

STUDIA UNIVERSITATIS BABEȘ-BOLYAI

Other titles in the series are:

AMBIENTUM
BIOETHICA
BIOLOGIA
CHEMIA
DRAMATICA
EDUCATIO ARTIS GYMNASTICAE
EPHEMERIDES
EUROPAEA
GEOGRAPHIA
GEOLOGIA
HISTORIA
HISTORIA ARTIUM
INFORMATICA
IURISPRUDENTIA
MATHEMATICA
MUSICA

NEGOTIA
OECONOMICA
PHILOLOGIA
PHILOSOPHIA
PHYSICA
POLITICA
PSYCHOLOGIA-PAEDAGOGIA
SOCIOLOGIA
THEOLOGIA CATHOLICA
THEOLOGIA CATHOLICA LATINA
THEOLOGIA GRAECO-CATHOLICA
VARADIENSIS
THEOLOGIA ORTHODOXA
THEOLOGIA REFORMATA
TRANSYLVANICA

www.studia.ubbcluj.ro
office@studia.ubbcluj.ro



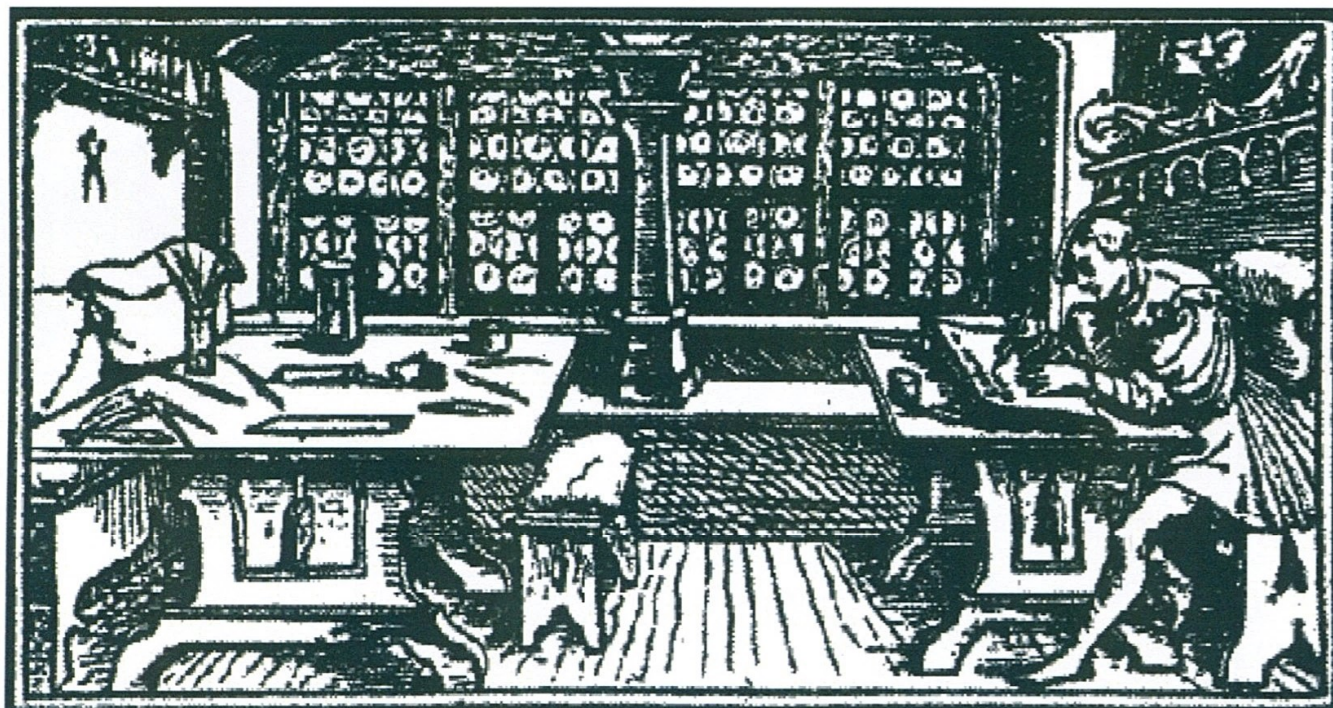
ISSN: 1220-0484



CLUJ UNIVERSITY PRESS
51 B.P. Hasdeu Street, 400371
Cluj-Napoca, ROMANIA



STUDIA UNIVERSITATIS
BABEȘ-BOLYAI



PHILOLOGIA

3/2010

STUDIA UNIVERSITATIS BABEȘ-BOLYAI

SERIES

PHILOLOGIA

EDITORIAL OFFICE: 31st Horea Street, Cluj-Napoca, ROMANIA, Phone: +40 264 405300

REFEREES:

Prof. dr. Ramona BORDEI BOCA, Université de Bourgogne

Prof. dr. Rudolph WINDISCH, Universität Rostock

Prof. dr. Leo F. HOYE, University of Hong-Kong

Prof. dr. Gilles BARDY, Université de Provence (Aix-Marseille I)

EDITOR-IN-CHIEF:

Prof. dr. Corin BRAGA, Babeș-Bolyai University, Cluj-Napoca

EDITOR COORDINATOR:

Prof. dr. Ioana BOT, Babeș-Bolyai University, Cluj-Napoca

SECRETARY OF THE EDITORIAL BOARD:

Conf. dr. Ștefan GENCĂRĂU, Babeș-Bolyai University, Cluj-Napoca

MEMBERS:

Prof. dr. Rodica LASCU POP, Babeș-Bolyai University, Cluj-Napoca

Prof. dr. G. G. NEAMȚU, Babeș-Bolyai University, Cluj-Napoca

Prof. dr. Jean Michel GOUVARD, Université de Bordeaux 3

S T U D I A

UNIVERSITATIS BABEȘ-BOLYAI

PHILOLOGIA

3

Desktop Editing Office: 51ST B.P. Hasdeu, Cluj-Napoca, Romania, Phone + 40 264-40.53.52

CUPRINS – CONTENT – SOMMAIRE – INHALT

RODICA FRENȚIU – Cuvânt înainte / Foreword 5

ORIENTAL STUDIES

YOSHIHIKO IKEGAMI, The Integration of Foreign Technology into Japanese Culture 7

TOSHIYUKI SADANOBU, Event Model without Time Shift..... 19

ANGELA HONDRU, *Aoi-Matsuri* – Essence of the Sacred and the Beauty 35

FLORINA ILIS, Murasaki Shikibu, *Genji Monogatari. The Fictional Chronicle of the Heian World*..... 49

RODICA FRENȚIU, Nagai Kafû, *Une histoire singulière à l'est du fleuve (Bokutô kidan)*. Ton et couleur dans le roman de l'exil intérieur 61

GEORGE SIPOS, 1942: Women Writers at War 79

XIANYIN LI, XU ZHANG, The Function of Attributives and the Word Order of Multiple Attributives in Chinese 97

XIAOYA HAN, SHAOZHONG FENG, The Embodiment of Taoist Culture in the Image of Yao Mulan 107

LUMINIȚA BĂLAN, Xunzi's Perspective on Human Nature	115
ȘERBAN TOADER, Confucian Values and the Revival of Confucius' Thought in Contemporary China.....	127
LUKAS POKORNY, „Glückselig ist der Weise, weise ist der Glückselige“: zu einer vergleichenden Soteriologie von Neokonfuzianismus und Neuplatonismus	139
CODRUȚA CUC, Daoist Elements in Koguryō Culture.....	151
JUDIT PAPP, The Fortune of Haiku in Hungary	165

WORKSHOP

RÉKA DRANIK, Der Gebrauch der Tempora im Japanischen im Vergleich mit dem Tempusgebrauch im Deutschen	189
ANA SCUTURICI, Historiographic metafiction as a search for <i>furusato</i> . Ōe Kenzaburo and Murakami Haruki	201
DONG HUN KWAK, The Analysis of Juche Idea from the Point of View about Confucianism.....	223

VARIA

CATHERINE DÉTRIE, La relation interpersonnelle dans <i>le 7-10 de France Inter</i> : de la construction intersubjective à la connivence.....	231
LUMINIȚA ROȘCA, The Journalistic Text. Theoretical Background.....	245
ARPAD MIHALOVICS, Les actes de langage directifs d'un discours diplomatique ..	263
MARIANA ISTRATE, Marian Papahagi – traduttore di Eugenio Montale.....	273

RECENZII / BOOK REVIEWS

ANA SCUTURICI, Teru Miyamoto, <i>Brocart de toamnă</i> , (<i>Kinshū: Autumn Brocade</i>), Humanitas Fiction, București, 2009, 184 p.....	283
--	-----

Număr coordonat de:

Lect. univ. dr. RODICA FRENȚIU

THE FORTUNE OF HAIKU IN HUNGARY

JUDIT PAPP*

ABSTRACT. *The Fortune of Haiku in Hungary.* Since the beginning of the XX century haiku enjoys a growing popularity in Hungarian poetry and we can see how poets try to adapt the formal requirements of Japanese haiku and make this poetic form their own speaking this distant, European language. So the aim of this essay is to present the most important formal (from *haiku chains*, *garlands of haiku* and *haiku calendars* to *poems to fingernail*) and semantic aspects of the Hungarian tradition quoting texts or parts of them in original and in English translation. In the second part of the paper the author offers a contrastive analysis of various literary translations of some famous haiku from Buson, Bashō and Issa to put in evidence the different methods, the varying levels of faithfulness and the poetic language preferred by the Hungarian poetical translators.

Keywords: *Hungarian poetry, Japanese poetry, haiku, Kosztolányi, kigo, körömvers, translation.*

Rakétarózsát pukkant patron: haiku.
Élessel töltlek.¹

“The cartridge pops roses of rocket: haiku.
I load you with explosive.
(Sándor Kányádi)

The fortune and the evolution of Hungarian haiku

From the first years of the nineteenth century, haiku seems to enjoy a certain interest among the poets in the contemporary Hungarian poetry. In this essay I'll

* Judit Papp completed her Ph.D. in *European war poetry between the first and the second world war* at the European School of Advanced Studies, University of Suor Orsola Benincasa and University of Naples “L’Orientale”. E-mail address: papp78@yahoo.it.

At present she is a Temporary Researcher Fellow in Hungarian Language and Literature at the Department of Eastern European Studies at the University of Naples “L’Orientale”. Her academic interests comprehend formulaic style in the XVI century Hungarian Epic, linguistic analysis of poetic language, translation studies and lexicology, etc. She is member of the *World Haiku Association*.

¹ From ‘Körömversek’ [Poems to fingernail] in *Valaki jár a fák hegyén, Kányádi Sándor egyberostált versei* [Somebody is walking on the top of the trees, Selected poems of Sándor Kányádi], Budapest, Magyar Könyvklub, 1997, 240. Translations are mine.

reflect on how the formal and semantic aspects of Japanese traditional haiku are received and elaborated by Hungarian-speaking poets.

The first Hungarian haiku were written at the beginning of the last century mainly because of a significant European effect; thanks to this particular production, Hungarian impressionist poets got to know the English and French translations of Japanese haiku. The first poems² we can define as *haiku* were written by the Hungarian poet Dezső Kosztolányi (1885-1936)³, who – while translating a volume of Chinese and Japanese poems – made experimentations also in his mother tongue.

Also in the huge Hungarian production, lots of haiku contain a word called *kigo* related metaphorically to one of the four seasons. Not only, but when we are analysing Hungarian haiku, we should remember also the *haiku chains*, the *garlands of haiku* or the *haiku calendars* as well⁴.

It is well-known, that the structure of Japanese haiku, at the formal level, is based on a quantity of *on* (5-7-5), while the structure of Hungarian haiku consists of syllabic lines characterized by the combination of short and long syllables. However, Hungarian poets not always manage to respect the scheme 5-7-5, that's why we'll find also haiku which exceed the encoded number of syllables in the translations and in the original creations as well:

Csendes a város	(5 syllabe)	On New Year's morning
újév reggelén.	(5 syllabe)	the city is silent.
Hólé csepeg egy ágról.	(7 syllabe)	Slush is dropping from a branch.
[László Sárközi (1969-) ⁵]		
Mentem volna szódás-kocsisnak,	(9 syllabe)	I wish I became a barrow man,
ki a nagy, szőke lovakat	(8 syllabe)	who cleans, cleans silently
csak mossa, mossa: hallgatag.	(8 syllabe)	the big, chestnut domestic horses.
[Nemes Nagy Ágnes (1922-1991) ⁶]		

One of the poets, who respect carefully the rules, is Imre Babics⁷ (1961-); his poems are well structured in base of the norms, they usually contains a *kigo*

² 'Negyven pillanatkép' [Forty instant images] in *Számadás* [Statement], 1935.

³ Poet, translator, essayist. Cf. *Kosztolányi Dezső Összes Novellái I-II* [The complete short stories of Dezső Kosztolányi], 2007, Osiris Kiadó; *Kosztolányi Dezső Összes Versei* [The complete works of Dezső Kosztolányi], 2005, Osiris Kiadó; *Kosztolányi Dezső Összes Regényei* [The complete novels of Dezső Kosztolányi], 2003, Szukits Könyvkiadó.

⁴ In Hungarian respectively *haiku-lánc*; *haiku-füzér* and *haiku-naptár*.

⁵ Poet. Cf. *Belső Világ* [Inner world], 2001; *Dedikáció az örökkévalóságnak* [Dedication to eternity], 2005.

⁶ Poet, translator, essayist. Cf. *Kettős világban* [In a double world], 1946; *Aranyecset, keleti mesék* [Gold paint brush, oriental fables], 1962; *Napforduló* [Solstice], 1967; *64 hattyú* [64 swans], 1975; *Between. Selected Poems of Ágnes Nemes Nagy*, Budapest-Dublin-Berlin, 1988; *Szó és szótlanság. Összegyűjtött esszék 1* [Word and silence. Collected essays 1], 1989; *A magasság vágya. Összegyűjtött esszék 2* [Desire of highness, Collected essays 2], 1992; *Erkölc és rémület között. In memoriam Nemes Nagy Ágnes* [Between morality and scare, *In memoriam Nemes Nagy Ágnes*], 1996; *Nemes Nagy Ágnes összegyűjtött versei* [Collected poems of Ágnes Nemes Nagy], 1997.

THE FORTUNE OF HAIKU IN HUNGARY

word, and have no titles, which is the case of many Hungarian examples. The following haiku evokes successfully an orientalizing atmosphere:

Hajnali dércsepp húzza le az utolsó pillangó szárnyát. ⁸	A dawning drop of white frost burdens on the wing of the last butterfly.
10. Fagyöngy a téli fűzfán. Idő – látszólag – nem érinti meg. ⁹	10. Mistletoe on the wintry willow. It seems that Time doesn't touch it.

The haiku of László Sárközi are organized in cycles (cf. *Tizennyolc haiku*¹⁰ 'Eighteen haiku'), the number of syllables varies among 5-5-7, 5-7-5, 5-8-5, 7-5-5 etc, while in relation to the rhyme, these texts often respect the scheme a-x-a. Here I quote only the first three strophes of the cycle:

Csendes a város újév reggelén. Hólé csepeg egy ágról.	On New Year's morning the city is silent. Slush is dropping from a branch.
Arcod mint finom rám és rád hulló cseresznyevirág szírom.	Your face is like the petal of cherry blossom that falls to me and to you.
Járt úton megyek: lenn elfojt a barna por, fenn gyűlölt hegyek.	I'm walking to frequented streets: below the brown dust suffocates me, above there are the hated mountains.
[...]	[...]

Dezső Kosztolányi is not only the author of the first Hungarian haiku, but also that of real linguistic plays.¹¹ In one of his letters he 'invented' the so-called 'poetry to the fingernail' (cf. Hungarian *körömvész*). And if it's possible to collocate seventeen syllables to a fingernail, then haiku could be consider a member of this type of 'poetry to the fingernail'. Among his *Negyven pillanatkép* 'Forty instant images' we can find

⁷ Poet, writer. Cf. *A Kék Ütem Lovagrend* [Blu cadence knights, 1989; *Magyarok kertje* [The garden of Hungarians], 1991; *Két lépés a függőhídon. A széthajtogatott fekete doboz* [Two steps on the suspension bridge. The unfolded black box], 1993; *Ködkeselyűk* [Vultures of the fog], 1996; *Hármashatár-heg*, 2007.

⁸ in *A Kék Ütem Lovagrend*, Budapest, Magvető Kiadó, 1989.

⁹ in *Hármashatár-heg*, Budapest, Napkút Kiadó, 2007.

¹⁰ *Fedél nélkül – hajléktalanok lapja* [Without roof – journal of waifs], 1st June 2000, n° 157.

¹¹ 'Haiku-szerű töredékek' [Haiku-like fragments] (<http://www.terebess.hu/haiku/kosztolan.html>).

several that in their essence resemble to haiku . According to my opinion, it's possible to analyse the following poem as the sum of three haiku, namely a haiku per line:

<p>15. OKTÓBERI TÁJ</p> <p>Piros levéltől vérző venyigék. A sárga csöndben lázas vallomások. Szavak. Kiáltó, lángoló igék.</p>	<p>15. AUTUMNAL LANDSCAPE</p> <p>Canes bleeding from red leaves. Delirious confessions in the yellow silence. Words. Crying, flaming verbs.</p>
--	---

His short poems are really interesting and amusing when the poet utilizes the assonance in a rather subtle manner (*Csacsi rímek* 'Dicky rhymes'); these texts have almost nothing in common with the Japanese model, however they could be considered a particular kind of Hungarian haiku. Every poem has a title (also if classic haiku, by nature, has no one.) that serves to complete the own structure. It's really an arduous task to translate these specific assonances of the Hungarian language in other languages:

<p>POLGÁRI IDILL</p> <p>Pislán máléz a kislány.</p>	<p>BOURGEOIS IDYLL</p> <p>A winking noddy girl.</p>
<p>ŐSZ</p> <p>Szeretem én az őszt önző vággyal, minthogy oly ösztönző.</p>	<p>AUTUMN</p> <p>I like autumn with egotistic longing, because its' so exciting.</p>

The strophes of József Utassy (1941-)¹² are perfect haiku, even if they are singular elements of entire chains of haiku. For example, his already well-known poetry *Május* 'May' consists of ten strophes; every strophe corresponding to a haiku. The lyrical "I" emerges immediately in the first strophe together of the landscape evoked by the cherry blossoms (*kigo*). In the poem nature completes its cycle and obviously there is analogy between human life and the inexorable cycle of seasons:

¹² Poet, translator. Cf. *Júdás idő* [Time of Judas], 1984; *Ragadozó Föld* [Predator earth], 1987; *Irdatlan ég alatt* [Under the huge sky], 1988; *Hungária kávéház? Kávéház Hungária!* [Café Hungária? Hungária Café!], 1988; *Keserves* [Bitter], 1986-89, *Hol ifjúságom tűnt el* [Where my youth is disappeared], 1992; *Fény a bilincsen* [Light on the manacle], 1994; *Kálvária-ének* [Calvary-Song], 1995; *Földi szivárvány* [Earthly rainbow], 1996; *Ötvenöt ördög* [Fifty five devils], 1997.

THE FORTUNE OF HAIKU IN HUNGARY

MÁJUS	MAY
Meggyfavirágok! Nálatok fehérebben íme, itt állok.	Cherry blossoms! Whiter than you lo, I'm here.
Hull a hajamra, szakad a szírom-zápor, meg a virágpör.	The shower of blossom and pollen is falling, precipitating on my hair.
Honnan e bánat? Torkolattüze villog a tulipánnak.	Why this sadness? The tulipan's fire of jaw is glinting.
Május. Orgonák mélylila illata leng, liliom mereng.	May. The dark purple perfume of lilacs is fluttering, The lily is brooding.
Immáron ötven esztendő van mögöttem, immáron ötven.	Already there are fifty years behind me, fifty years.
Láttam, s ez rávall: láttam az Ararátot örök havával.	I saw it: I saw the Ararat with its eternal snow.
S íme: december a három fagyosszenttel gyilkolja kertem.	Lo: December is killing my garden with three ice saints.
Sír a barackfa, zokog a vén diófa: csönd hull majd róla.	The peach is crying, The old nut is sobbing: silence will fall from it.
Állatok alattuk fejem lehajtva mélyen, s faggatom, kérdem:	Animals, below them I deeply bent my head, and I quiz and ask:
miért, miért törsz az ártatlanokra, Tél, miért, miért ölsz?!?	why, why break you in upon the innocents, Winter, why, why kill you?!?

János Csontos (1962-)¹³ wrote also a calendar of haiku, the *Haiku-naptár*¹⁴, which consist of four per thirteen haiku, namely thirteen for every season and one for every week. Lajos Saitos (1947-) also tries this possibility together with Dezső Tandori (1938-)¹⁵, who organizes his translations from Japanese in a calendar: *Japán haiku versnaptár*¹⁶ ‘Poetic calendar of Japanese haiku’.

There is another category of Hungarian haiku, which is often very distant from the canonical form – but at the same time – is near to the Japanese model regarding the semantic aspects. Popular subjects of Japanese haiku are loneliness, fear from death and so on, but these are *topoi* present also in the European poetry. In these poems the oriental landscape is often replaced by the Hungarian one. László Sajó (1956-)¹⁷ creates his own world of haiku using symbols of Christianity; in consequence, at the centre of his universe is collocated the relationship between God and the poet. In the first haiku of the cycle ‘33 haiku’¹⁸ he seems even to emphasize with the crucifixion nail placed through the palm of Christ:

a méhtelegen rozsdás szög átütöttem krisztus tenyerét	on the bee colony I, rusty nail, stabbed the palm of Christ
---	---

László Sajó doesn’t exceed the limits of his own culture, in his haiku the symbols of Christianity are conspicuously present; in his short poems he doesn’t

¹³ Poet, writer.

¹⁴ In *XL – Összegyűjtött versek*, 1980–2002 [XL – Collected poems, 1980–2002], Budapest, Széphalom Könyvműhely, 2002, 124–130.

¹⁵ [pseudonyms: *Nat Roid* (thriller), *Tradoni*, *Hc. G. S. Solenard* (sci-fi)] (1938-), poet, writer, translator. Cf. *Tandori Dezső Válogatott Versei* [Selected poetry of Dezső Tandori], 2006, Osiris Kiadó; *Tandori Dezső Legszebb Versei* [The most beautiful poems of Dezső Tandori], 2007, Ab-Art Kiadó; “*Itt éjszaka koalák járnak*” [“Here koalas come during the night”], 1977; *Miért élnél örökké?* [Why would you live forever?], 1977; *A meghívás fennáll* [The invitation is still valid], 1979; *Madárlátta tollaslabda* [Advanced badminton], 1980; *Valamivel több* [A bit more], 1980; *Heleből távol* [Far from place], 1981; *Sár és vér és játék* [Mud and blood and play], 1983; *Egynyári vakjatszma III/1. Meghalni késő, élni túl korán* [Monocarpic play in the darkness III/1. It’s late to die, to live it’s early], 1988; *Egynyári vakjatszma III/2. Egy regény hány halott?* [Monocarpic play in the darkness III/2. One novel how many dead?], 1989; *A tizedik év: Walton Street* [Tenth year: Walton Street], 1990; *Szent Lajos láncidja* [The Chain bridge of Saint Louis], 1991; *Döblingi befutó* [The winner of Döbling], 1992; *Tandori avagy Karácsony a Húsvét-szigeteken* [Tandori or Christmas on Easter Island], 1996; *Medvék és más verebek* [Bears and other swallows], 1996; *És megint messze szállnak* [And again they fly far away], 1997; *Pályáim emlékezete* [Memories of my carriers], 1997.

¹⁶ Dezső Tandori, *Japán haiku versnaptár* [Poetical calendar of Japanese haiku], Budapest, Magyar Helikon, 1981.

¹⁷ Poet. Cf. *Napkeleti pályaudvar* [Eastern Railway Station], 1986; *A kavics helye* [The site of the pebble], 1992; *Földön vonuló felhők* [Clouds floating on the earth], 1994; *Fényszög* [Angle of light], 1995; *Vendégkönyv* [Visitor’s book], 1997.

¹⁸ In ‘Földön vonuló felhők’, Budapest, Századvég Kiadó, 1994.

THE FORTUNE OF HAIKU IN HUNGARY

even try to adopt the vision of the Buddhist world. Among the '222 haiku'¹⁹ there are various poems of slight intrinsic poetic value; in fact sometimes the same poet is self-conscious and admits the difficulty met during writing:

arany árnyéka tinta – papírra vetem aztán a tűzbe	the shadow of gold ink – I put it on the paper then into the flames
beteges ahogy haikuban beszélek abbahagyom	it's unhealthy to speak in haiku I give up

In another group of poems even everyday, ordinary objects become protagonists, in fact they have nothing in common with haiku except their formal structure:

szép szemed van meg- emeltem ujjammal a bugyi szegélyét	you have beautiful eyes I lifted up the edge of your slip
kérek tíz deka parizert szeletelve köszönöm szépen	I'd like some parizer in slices thank you
szia megjöttem azt látom szia történt valami semmi	hello I've arrived I see hello what's happened nothing
az egészséges alma szép lassan barna magjához rohad	the healthy apple slowly becomes rotted to its seeds
most a napsütés most a napsütés most a napsütés most a	now the sunshine now the sunshine now the sunshine now the
a kávé cukor nélkül iszom aztán el- szívok egy cigit	I take coffee without sugar then I smoke a cig

¹⁹ In *Fényszög*, Budapest, Osiris Kiadó, 1995.

JUDIT PAPP

In the cycle *A haiku árnyéka* 'The shadow of haiku', that consists of 111 strophes, the main topic is death and putrefaction. Here I present only a short selection of the whole poetical work in question:

ITT NYUGSZIK SHAYO 2025- KÖLTŐ RAJZOLÓ	HERE RESTS SHAYO 2025- POET ARTIST
*	*
ilyen szépnek mint a halálpillanatban nem láttam kertem	I've never seen my garden so nice than now at the moment of death
*	*
isten ideges ujjai dobolnak a koporsón rögök	God is nervous his fingers play the drum on the coffin clods
*	*
csupasz talpamon nem érzem a hangyát csak nevetek rajta	on my bare feet I can't feel the ant I only laught
*	*
elgázolt macska száján kifordult belek ennél szebb – halál	on the month of the run over cat bowels nicer – death
*	*
megássza saját elvezető árkát és megpihen a test	the body digs its own ditch and takes a rest
*	*
föltápázkodom pocsolyámban még egyszer megnézem magam	I get on my feet in the pool ones more I have a look at me
*	*
nyelőcsövemen gyomromból táplálkozom félélem magam	I feed myself from my stomach I eat up myself
*	*

THE FORTUNE OF HAIKU IN HUNGARY

körülárkolva élősövény rohad rám hullám mélyre csap	entrenched live hedge rots at me my corpse reaches great depth.
*	*
fák kérge alól mennybe jutnak kibuggyant gyomrom nedvei	from under the cortex my gushed out gastric juice reaches Heaven
*	*
az eső bever koponyámba – lakatlan házam égre néz	the rain falls into my skull – my desert home looks at the sky
*	*
bűz nyirkos sötét van kimegyek kicsit a friss levegőre	it's smelly and moist darkness I get out into the fresh air
*	*
a feltámadás villanykapcsolójáért tapogatózom	I grope after the light-switch of the resurrection
*	*
nincs föltámadás isten csak tudnám minek emészttem magam	there is no resurrection God if only I knew why I'm wasting away myself
*	*
hóval esővel napsütéssel az élet bombázza sírom	life bombards my grave with snow rain sunshine
*	*
hagyj békén vándor szedj málnát az életben maradottaknak	let me be, wanderer pick raspberries to the survivors
*	*
nyomom gödrében hangya fuldokol – levél hull rá csönd van itt	in the hole of my print an ant is drowning – in the silence a leaf falls

JUDIT PAPP

As we've seen, haiku is often used as strophe, mainly when poets feel the necessity to go beyond the limits of the original model. For example the production of Éva Láng (1925-)²⁰ is based on this model when she realizes *couples of haiku*²¹:

Lepke-virágom, csontkezű tél letarol, nincs hova szállni, elrejt a homály, mélytüzű éjjellel majd rádnyit a holdfény: -	My butterfly-flower, the icy winter is devastating, there is no place to fly to, the obscurity disguises, and the moonlight reaches you with burning midnight
--	--

József Utassy wrote a poem made up of four haiku strophes, one for every season. This poet appears interesting as well because he attributes titles to his poems:

NÉGY HAIKU Tombol a tavasz. Ám a magvak szívében irdatlan csönd van. Paraszadat, nyár, zápor sistergeti. Füstöl a határ. Látod, szememben barna bánat bandukol. Ősz van, szerelmem. Álmunkban olykor beszélgetnek a hamvas fák. Hozzád: Szabadság!	FOUR HAIKU Spring is blowing. But in the heart of the seeds there is utter silence. Your embers, summer, crackle in the shower. The countryside is emitting smoke. Look, in my eyes brown sadness is ambling. It's autumn, my love. Sometimes in our dreams white trees are talking. To you: Freedom!
--	---

In Sándor Kányádi (1929-)²² we find again the concept of 'poetry for fingernails'. He writes some texts not only for one fingernail, but also 'for two fingernails' or even 'for Shaman's fingernails':

²⁰ Poet, journalist. Cf. *A nyomtalan nyomában* [On the track of the 'without track'], 1985; *Ki fogja elbeszélni?* [Who will tell it?], 1990; *Köldökzsinóron* [On the umbilical cord], 1997.

²¹ '7x2 haiku', *Nincs kivétel*, Új versek és válogatások [There is no exception, New poems and selections], Tevan Kiadó, Békéscsaba, 2003, 291-292. (<http://www.terebess.hu/haiku/lange.html>)

²² Poet. Cf. *Cseresznyefa* [Cherry tree], 1955; *Sirálytánc* [Dance of seagulls], 1957; *Kicsi legény, nagy tarisznya* [Little boy, big haversack], 1961; *Harmat a csillagon* [Dew on the star], 1964; *Fényes nap, nyári nap* [Brightly day, summer day], 1964; *Három bárány* [Three lambs], 1965; *Kikapcsolódás* 174

THE FORTUNE OF HAIKU IN HUNGARY

KÉT KÖRÖMRE	FOR TWO FINGERNAILS
<p>ŐSZI ÉJSZAKA</p> <p>rabszállítóként csukódik ránk a sötét ősz éjszaka</p> <p>üzemelteti az újratermelődő szívós félelem</p>	<p>AUTUMN NIGHT</p> <p>the dark autumn night reaches us as a police wagon</p> <p>the resistant, self reproducing fear makes it function</p>
<p>HISTÓRIA</p> <p><i>Sámán körmökre*</i></p> <p>sátrakban laktunk de írni már akkor is tudtunk különben</p> <p>honnan tudnátok őseitek sok hősi tettét ha föl nem</p> <p>jegyztük volna félkönyökön bár s nyereg- kápának dőlve –</p> <p>európában akkor még ürgelyukban lakott a jó nép</p> <p>s Róma romjain vakarózva fürdőt már hírből sem ismert</p> <p>noli tangere... neked is nekem is jobb ebbe maradnunk 1983</p>	<p>HISTORY</p> <p><i>For Shaman's fingernails</i></p> <p>we were dwelling in tents but nevertheless we could already write in that time</p> <p>how could you know the heroic actions of your ancestors if</p> <p>we didn't recorded them leant on our elbows and against the pommel –</p> <p>in Europe in that time the good folk still lived in burrows of squirrels</p> <p>and on the ruins of Rome already didn't see nobody taking bath scratching</p> <p>noli tangere... it's better for me and for you we are agreed 1983</p>

[Relaxation], 1966; *Függőleges lovak* [Vertical horses], 1968; *Fától fáig* [From tree to tree], 1970; *A bánatos királylány kútja* [The fountain of the sad princess], 1972; *Szürkület* [Dusk], 1979; *Farkasűző furulya* [Flute that chase away the wolves], 1979; *Tavaszi tarisznya* [Spring haversack], 1982; *Madármarasztaló* [Invitation to birds], 1986; *Küküllő-kalendárium* [Calendar of Küküllő], 1988; *Sörény és koponya* [Mane and skull], 1989; *Felemás őszi versek* [Ambiguous autumnal poems], 2002.

There is another large category of Hungarian haiku, which doesn't respect nor the metrical rules, nor the semantic ones, nevertheless they are considered authentic Hungarian haiku: for example, the essential poems of Zoltán Jékely (1913-1982)²³ in which the Hungarian landscape and reality emerge with force:

<p style="text-align: center;">FECSKÉK</p> <p style="text-align: center;">A villanydrót öt égi vonalán izzága hangjegyek a füstifecskék.</p> <p style="text-align: center;">Ha lejátszhatnám, bennük már az estét s az ősz első akkordját hallanám. Kolozsvár, 1933</p>	<p style="text-align: center;">SWALLOWS</p> <p style="text-align: center;">On the five celestial wires of the pylon the swallows are chirpy musical notes.</p> <p style="text-align: center;">If I could play them, I'd hear the first chord of autumn. Cluj-Napoca, 1933</p>
<p style="text-align: center;">APRÓ KÉPEK, I</p> <p style="text-align: center;">Juhászkytyák Karám előtt három lompos ugat, felettük éhesen szállnak a varjak. Tudják: ők falják fel hullájukat, mit téli farkasok miszlikbe martak.</p>	<p style="text-align: center;">MINIATURES, I</p> <p style="text-align: center;">Sheep dogs In front of the fold three dogs bark, above them crows are flying. The dogs know: they'll eat up their corpses, that wintry wolves cut up in pieces.</p>
<p style="text-align: center;">KALOTA FELEÉ</p> <p style="text-align: center;">A csillagos falutornya felett, mint léghajó, kék ködtömeg lebeg: a pára, melyet álmukban leheltek fáradt barmok s fáradtabb emberek.</p>	<p style="text-align: center;">TOWARD KALOTA</p> <p style="text-align: center;">Above the starry tower of the village blue fog is floating like a balloon: the vapour breathed by tired animals and more tired persons during their dreams.</p>
<p style="text-align: center;">HAJNAL, I TÖREDEK</p> <p style="text-align: center;">Mint egy vasastartalmú tócsa poshadt, vörös világa, olyan künn az ég. Az őr a ház körül végső útját tapossa, s lezárja felhúzott revolverét. 1934</p>	<p style="text-align: center;">DAWN, I FRAGMENT</p> <p style="text-align: center;">Outside sky is like the red, stale universe of a ferrous pool. The guardian around the house is completing his last turn, and he's closing the cocked revolver. 1934</p>

²³ Poet, writer, translator. Cf. *Összegyűjtött versei* [His collected poems], 1985; *Összegyűjtött novellái* [His collected short stories], 1986; *Sorsvállalás, esszék* [Assumption of destiny, essays], 1986.

THE FORTUNE OF HAIKU IN HUNGARY

<p>ORGONA-SZÁL</p> <p>Orgona-szál remeg a jobbkezemben. Megszagolom – és szerelmes vagyok, Szerelmes a legelső szerelemben, Mely voltaképp soha el sem hagyott. 1960</p>	<p>A BRANCH OF LILAC</p> <p>A branch of lilac is trembling in my right hand. I smell it – and I’m in love, I’m in love with the first love, which in point of fact never leaved me. 1960</p>
--	--

The poet János Pilinszky (1921-1981)²⁴ is inspired too by the oriental traditions, among his works figure several short poems. Also in this case, the orientalizing form is ‘contaminated’ by Christian symbols, by western philosophy or by western everyday life:

<p>AGONIA CHRISTIANA</p> <p>Szellőivel, folyóival oly messze még a virradat! Felöltöm ingem és ruhám. Begombolom halálomat.</p>	<p>CHRISTIAN AGONY</p> <p>With its breezes and rivers dawn is still so distant! I put on my shirt and suit. I button up my death.</p>
<p>FEHÉR PIÉTA</p> <p>A fényérzékeny levegőben csukott szemhéjak. Anya és fia. Fehér kezek és még fehérebb ráncok. Piéta és laterna mágika.</p>	<p>WHITE PITY</p> <p>In the photosensitive air there are closed eyelids. Mother and her son. White hands and whiter wrinkles. Pity and magic lantern.</p>
<p>EGY SÍRKÖRE</p> <p>Túlhevített virágcsokor.</p>	<p>ON THE GRAVE</p> <p>A superheated bunch of flower.</p>
<p>MERÉNYLET</p> <p>Megtörtént, holott nem követtem el, és nem történt meg, holott elkövettem.</p>	<p>ATTEMPT</p> <p>It happened, but I didn’t commit it, and it didn’t happen, although I commit it.</p>

²⁴ Poet, writer. Cf. *Összegyűjtött művei I. Versek* [His collected works I. Poems], 1992, II. *Szép próza* [literary prose], 1993, III-IV. *Tanulmányok, esszék, cikkek* [Studies, essays, articles], 1993, V. *Beszélgetések* [Conversations], 1994, VI. *Naplók, töredékek* [Diaries, fragments], 1995; *66 vers - 66 poems*, 1994; *The Desert of Love*, 1994; *Összes versei* [Collected poems], 1996; *Összegyűjtött levelei* [Collected letters], 1997.

JUDIT PAPP

<p>HOMMAGE A ISAAC NEWTON</p> <p>megtesszük, amit nem teszünk meg, és nem tesszük meg, amit megteszünk. Valahol rettenetes csönd van. Effele gravitálunk.</p>	<p>HOMMAGE TO ISAAC NEWTON</p> <p>we do, that we don't do, and we don't do, that we do. somewhere there's a dreadful silence. We gravitate here.</p>
<p>EGY FÉNYKÉP HÁT LAPJÁRA</p> <p>Görbülten megyek, bizonytalanul. A másik kéz mindössze három éves. Egy nyolcvan éves kéz s egy három éves. Fogjuk egymást. Erősen fogjuk egymást.</p>	<p>ON THE BACK OF A PHOTOGRAPH</p> <p>I'm walking with a stoop, unsteadily. The other hand is only three years old. An eighty years old hand and a three years old one. We hold hands. We strongly hold each other.</p>
<p>ÖRÖKLÉT</p> <p>A fésű meghalt a hajadban, simogatásom is megállt. Kiveszem a fésűt kezedből. Mindennek vége. Karonfogva ülünk.</p>	<p>ETERNITY</p> <p>The comb died in your hair, my stroke came to stop. I take the comb from your hand. Everything is finished. We are sitting arm in arm.</p>

Károly Tamkó Sirató (1905-1980)²⁵ plays not only with briefness, but also with the form. He wrote some poems in one, two or three lines and among those that are constituted by only one line, several count seventeen syllables such as the structure of traditional haiku²⁶:

<p>EGYSOROSAK</p>	<p>IN A VERSE</p>
<p>A jegenyesoron skálázik a gravitáció: Ősz.</p>	<p>Autumn: the gravitation is practising scales on the row of the poplars.</p>
<p>Olyan szomorú volt, mint egy hagymatraumas articsóka.</p>	<p>It was so sad, as an artichoke traumatized by an onion.</p>
<p>Az első számú világalandó a V. A Változás.</p>	<p>The first universal constant is the V. The Variation.</p>
<p>Senki sem képzelheti, hogy az avantgarde: helybentopogás.</p>	<p>Nobody can imagine, that avantgarde is: getting nowhere.</p>

²⁵ Poet, translator. Cf. *Összes művei I.* [His collected works I.], 1993.

²⁶ Cf. Merész és döntő, / mint két centiméter egy / hajtűkanyarban.

THE FORTUNE OF HAIKU IN HUNGARY

Merész és döntő, mint két centiméter egy hajtűkanyarban.	Audacious and decisive, as an inch in a hook.
Beléivódtál az életembe, mint a mágneses tér a jégbe.	You're ingrained in my life, as the magnetic field in the ice.
A pszichológusok a nyűtt emberlét üstfoldozói.	Psychologists are repairmen of the shabby human existence.
Az ember - vizesoldat egy légbuborékban.	Man - is a solution in an air bell.

KÉTSOROSAK	IN TWO VERSES
Tévedni emberi dolog és ő egész életével bizonyította, hogy valóban - ember!	To make a mistake is human and he proved in his whole life that he's really a human being!
Csodálkozott, mint a forró víz a hőpalackban: - Megállt az idő?	He was surprised as hot water in the thermos: - Time is stopped?
A kutyanak a tolvaj idegen-szaga és nem erkölcsi értéke nyilallik az orrába.	The nose of the dog is sensible to the unfamiliar odour of the thief and not to his moral value.
Nincs olyan kerítés amelyen kívül ne	There is no gate without beyonds.

HÁROMSOROSAK	IN THREE VERSES
A sivatagok szomjazó arab világa talán még azért is irigy Európára, mert itt még a vécében is ivóvíz folyik.	The thirsty Arabic world of the deserts is envious of Europe maybe also because here there is drinking water in the closet too.
Ha én egy ruhán annyi hibát csinálnék, mint olimpiai futbalcsapatunk játék közben, már réges-rég éhen haltam volna.(A szabóm mondta.)	If I would make so many errors on a dress as our olympic soccer team during the match, I'd die of hunger in the year one.(Said my tailor)

Usually in the haiku emerge not only the Hungarian landscape and the European thought, but also several problems related to political affairs, to the

Second World War and/or to the Hungarian socialism etc. Reading some of János Pilinszky's and Gyula Illyés' (1902-1983)²⁷ short poems we can deduce the power of horror aroused by the war:

<p>ÖNARCKÉP 1944-BŐL</p> <p>Sírása hideg tengelyében áll a fiú.</p>	<p>SELF-PORTRAIT FROM 1944</p> <p>The boy is standing in the cold axle of his cry.</p>
<p>NÉGYSOROS</p> <p>Alvó szegek a jéghideg homokban. Plakátmagányban ázó éjjelek. Égve hagytad a folyósón a villanyt. Ma ontják véretem.</p>	<p>QUATRAIN</p> <p>Sleeping nails in the icy sand. Drenched nights in the solitude of posters. You left the light on in the corridor. Today they'll shed my blood.</p>
<p>ROHAM ELŐTT</p> <p>Átszáll a folyón a kürtszó forró-fűszeres ize. Marja a katonák dobhártyáját vad déli fény. Ki akar hódítani? Senki! De új csata hangja bizsereg a vezér tenyerén.</p>	<p>BEFORE ATTACK²⁸</p> <p>The ardent and aromatic taste of the bugle-call is flying over the river. The strong midday light burns the eardrum of the soldiers. Who wants to conquer? Nobody! But the echo of the now battle prickles on the palm of the captain.</p>
<p>NAPRAFORGÓK</p> <p>Fejek, fejek – karóba húzva mind? Karóba vert szemek! Az iszonyra nyílt pillák üvöltének.</p>	<p>SUNFLOWERS</p> <p>Heads, heads – are they all impaled? Impaled eyes! The eyelashes widely opened to the horror are howling.</p>

The difficult Hungarian reality of the Socialist period becomes subject of the short poems, as we can see it also in a few short poems (*Körömversek* – 'Poems to fingernail') of Sándor Kányádi:

²⁷ Poet, writer, translator, essayist. One of the most outstanding protagonists of the Hungarian history and literary life of the XIX century. Cf. *Hűtlen jövő*, Válogatott versek [Unfaithful future, Selected poems], 2002, Nap Kiadó kft.; *Regények I-II*. [Novels I-II], Mátyás Domokos (ed.), 2003, Osiris Kiadó; *Illyés Gyula összegyűjtött versei 1-2* [The collected poems of Gyula Illyés], Mátyás Domokos (ed.), 1977, Szépirodalmi Könyvkiadó, 674; *Illyés Gyula művei I-III*. [The works of Gyula Illyés I-III], Anna, Szalai; Aranka, Ugrin (ed.), 1982, Szépirodalmi Könyvkiadó.

²⁸ *Két háborús haiku* 'Two wartime haiku'.

THE FORTUNE OF HAIKU IN HUNGARY

Szögesdrót-eső. A magasság is hozzánk alacsonyodott.	Rain of barbed wire. Highness is descended among us.
Dérverte május. Riadt pillámra halott szirmok havaznak.	May is covered by white frost. Petals are snowing to my frightened eyelash
Lesz-e majd torok elüvölteni, amit most elhallgatunk?!	There will be a throat to yell that now we are withholding?!

Translations or rewritings?

In the Hungarian evolution, haiku is realized in various manners, however there is a huge quantity of examples respecting not only the scheme, but also the particular essence of Japanese haiku.

Analysing the Hungarian translations, we could become aware of poems written in three lines, respectively consisting of five, seven and five syllables, but very often these lines are characterized by the presence of rhyme or alliteration.

Carrying out a contrastive analysis of a well-known haiku of Yosa Buson (1716-1784) and some of its translations, it's possible to exemplify the Hungarian attitude:

釣鐘にとまりてねむる胡蝶かな
tsurigane ni / tomarite nemuru / kochō kana.²⁹

Compared to the Japanese original, the first important difference of the translation by Dezső Kosztolányi is the presence of the title *Harang* 'Bell':

HARANG
Templomi harang bronzán libegve / alszik / egy csöpnyi lepke.³⁰
BELL
On the bronze of the church bell / a little butterfly / is sleeping fluttering.

Another divergence regards the distribution of the words in the three lines; respectively we count 10-2-5 syllables instead of the canonical subdivision (5-7-5), that otherwise would be also possible in this particular case (*Templomi harang bronzán / libegve alszik / egy csöpnyi lepke*).

²⁹ on the big bell / is perched to sleep / ah! the butterfly; cf. <http://www.zenfirenze.it/Approfondimenti/haiku-paolo-pagli-app16.asp>.

³⁰ Kosztolányi Dezső, cf. www.terebess.hu/haiku/kosztolanyi.html.

In the version of Kosztolányi, the verb *alszik* ‘is sleeping’ is collocated in evidence also from a typographical point of view. At the semantic level we find also a metonymy *Templomi harang bronzán* ‘On the bronze of the church bell’ and a term of endearment *csöppnyi* ‘very little, minim’. The whole is characterized by the rhyme *libegve* ‘fluttering’ / (*csöpp*)*nyi lepke* ‘little butterfly’.

The following translation is made by Dezső Tandori:

A bronzharangra / pillangó telepedett; / alussza álmát.³¹
A butterfly is perched down / on the bronze bell; / sleeps its dream.

This version is fairly different from the previous one, mostly because it evokes a rather static image: the butterfly is perched on the bronze bell and sleeps on its surface. It’s important to note the different lexical choice of the two poet-translators between Hungarian *lepke* ‘moth, butterfly’ and *pillangó* ‘butterfly’; the two terms belong to different linguistic registers (*pillangó* is more formal and poetical) and their phonic structures express different sensations as well. The chromatic and material quality of the bell is emphasized in both versions; in fact, in the second translation we find a compound term *bronzharang* ‘bronze bell’.

A new element comes into view in the following translation of István Rácz (1908-1998)³², namely a temporal indication, that refers to a precise moment of the day: *déli hőség* ‘heat of the noon sun’. This expression acts also as a *kigo* which denotes summer. The bell is *nagyharang*, a ‘big bell’, most likely the first constituent of the compound term serves to reach the required number (7) of syllables. The third line is characterized by a constant vowel sequence which – from a phonic point of view – emphasizes the duration of the rest. The translator’s preferred verb is *szendereg* ‘to doze’, ‘to slumber’.

Déli hőségben / a templom nagyharangján / lepke szendereg.³³
In the heat of the noon sun / on the big church bell / a butterfly is dozing.

The following translation by Ödön Horváth (?) catches the moment in which the butterfly perches down to the bell and falls into sleep – *nyomban* – ‘on the instant’:

Templomharangra / szállt a pillangó és ott / nyomban elaludt.³⁴
The butterfly is perched down / to the church bell and there / fell into sleep on the instant

³¹ Dezső Tandori, *Japán haiku versnaptár* [Poetical calendar of Japanese haiku].

³² Translator, memorialist, photographer. Cf. *A finnugor népek népművészete* [Popular art of finno-ugric people], 1978; *A vikingek öröksége* [Heritage of vikings], 1983; *Egy fotográfus vallomásai, önéletrajzi fotóalbum* [The confessions of a photographer, illustrated autobiographic album], 1988; *A Semmi partján* [On the shore of nothing], 1991.

³³ István Rácz, *Fényes telihold, Négy évszak Nipponban* (Haikuk és tankák) [Brightly full moon, Four seasons at Nippon (Haiku and tanka)], Budapest, Kozmosz Könyvek, 1988.

³⁴ Ödön Horváth, cf. <http://www.terebess.hu/haiku/horvath.html>.

Károly Pető Tóth (1954-)³⁵ amuses himself to repropose Japanese haiku in various versions; in this particular case he found out two amusing solutions – the first one is an exclamation of surprise, while the second one expresses mainly a sort of incredulity.

In both cases – despite of the brief form– he tries to create a little bit tension asserting that *valami alszik* ‘something is sleeping’ and putting the solution of the enigma, namely the Hungarian term for ‘butterfly’ only at the end of the haiku:

1) Templomharangon / valami alszik csendben. / De hisz pillangó!
On the church bell / something is sleeping in silence. / But this is a butterfly!

2) Alszik valami / a harangon. Odasüss, / csak nem pillangó?!³⁶
Something is sleeping / on the bell. Look at here, / it’s a butterfly, isn’t it?!

At last the translation of László Pohl (?)³⁷ begins with an assertion: ‘Church bell’ that introduces the object: in the central line there are two verbs indicating punctual actions *rászállott* ‘perched on’ and *elaludt* ‘fell into sleep’, while the little butterfly, the agent of the two actions, is introduced only at the third line:

Templom harangja – / rászállott és elaludt / a kis pillangó.³⁸
Church bell – / the little butterfly / is perched on it and fell into sleep.

Another famous haiku of Matsuo Bashō (1644-1694) celebrates a raven:

ひごろ憎き鳥も雪の朝哉
higoro nikuki / karasu mo yuki no / ashita kana.³⁹

The translation of Dezső Kosztolányi is appreciable from various points of view. First of all, in the first line the Hungarian poet and translator creates a ‘specularity’⁴⁰, which regards the vowel sequence *ú a a ú*; the Hungarian term *varjú* ‘raven’ constitutes a rhyme with (*hóvi*)*har fú* ‘a snowstorm is blowing’. In this way, the first and the last lines are joined by a strong force which functions as a frame respect to the middle line, where we register ‘only’ the reiteration of

³⁵ Poet. Cf. *Tízezerlyukú síp, egylyukú rosta* [Whistle of tenthousand holes, sifter of one hole], 1991; *Hal-álom* [My death], 1994; *Mai kocsmá* [Contemporary pub], 1997.

³⁶ Károly Pető Tóth, cf. <http://www.terebess.hu/haiku/petho.html>.

³⁷ Translator. Cf. *Száznyolcvankét talált haiku* [One hundred eighty two discovered haiku], 2004, Pohl Kiadó.

³⁸ <http://terebess.hu/haiku/pohlhaikufordk%E9sz.html>.

³⁹ “usually hateful / yet the crow too / in this dawn snow” in *Bashō’s haiku: selected poems by Matsuo Bashō*, translated and with an Introduction by David Landis Barnhill, State University of New York Press, Albany, 2004, n. 525.

⁴⁰ Silvestri 2002.

illabial front vowels: *i, é, i, í, e, e*. The verb *fú* ‘to blow’ is of onomatopoeic origin; the sound of the blowing wind is evoked by the fricative consonant *f*, while this particular phonic effect is enforced also by the conspicuous repetition of the *h*. The *kigo* is present by the reference to the snow.

A VARJÚ

csúnya varjú – / mily szép is, így reggel, / ha hóvihar fű.⁴¹

THE RAVEN

Ugly raven – / how beautiful is the morning / when the snowstorm is blowing.

Dezső Tandori plays with the polarization of the adjectives *rút* ‘ugly’ and *szép* ‘nice, beautiful’, that are in relation between them at the end of the last two lines divided by an enjambement. In first position we find the expression acting as *kigo*, *havas reggelen* ‘during the snowy morning’:

Havas reggelen / még a máskor igen rút / varjú is de szép.⁴²

On the snowy morning / also at another time very ugly / raven is beautiful.

István Rácz prefers the sequence of two short exclamations to recreate the meaning of Bashō’s haiku. The blowzy raven – *borzas varjú* – seems beautiful in the snowy background:

Minden hófehér! / Most a borzas varjú is / jaj de csudaszép!⁴³

Everything is white as snow! / Oh, how beautiful is / now also the blowzy raven!

The translation of Gábor Terebess (1944-)⁴⁴ is worth of attention because of various facts; the first one regards the absence of interpunction and the capital letters at the beginning of the first line. The second idiosyncrasy is, that Terebess doesn’t respect the canonical form 5-7-7, but his version is a haiku from the category of 5-5-5. The poem contains two alliterations as well between *viszolyogtat* and a popular variety of the Hungarian term *varjú*, namely *varnyú* and on the other hand between *hajnali* and *hóban*. The translator uses also a mitigated paraphrase – through a litotes – respect the previous rewritings: *nem viszolyogtat* ‘it doesn’t disgust me’, so it’s not ugly (then it’s beautiful).

nem viszolyogtat / most a varnyú sem / hajnali hóban⁴⁵

in the dawn snow / now the raven doesn’t disgust me

⁴¹ Kosztolányi.

⁴² Tandori.

⁴³ Rácz.

⁴⁴ Writer, translator, orientalist. Cf. *Ezerízű Kína. A kínai táplálkozás kultúrtörténete* [China from a thousand of savours. The history of chinese nourishment], 1986.

⁴⁵ Gábor Terebess, *Matsuo Bashō (1644-1694) haikui japánul és magyar fordításai* [The haiku of Matsuo Bashō (1644-1694) in Japanese and in Hungarian translation], cf. <http://www.terebess.hu/haiku/baso/terebess.html>.

László Pohl proposes another discordant solution: the raven provokes a negative sentiment in the spirit of the lyric “I”, the bird is disgusting not only because of its exterior aspect, but it’s even hated, even if it could be beautiful in a such snowy morning.

A gyűlölt varjú / is lehet szép egy ilyen / havas reggelen.⁴⁶
The hated raven / could be beautiful in a such / snowy morning.

The various rewritings of the famous haiku of Kobayashi Issa (1763-1828) present again some idiosyncratic peculiarities.

やれ打な蠅が手をすり足をする
yare utsuna hae ga te wo suri ashi wo suru⁴⁷

The main argument of the haiku is the interpretation of the fly’s behaviour, that rubs its feet. Kosztolányi – as usual – takes distance from the original scheme in favour of the schema 8-6-4, however, through the rhyme and the alliteration he manages to create a compact poem. The translators use the Hungarian term *légy* ‘fly’; only István Rácz prefers the Hungarian term *dongó* ‘blow-fly’. His translation, except from the first line, differs notably from the other versions: *Hiszen köszönteni jött / sok szép virágod!* ‘It came to greet your many nice flowers!’. Three translators selected the same Hungarian expression *tördeli a kezét (lábát)* ‘it rubs its hands (feet)’, while Dezső Tandori prefers the syntagm *a lábát dörzsöli* ‘it rubs its feet’, in this way he strengthens the assonance between the two verbs *dörzsöli – könyörög*.

LÉGY

Ne üsd agyon a kis legyet. / Nézd, tördeli kezét. / Úgy kér kegyet.⁴⁸

FLY

Don’t kill the little fly. / Look, it’s rubbing its hands. / In this way he asks for grace.

Ne bánts d a legyet, / tördeli kezét-lábát – / hozzád fohászkodik!⁴⁹
Don’t hit the fly, / it rubs its hands and feet – / it’s beseeching you!

Mégse üsd agyon: / Nézd, hogy tördeli a légy / a kezét, lábát.⁵⁰
Don’t kill it: / Look how the fly is twirling / the hands, feet.

Ne bánts d a legyet! / Nézd, a lábát dörzsöli, / könyörög talán.⁵¹
Don’t hit the fly! / Look, it’s rubbing its feet, / maybe it’s praying.

⁴⁶ Pohl.

⁴⁷ “Don’t swat the fly! / praying hands / praying feet” translation by David G. Lanoue, cf. <http://haikuguy.com/issa/haiku.php?%20code=375.16a>.

⁴⁸ Kosztolányi.

⁴⁹ Terebess.

⁵⁰ Pohl.

⁵¹ Tandori.

JUDIT PAPP

Ne bánts a dongót! / Hiszen köszönteni jött / sok szép virágod!⁵²
Don't hit the blow-fly! / It came to greet / your many nice flowers!

In conclusion of this first part of the essay, I'd like to call the attention to other four idiosyncratic translations of the concise haiku of Yosa Buson:

梅咲いて帯買ふ室の遊女かな
ume saite obi kau Muro no yujo kana.⁵³

The version of the Hungarian translator István Rácz seems to be rather faithful to the original, except from the lacked evocation of Muro, the famous quarter of amusement:

Cseresznyevirág! / Szép új övet vesznek most / a kicsi gésák!⁵⁴
Cherry blossoms! / The little geisha / buy nice, new belts!

In the following examples the two poets prefer the *kigo* 'plum blossoms' rather than 'cherry blossoms'. The reason of their preference could be the necessity of respecting the limits of the form and the number of syllables (5). Tandori decided to maintain the Japanese term 'Muro' also in the Hungarian translation, even if the meaning of the word could be not transparent for common readers. In the third line he makes use of the interjection 'oh' just to complete the scheme 5-7-5:

Szilvafa virul – / Muro örömlánya vesz / szép új övet, ó!⁵⁵
Plum tree is blooming – / the prostitute of Muro is buying / a nice, new belt, oh!

In the translation of Bakos (1946-)⁵⁶, the female figure is mentioned only indirectly by the silk belt (metonymy). The first line presumes the presence of a person, an outsider observing the scene. The vowel sequence of the haiku is particularly interesting, mostly because of the distribution of the same vowels. The front vowels (*e*, *é* and *ö*) have an outstanding frequency: 13 of 16. The term *szilva* 'plum' is separated from the rest by the hyphen and if we accept the fact that in relation to the Hungarian vowel harmony the *i* is a neutral vowel, then we can say that the pitch of *szilva* is low. At this point, we can see that the first term of every line is characterized by the low pitch (*szilva*, *az* and *új*), as if they had an opening

⁵² Rácz.

⁵³ "Plum flowers blooming - / buying sashes, - the Muro / courtesans!" In Yosa Buson, *Haiku Master Buson*, translated by Yuki Sawa & Edith Marcombe Shiffert, Heian International, 1978, p. 72.

⁵⁴ Rácz.

⁵⁵ Tandori.

⁵⁶ Poet, writer. Cf. *Csonttollú madarak tele* [The winter of birds with bone plumage], 1975; *Szindbádia* [Sindbadia], 1993; *Haiku Honfoglalás* [The Conquest of haiku], 2000.

function. Then we have three very similar situations based on the conspicuous recurrence of the front vowels:

Szilva-nézőben: / az örömnegyedben / új selyemövek.⁵⁷

i a é ő e / a ö ő e e e / ú e e ő e

Looking the plum: / in the quarter of amusement / there are new silk belts.

The fourth translation seems a little bit less adequate: Károly Pető Tóth sacrifices the original *kigo* depriving the haiku of one of its distinctive elements.

Nőnézőben a / vigalmi negyedben. Ó / oldódó övek.⁵⁸

Looking the women in / the quarter of amusement. Oh / untying belts.

It's quite possible that the most part of the poems mentioned in the present study would not be included in future anthologies of Hungarian haiku – mostly because of their formal and metrical divergences –, however it's interesting to analyse the many possible ways the evolution of this Far Eastern poetic model can take when it becomes popular – by means of less or more successful translations – in such a distant and different culture than the Hungarian one.

BIBLIOGRAPHY

- Kalmár, Éva; Kováts, Imre (ed.), 1981, *Japán haiku versnaptár*, Budapest, Magyar Helikon [Poetical calendar of Japanese haiku].
- Kosztolányi, Dezső (transl.), 1999, *Kínai és japán költők*, Budapest, Sziget Könyvkiadó [Chinese and Japanese poets].
- Kulcsár F., Imre, 2002, *Sötét fenyő-árny, 276 japán haiku*, Budapest, Kairosz Kiadó [Dark shadow of pine tree, 276 Japanese haiku].
- Nagy Bandó, András, 2005, *333 haik, A szerző fotóival*, Budapest, Jelenkor Kiadó [333 haik, With photos of the author].
- Rácz, István (transl.), 1988, *Fényes telihold, Négy évszak Nipponban (Haikuk és tankák)*, Budapest, Kozmosz Könyvek [Brightly full moon, Four seasons at Nippon (Haiku and tanka)].
- Sawa, Yuki; Shiffert, Edith Marcombe (eds.), 1978, *Haiku master Buson: Translations from the writings of Yosa Buson poet and artist, with related materials*, San Francisco, Heian.
- Sebők, Éva, 2005, *Kettős könyv*, Budapest, Széphalom könyvműhely [Double book].

⁵⁷ Ferenc Bakos; *A haiku évszázadai, klasszikus és kortárs japán haiku* [Centuries of the haiku, classic and contemporary Japanese haiku], Siófok-Kiliti, Private edition, 2000.

⁵⁸ Pető Tóth.

- Silvestri, Domenico, 2002, “Analisi linguistica della poesia: premesse e presupposizioni per una traduzione poetica” in *Le questioni del tradurre: comunicazione, comprensione, adeguatezza traduttiva e ruolo del genere testuale*, ed. by Maria Grazia Scelfo, Roma, Edizioni Associate, 234-251.
- Szabó, Zsolt, 2004, *Kavicsok, A kard és toll útja*, Budapest, TORII Könyvkiadó [Pebbles, The way of the sword and of the pen].
- Szántai, Zsolt (ed.), 2005, *500 zen és klasszikus haiku*, Budapest, Novella Könyvkiadó Kft. [500 zen and classic haiku].
- Tandori, Dezső (transl.), 2004, *Kavicsok*, Budapest, Print-X Kiadó [Pebbles].
- Végh, Attila, 2007, *Mindennapi bölcselmeink, haiku – versek*, Budapest, Pallas Antikvárium Kft. [Our everyday wisdom, haiku – poems].
- Vihar, Judit (ed.), 1996, *Macuo Basó: Legszebb haikui*, Fortuna-Printer Art, Budapest [Matsuo Bashō: His most beautiful haiku].

Linkography

<http://www.terebess.hu/haiku/index.html>

<http://www.zenfirenze.it/Approfondimenti/haiku-paolo-pagli-app16.asp>