{concrete}]^{\text{RW}} \Rightarrow [-\text{botanical}]^{\text{PW}}) ;$

is translated into

$(\text{foreground} ([+/-\text{botanical*}])^{\text{PW}} \wedge \text{background} ([-\text{concrete}])^{\text{RW}})$

subclassifications : $\{(\text{foreground} ([+ \text{botanical*}])^{\text{PW}} \wedge \text{background} ([-\text{concrete}])^{\text{RW}}) ;$
 $(\text{foreground} ([-\text{botanical*}])^{\text{PW}} \wedge \text{background} ([-\text{concrete}])^{\text{RW}}) ;$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, $[+/-\text{botanical*}]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[-\text{concrete}]$, in the real world.’

4.4 Humanization

The switching structure that characterizes humanization is translated into the regulatory structure that defines the rhetorical speech. There are five sub-types of translation in humanization composition as shown below :

Translation rule 1 of humanization :

This rule starts with switching of semantic features from $[+ \text{botanical}]^{\text{RW}}$ to

[+human]^{PW}.

Humanization (Translation rule 1) :

([+botanical]^{RW} => [+human]^{PW}.)

is translated into

(*foreground* ([+human])^{PW} ∧ *background* ([+botanical])^{RW}.)

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+human], in the poet’s possible world,’ and ‘backgrounding of the semantic feature, [+botanical], in the real world.’

Translation rule 2 of humanization :

This rule starts with switching of semantic features from $[-human] \vee [-vocal]$ ^{RW} to [+human]^{PW}.

Possible combinations of this switching rule are as follows :

a. $[-human]$ ^{RW} => [+human]^{PW}.

b. $[-vocal]$ ^{RW} => [+human]^{PW}.

Humanization (Translation rule 2) :

($[-human] \vee [-vocal]$)^{RW} => [+human]^{PW}.)

is translated into

(*foreground* ([+human])^{PW} ∧ *background* ($[-human] \vee [-vocal]$)^{RW}.)

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+human], in the poet’s possible world,’ and ‘backgrounding of the semantic features, either [−human] or [−vocal], in the real world.’

Translation rule 3 of humanization :

This rule starts with switching of semantic features from $[+/-\text{solid}]^{\text{RW}}$ to $[+\text{human}]^{\text{PW}}$.

Possible combinations of this switching rule are as follows :

- a. $[+\text{solid}]^{\text{RW}} \Rightarrow [+\text{human}]^{\text{PW}}$
- b. $[-\text{solid}]^{\text{RW}} \Rightarrow [+\text{human}]^{\text{PW}}$

Humanization (Translation rule 3) :

$([+/-\text{solid}]^{\text{RW}} \Rightarrow [+\text{human}]^{\text{PW}})$

Subclassifications : $\{([+\text{solid}]^{\text{RW}} \Rightarrow [+\text{human}]^{\text{PW}}) ; ([-\text{solid}]^{\text{RW}} \Rightarrow [+\text{human}]^{\text{PW}})\}$

is translated into

$(\text{foreground } ([+\text{human}]^{\text{PW}}) \wedge \text{background } ([+/-\text{solid}]^{\text{RW}}))$

Subclassifications : $\{(\text{foreground } ([+\text{human}]^{\text{PW}}) \wedge \text{background } ([+\text{solid}]^{\text{RW}})) ;$
 $(\text{foreground } ([+\text{human}]^{\text{PW}}) \wedge \text{background } ([-\text{solid}]^{\text{RW}}))\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+human], in the poet’s possible world,’ and ‘backgrounding of the semantic features, either [+solid] or [−solid], in the real world.’

Translation rule 4 of humanization :

This rule starts with switching of semantic features from $[-\text{tangible} \ \&$

$+/-\text{visible}]^{\text{RW}}$ to $[+\text{human}]^{\text{PW}}$.

Possible combinations of this switching rule are as follows :

- a. $[-\text{tangible} \ \& \ +\text{visible}]^{\text{RW}} => [+\text{human}]^{\text{PW}}$
- b. $[-\text{tangible} \ \& \ -\text{visible}]^{\text{RW}} => [+\text{human}]^{\text{PW}}$

Humanization (Translation rule 4) :

$([-\text{tangible} \ \& \ +/-\text{visible}]^{\text{RW}} => [+\text{human}]^{\text{PW}}.)$

Subclassifications : $\{([-\text{tangible} \ \& \ +\text{visible}]^{\text{RW}} => [+\text{human}]^{\text{PW}}) ;$
 $([-\text{tangible} \ \& \ -\text{visible}]^{\text{RW}} => [+\text{human}]^{\text{PW}}).\}$

is translated into

$(\text{foreground} ([+\text{human}]^{\text{PW}}) \wedge \text{background} ([-\text{tangible}] \ \& \ [+/-\text{visible}]^{\text{RW}}).)$

Subclassifications : $\{(\text{foreground} ([+\text{human}]^{\text{PW}}) \wedge \text{background} ([-\text{tangible}] \ \& \ [+ \text{visible}]^{\text{RW}}) ;$
 $(\text{foreground} ([+\text{human}]^{\text{PW}}) \wedge \text{background} ([-\text{tangible}] \ \& \ [-\text{visible}]^{\text{RW}}).)$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, $[+\text{human}]$, in the poet’s possible world,’ and ‘backgrounding of the combinations of the semantic features, either $[-\text{tangible}] \ \& \ [+ \text{visible}]$ or $[-\text{tangible}] \ \& \ [-\text{visible}]$, in the real world.’

Translation rule 5 of humanization :

This rule starts with switching of semantic features from $[-\text{concrete}]^{\text{RW}}$ to $[+\text{human}]^{\text{PW}}$.

Humanization (Translation rule 5) :

$([-\text{concrete}]^{\text{RW}} => [+\text{human}]^{\text{PW}}.)$

is translated into

$$(\text{foreground } ([+ \text{human}])^{\text{PW}} \wedge \text{background } ([- \text{concrete}])^{\text{RW}}).$$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic feature, [+human], in the poet’s possible world,’ and ‘backgrounding of the semantic feature, [−concrete], in the real world.’

4.5 Materialization

The switching structures that characterize the sub-types of *materialization* are translated into their corresponding regulatory structures that define the rhetorical speeches as shown below. There are six sub-types of translation in materialization :

Translation rule 1 of materialization :

This rule starts with switching of semantic features from $[+ \text{botanical}]^{\text{RW}}$ to $[+/- \text{solid}]^{\text{PW}}$.

Possible combinations of this switching rule are as follows :

- a. $[+ \text{botanical}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}$.
- b. $[+ \text{botanical}]^{\text{RW}} = > [- \text{solid}]^{\text{PW}}$.

Materialization (Translation rule 1) :

$$([+ \text{botanical}]^{\text{RW}} = > [+/- \text{solid}]^{\text{PW}}.)$$

Subclassifications : $\{([+ \text{botanical}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}) ; ([+ \text{botanical}]^{\text{RW}} = > [- \text{solid}]^{\text{PW}})\}$.

is translated into

$$(\text{foreground } ([+/- \text{solid}])^{\text{PW}} \wedge \text{background } ([+ \text{botanical}])^{\text{RW}}).$$

Subclassifications : $\{(\textit{foreground} ([+solid])^{PW} \wedge \textit{background} ([+botanical])^{RW}) ;$
 $(\textit{foreground} ([-solid])^{PW} \wedge \textit{background} ([+botanical])^{RW})\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either $[+solid]$ or $[-solid]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[+botanical]$, in the real world.’

Translation rule 2 of materialization :

This rule starts with switching of semantic features from $[+human]^{RW}$ to $[+/-solid]^{PW}$.

Possible combinations of this switching rule are as follows :

- a. $[+human]^{RW} => [+solid]^{PW}$.
- b. $[+human]^{RW} => [-solid]^{PW}$.

Materialization (Translation rule 2) :

$([+human]^{RW} => [+/-solid]^{PW}).$

Subclassifications : $\{([+human]^{RW} => [+solid]^{PW}) ; ([+human]^{RW} => [-solid]^{PW}).\}$

is translated into

$(\textit{foreground} ([+/-solid])^{PW} \wedge \textit{background} ([+human])^{RW}).$

Subclassifications : $\{(\textit{foreground} ([+solid])^{PW} \wedge \textit{background} ([+human])^{RW}) ;$
 $(\textit{foreground} ([-solid])^{PW} \wedge \textit{background} ([+human])^{RW})\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either $[+solid]$ or $[-solid]$, in the poet’s possible world,’ and ‘backgrounding of the semantic feature, $[+human]$, in the real world.’

Translation rule 3 of materialization :

This rule starts with switching of semantic features from $[-\text{human} \vee -\text{vocal}]^{\text{RW}}$ to $[+/-\text{solid}]^{\text{PW}}$.

Possible combinations of this switching rule are as follows :

- a. $[-\text{human}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}$.
- b. $[-\text{human}]^{\text{RW}} = > [-\text{solid}]^{\text{PW}}$.
- c. $[-\text{vocal}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}$.
- d. $[-\text{vocal}]^{\text{RW}} = > [-\text{solid}]^{\text{PW}}$.

Materialization (Translation rule 3) :

$$([-\text{human} \vee -\text{vocal}]^{\text{RW}} = > [+/-\text{solid}]^{\text{PW}})$$

Subclassifications : $\{([-\text{human}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}) ; ([-\text{human}]^{\text{RW}} = > [-\text{solid}]^{\text{PW}}) ;$
 $([-\text{vocal}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}) ; ([-\text{vocal}]^{\text{RW}} = > [-\text{solid}]^{\text{PW}})\}$

is translated into

$$(\text{foreground} ([+/-\text{solid}])^{\text{PW}} \wedge \text{background} ([-\text{human} \vee -\text{vocal}])^{\text{RW}}.)$$

Subclassifications : $\{(\text{foreground} ([+ \text{solid}])^{\text{PW}} \wedge \text{background} ([-\text{human}])^{\text{RW}}) ;$
 $(\text{foreground} ([-\text{solid}])^{\text{PW}} \wedge \text{background} ([-\text{human}])^{\text{RW}}) ;$
 $(\text{foreground} ([+ \text{solid}])^{\text{PW}} \wedge \text{background} ([-\text{vocal}])^{\text{RW}}) ;$
 $(\text{foreground} ([-\text{solid}])^{\text{PW}} \wedge \text{background} ([-\text{vocal}])^{\text{RW}})\}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either $[+ \text{solid}]$ or $[-\text{solid}]$, in the poet’s possible world,’ and ‘backgrounding of the semantic features, either $[-\text{human}]$ or $[-\text{vocal}]$, in the real world.’

Translation rule 4 of materialization :

This rule starts with switching of semantic features from [+gaseous & -tangible & +/-visible]^{RW} to [+/-solid]^{PW}. Possible combinations of this switching rule are further subclassified as follows :

- a. [+gaseous & -tangible & +visible]^{RW} => [+solid]^{PW}
- b. [+gaseous & -tangible & +visible]^{RW} => [-solid]^{PW}
- c. [+gaseous & -tangible & -visible]^{RW} => [+solid]^{PW}
- d. [+gaseous & -tangible & -visible]^{RW} => [-solid]^{PW}

Materialization (Translation rule 4) :

([+gaseous & -tangible & +/-visible]^{RW} => [+/-solid]^{PW}.)

Subclassifications : {([+gaseous & -tangible & +visible]^{RW} => [+solid]^{PW}) ;
 ([+gaseous & -tangible & +visible]^{RW} => [-solid]^{PW}) ;
 ([+gaseous & -tangible & -visible]^{RW} => [+solid]^{PW}) ;
 ([+gaseous & -tangible & -visible]^{RW} => [-solid]^{PW}).}

is translated into

(foreground ([+/-solid])^{PW} ∧ background ([+gaseous & -tangible & +/-visible])^{RW}.)

Subclassifications :

{(foreground ([+solid])^{PW} ∧ background ([+gaseous & -tangible & +visible])^{RW}) ;
 (foreground ([+solid])^{PW} ∧ background ([+gaseous & -tangible & -visible])^{RW}) ;
 (foreground ([-solid])^{PW} ∧ background ([+gaseous & -tangible & +visible])^{RW}) ;
 (foreground ([-solid])^{PW} ∧ background ([+gaseous & -tangible & -visible])^{RW}).}

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either [+solid] or [-solid], in the poet’s possible world,’ and

‘backgrounding of the semantic features, either [+gaseous & –tangible & +visible] or [+gaseous & –tangible & –visible], in the real world.’

Translation rule 5 of materialization :

This rule starts with switching of semantic features from [–gaseous & –tangible & +/-visible]^{RW} to [+/-solid]^{PW}.

Possible combinations of this switching rule are further subclassified as follows :

- a. [–gaseous & –tangible & +visible]^{RW} => [+solid]^{PW}
- b. [–gaseous & –tangible & +visible]^{RW} => [–solid]^{PW}
- e. [–gaseous & –tangible & –visible]^{RW} => [+solid]^{PW}
- f. [–gaseous & –tangible & –visible]^{RW} => [–solid]^{PW}

Materialization (Translation rule 5) :

([–gaseous & –tangible & +/-visible]^{RW} => [+/-solid]^{PW}.)

Subclassifications : {([–gaseous & –tangible & +visible]^{RW} => [+solid]^{PW}) ;
([–gaseous & –tangible & +visible]^{RW} => [–solid]^{PW}) ;
([–gaseous & –tangible & –visible]^{RW} => [+solid]^{PW}) ;
([–gaseous & –tangible & –visible]^{RW} => [–solid]^{PW}).}

is translated into

(foreground ([+/-solid])^{PW} ∧ background ([–gaseous & –tangible & +/-visible])^{RW}.)

Subclassifications :

$$\begin{aligned} & \{ (\text{foreground } ([+ \text{solid}])^{\text{PW}} \wedge \text{background } ([-\text{gaseous} \ \& \ -\text{tangible} \ \& \ +\text{visible}])^{\text{RW}}) \\ & (\text{foreground } ([+ \text{solid}])^{\text{PW}} \wedge \text{background } ([-\text{gaseous} \ \& \ -\text{tangible} \ \& \ -\text{visible}])^{\text{RW}}) ; \\ & (\text{foreground } ([- \text{solid}])^{\text{PW}} \wedge \text{background } ([-\text{gaseous} \ \& \ -\text{tangible} \ \& \ +\text{visible}])^{\text{RW}}) ; \\ & (\text{foreground } ([- \text{solid}])^{\text{PW}} \wedge \text{background } ([-\text{gaseous} \ \& \ -\text{tangible} \ \& \ -\text{visible}])^{\text{RW}}) \} \end{aligned}$$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either $[+ \text{solid}]$ or $[- \text{solid}]$, in the poet’s possible world,’ and ‘backgrounding of the semantic features, either $[- \text{gaseous} \ \& \ -\text{tangible} \ \& \ +\text{visible}]$ or $[- \text{gaseous} \ \& \ -\text{tangible} \ \& \ -\text{visible}]$, in the real world.’

Translation rule 6 of materialization :

This rule starts with switching of semantic features from $[- \text{concrete}]^{\text{RW}}$ to $[+ \text{concrete}]^{\text{PW}}$. Here, $[+ \text{concrete}]$ can be further specified as $[+/- \text{solid}]$. Then, possible combinations of this switching rule are as follows :

- a. $[- \text{concrete}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}$
- b. $[- \text{concrete}]^{\text{RW}} = > [- \text{solid}]^{\text{PW}}$

Materialization (Translation rule 6) :

$$([- \text{concrete}]^{\text{RW}} = > [+/- \text{solid}]^{\text{PW}})$$

Subclassifications : $\{ ([-\text{concrete}]^{\text{RW}} = > [+ \text{solid}]^{\text{PW}}) ; ([-\text{concrete}]^{\text{RW}} = > [- \text{solid}]^{\text{PW}}) \}$

is translated into

$$(\text{foreground } ([+/- \text{solid}])^{\text{PW}} \wedge \text{background } ([- \text{concrete}])^{\text{RW}})$$

Subclassifications : $\{ (\text{foreground } ([+ \text{solid}])^{\text{PW}} \wedge \text{background } ([- \text{concrete}])^{\text{RW}}) ;$
 $(\text{foreground } ([- \text{solid}])^{\text{PW}} \wedge \text{background } ([- \text{concrete}])^{\text{RW}}) \}$

The result of this translation is read as a conjunction of ‘foregrounding of the semantic features, either [+solid] or [−solid], in the poet’s possible world,’ and ‘backgrounding of the semantic feature, [−concrete], in the real world.’

5. A Tentative Conclusion

In this paper, we have studied how rhetoric is incorporated in haiku composition in the framework of Regulation Theory. Rhetorical speeches such as metaphor, allegory, animating, humanization, and materialization were studied to prove this assumption such that switching of semantic features would take place from the features in the real world to those in the poet possible/creative world in haiku composition. Then, a set of translation rules were shown to derive rules of regulation from the rules of switching of semantic features between those in two different worlds. Other rhetoric including *similie* will be studied in the following paper in which feature-comparison and feature-projection instead of feature-switching may work in haiku composition.

Endnotes

- (1) Unlike other rhetorical speeches, *similie* or *onomatopoeia*, is diction with which a speaker/writer directly compares an object of description to something else both of which belong to the real world. In this sense, the speaker/writer is sincere in the poet’s intentionality about the propositional content of the poet’s utterance when (s)he uses such diction.
- (2) In English haiku, a poet need not begin a poem in capital.
- (3) In Takahashi, *et al.* (2003), no pagination is found (probably due to the art design of the book).
- (4) Henceforth, ‘the possible world’ is rephrased as ‘the poet’s/writer’s possible world.’
- (5) Occasionally, both *shakuyaku* and *botan* are translated into the same English word ‘peony’ even if they belong to the different kinds of the same genus, the former belongs to *paeonia suffruticosa*, and the latter to *peonia lactiflora* (see, Saito’s *English Dictionary*; Higginson

(1985, 275). To refrain from this oddity, I would prefer ‘a *dahlia*’ which is the translation of Indian *botan* for the translation of *botan*.

- (6) Iizuka-shoten (2016b : 158-159) collects seven poems with *allegories* including the three below, some of which are hard to distinguish from *allusion*. These poems spontaneously remind us of Toho (杜甫)’s *Shun-bou* (春望), *Nozaki-ballad* (野崎小唄), and *Kintar-ame* (金太郎飴), respectively.

夏草や兵どもが夢の跡 (松尾芭蕉)
natsu-kusa ya tsuwamono-domo ga yume no ato (Bashō Matsuo)
 summer grass :
 the remnant
 of soldiers’ impossible dreams (My translation)

糸遊や野崎参りの袂からげ (松瀬清々)
kagerō ya nozakimairi no tsuma-karage (Seisei Matsue)
 mayflies :

a rendezvous to Nozaki shrine
 tucking up the hem of her own kimono (My translation)

暖かや飴の中から桃太郎 (川端茅舎)
atataka ya ame no nakakara momotaro (Bōsha Kawabata)
 warm-hearted !
 momotaro popping out from
 the candy with the rival name (My translation)

- (7) Fukumoto (1990 : 10, 14-33, 36) names haiku poems collected in haiku collections as *hare-no-haiku* (“public haikus”).
 (8) Fukumoto (1990 : 10, 14-33, 36) names haiku poems presented at haiku circle as *ke-no-haiku* (“private haikus”).
 (9) *Kaga* composes a poem of expressing two similar characters that can be distinguished only by the position of their eyes, namely, either on the left or on the right of the center of their faces.

短日や鰯は鰯いぶかしみ (細川加賀)
tanjitsu ya hirame wa karei ibukashimi (Kaga Hosokawa)
 in a short winter day,
 a lefteye flounder
 doubts of
 a righteye flounder (My translation)

- (10) In the past, small animals, such as a tortoise, an earthworm, and a bagworm are believed to cry or chirp (i. e. [+vocal]). (For details, see in Suigyū Osawa's 'kame-naku,' in *Suigyū-Saijiki HP*). In those days, no rhetoric is related with respect to those animals. They might be used to intensify the stillness or quietness at the sites the poems are composed. However present poets or readers of poems believe that they do not have vocal organs (i. e. [-vocal]). Therefore, in reading each poem below it is common knowledge that an animal without vocal organ is treated as if it has them. Namely, each poem below involves the switching of semantic features from the feature [-vocal] to the feature [+vocal]. (cf. Iizuka-shoten henshubu (ed.) (2016b : pp. 24-25). Also see Hirano (2018 : pp. 178-180).)

Noriko the poet composed this poem when she took a route that is opposite to the regular one for her pilgrimage to shrines at *Yoshino*. She might walk in and about hidden areas of *Yoshino* that were so quiet and silent that she could hear even a tortoise cry (My interpretation).

亀鳴くや逆さ詣での裏吉野	(赤松憲子)
kamenaku-ya sakasamoude no ura-yoshino	(Noriko Akamatsu)
a tortoise is crying :	
at an opposite route for a pilgrimage	
to <i>hidden-yoshino</i>	(My translation)

Bōsha the poet visited *Rokuharamitsuji*-temple late at night. It was so silent that he could hear even an earthworm's cry.

蚯蚓鳴く六波羅蜜寺しんのやみ	(川端茅舎)
mimizu-naku rokuhara-mitsuji shin no yami	(Bōsha Kawabata)
earthworms' cry —	
rokuhara-mitsuji temple is	
in pitch-darkness	(My translation)

Kyoshi the poet might compose this poem when he heard a bagworm chirping. It sounded as if it was calling for its father whom it had not met yet. The sound 'Chirp-chirp' resembles 'chi-chi' that means 'father' in Japanese. He knew that it did not have its own mother either.

蓑虫の父よと鳴きて母もなし	(高濱虚子)
minomushi no chichiyo to nakite haha mo nashi	(Kyoshi Takahama)
a bagworm is chirping, 'chi-chi,'	
for its father	
without its mother either	(My translation)

- (11) Hirano (2018 : p. 89) introduces an example of *humanization*. He is right in his classification.

We have to notice that the verb ‘*taeru*’ (= endure) used to describe something with life and sentiment is modified with ‘*medetasani*’ (= to diety) that is used to describe an occasion only humans can commit.

目出度さに耐えてゐるなり鏡餅 (飯島士朗)
medetasa ni taeteirunari kagami-mochi (Shirō Iijima)
 a round-cake to diety :
 fervently enduring
 auspicious new year (My translation)

- (12) In classical *waka* or *haikai*, ‘*kirigirisu*’ was not ‘*kirigirisu* (= grasshoppers)’ nowadays but ‘*kōrogi* (= cricket).’ (For details, see Hasegawa (2004, 14).)
- (13) Insects that make sounds with their wings are treated here as something vocal.
- (14) *Hinao* thinks that the long leg crab is gloomy, which is the mental state only higher animals including humans have. In this sense, he seems to treat it either as a human or a higher animal in his mind. Thus, it is a switching of semantic features from the feature of ‘a long leg crab,’ that is non-vocal in the real world (i. e. [–vocal]^{RW}) to the features of human or vocal non-human in the poet’s possible world (i. e. [[+human] ∨ [+vocal & –human]]^{PW}).

吾を睨む足高蟹も春愁か (後藤比奈夫)
a-wo niramu ashidaka-gani mo shunshū ka (Hinao Gotō)
 is the log legs crab
 that glares at me
 gloomy too ? (My translation)

- (15) Takahashi explains the usage in haiku in addition to his interpretation of this poem.
- The poet returns to his native place. With a feeling of affection, he look around and finds the surrounding mountains smiling. It is spring! *Yama nemuru* (“mountains sleep”) is an expression for winter and *yama warau* (“mountains smile”) is one for spring to depict the mountains’ looks. An empathetic expression unique to haiku. (my underline) (See, Takahashi, *et al.*, 2003.)
- Thus, *yama warau*, *yama nemuru* are classified in *kigos*, *seasonal indicators*, for spring, and that for winter, respectively. Besides, *yama sitataru* (“mountains drip”) and *yama yosoou* (“mountains dress up”) are *kigos* of summer and fall, in turn. (See, Iizuka-shoten (ed.) (2016 : p. 23)) For the meaning of *sitataru*, see Kadokawa-shoten (ed.) (2019 : p. 327).)
- (16) Similarly, in presenting the poem below, *Bashō* puts ‘the mountain path,’ the subject/theme of the poem in his possible world and switches its original semantic features in the real world (i. e. [+solid]) to the new feature (i. e. [+human]) in his possible world. That is represented

formally as $[[+solid]^{RW} => [+human]^{PW}]$.

蕎麦はまだ花でもてなす山路かな (松尾芭蕉)
soba wa mada hana de motenasu yamaji kana (Bashō Matsuo)
 the harvest of buckwheat is still early
 the mountain path
 entertains guests with flowers (My translation)

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