



Tomislav Marijan Bilosnić: *Velebit*, haiku, Udruga 3000 godina Za dar, Zadar, 2004.

IN THE CRADLE OF CROATIAN MITHOLOGY

Tomislav Marijan Bilosnić goes for a pilgrimage at Velebit, and already in first haiku makes a vow: Velebit is a Croatian temple.

*Tulova's peak
glows with aureole.
The ring of Zrmanja.*

Zoranić too, in his *Mountains* does not hide his excitement about the Croatian mountain:

“Went then I across that state, and among abundance of smells of herbs and flowers, and all my senses the great delight took, my own heart, overflown with them stopped.”

But, Bilosnić sings about Velebit as an sacred place furthermore:

*Sveto Brdo
Leaning against the Sun.
Bloody dawn.*

connecting it only unconsciously with the “the land of a sunrise” and Mount Fuji, Japanese sacred place. It is a strong fact that anyone who has, at least once in his life, seen a sunrise over Velebit, will connect that scenery to a real biblical picture. Bilosnić does not hide his literary idol, but he honours him through traditional Japanese poetic form.

All your sprites

*bring me apples
for one haiku.*

Bilosnić, same as Zoranić, sings of Velebit as of the birthplace of the Croatian mythology:

*The sword-laden storm
stabs Paklenica.
The fairy of Velebit.*

Bilosnić, also same as Zoranić, noted down how goddesses throw Bora, a lovely girl, due to her arrogance, into Paklenica. Zoranić paraphrased Dante's lines in his novel when entering Paklenica, and among other things, gives us descriptions and facts:

“It is a true that there is a place in the mountain which is called The Doors of Hell.”

It is us who live beneath Velebit that Croatian giant lives in and wakes the longing for purity and warmth of parental home. Therefore for Bilosnić Bura is a clean woman:

*The tidy wife
sweeps away the dust.
Storm in the house.*

Bilosnić has gentle feelings for Bora, the same way he does for his mother. All that we can say for haiku poems dedicated to this merciless north wind, is that they are real example of haiku poetry.

*While the storm rages
a lamb covertly nibbles
blade of grass.*

If we reach for Willmot's rule of haiku semantic structure we will find out:

“ semantic structure of haiku consists of four basic elements: clearness, vagueness, deepened perception and deepened clearness.”

In haiku poetry of Bilosnić Bora is the biggest creator of metamorphosis in the nature, which has also been recorded in these haiku:

*The Zrmanja flows.
Green silk of*

the Velebit storm.

*The storm has blown over.
An apple blossom
has become a snowflake.*

Bora is the element that offers to the human physical and spiritual perception a new excitement which comes out of an average daily mood. Tomislav Marijan Bilosnić, like Petar Zoranić, in Bora sees his mythology of the first poet beneath Velebit, who looks back at his ancestors in his odysseys:

*All my boats
from which I regard the Velebit
are carried along by the gale.*

In this context (with help of psychoanalysis) Velebit is a symbol of the author's country and its people, who are constantly unsatisfied with their sons. In his work "Velebit" Bilosnić unites his personal thoughts and philosophy with Christian feelings and Zen views. He creates a Zen picture of Japan out of a small detail.

*Sword of a samurai gleams
on rocky ground
a sharp thistle.*

Sanja Knežević

Prijevod na engleski jezik: tekst – Marijana Karamatić / haiku –Julienne Eden Bušić

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