

YVES BONNEFOY ET LE HAÏKU OU LA
« TRADUCTION AU SENS LARGE »

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ABSTRACT

In this study, I examine Bonnefoy's reflection on haiku, as well as his original thinking about poetic sign and language, which invite to focus on his concept of « traduction au sens large ». In the first part of the study, I analyse Bonnefoy's initial reservations about haiku, which tend to disappear in more recent essays. Then, I take into consideration the relationship between Bonnefoy's reflection on the Japanese poetic form and what he said about poetic sign and Western thinking about language. In the third part I examine the haiku features that most interested Bonnefoy. This poetic form is for him an important expression of otherness with respect to Western poetic writing. Finally, I consider the reasons why the haiku is « untranslatable », and I explain why a « traduction au sens large » is necessary in this case according to Bonnefoy. An excellent example of this kind of translation is Dotremont's work, and the relationship between his writing and haikus. Bonnefoy considers his friend's logograms as a sort of unconscious translations of the Japanese poetic form. The poetic memory indeed creates an intertext that becomes a symbol of a fruitful dialogue between the poetic experiences of the East and the West.