

RODICA FRENTIU

SUR LA COHÉRENCE TEXTUELLE DANS LE POÈME *HAÏKU*

さまざまの事  
おもひだす  
桜かな

*Tant et tant de choses  
Me reviennent à l'esprit -  
Fleurs de cerisiers!*

Bashō, *Cent onze kaiku*

*Le poème japonais du type haïku*

La poésie japonaise, perçue dès ses origines comme «le langage de la passion et de l'émotion»<sup>1</sup>, a apparemment cristallisé son essence dans le *haïku*, la plus courte formule poétique de la littérature universelle. Le poème, qui renferme «some of the highest feelings human beings are capable of»<sup>2</sup>, est composé de 17 *mora* ou, dans une approximation terminologique occidentale, de 17 syllabes. Bien qu'il soit difficile à imaginer comment la simple énumération de quelques éléments lexicaux puisse créer un univers entier de significations, le *haïku* rappelle, dit-on, les moments suprêmes de l'existence, lorsqu'un seul cri ou bien un geste remplacent l'histoire, lorsque les sentiments se refusent à

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<sup>1</sup> Ueda Makoto, *Literary and Art Theories in Japan (Michigan classics in Japanese studies, 6)*, Ann Arbor [Mich.], Center for Japanese Studies, University of Michigan, 1991, p. 2.

<sup>2</sup> Suzuki Daisetz T., *Zen and Japanese Culture*, Tōkyō, Kodansha International, 1997, p. 227.

*Abstract*

*Textual Coherence in Haiku Poems* focuses on the notion of *coherence*, which represents the defining feature of textuality in a Japanese poetic text of the *haiku* type.

In such an approach the concept of *text* in Japanese linguistics must first be defined by pointing out the marks that distinguish it from the approach to Western specialty theory, due to the morphological and syntactical peculiarities of the Japanese language. We should thus mention the characteristic that dominates this language, namely the high context dependency («highly context-dependent language»), a fact which inevitably determines the priority of the notion of *text* upon that of *sentence/phrase*.

The *haiku* is perhaps the shortest poetic formula known in the world literature as it includes 17 syllables distributed in three verses: 5-7-5. Most of the time, a *haiku* consists of the juxtaposition of two nominal expressions, the semantic relation between them being left for the reader to infer. The *haiku* poem requires an active participation of the reader in the process of interpreting the text, through which the poem's meaning goes far beyond the literal sense. As a matter of fact, it is suggested that due to this inference mechanism, the *haiku* can function as an *artistic text*, although it does not necessarily contain «poetic» words, nor does it need to have an elaborated aesthetics.

The active involvement of the process of understanding a *haiku* compensates for the lack of explicit and specific language expression in this type of poems. It seems that the so called *textual cohesion* praised by Western textuality plays a lesser role in this type of Japanese poetic text. Therefore, the notion of *text* does not simply consist of the mere linkage of linguistic *items*, but especially of *something* in the course of being created through operational procedures between human subjects, to whom words and enunciations represent indispensable keys, although they fail to provide the full picture. Consequently, certain basic characteristics basic of a Western text become rather vague in a Japanese text, while the border between the text-object and the text producing subject becomes visibly thinner.

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