

論文

The President's Haiku

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大統領の俳句

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概要

米国バラク・オバマ大統領が英語と日本語を用いて一つの俳句を詠まれました。その俳句を文学的、言語学的視点からそれぞれ見ていくことにしました。このオバマ大統領の試みは、米国のトップが公の場において俳句に共感された歴史的例であるということに間違いはありません。この研究は、歴史的に見て俳句があいさつの一つとしてみなされてきたことを明らかにしています。二か国語を話せるバイリンガルによって書かれた詩は、英語のネイティブ詩と比較され紹介されることがあります。同じ俳句の中に、異なる言語を用いることによる社会的影響が議論されています。最終的な議論は、俳句を二つの異なる言語を含めて詠むことで、より豊かな俳句の世界を作り出していくことです。そこで、新たな俳句の形態を提唱し、それによって各国がどこまで文化間あるいは、社会間の距離を狭められていくかを示していきます。

Abstract

Linguistic and literary analyses are conducted on a haiku composed in English by U.S. President Barack Obama that includes one line of Japanese. This study uncovers historical examples of haiku that have been shared by heads of states as forms of greeting. Bilingual poems selected from the canon of English poetry are used as comparative examples. The social motivation for using more than one language in the same poem is discussed. A final argument is put forward showing that English haiku can be enriched by the inclusion of other languages. It is suggested that this new form of haiku can give shape and meaning to the convergences of peoples, poems, and cultures across sometimes-large cultural and social distances.

キーワード バイリンガルの詩、借用語、コード・ミックス、社会言語学

Keywords: bilingual poetry, lexical borrowing, code-mixing, sociolinguistics

Introduction

Although poets have composed haiku about presidents, and former U.S. President Clinton not only quoted a haiku by Matsuo Basho to Emperor Akihito at a state dinner at the White House but also added the final 2 lines of a *tanka* for past Prime Minister Obuchi at a state dinner at the Akasaka Palace, and former European Union Council President Herman Van Rompuy regularly exchanged haiku greetings at summit meetings in Tokyo and Brussels, U.S. President Barack Obama declared, "I am sure that I am the first President ever to recite a haiku at a state dinner."

To recite a poem means to repeat a piece of poetry before an audience, as for entertainment. Behind the stagecraft, however, there was much statecraft. In his toast to Japanese Prime Minister Shinzo Abe from a lectern adorned with a gold colored eagle with a backdrop of fresh pink roses, cherry blossoms and orchids at the East Room of the White House April 28, 2015 in Washington, DC the incumbent 44th President of the United States said: "today I'm going to attempt a haiku" and uttered,

Spring green in friendship

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United States and Japan

Nagoyaka ni

1. Purposes of This Study

Many language teachers have had the experience of coming across a short poem which can jolt students with its powerful imagery or triggers a tiny shock of self-recognition. It may not teach a targeted grammar form nor might its vocabulary be particularly useful for our students. We may enjoy simply reading the poem aloud to our students so that they can experience its spark (Lazar, 2003, p. 15). On the other hand, we may wish to study literary texts in a more detailed way becoming sensitive to its linguistic patterns and incorporating a literary-based approach.

1.1. Multi-Disciplined Analysis

Conducting a multi-disciplined analysis is the intended purpose of this study on the president's speech and poem which were immediately and widely reported by the media (Associated Press, 2016, April 28). By autumn the haiku received mention at a Haiku North America poetry conference (Koloji, 2015, September), but this article is the first to subject the haiku to linguistic and literary analyses.

1.2. The Specific Problem

The research problem at hand is to decide whether lexical borrowing and code-switching is a liability for, or a benefit to, haiku poetry. This study considers the use of diction that Barack Obama used as a literary device in an international haiku, his choice of Japanese words to embed in that representative English poem, and the style of expression employed in that work of literature. An argument is put forward to test the hypothesis that English haiku can be enriched by the inclusion of other languages. It is suggested that this new form of haiku can give shape and meaning to the convergences of peoples, poems, and cultures across sometimes-large cultural and social distances.

2. Research Methods and Strategy

To understand this poem a linguist would focus on its lexical borrowing, code-mixing, and sociolinguistic nature. This haiku in written form is worthy of study, not least because code-switching by writers may be subject to more conscious choice and thus purpose than seems to occur in spoken interaction.

At first therefore, gaps and inconsistencies in existing studies on loanwords, code-mixing and code-switching are uncovered. A critical overview is made of competing theories and models of understanding borrowing and code-switching.

Second, the theory surrounding the differences between uttering and writing poems with more than one language is applied. The linguistic study methodology in this research combines the traditional way of studying word borrowing and code-switching in oral manifestations with the written forms of a poem. More specifically, it explores the function of word borrowing and code-switching in English poetry and why poets choose to use them as poetic devices to illuminate the hypothesis. To test the theoretical propositions, a sampling of bilingual poems selected from the canon of English poetry that includes Ezra Pound and T.S. Eliot is studied. The social motivation for using more than one language in the same poem is also illuminated.

Thirdly, a literary-based approach to the haiku penned by Obama is taken. Literary scholarship necessitates framing the president's haiku as a form of bilingual poetry, introducing its author and the historical times in which it was composed, analyzing its international greeting aspect, and studying the diplomatic venue in which it was announced. The topic of haiku diplomacy is threshed. The literary study finds historical examples of haiku that have been shared by heads of states as forms of greeting and the White House venue in which the haiku was delivered. Two previous poems penned by the president were searched for.

Finally, this study will narrow its focus to discuss its new findings and discoveries before concluding with an eye towards forecasting a possible new trend in haiku composition.

3. Previous Studies on Loanwords, Code-Mixing and Code-Switching

Poplack (1980) first raised the question of the need to distinguish between borrowing a word from another language and code-switching between two languages.

3.1. Loanwords

The untranslated loanwords *Nagoyaka* and *ni* are words borrowed from Japanese and incorporated into the recipient English language haiku. A loanword is distinguishable from a *calque*, which is a word or phrase whose meaning is adopted from another language by translation into existing words. The

president later followed his haiku by explaining the phrase *Nagoyaka ni* “which means harmonious feeling.” It could also be translated as friendly atmosphere. So, the final line could have been considered as a calque if the haiku had been rendered as: *Spring green in friendship / United States and Japan / Harmony feeling.*

Because the loanword was used along with the grammar particle *ni* to make up a phrase that was embedded in a discrete segment of a stream of speech it became an example of mixed language. Written texts and poems that use a mixture of languages that are otherwise used in the same context are identified as *macaronic*. The term can have derogatory overtones, and is usually reserved for works where the mixing of languages has a humorous intent. It is a matter of debate whether the term can be applied to mixed-language literature of a more serious nature and purpose. When Hock and Joseph (2009, p. 241) claimed “languages ... do not exist in a vacuum,” they meant that there is always linguistic contact between groups. The contact influences what loanwords are integrated into the lexicon and which certain words are chosen over others.

The linguistic term code-mixing has tended to be used interchangeably with the concept of code-switching, yet Bokamba (1989, p. 36) defines code-mixing as “the embedding of various linguistic units such as morphemes, words, phrases and clauses from a cooperative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand.” References to code-mixing are less popular among researchers compared to the linguistic study of code-switching. It seems that the continuum from borrowing to code-switching is a much more complicated issue than the perceived distinction between code-switching and code-mixing.

Code-switching is the use of two languages in the context of a single conversation is a common sociolinguistic phenomenon and accepted as normal by bilingual communities. Code-switching is found wherever bilingual speakers talk to each other. Code-switching is distinct from other language contact phenomena, such as borrowing. Borrowing affects the lexicon, the words that make up a language, while code-switching takes place in individual utterances. An utterance is any speech sequence consisting of one or more words that are preceded and followed by silence. For example, a dinner toast, or the

reciting of a haiku could be considered as an utterance.

The words *Nagoyaka* and *ni* and perhaps the president’s use of the word “*kampai*” at the end of his toast are not yet loanwords commonly recognized by people outside the language communities with connections to Japan. These words may later become established as permanent loanwords in that way that *sushi*, *kimono*, and *haiku* have, however according to Myers-Scotton (1993), it may be better to consider borrowing, code-mixing and code-switching as parts of a continuum.

3.2. Code-Mixing and Code-Switching When Speaking

Code-mixing involves the use of a scattering of words from a different language. With the spread of English as a global language, just about everyone who speaks can perform code-mixing depending on the situation and setting. Code-mixing can occur between two languages with different grammar and word order according to Nishimura’s (1997) examination of Japanese language and English code-mixing from a functional perspective, using data obtained from Nisei, second generation Japanese Canadians living in the Toronto Japanese community. For example when speaking in English, borrowed morpheme sounds, katakana-like pronunciations, conjugations from the Japanese language and most notably content words from Japanese can be embedded. The resulting embedded language can be considered as an abstract linguistic system rather than an actual language and was often derided as a Japanese-English language.

In the 1940s, scholars according to Gumperz (1982) considered code-mixing and code-switching to be substandard uses of language. Language teachers considered it to be reprehensible, rude and a sign that children could not keep their mother language clean and separate from foreign influences. Since the 1980s, however, most scholars in North America and Europe have come to regard it as a normal, natural product of bilinguals (Gutierrez-Clellen, 1999). Genesee (2002) suggests that code-switching is not only completely natural, it is a desirable and highly-skilled ability.

In an educational context, code-switching was defined by Myers-Scotton and Ury (1977, p. 5) as the “use of two or more linguistic varieties in the same conversation or interaction,” and in a broader sense meaning the practice of switching between a primary and a secondary language or discourse. Their work was important because that year, a small group of parents at Martin Luther King Elementary School sued the

Ann Arbor School District Board in the US claiming their children were not receiving equal educational opportunities because they were speaking Black English and not being taught to use the “Standard English” language. The court case entreated sociolinguists to engage in more thorough research on Black English.

Much effort was focused on determining the dominant choice of two spoken languages, referred to as the matrix language. This current study relies on the Markedness Model postulated by Myers-Scotton (1993) to develop a theoretical basis for studying the social motivations for code-switching. The focus of these major studies was on code-switching as an oral phenomenon, but little attention has been paid to code-switching in written texts and even less toward mixed-language poetry. Barnes called (2011, p. 23) for “a more comprehensive and appropriate data specific theory for the study of code-switching as a literary device” in poetry, which this current study seeks to address.

3.3. Code-Switching When Writing Poetry

The canon of English poetry includes works by Pound and Eliot that feature code-switching from their main language of English into multiple languages.

The expatriate American poet Ezra Pound (1885–1972) was greatly influenced by Japanese poetry and art such as the ukiyo-e prints he saw in the British Library. His pithy imagist couplet “In the station of the Metro” penned in 1913 was a quintessential forerunner to modern English haiku that inspired the poets of the Beat generation, especially Gary Snyder and Allen Ginsberg. Snyder’s interest in things Japanese stemmed from his early reading of Pound’s 14-word verbless poem.

*The apparition of these faces in the crowd;
Petals on a wet, black bough.*

In his long poem “Cantos” Pound used Greek alphabet and Chinese characters alongside Latin, Italian, and French to create an enigma rather than a clarification for readers. Pound had been a teacher of Romance languages for the 1907 academic year at Wabash College, Indiana. Code-switching was used as a marker from one language to highlight something in another. The often arcane allusions in other languages were implicitly political and meant to display the unique individualism in society. Working in London in the

early 20th century as foreign editor of several American literary magazines, Pound helped discover and shape the work of American-born T. S. Eliot (1888–1965) who also mixed English with other languages in his poetry.

In Eliot’s celebrated twentieth poem “The Waste Land” code-switching was used when quoting people speaking other languages. He switched from English to Italian to German, French, Italian, and Sanskrit to create a cacophony of voices, perspectives, and speakers as if mimicking the tuning of a global radio. Published in book form in December 1922 the 434-line poem contained memorable phrases such as “April is the cruelest month” and “I will show you fear in a handful of dust.”

This haiku-like stanza appeared as an unrhymed tercet near the end of the poem, concluding with the British nursery rhyme “London Bridge is falling down”, followed by Italian and French phrases, and a mantra in the Sanskrit language *Shantih shantih shantih*.

*I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?*

3.4. Sociolinguist Approach

Valdes-Fallis (1977) studied poetry from a sociolinguistic approach concluding that the use of code-switching in poetry was clearly metaphorical for emphatic or contrastive purposes. Code-switching was also found to create foregrounding of a live image. Valdes-Fallis (1977: p. 38) distinguished between code-switching in a poem that is acceptable to an audience and what is considered to be artificial code-switching, concluding that even poetry that does not reflect actual speech nor create powerful bilingual images should be studied “for the possibilities of combined imagery which can be produced.” It seems a lot depends on whether a given poet has established a satisfying aesthetic relation between the languages straddled in a poem. Like any other linguistic or poetic resource—rhyme and enjambment, alliteration and assonance—code-switching can be used poorly or deftly, in a way that is tired or fresh, hackneyed or vivifying.

4. Haiku Diplomacy

Diplomacy is an instrument by which a state attempts to

achieve its aims, in relation to those of others, through tactful dialogue. And haiku has been employed by ambassadors, prime ministers and presidents as a literary instrument to help foster good relations between the governments of different countries.

4.1. Summit Meetings and Haiku

Herman van Rompuy, the European Council President from December 1, 2009 to November 30, 2014, read his own haiku to conclude his preliminary remarks at an EU-Japan Summit on April 28, 2011 in Brussels. The summit took place after the Great East Japan Earthquake.

The three disasters

Storms turn into a soft wind

A new humane wind

4.2. State Dinners and Haiku

A state dinner or state lunch is a dinner or banquet paid by a government and hosted by a head of state in an official residence in order to renew and celebrate diplomatic ties between the host country and the country of a foreign head of state. It is an opportunity to showcase the strength of the two countries' and represents the highest diplomatic honour in the United States.

In Japan, poetry has long been enjoyed and shared by heads of state during significant events. Emperors have excelled in composing court poetry such as waka since the compilation of the *Kojiki* and *Man'yōshū* in the eighth century. Ikeda and Yamamoto (1963) suggested in *Manyō Hyakka* (A Hundred Poems from the Manyō-shū) that such poetry might have been composed for entertainment during banquets, a view that has been accepted as the common view among academics. *Waka* continues to be read aloud in 5-7-5-7-7 meter to celebrate New Year's in the Imperial Palace. In 2016, Emperor Akihito (Imperial Household Agency, 2016) expressed how he felt when visiting the Republic of Palau to offer flowers and pay respects to those who lost their lives there during World War II: *Tataikai ni Amata no hito no Useshi to-u Shima midori nite Umi ni yokotau.*

In fierce battles there

Countless persons lost their lives

I now see the isle

Across and beyond the sea

Lying so green and serene.

4.2.1. U.S. President Carter at the Imperial Palace in Tokyo in 1979

In a toast by former US President Jimmy Carter (1979) at a state dinner at the Bright Abundance Hall of the Imperial Palace in Tokyo on June 25 he diplomatically began by quoting a *waka* by Emperor Akihito, and concluded by focusing on the concept of harmony and friendship.

“Drawing upon the strength and the flow of history uniting our two nations, we shall together reach the goal that Your Majesty set in a poem you wrote for the new year nearly 40 years ago, and you said then:

We pray for the time to come

When East, West and all

Making friends with one another

Will share in a prosperous future.

Your Majesty, with this goal in mind, I offer a toast to the health and wellbeing of Your Imperial Majesty, your family, the great people of Japan, and the harmony and friendship which binds us all together.”

4.2.2. U.S. President Clinton at the White House in 1994

Speaking in the East Room at the White House, William J. Clinton addressed Empress Michiko and Emperor Akihito at the White House in June 14 1994. He began by quoting lines from Matsuo Basho (1644–1694) as follows: “The Japanese poet Basho put it well in a haiku that sums up the distance ahead:

Nearing autumn's close,

My neighbor—how does he live?

I wonder.

May Your Majesties' visit provide new answers to that question and bring our peoples closer still. May your journey across our land be enjoyable and leave you wanting to visit us again. And may the sea that separates us be also a shining path between us” (Radcliffe and Roberts, 1994).

4.2.3. U.S. President Clinton at the Akasaka Palace, 1998

At a dinner hosted by Prime Minister Keizo Obuchi of Japan in Tokyo, November 19, 1998, Clinton (1998) began by referring to “the space shuttle *Discovery*, which included your remarkable astronaut Chiaki Mukai. I understand that when Dr. Mukai spoke with you from space, Prime Minister, she offered the first three lines of a five-line poem, a *tanka* poem, and she invited the people of Japan to provide the final two lines. I want to try my hand at this. As I understand it, her lines were:

*Spinning somersaults;
Without gravity's limits
In space flight with Glenn.*

I would add:

*All is possible on Earth and in the heavens
When our countries join hands.*

Ladies and gentlemen, I ask you to join me in a toast to the Prime Minister and Mrs. Obuchi and to the people of Japan.”

4.2.4. EU President Van Rompuy in Brussels, 2014

On June 4, 2014 the EU Council President Van Rompuy welcomed Prime Minister Abe by quoting a haiku poem originally read in Kamakura by Yamaguchi Sodo, an Edo-era haiku poet who had befriended Matsuo Basho: *Me ni wa aoba yama hototogisu hatsugatsuo.*

*Full greens flood your sight,
Then little mountain cuckoos,
First fresh bonito*

This poem was a good selection for a dinner as it implies the green leaves please the eyes, the birdsong thrills the ears, and the freshest first fish of the season delights the palate. Van Rompuy said that Abe made the visit to Brussels in a good season, and that it was a good occasion for Japan and the EU to have bilateral meetings. In response, Abe expressed his gratitude for the pleasant time he had in the dinner meeting hosted by Mr. and Mrs. Van Rompuy at Chateau of Val-Duchesse in his previous visit to Brussels, when they had

exchanged haiku for the first time. On November 19, 2013 in Tokyo (Nagura, 2014) against the backdrop of the Ukraine crisis and complex negotiations on a free-trade agreement with Tokyo, Van Rompuy had greeted Abe with these words:

*Once come May
spring ushers in life everywhere.
Laughing blossoms*

Abe then responded in kind through a Japanese interpreter, referring to the dinner hosted by Van Rompuy at an ancient chateau:

*Lovely spring evening,
how deeply do I appreciate
hospitality at an old castle*

5. Haiku as a Greeting

Haiku originated from the linked verse form *haikai no renga*, written by two or more poets with an attention to whatever was going on in the world. The first verse, the *hokku*, was composed in 17 syllables with a seasonal word as a greeting or a toast to the poets present, establishing the season, the mood, and the occasion. In the Edo period (1603–1867) these *hokku* were written as individual poems (described as haiku from 1892 by Masaoka Shiki).

Chiyo-ni (1703–1775) was born in the town of Matto in the Kaga region (Ishikawa Prefecture today) and became a nun and poet. In Chiyo-ni’s time, the spirit of greeting, of *aisatsu* was deeply embedded in *hokku* as a social greeting called *aisatsu no ku*. Chiyo-ni was known to have many friends, and the following greeting was composed for a visiting friend: *toriaiezu chiri ni shikikeri kesa no yuki*. It is easy to imagine Chiyo preparing for the visit by spreading snow over the stones of her walkway where dust had settled. The first line, “Just for now” focuses on the moment of arrival, the moment of happiness shared when the two friends meet.

*Just for now
spreading morning snow
over dust*

Aisatsu poems, whether for arrival or departure, were often

composed in the spontaneity of the moment such as this farewell poem composed in the rain for Gosen (1700–1750) who would surely drink it later as sweet spring water: *michi sugara shimizu no tane ya kyo no ame*.

*On the road
today's rain the seed for
clear water*

Donegan and Ishibashi (1998, p. 70) claimed, “haiku were traditionally meant to be a greeting or dialogue with the world and nature, in Chiyo-ni’s time, the greeting aspect of haiku was highly revered” and suggested, “The spirit of *aisatsu*, on the whole has been lost to the modern world, with poets writing more objective, individualistic, art haiku, which is more of a monologue than an engaged dialogue with the world.”

6. Findings and Discoveries

Seven relevant findings and discoveries concern the president’s haiku.

6.1. Code-switching Functioned to Foreground Japanese Culture

Strikingly, this mixed-language haiku contains vocabulary borrowed from the Japanese language meaning a “harmonious feeling.” One third of the poem is in a language other than English, an indication that it successfully integrated two languages. The president’s marked choice—to call attention to the Japanese trait of harmonious feeling by using the Japanese phrase resembles the function of foregrounding. Foregrounding is the use a poetic device in such a way that this use itself distracts attention and is perceived as uncommon, such as a live poetic metaphor.

6.2. Structured With 5-7-5 Syllables

Obama diplomatically chose to share the foreign language, the season word, the 3 lines and 17-syllable form to not only welcome but to accord with his guest’s expectations. The 3rd line could have been rendered in English as “harmony feeling” and still maintain 5-7-5 syllables.

6.3. Synesthesia Technique Using Green As a Diplomatic Color

The reference to spring green is an accepted season word, a *kigo* in Japan. The final line in the aforementioned *waka* uses

the adverb form: *Lying so green and serene*. The color can also create synesthesia, rhetoric that describes one sensory impression in terms of a different sense, for example “green friendship.” The diplomatic color green helped to advance the green agenda of Obama and Abe as leaders in green manufacturing and sustainable energy development that is a common goal. In “Pop” a previously published poem by Obama (1981), his grandfather colored him as being green, meaning inexperienced. Obama had likely been inspired by reading the Beat poets and writers like Gary Snyder.

*Sitting in his seat, a seat broad and broken
In, sprinkled with ashes
Pop switches channels, takes another
Shot of Seagrams, neat, and asks
What to do with me, a green young man*

6.4. Comparatively Critiqued

In Japan this haiku has been praised and republished in various media but at a Haiku North America conference, Kolodji (2015) spoke on *Understanding the Larger Pond: Haiku in the Mainstream Poetry Community*, noting in her abstract, “Haiku has been appearing more frequently in the mainstream, from President Obama’s ‘haiku’” (her emphasis with single quotation marks served to qualify his haiku as not being a real haiku according to the standards of the attendees perhaps) and she raised a doubt in the mind with the queries, “How is haiku perceived outside of the haiku community? What can we do to change it?”

6.5. Delivery Technique Was Well Received by the Audience

These findings [shown in square brackets] were made by observing a video of the president’s delivery (Heil and Andrews-Dyer, 2015).

Spring [one syllable word stressed loudly, then paused. A short but definite pause used for effect within a line of poetry.]
green in friendship [said while smiling]
United States and Japan [moving head side to side to see audience]
Nagoyaka ni [pronounced Nagoya then stressed fourth and fifth syllables loudly with a practiced elite closure by consciously pronouncing borrowed items as closely to the originals as possible.]

...which means, “harmonious feeling.” [softly added] That’s certainly how I feel. I am sure that I’m the first President ever to recite a haiku. [Laughter] Basho has nothing to worry about. With that, let me propose a toast, with some sake. Be careful, people. [Laughter] To our guests, Prime Minister Abe and Mrs. Abe, to the friendship between our two peoples, and to our magnificent alliance. It does so much not just for our two countries, but for peace and prosperity in the world. May it endure for all seasons and all time. Cheers! *Kanpai!*”

6.6. Effectively Integrated Two Languages to Convey a Message

The president clearly enjoyed sharing the haiku and the Japanese words with his audience. Obama’s goal in reciting a haiku was to express gratitude toward Abe by sharing a part of Japanese culture with the American people.

6.7. An Example of Core Borrowing

Some topics might seem more appropriate to one language than another, which is perhaps why Obama may have retained the Japanese phrase for harmonious feeling intact. The feeling of harmony is a virtuous trait in Japanese culture.

7. Discussion

Obama’s welcoming speech in English that ended in a toast containing Japanese words was more than word borrowing, it could be classified as code-switching in literature where a monolingual text was embedded with a few words thrown in for cultural flavor and meaning. It does not presuppose bilingualism, although biculturalism is clearly assumed. The use of Japanese encouraged listeners to situate themselves in the frame of the poem, and to bring them closer together.

Code-switching has played a limited but significant role as a literary device throughout the long tradition of English literature, from the days of Chaucer and Wyatt to those of Eliot and Pound (Barnes, 2011). The principal languages that have been embedded in the textual matrix of English poetry are French, German, Greek and Latin.

The diplomatic and social motivations for code-switching poetry, that is, the use of English and Japanese languages in the same poem includes: in-group solidarity, discussion of Japanese concepts, respect for Japanese culture and people, richer schema activation, habit, efficiency, comic effect, realism and dramatic effect, framing, and emphasis.

The juxtaposition of both the English and Japanese

languages within the poetry is not only an example of linguistic code-switching, it is also a dualistic use of language that results in the dialectic separation of culture and knowledge and the creation of a dialogue between the American and Japanese cultures. Through code-switching, the author asked his audience to participate in a cultural exchange. In the pink-lit, cherry blossom-bedecked East Room, Obama waxed lyrical about his childhood in Hawaii where “Japanese culture was woven into my upbringing.” And he asked his audience to join him in understanding Japanese culture. This meant that, in order for a more thorough understanding of his poetry, one must enter into this dialogue with some awareness of the two cultures; otherwise the works become dialectic in the sense that the reader is left on the outside of one culture, namely the Japanese culture, without the knowledge that enables participation. Because the author wanted to tell a story about the relationship between the peoples of Japan and the United States, code-switching was a natural and authentic way to establish a setting.

Borrowing and code-switching are phenomena at either end of a continuum. An established loan-word is a historically transmitted word that has been integrated into English, while code-switching is a more or less spontaneous, bounded switch from a line of English to a line of Japanese that affected all levels of the poetic structure simultaneously.

The third line of the president’s haiku allows us to draw a distinction between *cultural borrowings* and *core borrowings*. Sometimes the translation is near impossible when a certain concept doesn’t exist in the other language. One language may convey an idea better. Code-switching means going back and forth between two languages depending on which one best expresses what the poet is trying to say. Literary translators have two options when translating poetry. They can either translate the work for accuracy, thus losing much of the beauty of the language (the “poetry”), or they can translate the poem for beauty, thus losing much of the accuracy. This is why so many translations of Basho exist.

A cultural borrowing is a lexical item that is new to the recipient language culture, for example the words: *kimono*, *sushi*, *sake*, *washoku*, *haiku*, *tanka*, and *waka*. But *nagoyaka ni* translated as a harmonious feeling or friendly atmosphere is an example of a core borrowing, its lexical form has viable equivalents in the American English language, and hence, do

not really meet any lexical need in the base language. It is only this type of borrowing which Myers-Scotton (1993) considered to be part of a continuum involving lone other-language items in code-switching.

Moreover, the haiku seems to reveal a case where the language of the core borrowed item has a higher symbolic value when describing the concept of harmony to that of American English (that values individualism), the social prestige associated with the Japanese language motivates the non-integration (e.g., phonological) of any type of borrowed item.

8. Conclusion

Katakana forms of English words have increasingly appeared in Japanese haiku since the time of Masaoka Shiki. But the use of the Japanese language by the 2009 Nobel Peace Prize laureate and Harvard Law School educated presidential poet who speaks English and basic Indonesian, having learned the language during his four childhood years in Jakarta, in his haiku could represent a new path for modern English haiku to experiment with. Whether it's a sixteen-line rap verse, fourteen-line sonnet, six-line stanza of a sestina, or the tercet of a blues poem or haiku, each poet has to figure how to find and employ the weapons that offer each poem its truest voice.

In the deepest sense, a haiku is a greeting to the world. Therefore, *aisatsu* and its gift of spontaneity should not disappear from the practice of composing modern haiku. In this global age of increased human mobility and cross-cultural contact, code-switching is one of poetry's most visible and audible ways of giving shape and meaning to the convergences of peoples, texts, and cultures across sometimes-large cultural and social distances. Since haiku is a genre of communication that diverse peoples can understand and welcome each other even through haiku that mix languages, perhaps international haiku could be useful for building world peace.

Poets intercept, reshape, and torque language and in doing so can bring new multilingual forms into the world, therefore, since haiku are now published in 56 languages, with some flexibility in thinking by language mavens who abhor borrowing terms perhaps international haikuists can begin exploring how to embed words from other languages.

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