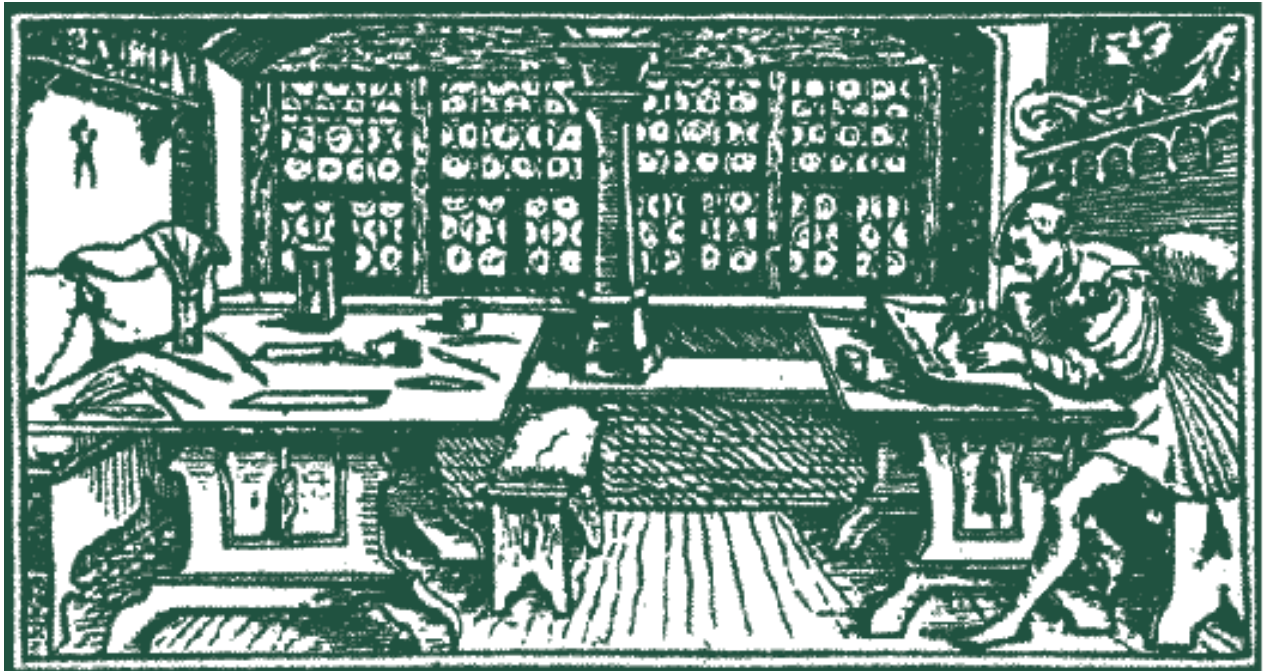




STUDIA UNIVERSITATIS
BABEȘ-BOLYAI



PHILOLOGIA

1/2020

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, France
Prof. dr. Sharon MILLAR, University of Southern Denmark, Odense
Prof. dr. Gilles BARDY, Aix-Marseille Université, France
Prof. dr. Rudolph WINDISCH, Universität Rostock, Deutschland
Prof. dr. Louis BEGIONI, Università degli Studi di Roma "Tor Vergata", Italia

EDITOR-IN-CHIEF:

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

SECRETARY OF THE EDITORIAL BOARD:

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

MEMBERS:

Prof. dr. Rodica LASCU POP, Babeș-Bolyai University, Cluj-Napoca, Romania
Prof. dr. Jean Michel GOUVARD, Université de Bordeaux 3, France
Prof. dr. Sanda TOMESCU BACIU, Babeș-Bolyai University, Cluj-Napoca, Romania
Prof. dr. Sophie SAFFI, Aix-Marseille Université, France

TRANSLATORS:

Annamaria STAN, Babeș-Bolyai University, Cluj-Napoca, Romania
Ioana-Gabriela NAN, Babeș-Bolyai University, Cluj-Napoca, Romania

Beginning with 2017, *Studia UBB Philologia* has been selected for coverage in Clarivate Analytics products and services.

Studia UBB Philologia will be indexed and abstracted in *Emerging Sources Citation Index*.

YEAR
MONTH
ISSUE

Volume 65 (LXV) 2020
MARCH
1

PUBLISHED ONLINE: 2020-03-20
PUBLISHED PRINT: 2020-03-20
ISSUE DOI:10.24193/subbphilol.2020.1

S T U D I A
UNIVERSITATIS BABEȘ-BOLYAI
PHILOLOGIA
1

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

SUMAR - SOMMAIRE - CONTENTS - INHALT

EAST ASIAN STUDIES: LANGUAGE, LITERATURE & CULTURE

東洋学研究：言語学、文学、文化

동아시아학: 언어, 문학과 문화

东亚研究：语言，文学与文化

Issue Coordinator: Rodica Frențiu, Florina Ilis

RODICA FRENȚIU, FLORINA ILIS, Foreword..... 7

JAPANESE LANGUAGE, LITERATURE AND CULTURE

RODICA FRENȚIU, Rêverie et « psychisme hydrant » chez Yasunari Kawabata dans *La danseuse d'Izu (Izu no odoriko, 1926)* * *Reverie and Water Psychism in Yasunari Kawabata's La Danseuse d'Izu (Izu no odoriko, 1926)* * *Reveria și psihismul acvatic la Yasunari Kawabata, Dansatoarea din Izu (Izu no odoriko, 1926)* 9

FLORINA ILIS, The Mask Avatars in the Works of Mishima Yukio and Role Played by the Subject-Object Relation * <i>Avatarurile măștii în opera lui Mishima Yukio și rolul raportului Subiect-Obiect</i>	27
OANA-MARIA BÎRLEA, Cuteness (<i>Kawaii</i>) as <i>Myth</i> in Japanese Advertising Discourse * „ <i>Drăgălășenia</i> ” (<i>kawaii</i>) ca mit în discursul publicitar japonez.....	41
IOANA RUXANDRA TOȘU, Decodifying Japanese Onomatopoeia: a Study Case of Laughter in the Comic Book <i>Kamisama Hajimemashita</i> * <i>Decodificarea onomatopeelor din limba japoneză: studiu de caz - exprimarea râsului în banda desenată „Kamisama Hajimemashita”</i>	57
IOANA-CILIANA TUDORICĂ, Traces of Zen Buddhism Within Japanese Calligraphy – a Cultural Semiotic Perspective * <i>Urme ale budismului Zen în caligrafia japoneză – o perspectivă a semioticii culturale</i>	73

KOREAN LANGUAGE, LITERATURE AND CULTURE

CODRUȚA SÎNTIONEAN, The Appropriation of Sin Saimdang as a Symbol of Modernization During the Park Chung Hee Era * <i>Transformarea lui Sin Saimdang într-un simbol al modernizării sub regimul lui Park Chung Hee</i>	85
DONG HUN KWAK, Promoting Korean Literature in Romania Through Translation * <i>Promovarea literaturii coreene în România prin traducere</i>	99
ALEXANDRA BÎJA, Non-Native Interpretation and (Re)Production of SL/FL Sounds. Case Study: Korean and Romanian * <i>Interpretarea și (re)producerea unor sunete din limbi straine de către vorbitori non-nativi. Studiu de caz: limbile coreeană și română</i>	117
CĂȚĂLINA STANCIU, Cathartic Homecoming in Yun Hünggil’s Novel Sequence the Road to Soradan * <i>Actul cathartic al reîntoarcerii acasă în romanul Drumul către Soradan de Yun Hünggil</i>	135
JERÔME DE WIT, A Critical Discussion on the Transition of ‘Pre-modern’ to ‘Modern’ Korean Literature * <i>O discuție critică a tranziției de la literatura coreeană „premodernă” la cea „modernă”</i>	147

CHINESE LANGUAGE, LITERATURE AND CULTURE

FENG SHAOZHONG, LIU JIANTONG, Negative Motivation and its Influencing Factors of Chinese Learners of Foreigners * <i>Motivația negativă și influența sa asupra străinilor care învață limba chineză</i>	157
CHEN KAI, A Cultural History of Imperial Civil Examination to Contemporary Chinese Examination * <i>O Istorie culturală de la examinarea civilă imperială și până la examinarea chinezească contemporană</i>	165
IOANA BOJOVSCHI, Tradition and Modernity in Zhang Ailing’s Shortstories * <i>Tradiție și modernitate în povestirile lui Zhang Ailing</i>	181

- DIANA-ELENA VEREȘ, The Revival of Confucianism: The Relevance of Confucian Thinking Reflected in the Educational System in Contemporary China * *Reînvierea confucianismului: relevanța gândirii confucianiste reflectate în sistemul educațional în China contemporană*.....203
- DUMITRU BOJOVSCHI, The Analysis of the Structure vb1+zhe+ [object] +vb2 in Chinese Language * *Analiza structurii vb1+zhe+ [object] +vb2 în limba chineză*...217

VARIA

- ANCA URSA, Hand Over Heart: National Identity and Ritual in the Romanian Anthem * *Cu mâna pe inimă: identitate națională și ritual în imnul românesc*.....229
- DIANA-MARIA ROMAN, Observations on the Morphematic Status and on the Parsing of the Romanian Final Vowel -ă in Common Nouns Formed Through Motional Derivation * *Observații asupra statutului morfematic și a segmentării grafice în arbore ale lui -ă final românesc în contextul substantivelor comune derivate motional*.....243
- CRISTINA BOCOȘ, Observations on the Realization of the Morphological Opposition of Number in Neuter Nouns Whose Root Ends in -e * *Observații referitoare la realizarea opoziției morfologice de număr a substantivelor neutre cu radicalul în -e*.....263
- VLAD RĂZNICEANU, To People an Isle: The Tempest and Colonialism * *A Ocupa o Insulă: Furtuna și Colonialismul*.....275

MISCELLANEA

- RODICA FRENȚIU, FLORINA ILIS, International Symposium: Nihongo Dekimasu. 20 years of Japanese Studies at the Babeș-Bolyai University287
- CODRUȚA SÎNTIONEAN, Organization of the “Fourth International Korean Speech Contest and Educators’ Workshop” Cluj-Napoca, March 21-23, 2019291

REVIEWS

- Florina Ilis, Rodica Frențiu (Coord.), *Japonia în caleidoscop. 20 de ani de studii japoneze la Universitatea Babeș-Bolyai. [Japan through a Kaleidoscope. 20 Years of Japanese Studies at Babeș-Bolyai University]*, Cluj-Napoca, Editura Argonaut, 2019, 274 p. (OANA-MARIA BÎRLEA).....293
- Rodica Frențiu, 一人相撲を取る : 301 Expresii idiomatice japoneze, [一人相撲を取る : 301 Japanese Idiomatic Expressions], Cluj-Napoca, Argonaut, 2018, 116 p. (IOANA RUXANDRA TOȘU).....295

- Yu Hua, *Mânia lui Mao: China de astăzi văzută prin ochii unui scriitor* [*Mao's Fury: China Today Seen Through the Eyes of a Writer*], București, Humanitas, 2019, 161 p. (DIANA-ELENA VEREȘ)299
- Rodica Frentiu, *Limbajul poetic – act creator și actualitate culturală: modelul cultural japonez* [*Poetic language – Creative Act and Cultural Actuality: the Japanese Cultural Model*], Cluj-Napoca, Presa Universitară Clujeană Publishing House, 2017, 250 p. (IOANA-CILIANA TUDORICĂ)303
- Ioana Marcu, *La problématique de l'«entre(-)deux» dans les littératures des «intranger-è-s», l'Harmattan, 2019, collection « Études transnationales, francophones et comparées », 342 p, (RAMONA MALITA).....307*
- Jacques Coulardeau and Ivan Eve, *The Indian Ocean from Admiral Zheng He to Hub and Spoke Container Maritime Commerce*, Editions La Dondaine, January 21, 2016, Kindle Edition, 274 pages. (ȘERBAN V.C. ENACHE).....311

FOREWORD

Books and education are, we believe, the elements of an equation that permanently provokes the world, the attempt of which gives birth to the winning bet of a nation. And research, in this equation, enhances the sensitive human being, expanding its register of senses and thinking to unexpected shades.

Issue 3 of 2010 of the journal *Studia Universitatis Babeş-Bolyai. Philology* marked the establishment of the **Department of Asian Languages and Literatures**, with the three specializations: *Chinese Language and Literature*, *Korean Language and Literature*, *Japanese Language and Literature*. We expressed then the hope that diversification, enrichment of the educational offer within the Faculty of Letters, Babeş-Bolyai University, would mean a good future for our department. A fact evidenced by the ten years that have passed and by the increasing number of students enrolled in the department's specializations, the proposed bachelor's degree curriculum trying to transform the fascination of young people for the Far East into knowledge and expertise. Also, in collaboration with the Confucius Institute, the Korean Cultural Center and the *Sembazuru* Japanese Studies Center, the **Department of Asian Languages and Literatures** completes the analytical program of specializations organizing both cultural and scientific events, but also initiating actions to expand and strengthen relations with universities or various organizations in China, South Korea and Japan.

We are therefore happy to be able to celebrate a decade of existence through the issue of the journal *Studia Universitatis Babeş-Bolyai. Philology*. Using illustrative materials offered by the Chinese, Korean and Japanese languages, literatures and cultures, the studies included in this volume assume the provocative encounter, in and beyond the historical time, with exotic cultural spaces, which are, in fact, in an old West-East flow. We thank the guests and members of the Department (Alexandra Bîja, Oana-Maria Bîrlea, Dumitru Bojovschi, Ioana Bojovschi, Chen Kai, Feng Shaozhong, Rodica Frenţiu, Florina Ilis, Dong Hun Kwak, Liu Jiantong, Codruţa Sîntionean, Cătălina Stanciu, Ioana Ruxandra Toşu, Ioana-Ciliana Tudorică, Diana-Elena Vereş, Jérôme de Wit) for their cooperation and we hope that through our research, we will raise questions, inviting readers to dialogue.

Rodica FRENȚIU, Florina ILIS

RÊVERIE ET « PSYCHISME HYDRANT » CHEZ YASUNARI KAWABATA DANS *LA DANSEUZE D'IZU (IZU NO ODORIKO, 1926)*

RODICA FRENȚIU*

ABSTRACT. *Reverie and Water Psychism in Yasunari Kawabata's La Danseuse d'Izu (Izu no odoriko, 1926).* The present study approaches Yasunari Kawabata's novel *La Danseuse d'Izu (Izu no odoriko, 1926)* from a new perspective, in terms of an open experience. The writer's particular textual poetics deploys a lyrical neo-sensualism which provides a unique combination of linguistic simplicity and literary ambiguity. Among the many shapes taken by the poetic imagination, the imagination of the matter relies on active substances which the "unconscious of form" can call for in order to provide the unity and the internal hierarchy of the artistic expression. My analysis explores the range of poetic images employed by the Japanese novel, focusing on the iterations of a fundamental matter, the water. Despite its oneiric potential, the theme has a poetic stability able to ground the narrative. Kawabata's writing is prone to spiritual focusing, spontaneity, and reverie, but builds upon a certain type of syntax, which places the images in continuous connection, but also seems to "unbind" the object-related reverie. Water psychism reigns over the language of the narrative analyzed in this paper, with the effect of making the text continuously "fluid", and the phrasing rhythms nuanced enough to convey the mysteries hidden within the words.

Keywords: poetic language, water psychism, fluidity, reverie, aesthetic beauty

REZUMAT. *Reveria și psihismul acvatic la Yasunari Kawabata, Dansatoarea din Izu (Izu no odoriko, 1926).* Studiul de față propune pentru romanul *La Danseuse d'Izu (Izu no odoriko, 1926)*, semnat de Yasunari Kawabata, o nouă lectură, ca o experiență deschisă, încercând să evidențieze particularitățile poeziei textuale a unui neo-senzualist liric ce combină simplitatea lingvistică și ambiguitatea literară într-un mod unic. Dar, sub nenumăratele-i forme, imaginația poetică ascunde și o imaginație a materiei, ce privilegiază o substanță activă revendicată în „inconștientul formei”, care determină unitatea și ierarhia

* **Rodica FRENȚIU** – Professor habil., Babes-Bolyai University. Rodica Frentiu has published numerous studies and books on Japanese poetics and cultural semiotics: *Chiaroscuro, Vagueness and Ambiguity... Avatars of Contemporary Japanese Literature*, Cluj-Napoca: Casa Cărții de Știință, 2010; *Poetic Language – Creative Act and Cultural Actuality. The Japanese Cultural Model*, Cluj-Napoca: Presa Universitară Clujeană, 2017 etc. Rodica Frențiu has had personal exhibitions of Japanese calligraphy in Romania and Japan. E-mail: rfrentiu@hotmail.com.

expresiei. Argumentația noastră încearcă să probeze, pornind de la materia imaginilor poetice oferite de romanul japonez, tema unei materii fundamentale, cea a apei, a cărei putere onirică se transformă într-o soliditate poetică ce conferă unitate narațiunii. Aplecată înspre concentrarea spirituală, spontaneitate și reverie, scriitura aduce cu sine un anumit tip de sintaxă, o legătură continuă între imagini, ce „desprinde” parcă reveria legată de obiecte. Mai mult, psihismul acvatic pare să fi înstăpânit limbajul în textul narativ supus analizei, conferindu-i o „fluiditate” continuă, ce mlădiează ritmul frazei și scoate la iveală misterele ascunse de cuvânt.

Cuvinte-cheie: limbaj poetic, psihism acvatic, fluiditate, reverie, frumusețe estetică

*L'eau ainsi est le regard de la terre, son
appareil à regarder le temps...*

Paul Claudel, *L'Oiseau noir dans le Soleil levant*

Dans l'histoire littéraire de son pays, Yasunari Kawabata (1899-1973), le premier écrivain japonais à avoir reçu le prix Nobel de littérature, en 1968, s'est vu attribuer, malgré sa réticence envers toute classification, le statut de classique moderne.

Dans le contexte de l'avant-gardisme européen et, par ce refus des fondations linguistiques et narratives de la littérature traditionnelle (voir Lippit, 6-7), à travers sa prose, qui se revendique du courant du *Néosensationnisme* (*Shinkankakuha*), Yasunari Kawabata conteste le réalisme social populaire autochtone et il met ainsi, avec Ryunosuke Akutagawa (1892-1927) et Yokomitsu Riichi (1898-1947), les bases du roman japonais moderne. Issu de la nécessité intérieure d'un renouveau, ce dernier se caractérise du point de vue formel tant par une grammaire et une narration fragmentaires, que par le mélange des genres, le tout censé aboutir à une nouvelle formule d'expression et de représentation.

Lors des « années folles » (cf. Brunet 1982, 90) que vit la société de l'époque, années marquées par la prospérité économique qui suit à la Grande Guerre et par la dégradation des mœurs engendrée par le tremblement de terre de 1923, la vie artistique japonaise devient l'endroit où se confrontent deux tendances : le mouvement prolétaire et le modernisme. Après son début littéraire en 1925, avec *Le journal de la seizième année*, le jeune Kawabata publie en feuilleton en 1926 son premier roman, *La Danseuse d'Izu* (*Izu no odoriko*), dans la revue *Bungei jidai* (*Temps des lettres*), qu'il avait fondée avec Yokomitsu Riichi. Dans celle-ci, le groupe néosensationniste avait fait paraître son manifeste d'adhésion aux mouvements d'avant-garde et d'expressionnisme

littéraires. Le roman sera réédité l'année suivante aux éditions Kinseidô de Tokyo sous la forme d'un recueil homonyme de récits. Son succès consacrera Kawabata comme représentant de marque de sa génération.

La genèse du roman *La Danseuse d'Izu* renvoie à des mémoires de voyage, *Souvenirs de Yugashima (Yugashima no omoide)*, écrits en 1922, quelques années après la première visite, en 1918, d'une petite ville d'eaux thermales de la presqu'île d'Izu peu fréquentée à l'époque. Comme l'écrivain l'avouera lui-même plus tard, dans *Le jeune garçon*, texte publié en 1948 et qui reprend une partie des *Souvenirs de Yugashima*, la motivation du voyage est à trouver dans ces mémoires, au bonheur de se voir, pour la première fois, délivré de sa condition d'orphelin :

Moi qui ai vingt ans, je me suis souvent répété cette réflexion sévère : mon caractère est déformé par ma nature d'orphelin ; ne pouvant plus supporter cette mélancolie étouffante, je suis parti en voyage à Izu. (Kawabata, *Souvenirs de Yugashima*, apud Brunet 1982, 23)

Le motif est repris tel quel dans *La Danseuse d'Izu*, vers la fin, en tant qu'impression et suggestion, le plaisir de la suggestion stimulant, à son tour, l'imagination, la rêverie :

À dix-neuf ans, je n'avais cessé de m'accabler de sévères reproches, en me répétant que mon caractère était déformé par ma condition d'orphelin : si j'avais entrepris ce voyage à Izu, c'était bien parce que je n'en pouvais plus de supporter l'oppressante mélancolie. (Kawabata 1997, 80)

Toujours dans ces mémoires, l'auteur explique les raisons pour lesquelles il entreprend d'écrire le roman *La Danseuse d'Izu*. Parti à la recherche de la « pureté du monde sauvage », le jeune voyageur découvre la vie « pure et simple », qui lui donne l'occasion d'être vu par les autres – ne seraient-ils qu'une troupe de forains, de comédiens ambulants, dont l'accès est interdit à l'époque dans certaines localités – comme une personne « gentille ». C'est grâce à cet état d'enchantement qu'il écrira plus tard le roman :

Mais le mot 'il est gentil' que la danseuse a prononcé et auquel Chiyoko a acquiescé est tombé avec fraîcheur dans mon cœur, comme une goutte d'eau. 'Suis-je gentil ? pensai-je. 'Oui, je suis gentil', me suis-je répondu : le mot 'gentil' dans le sens ordinaire m'était une lumière. En réfléchissant, je ne peux penser autrement que cela : j'avais été gentil, de Yugano à Shimoda, en les accompagnant. J'étais heureux d'avoir pu l'être. À la fenêtre de l'hôtel de Shimoda, puis dans le bateau, j'ai versé des larmes agréables, heureux d'avoir été considéré comme gentil par

la danseuse, et j'éprouvais un léger sentiment pour celle qui l'avait dit...
 [...] J'ai écrit *La danseuse d'Izu* par reconnaissance pour cette affection à mon égard. (Kawabata, *Souvenirs de Yugashima*, apud Brunet 1982, 24)

Isolé qu'il est dans sa recherche de la nature anhistorique et esthétisée (cf. Lippit, 69), l'écrivain japonais réussit à transformer la mélancolie du jeune homme des mémoires de voyage en un modèle de « lyrisme » et de « sentimentalisme » (v. Lippit, 134), dont il parlera dans un langage poétique original. Le fragment ci-dessus, par exemple, sera repris dans *La Danseuse d'Izu* dans une formulation artialisée esthétisée, où le moi narrateur ne s'envisage pas seulement en tant que sujet, mais aussi en tant qu'objet :

Que l'on pût me trouver 'bon' dans le sens le plus banal du terme, c'était quelque chose qui me touchait plus que je ne saurais le dire. La luminosité des montagnes annonçait que la mer de Shimoda était proche. (Kawabata 1997, 80)

L'adolescent resté seul au monde à 16 ans, après avoir perdu ses parents, ses grands-parents et sa sœur (voir Bunkichi 1997, 6), accablé vraisemblablement par la « maladie morale » de l'enfance et, ne supportant ni l'autocompassion, ni le dégoût de soi, part pour Izu, une presque île montagneuse qui, faute d'infrastructure de transport ferroviaire, n'est pas encore transformée en destination touristique. Dans les années qui suivent, l'écrivain japonais y reviendra souvent pour le climat doux et la végétation luxuriante, la presque île devenant pour lui une véritable topographie culturelle. Pourtant, ce premier voyage semble avoir été inoubliable, car il s'avère initiatique pour le jeune homme en train de vivre les premiers émois de l'amour.

Considéré comme l'un des textes les plus lyriques de Kawabata (cf. Ueda 1990, 185), le roman *La Danseuse d'Izu* décrit la rencontre fortuite du lycéen – le moi narrateur – pendant ses tribulations solitaires dans les stations thermales de la presque île d'Izu, avec une troupe de comédiens ambulants, dont une jeune fille de treize ans. Séduit par sa beauté innocente, le jeune homme décide d'accompagner le groupe pour une partie du trajet. Comme l'écrivain l'avouera plus tard, la rencontre avait été en réalité moins agréable pour lui, parce que le frère aîné de la danseuse ainsi que sa femme souffraient de tumeurs malignes à la suite, semble-t-il, de maladies vénériennes, que le jeune malade changeait ses bandages au bain public, devant le lycéen, que la mère de la danseuse semblait n'avoir jamais pris de bain et que la danseuse avait un nez disproportionnellement petit (voir Ueda 1990, 185). Cependant, quoique Kawabata ait été à cette époque engagé de manière manifeste dans l'expérience des « sensations nouvelles » exprimée par une écriture plus

avant-gardiste, *La Danseuse d'Izu* garde la structure d'un roman traditionnel, sans substance épique consistante et reproduisant fidèlement des mémoires remontant à presque une décennie, écrits par un adolescent de 19 ans, qui idéalise ses personnages et laisse de côté les détails concernant leurs imperfections afin de créer un monde fictionnel parallèle à celui réel. Les thèmes qui s'y entremêlent sont l'immense tristesse du moi narrateur, déclenchée par le « sentiment d'être orphelin » que sa volonté s'était obstinée à cacher pendant des années, ainsi que l'émotion créée par l'impression d'être amoureux. Le texte narratif explore sur une tonalité mélancolique l'univers de l'âme humaine, le monde de ressentis ambigus : les protagonistes sont des êtres solitaires, intéressés davantage par les humeurs, les émotions et les sentiments que par l'action ou les faits. L'approche de Kawabata est lyrique et impressionniste. Plus encore, le désarroi profond confère au narrateur, dans sa tentative de trouver la meilleure façon d'exprimer ses différents états intérieurs, une formidable capacité de sentir ceux des autres :

Je me rendis compte alors qu'ils se formaient encore une vision plutôt optimiste et plaisante de leur existence voyageuse, que l'arôme du terroir les émouvait toujours, et qu'ils étaient loin de se trouver aussi malheureux que je l'avais d'abord imaginé. (Kawabata 1997, 75)

Écrit à la première personne, donc adoptant le point de vue de l'adolescent-lycéen, le roman rend crédible un monde mis sous le signe de la beauté éternelle – qui avait déjà commencé à fasciner le jeune écrivain – tandis que le lyrisme de la rêverie se fond dans des gestes menus et que les sentiments sont tenus secrets. À la différence des *Souvenirs de Yugashima*, *La Danseuse d'Izu* a pour héros un personnage bien plus discret, ce qui laisse le rôle principal à la danseuse ; c'est, d'ailleurs, le premier pas en arrière du moi narratif, avant qu'il ne disparaisse complètement dans les romans à venir de Yasunari Kawabata.

Dans *La Danseuse d'Izu*, le scénario s'ouvre sur le col du mont Amagi, le tunnel – image qu'on retrouvera plus tard dans le roman *Le Pays de neige* (1937, 1948) –, marquant ici le passage d'un espace de la solitude personnelle, privée, à celui du *monde flottant*, celui des actions et des émotions humaines :

Le sentier décrivait tant de lacets que je pensais atteindre bientôt le col du mont Amagi. Je voyais approcher l'averse qui blanchissait le bois épais de cèdres et me pourchassait depuis le pied de la montagne avec une vitesse terrifiante. (Kawabata 1997, 59)

La phrase qui ouvre le roman juxtapose deux propositions dont les sujets, « le sentier » et « l'averse », sont séparés par une subordonnée temporelle où le sujet, « je », devient le liant entre la coordonnée spatiale – le sentier qui prépare

l'émotion face à l'inconnu – et la coordonnée temporelle – l'averse d'automne, suggestion symbolique immédiate non seulement de l'intervention céleste sur le télurique, mais aussi de la fertilité de l'esprit (voir Chevalier, Gheerbrant 1991, 765-766). L'expression lyrique impressionniste presque instantanée qu'engendre le lexème *amaashi* (l'averse), amplifiée par le syntagme *ôtsubu no ame* (grosses gouttes de pluie) de la phrase suivante, situe tout de suite la trame de la narration sous le signe de la pluie, manifestation première et gratifiante de l'eau à la fois comme matière universelle primordiale et comme moyen de purification. En mettant l'accent sur la connexion entre l'homme et la nature, le trope visuel japonais traditionnel *kibutsu-chinshi* (v. Ikegami 1996, 97), qui se traduirait littéralement par « l'expression des pensées ou des sentiments à travers des objets physiques » et que l'on reconnaît tout de suite dans la poétique du texte, transfère la tristesse écrasante de l'adolescent orphelin dans l'image des grosses gouttes de pluie.

Sous l'averse, le moi narrateur se présente au lecteur en précisant son jeune âge, ses habits traditionnels et son statut social de lycéen, autant de détails qui accentuent une réalité banale, dont le jeune solitaire veut, ne serait-ce que temporairement, s'éloigner. Purifié par l'eau et aidé par ce voyage initiatique, il veut entrer dans une autre vie, qui soit « pure et simple ». Comme, pour l'imagination matérielle, « tout liquide est une eau » (Bachelard 1942, 158), grâce à une stratégie discursive qui contrôle très attentivement les détails, de sorte que, selon le modèle de la technique du *haïku*, le mélange d'analyse et de lyrisme soit difficile à séparer, pour le narrateur, l'eau ne semble pas un simple amusement ou un décor, mais devient, en même temps que le protagoniste, la « substance » de la narration, la « matière » des images poétiques de l'écriture. D'ailleurs, la pluie oblige le voyageur solitaire à chercher abri dans une maison de thé, où il retrouve la troupe de comédiens ambulants qu'il avait déjà croisée par deux fois lors de ses pérégrinations dans la région. Comme l'avait espéré le jeune lycéen, parmi eux, il y a la danseuse, qui fait discrètement son apparition dans la scène narrative à travers les descriptions des gestes attentifs avec lesquels elle l'accueille. Elle lui offre tout d'abord son propre coussin, puis le cendrier :

La danseuse semblait âgée d'environ seize ans ; elle était coiffée selon un style traditionnel que je voyais pour la première fois, mais qui s'harmonisait avec son visage aux traits fermes tout en le faisant paraître très menu. Elle évoquait assez bien l'une de ces héroïnes qui peuplent les romans populaires. (Kawabata 1997, 60)

Cependant, le personnage de la danseuse se transforme imperceptiblement : présence discrète au début, elle devient une permanence dans le texte, soit en tant qu'être en chair et en os, dont le narrateur décrit les gestes et reprend les paroles, soit en tant qu'objet principal de ses pensées.

Ainsi, à la fin, elle sera le centre d'intérêt même du texte. Le narrateur n'apprendra le nom de la fille, Kaoru, signifiant « odeur, senteur, parfum », et son âge réel que plus tard, après que le portrait physique initial aura été complété par des détails concernant son portrait intérieur :

La danseuse, rougissante, nous monta du thé du rez-de-chaussée, mais sa main tremblait si fort que la tasse faillit tomber. Elle la posa sur les nattes pour éviter de la renverser, sans empêcher un peu de liquide de déborder. Je restai décontenancé par cette excessive timidité. (Kawabata 1997, 65)

La maison de thé où les deux se revoient devient, pour le narrateur, un premier refuge situé au bord de la tristesse et de l'amour. Pour qu'il se chauffe et fasse sécher ses habits, le lycéen mouillé et transi par l'averse est conduit par la tenancière dans une pièce où il y a un foyer. Là gît un vieillard malade, le mari de l'hôtesse, complètement paralysé, son corps « gonflé comme un noyé », tandis que « ses yeux paraissent décomposés jusqu'aux pupilles » (Kawabata 1997, 60). Bien que le vieux se trouve au seuil de la mort ou, peut-être, pour cette raison même, grâce à l'« humidité chaude » (Bachelard 1942, 136) créée par les « buées » qui se dégagent des vêtements, l'imagination du jeune homme se déchaîne :

Loin de la danseuse et de ses compagnons, mon imagination prenait son essor, comme si leur absence l'avait libérée. (Kawabata 1997, 61)

L'« humidité chaude », principe fondamental pour la rêverie lorsque le feu la déclenche naturellement et que l'eau la rend progressivement mélancolique, fait que l'imagination poétique puisse être décantée à partir de ce moment de la lecture en : *imagination formelle*, visible au niveau syntagmatique et déterminée par la manifestation du sentiment d'amour, et *imagination matérielle*, celle de l'eau, l'un des quatre éléments fondamentaux (v. Bachelard 1942, 1-4). Le psychisme de Kawabata semble, d'ailleurs, porter le signe profond de l'eau en tant qu'expérience objective aussi bien qu'en tant qu'élément de l'introspection.

Le bain thermal, *onsen*, la principale caractéristique de la presqu'île d'Izu, parcourue par le protagoniste à pied en quatre jours, occasion pour lui de traverser les différents endroits où il y a des sources chaudes, n'est qu'une autre expérience par l'intercession de l'eau, vue comme moyen de purification. Mais, dans cette stratégie narrative qui consiste à consigner les nombreuses baignades du personnage dans l'eau chaude, l'*oyu* peut être interprété aussi comme une surface qui montre l'image renversée du ciel. Dans sa qualité d'espace naturel de réflexion, l'eau, à l'encontre du miroir, objet géométrique et civilisateur, permet au visiteur de s'y refléter tout naturellement, de s'offrir

et d'offrir aux autres une image vraie. L'image de la danseuse nue, se montrant dans toute sa pureté au jeune lycéen, ne surprend donc guère :

À la vue de ce corps pâle, de ces jambes sveltes comme de jeunes paulownias, je sentis de l'eau fraîche couler dans mon cœur et, poussant un profond soupir, soulagé, je souris paisiblement. Elle n'était encore qu'une enfant. Enfant au point que, tout à la joie de nous apercevoir, elle sortit nue dans le soleil et se haussa sur la pointe des pieds. Mon sourire s'attarda longtemps sur mes lèvres, une joie claire m'emplissait ; je sentais ma tête comme débarrassée de toute sa poussière. C'était sa chevelure trop épaisse qui la faisait paraître âgée de seize ou dix-sept ans, outre qu'elle s'habillait de façon à passer pour une jeune fille. J'avais commis une erreur de jugement stupide. (Kawabata 1997, 68)

Dans la culture japonaise, le soi se caractérise par deux « strates » : un soi « privé » et un soi « public » (voir Ikegami 2005, 146-147), un peu comme un corps nu et un corps habillé, un « intérieur » et un « extérieur » qui, plutôt que deux entités différentes, semblent n'être que les deux faces d'une même monnaie. Aussi, la fonction sexuelle de l'eau dans l'*oyu* est-elle d'évoquer la nudité naturelle, innocente, puisque l'eau fait l'objet d'une des plus hautes valorisations de la pensée, « la valorisation de la pureté » (Bachelard 1942, 20). Lorsque l'eau de l'*oyu* s'empare du ciel, la réalité devient incertaine, le reflet pousse à la réflexion, ce qui, en conséquence, ramène au premier plan les sentiments, le rêve de conquête de l'irrationnel dans lequel, dépourvu de vanité et de bravade, le lycéen plonge. Grâce à l'eau environnante, la danseuse timide et innocente semble devenir, pour l'adolescent, une image qui précède l'être de chair ou alors plutôt un désir contemplé avant d'être une image, car l'être qui sort de l'eau est, avant tout, « un reflet qui peu à peu se matérialise » (cf. Bachelard 1942, 49).

Mais contempler, c'est aussi vouloir, respectivement « participer à la volonté du beau » (Bachelard 1942, 44). Par la confiance dont il investit la vie « pure et simple », le personnage découvre dans la « pureté de la vie sauvage » des lieux son désir de beauté pure et, en fin de compte, intangible. Tant que sa quête se poursuit, il n'est pas question d'un vain désir d'un idéal lointain. Le jeune homme transforme le corps nu de la fille d'un objet du désir en un objet idéalisé du point de vue esthétique (cf. Lippit, 147), mettant ainsi en évidence sa propre jeunesse. À travers son imagination, le lycéen métamorphose la danseuse, être réel, en une poupée pure et transparente, séduisante dans son innocence et dans le cœur d'enfant de laquelle il reconnaît son propre cœur enfantin. Ne pouvant et renonçant à la toucher, le narrateur transforme l'objet de son désir en un personnage de féerie. Ainsi, la fille, avec « sa chevelure noire, d'une exceptionnelle beauté » (Kawabata 1997, 73), aux paroles « empreintes de sincérité et de franchise », dont la voix « laissait transparaître ce qu'elle

ressentait spontanément, d'une manière simple et juvénile » (Kawabata 1997, 80) devient-elle, pour l'adolescent errant, l'idéal de la féminité :

[...] ses grands yeux noirs jolis et brillants ; c'était ce qu'elle avait de mieux. Le galbe de ses longues paupières bien modelées me parut d'une indicible beauté. Je trouvais à son sourire la grâce d'une fleur qui s'épanouit. Une fleur, oui vraiment, voilà ce qu'elle évoquait. (Kawabata 1997, 74)

« La beauté pure » [清らかに美しい] (Kawabata 1969, 17/12) conçue par l'imagination du jeune écrivain, reconnaissable par la suite en tant que thème privilégié ou sous-jacent dans tous les romans de maturité, est en même temps une beauté fragile et passagère :

Kawabata liked to place a young woman in the center of his novel not only because she symbolized his ideal, but because she was capable of living intensely in her selfless efforts to fulfil that ideal. (Ueda 1990, 182)

L'écrivain japonais reconnaîtra ouvertement cette quête de la « beauté pure », présente dans son écriture romanesque, lors de diverses conférences, comme le discours d'acceptation du prix Nobel en 1968, intitulé *Le Japon, le beau et moi-même (Utsukushii Nihon to watashi)* ou *The Existence and Discovery of Beauty*, conférence donnée à l'Université d'Hawaï en 1969. Le discours de Stockholm oriente l'attention de l'auditoire vers l'ineffable mystère (*yûgenbi*) extrême-oriental, cet exotisme qui cache aussi bien l'esthétique et l'idéologie d'une conscience moderne (voir Pollack 1992, 94-96), comme pour justifier le choix du jury qui lui a octroyé le prix pour la « nipponicité » de son oeuvre. Le discours prononcé à l'Université d'Hawaï commence de manière déconcertante par l'image des verres qui brillent dans la lumière matinale à Kahala Hilton Hotel. Cet éclat de diamant rappelle à l'écrivain l'évanescence de la beauté. Tout en sachant que les verres sont transparents et cassants, continue-t-il, l'éclat que leur confère la lumière du soleil en fait pour un instant des étoiles qui, lointaines et intangibles, évoquent son propre désir d'infini, d'éternité, de pureté, capable de transfigurer la matière trouble du quotidien. D'ailleurs, cette « nostalgie » (voir Kawabata 1997, 76) s'annonce déjà dans le roman que nous analysons.

Pendant qu'il est immergé dans l'eau chaude comme dans une sorte de confessionnal naturel à même de susciter la sincérité, tout au bonheur offert par la chaleur pénétrante de l'eau, par l'odeur de la nature environnante, les idées et les images se mettent à bouillonner dans la tête du jeune narrateur, perdu qu'il est dans les rêveries du premier amour et de la beauté mystérieuse. Espace solitaire, investi d'une valeur intime, mais aussi espace public consacré à la baignade dans *le monde flottant*, espace à fonction « indéterminée », un « entre deux mondes », l'*oyu* permet au protagoniste de passer facilement du

niveau privé et personnel à celui de la diversité publique. Perçu comme une extension dans l'espace de la vie, l'*oyu*, initialement anodin, devient un endroit privilégié, où se manifeste l'intimité avec l'autre, équivalent de ce que le café représente pour les Européens :

La cérémonie intimiste, pendant laquelle ils goûtent le bonheur d'être ensemble, se célèbre non pas sous la forme d'un fête joyeuse, ni même autour d'une table somptueusement garnie, mais tout simplement dans une baignoire. (Mizubayashi 2018, 27)

Bien sûr, dans le cas du bain public *oyu*, la valorisation est sociale, les valeurs étant des marques connues et reconnues par tous les membres du groupe. Dans le roman qui nous occupe, s'y ajoute la valorisation des rêveries du narrateur replié dans l'émotion du premier amour. Dans la solitude d'une station thermale, le rêveur isolé garde les valeurs oniriques concernant le langage, car « les mots qu'il applique aux choses poétisent les choses » (Bachelard 1942, 182), il les met en lumière spirituellement dans un sens qui ne peut échapper à la tradition du *haïku* :

Une volée d'oiseaux vint s'abattre près du banc, et telle était la quiétude sur cette montagne, qu'on entendait crisser les feuilles mortes sur lesquelles ils se posaient. (Kawabata 1997, 77)

Pour l'écrivain japonais, la rêverie est la matière de la beauté. Et, comme l'eau se confond aussi à un modèle de calme et de silence (cf. Bachelard 1942, 194), de par sa manière d'être comme un grand silence matérialisé, Kawabata investit le silence afin de pouvoir entrevoir la beauté de ce monde. Par la suite, la narrativité de ses textes consiste en images évocatrices (voir Riggs 1999, 368), symboliques le plus souvent, chargées d'énergie mentale et émotionnelle, des images picturales projetées sur l'écran de la conscience du narrateur par l'imagination matérielle de l'eau, révélant un animisme qui semble leur donner la primauté sur les idées :

Était-ce parce qu'il faisait trop beau ? La mer d'automne, si proche du soleil et couverte d'un brouillard léger, me parut printanière. (Kawabata 1997, 76)

La chimie poétique aide à l'approche des images et fixe pour chacune d'entre elles sa part de rêverie intérieure, sa matière intime, l'eau apparaissant dans *La Danseuse d'Izu* comme un élément plutôt féminin. En outre, dans l'intimité avec l'eau que vit l'adolescent, celle-ci amène avec elle un certain type de syntaxe, un lien continu entre les images, un lien d'un doux glissement qui semble « désancrer la rêverie attachée aux objets » (Bachelard 1942, 17) :

Je m'accoudai à ma fenêtre pour contempler longuement la ville sombre dans la nuit. Je crus entendre un bruit léger et continu de tambour dans le lointain. Alors, sans raison, je me mis à pleurer. (Kawabata 1997, 82)

Sous ses innombrables formes, l'imagination poétique cache une substance privilégiée, active, qui détermine l'unité et la hiérarchie de l'expression (cf. Bachelard 1942, 49), l'eau jouant ici un rôle actif dans la connaissance du monde. L'imagination poétique donne naissance à des images qui chantent, enchantent et envoûtent la réalité et l'eau, en tant que matière primordiale, engendre une correspondance peu commune, intérieure, intime, substantielle, entre l'univers et l'homme. Infinité des possibles, l'eau, associée à la fois à la fontaine de l'éternelle jeunesse et aux funérailles, non seulement crée un monde, mais offre ensuite les instruments nécessaires pour parvenir à le connaître. Dans *La Danseuse d'Izu*, le « psychisme hydrant » semble avoir composé la partition d'un air dans lequel, par moments, on entend des récitatifs, telles les pensées du protagoniste ou les battements de tambour (*taiko*) de la danseuse, pour que le récit puisse progresser de façon dynamique vers une complexité émotionnelle. Les battements de tambour, cet « animateur » de toute fête, représentent le son qui casse l'harmonie sensuelle de plusieurs voix imbriquées, comme une sorte de point culminant dans la voie d'une *catharsis* ou comme une sorte de pause temporelle, qui interrompt parfois la continuité de la rêverie mélancolique des deux protagonistes : dans la musique du *monde flottant* dans laquelle les deux s'immergent, les battements de tambour sont les alliés des paroles entraînées dans la progression changeante des passions : « au rythme du tambour, mon cœur se mit à battre joyeusement » (Kawabata 1997, 74). Par l'intermédiaire des battements de *taiko*, le temps tombe goutte à goutte des horloges naturelles et le monde, animé par le temps, se métamorphose en une mélancolie chargée de larmes.

Chez Kawabata, l'activité poétique réunit des impressions visuelles et auditives, mais ce sont les dernières qui marquent le texte. D'ailleurs, l'écrivain japonais avoue régulièrement son intérêt pour la résonance des mots et le rythme de la phrase (voir Sakai 2001, 47-49), qui pourraient ouvrir la voie vers l'idéal d'une « écriture vivante ». Adversaire déclaré de la technique romanesque, chercheur passionné du secret d'une écriture qui « respire » la vie, en valorisant la résonance rythmique d'un texte littéraire « dépourvu de signification » et le niveau sonore dans le phrasé déterminé par les battements du tambour, Kawabata essaie de reproduire la triste et douce expérience de l'adolescence, source intarissable d'émotion et de nostalgie. Conscient pourtant que les formes et les mots ne suffisent pas pour accomplir une telle vision poétique, il fait appel à un liant, l'élément hydrique devenant un thème matériel dont « la puissance » onirique se transforme « en une solidité poétique qui donne une unité » (Bachelard 1942, 182) au texte : « Je me trouvais

dans un état d'esprit si limpide, si beau ... [...] Pour moi tout se fondait harmonieusement » (Kawabata 1997, 85).

L'eau pousse à la rêverie, car le lyrisme est la forme la plus adéquate pour la matière fondamentale de l'eau (voir Bachelard 1942, 13-14). D'une poésie des eaux, Kawabata passe à une métapoétique de l'eau. Celle-ci devient un principe fondateur d'images : ce n'est pas qu'une eau qui reflète ou renvoie aux saisons ; elle acquiert les caractéristiques d'une substance vive comme organe du monde et comme élément de la végétation. La matière se revendique de « l'inconscient de la forme » (Bachelard 1942, 70) et la rêverie rêve la matière : l'eau, délivrée du réalisme statique, offre « une autre vision sur le monde ou, peut-être, la vision d'un autre monde » (idem). Comme sur une eau profonde, le jeune lycéen se penche sur la surface du temps envolé sur le passé de son âme aussi, tandis que sa rêverie aquatique lui rappelle la tristesse d'être orphelin. Mais, une fois investie d'une fonction narrative, l'eau a aussi des voix indirectes : chez Kawabata, l'humain est accentué par la présence de la mort, la vie étant décrite comme une contemplation de la mort. Or, si seule la mort conditionne l'existence du beau, le temps qui passe engendre à son tour la tristesse provoquée par la fragilité de la beauté et de l'amour. Fortement impressionné par la grâce innocente de la danseuse pendant leur bref voyage ensemble, le narrateur est pourtant conscient de la séparation imminente. Les larmes qu'il laisse couler à flots sont le signe de la sincérité du sentiment de tristesse dû à la séparation, bien que la fin de l'histoire, qui laisse ouverte la possibilité d'une nouvelle rencontre, puisse être lue comme un nouveau début :

J'eus l'impression d'être séparé de la danseuse depuis longtemps. [...] L'esprit vide, j'avais perdu la notion du temps. Mes larmes se mirent à couler, tellement abondantes... (Kawabata 1997, 85)

La rêverie des derniers jours touche à sa fin et le texte essaie d'en rendre compte : sous un vent froid d'automne, le protagoniste et la danseuse tâchent de se dire adieu. Le jeune homme monte dans la vedette qui l'emmène au bateau avec lequel il rentrera à Tokyo, tandis que Kaoru reste silencieuse durant toute la scène, regardant fixement vers l'endroit où le chenal s'ouvre à la mer. Le tangage de la vedette sur l'eau éveille cependant d'autres rêveries chez l'adolescent, bouleversant toutes les pensées qui flottent dans son âme. Alors, la stratégie narrative fait appel au passage de l'adjectif au nom, des qualités à la substance. Bien sûr, la poétique d'un néosensationniste ne pouvait utiliser qu'un vocabulaire simple, à la prononciation facile et à la syntaxe commune, combinant la simplicité linguistique et l'ambiguïté littéraire d'une manière unique :

La vedette tanguait très fort. La danseuse, les lèvres farouchement serrées, l'air résolu, fixait les yeux ailleurs. Je me retournai pour saisir l'échelle de corde. La jeune fille voulut me dire au revoir, mais elle n'y parvint pas, et se contenta d'incliner la tête une dernière fois. (Kawabata 1997, 84)

Dans l'original, les propositions citées composent une seule phrase dont le sujet marqué *watashi* (*ga*) est une sorte de sujet-chapeau de l'énoncé. Dans l'ambiguïté sémantique ainsi créée, augmentée par l'absence de tout indice concernant le nombre, le genre ou la personne du nom ou du verbe japonais, le lecteur peut se demander : qui « incline » la tête ? La danseuse ou le narrateur ? D'ailleurs, Kawabata tient à attirer l'attention de ceux qui lui avaient signalé le doute : l'emploi de la particule focalisante *ga* et non de la particule thématique *wa* suggère que, à partir de « la jeune fille voulut me dire au revoir », c'est « la jeune fille » qui est devenu le sujet. Si l'écrivain n'y revient pas non plus dans les rééditions, c'est que cette ambiguïté intentionnelle du texte donne instantanément au lecteur la chance de participer activement à la création du sens :

À ce propos, je m'interroge parfois, me disant que, pour les œuvres chanceuses comme *La Danseuse d'Izu*, il arrive que le lecteur veuille bien imaginer par lui-même la nature et les paysages d'Izu que l'auteur a pour sa part éludés. [...] Mais peut-être l'auteur doit-il éviter de se pencher sur le mystère de cette chance. (Kawabata, *Issô ikka – Izu no odoriko no sakusha*, apud Sakai 2001, 51)

Tout comme l'eau coule sans répit et change à tout instant, suggérant l'écoulement de la vie, l'être humain va au-devant de sa mort avec chaque seconde qui passe. Plongé dans une solitude méditative et remémorative, le moi narrateur de la *Danseuse d'Izu* confirme par ses larmes qu'approcher l'idéal de la beauté pure est une entreprise risquée, qui mène à l'isolement et approche de la mort. Or, dans cet état de grande tristesse, le seul salut pour le jeune solitaire semble être l'art, qui l'oblige à reconnaître la beauté pure, même dans la fulgurance d'une seconde. Les larmes paraissent avoir alors affaire à quelque chose comme une dissociation musicale, où le personnage-voix s'est extrait de la douleur pour entrer dans un état de calme, où la mer, en tant que « corps des larmes », devient la métaphore de l'eau comme « conteneur » des larmes, valorisant la souffrance, mais écartant le désespoir :

Une odeur de poisson frais, de marée, montait vers le bateau et devenait plus intense. Il faisait complètement noir. Je me réchauffais à la tiédeur du corps de mon compagnon et je laissai couler mes pleurs. (Kawabata 1997, 86)

Dans *La Danseuse d'Izu*, Kawabata écrit le poème de l'eau, en usant d'une gamme variée de motifs. Il ne s'agit plus d'impressions vagues et générales issues

de sa contemplation, mais de sa participation matérielle à la genèse du texte, parce que le rêveur ne rêve plus des images, mais loin de la matière. Les lourdes larmes que verse le protagoniste à la fin de cette confession, dans le balancement des vagues de la mer, donnent au monde un sens humain. La matière de l'eau fait que « Le romantisme s'allie ici à un étrange matérialisme. Mais, inversement, le matérialisme imaginé par l'imagination matérielle prend ici une sensibilité si aiguë, si douloureuse, qu'il peut comprendre toutes les douleurs du poète idéaliste » (Bachelard 1942, 90) et toute la tristesse du narrateur idéaliste : les gouttes de pluie du début du roman sont désormais des larmes.

En japonais, un sentiment de tristesse s'exprime à la première personne comme « je suis triste » ([*watashi ga*] *kanashii desu*), mais cette formulation n'est plus du tout naturelle à la deuxième et à la troisième personne, qui requièrent plutôt « [tu sembles triste/ il semble triste] / » ([*anata/ kare ga*] *kanashisô desu*). En termes pragmatiques, dans la mentalité nippone, la tristesse est liée à un « territoire » qui n'appartient qu'à la seule personne, donc les sentiments d'un individu ne sauraient être exprimés par autrui qu'au prix de la transgression du territoire de l'autre (cf. Ikegami 2005, 135). En conséquence, au lieu de parler directement des sentiments d'autrui, le japonais ne permet que de décrire, telle qu'on le voit, le contexte lié aux sentiments d'une deuxième ou troisième personne.

Dans la même perspective de la sémantique cognitive, la langue et la culture japonaises, semblent avoir pour caractéristique dominante le « continuum ». La sémantique cognitive a démontré pertinemment que l'un des contrastes de base de l'être humain, qui donne du sens au monde environnant à travers la parole (voir Nomura 1996, 44), est le contraste entre l'« individu » (« dire un mensonge ») et le « continuum » (« dire beaucoup de mensonges »). L'« individu » se caractérise par des limites, des frontières très bien précisées qui le séparent d'une autre entité, pendant que le « continuum », dépourvu de limites séparatrices, serait très proche du prototype « liquide », tel qu'exprimé, par exemple, par les verbes « couler », « s'écouler », « renverser », « verser », « avaler », etc. Le langage a, par conséquent, une « liquidité » (Bachelard 1942, 22) particulière, qui déclenche des états psychiques spéciaux, appelant prioritairement le « continuum » à travers les images associées à la matière de l'eau. Et la langue japonaise relève cette « liquidité » du langage par des expressions métaphoriques, telles *kanashimi ni ki ga shizumu* (« plonger dans la tristesse »; litt. « dans la tristesse/ l'âme/ s'immerger ») ou *kanashikute fusagikomu* (« être accablé de tristesse »; litt. « de tristesse/ être plein de, se fermer [face aux autres] et devenir déprimé »), comme le confirme aussi un sondage de sémantique cognitive qui montre que, dans le mental collectif japonais, l'état de tristesse apparaît sous la forme de lignes orientées vers le bas, similaires à la pluie ou aux gouttes d'eau :

The line drawings and metaphorical expressions seem to be influenced by up-down image schema and conceptual metaphor SAD IS DOWN. (Tsuji 1996, 29-30)

La fonction de la littérature et de l'art est pour Kawabata un tandem permanent de la confiance et du doute (voir Ueda 1990, 215-216). Son ambivalence le pousse à s'interroger si la beauté et la bonté de l'homme ne sont que des purs sentimentalismes. Ainsi, il y a des moments où il doute que la fin du roman *La Danseuse d'Izu*, symbolisant l'effet purificateur de l'éthique et l'effet cathartique de la littérature et de l'art, soit approprié, car il le considère trop... mièvre, du fait que le moi narrateur avoue, lors de sa séparation de Kaoru, non seulement son état de tristesse, mais aussi une joie pleine de promesses, due à l'espoir de revoir la danseuse à Ōshima, son endroit natal, qu'il visiterait :

Ma tête se vidait comme une eau claire qui s'écoule sans laisser de trace et j'en éprouvais une douceur paisible. (Kawabata 1997, 86)

Pourtant, pour vraiment comprendre l'appréhension de l'écrivain que la fin du roman soit trop mièvre, il faut lire la phrase originale, car certaines nuances liées à la poétique textuelle ont été inévitablement perdues en traduction :

Atama ga sunda mizu ni natte shimatte ite, sore ga boroboro kobore, sono ato ni wa nanimo nokoranai yôna amai kokoroyosa datta.
(頭が済んだ水になってしまっていて、それがぼろぼろ零 (こぼ) れ、その後には何も残らないような甘い快さだった。) (Kawabata 2003, 45)

Tout comme on peut reconnaître une continuité entre l'eau qui coule et la parole, le mobilisme héraclitéen rappelant que, dans sa profondeur, « l'être humain a le destin de l'eau qui coule » (Bachelard 1942, 8), le narrateur de *La Danseuse d'Izu* choisit de se décrire pour la dernière fois devant son lecteur par une phrase qui... coule en trois propositions assertives juxtaposées. La première rend compte de l'état du protagoniste en ce moment, interprété intellectuellement en quelque sorte, le sujet étant « la tête » : « la tête était devenue une eau claire » (s.n.) (*atama ga sunda mizu ni natte shimatte ite*). Mais *sunda* (« clair, propre »), déterminant attributif dérivé du verbe *sumu* (« nettoyer, clarifier »), subordonné au terme régent « la tête », active la paire antonymique *nigotta* (« trouble »), déterminant attributif dérivé du verbe *nigoru* (« salir »), parce que *sunda* et *nigotta* expriment, en japonais, certains changements dans un « fluide » (voir Nomura 1996, 46). Ainsi, *sumu* est l'expression d'un changement d'état lors duquel un fluide trouble devient clair après le dépôt des impuretés. On remarque facilement que, de la même façon ou presque, dans la phrase

initiale du roman et également dans celle qui clôt le texte, l'« eau » se voit attribuer la fonction d'image dominante, la « fluidité » étant perçue plutôt comme une substance « continue » que comme une entité « discrète ». La deuxième proposition a pour sujet le pronom démonstratif anaphorique « celle-ci », renvoi immédiat à « l'eau claire » de la proposition précédente : « celle-ci se verse/ coule (*kobore*) à flots, sans interruption (*boroboro*) », suggérant fortement que les sens commencent à dominer l'intellect. *Boroboro* est un mot mimétique, intraduisible, associé souvent en japonais au verbe *koboreru* (« se verser, couler »), dont la signification serait, selon le *Trésor de la langue japonaise* : « petits fragments ou petites choses rondes qui se versent en grande quantité » (Shinmura 1991, 2379). Encore une fois, le narrateur semble redécouvrir les onomatopées, auxquelles il assigne la fonction de projeter une image à percevoir avec tous les sens : « l'eau claire », métaphore des larmes limpides – témoins de la sincérité des sentiments et de la pureté des pensées et non pas d'un mélodrame – coule sans retenue sur les joues du protagoniste tout à la mélancolie de la séparation. La troisième proposition, dont la traduction littérale serait « c'était un doux plaisir, comme si après il n'en restait rien d'autre », clôt la phrase en changeant de nouveau le sujet – un « je » qui n'est pas exprimé lexicalement, mais que le contexte permet de sous-entendre – en un état particulier de « plaisir » ou de « confort » (*kokoroyosa*), l'attribut du sujet « plaisir » étant explicité par deux déterminants attributifs : l'adjectif « doux » (*amai*) et une attributive qui se traduirait littéralement par « comme si après il n'en restait rien d'autre » (*sono ato ni wa nanimo nokoranai yôna*). Mais, pour un natif, l'adjectif *amai* est un renvoi direct au verbe *amaeru*, (« être à la merci de quelqu'un »), le protagoniste laissant entendre finalement une certaine impression de dépendance du désir d'être aimé.

On dit du discours japonais qu'il a peu de force persuasive (voir Ikegami 2005, 153-159) et que ce caractère « monologique » devrait être compensé par la « responsabilité du lecteur » en tant que type comportemental du bénéficiaire du discours. Le roman que nous analysons ici se caractérise par son orientation monologique fonctionnant comme moyen d'autoexpression et de méditation solitaire à l'intérieur du texte narratif. Le lecteur est ainsi obligé à contribuer activement à la genèse du sens textuel.

D'une manière équilibrée, dans une harmonie quasi parfaite, où le « psychisme hydrant » s'empare du langage, lui confère une « fluidité » continue, qui adoucit le rythme de la phrase et tente de mettre au jour les mystères cachés par le mot, les images, fluides et fugaces, s'accordent en une musique discrète dans *La Danseuse d'Izu*. Mais seule une lecture répétée en permettra la révélation, car tributaires à chaque tressaillement sentimental de l'amour juvénile, à peine ressenti et déjà perdu, ces images ne sont pas moins celles que la noble sincérité fait échapper à la banalité et à la désuétude.

Ce texte de jeunesse devenu entretemps un roman classique de la littérature japonaise donne à voir au lecteur trois thèmes : érotisme, communication affective (cf. Brunet 1982, 83) et aspiration à la beauté pure, le tout dans une fusion du sensible et du sensuel, qui viennent soutenir une valeur morale. À la fin, c'est la contemplation plus que l'expérience qui conduit à un idéal. Écriture symbolique dans les termes d'un « travail intérieur » (cf. Brunet 1982, 111), *La Danseuse d'Izu* met en scène des défis dont la nature est double : d'un côté, l'artiste a la mission de découvrir et de voir la beauté pure engendrée par une vie ardente, intensément vécue plus en tant que sensations, états et sentiments qu'en tant qu'action ; d'autre côté, il a pour but d'essayer de reproduire cette beauté, de la surprendre et la représenter à travers une forme littéraire. Le point de contact entre la vie et l'art, c'est la « beauté pure » issue du désir impossible de l'âme d'un romantique tardif. La métaphore de l'eau (en tant que matière se revendiquant de « l'inconscient de la forme ») devient le moyen par lequel le narrateur peut explorer ce qui se trouve au-delà du connu, ouvrant la voie vers une nouvelle source de valeurs et de possibles. Plus qu'un « savoir encyclopédique », l'imagination matérielle de l'eau induit à d'autres aspects signifiants dus à « l'information perceptuelle » et à « la réaction émotionnelle » (Omori 1996, 184), puisque la métaphore de l'eau, vue comme « élément » par lequel on essaie de comprendre la rêverie et le monde de l'imaginaire, est étroitement liée au langage émotionnel (voir Tsuji 1996, 18-25). Dans cette lignée, la métaphore générique peut être revendiquée par l'eau comme « récipient » des émotions, comme liant entre le savoir et le sentiment. Dans *La Danseuse d'Izu*, le destin de l'eau – avec ses multiples fonctions (voir Chevalier, Gheerbrant 1991, 765-766), de source de la vie (la source qui désaltère les voyageurs fatigués lors de leurs pérégrinations dans la presque-île), de purification (la pluie transformée, à la fin, en larmes et en l'eau bouillante des bains thermaux) et de régénération (la mer infinie et profonde comme tombeau, mais aussi comme espace dans lequel germe un renouveau) – s'est métamorphosé, devenant le destin de l'être, situé entre la rêverie romantique-mélancolique et la quête de la beauté esthétique.

BIBLIOGRAPHIE

- Bachelard, Gaston. 1942. *L'Eau et les rêves. Essai sur l'imagination de la matière*. Paris : Librairie José Corti.
- Brunet, Yuko. 1982. *Naissance d'un écrivain. Étude sur Kawabata Yasunari*. Paris : L'Asiathèque.
- Bunkichi, Fujimori. 1997. *Introduction*, in *Kawabata Yasunari. Romans et nouvelles*. Édition présentée et annotée par Fujimori Bunkichi. Paris : La Pochothèque, pp. 5-29.

- Chevalier, Jean; Gheerbrant Alain. 1991. *Dictionnaire des symboles. Mythes, rêves, coutumes, gestes, formes, figures, couleurs, nombres*. Édition revue et augmentée. Paris : Robert Laffont/ Jupiter.
- Ikegami, Yoshihiko. 1996. *Some Traditional Japanese Visual Tropes and their Perceptual and Experiential Bases*. In *Poetica. An International Journal of Linguistic-Literary Studies*, eds. Yoshihiko Ikegami; Seisaku Kawakami, 46 (Special Issue *New Development in the Study of Metaphor*), 89-100. Shubun International Co. Ltd.
- Idem. 2005. *Indices of a 'subjectivity-prominent' language*. In *Annual Review of Cognitive Linguistics* 3, 132-164.
- Kawabata, Yasunari. 1969. *Bi no sonzai to hakken. The Existence and Discovery of Beauty*. Translated by V. H. Viglielmo. Tokyo : Mainichi shinbunsha.
- Idem. 1997. *Kawabata Yasunari. Romans et nouvelles*. Édition présentée et annotée par Fujimori Bunkichi. Paris : La Pochothèque.
- Keene, Donald. 1981. *Appreciations of Japanese Culture*. Tokyo : Kodansha International.
- Lippit, Seiji M. 2002. *Topographies on Japanese Modernism*. New York: Columbia University Press.
- Mizubayashi, Akira. 2018. *Dans les eaux profondes. Le bain japonais*. Paris : Arléa.
- Nomura, Masuhiro. 1996. *The Ubiquity of the Fluid Metaphor in Japanese: A Case Study*. In *Poetica. An International Journal of Linguistic-Literary Studies* 46, eds. Yoshihiko Ikegami; Seisaku Kawakami, (Special Issue *New Development in the Study of Metaphor*), 41-75. Shubun International Co. Ltd.
- Omori, Ayako. 1996. *Meaning and Metaphor*. In *Poetica. An International Journal of Linguistic-Literary Studies* 46, eds. Yoshihiko Ikegami; Seisaku Kawakami, (Special Issue *New Development in the Study of Metaphor*), 119-136. Shubun International Co. Ltd.
- Pollak, David. 1992. *Reading against Culture. Ideology and Narrative in the Japanese Novel*. New-York : Cornell University Press.
- Riggs, Thomas (ed.). 1999. *Reference Guide to Short Fiction*. Second Edition. Detroit: St. James Press.
- Sakai, Cécile. 2001. *Kawabata. Le Clair-Obscur. Essai sur une écriture de l'ambiguïté*. Paris: Presses Universitaires de France.
- Simu, Octavian. 1994. *Dicționar de literatură japoneză / Dictionnaire de littérature japonaise*. București : Editura Minerva.
- Sollars, Michael (ed.). 2008. *The Facts On File Companion to the World Novel, 1900 to the Present*. Volume I. New York : Facts On File, Inc.
- Shinmura, Izuru. 1991. *Kōjien/ Trésor de la langue japonaise*. Daiyonban. Tokyo : Iwanamishoten.
- Tsuji, Yukio. 1996. "A Note on the Cognitive Theory of Metaphor and Emotive Language". In *Poetica. An International Journal of Linguistic-Literary Studies* 46, eds. Yoshihiko Ikegami; Seisaku Kawakami, (Special Issue *New Development in the Study of Metaphor*), 15-39. Shubun International Co. Ltd.
- Ueda, Makoto. 1990. *Modern Japanese Writers and the Nature of Literature*. Stanford : Stanford University Press.

THE MASK AVATARS IN THE WORKS OF MISHIMA YUKIO AND ROLE PLAYED BY THE SUBJECT-OBJECT RELATION

FLORINA ILIS*

ABSTRACT. *The Mask Avatars in the Works of Mishima Yukio and Role Played by the Subject-Object Relation.* In understanding the autobiographical aspects present in the works of Mishima, addressing the Subject-Object relation is essential – a relation implicitly suggested and justified by the term *mask* used in the title *Confessions of a Mask*. The present paper shall try to analyse the variations of the functioning mechanism of this relation in *Confessions of a Mask* (*Kamen no kokuhaku*/ 仮面の告白, 1949), *The Temple of the Golden Pavilion* (*Kinkaku-ji*/ 金閣寺, 1956) and *The Sea of Fertility* (*Hōjō no Umi*/ 豊饒の海, 1965-1970). Moreover, with respect to the dialectics of the Subject-Object relation, we shall identify the mask avatars that, on an epic level, produce a real hallucinating effect, by hiding and, at the same time, revealing the intentions of the hero and/or of the author. *The face, the appearance* and *the make-up* as avatars of the hero's mask are also expressions of the narrator's identity, thus creating the illusion that, in *Confessions of a Mask*, we are not faced with the referentiality of language in the name of which the textual world is constructed, but the inner reality of the author himself. The narrator fades behind the mask in order to create the effect of reality: the illusion of the presence of the Author. A true master of the mask, Mishima Yukio gives the readers the illusion that they are facing the author himself, when, in fact, they are merely taking part in a cleverly staged game.

Keywords: *Autobiographical Fiction, Modern Japanese Literature, Narrative Perspective*

REZUMAT. *Avatarurile măștii în opera lui Mishima Yukio și rolul raportului Subiect-Obiect.* Pornind de la ideea că, în înțelegerea aspectelor autobiografice ale operei lui Mishima este esențială punerea în discuție a raportului dintre Subiect-Obiect, raport pe care, implicit, îl sugerează și îl justifică cuvântul *mască* din titlul *Confesiunilor unei măști*, vom încerca să analizăm variațiile

* Dr. **Florina ILIS** is a senior lecturer of the Department of Asian Languages and Literatures, Faculty of Letters, Babes-Bolyai University (Cluj-Napoca, Romania). Dr. Florina Ilis' academic pursuits are focused on the field of Japanese literature and culture. Dr. Florina Ilis is also a multi-awarded writer, whose literary works have been translated in many languages. E-mail: ilisflorina@gmail.com

mecanismului de funcționare a acestui raport în *Confesiunile unei măști* (*Kamen no kokuhaku*/ 仮面の告白, 1949), *Templul de aur* (*Kinkaku-ji* 金閣寺, 1956) și *Marea fertilității* (*Hōjō no Umi*/ 豊饒の海, 1965-1970). De asemenea, în raport cu dialectica relației Subiect-Obiect, vom identifica avatarurile măștii care produc în plan epic un efect halucinatoriu de real, ascunzând și, simultan, demascând intențiile eroului și/sau autorului. *Fața, chipul și machiajul* ca avataruri ale măștii eroului sunt totodată expresii ale identității naratorului, dându-ne iluzia că, în *Confesiunile unei măști*, nu ne confruntăm cu referențialitatea limbajului în virtutea căreia se construiește lumea textului, ci cu realitatea interioară a autorului însuși. Naratorul se estompează în spatele măștii pentru a crea efectul de real: iluzia prezenței Autorului. Adevărat maestru al măștii, Mishima Yukio dă cititorului iluzia că care are de-a face cu autorul însuși, când, de fapt, nu participă decât la un joc abil înscenat.

Cuvinte-cheie: *ficțiune autobiografică, literatura japoneză modernă, narativitate*

In 1949, the publication of the volume *Confessions of a Mask* (*Kamen no kokuhaku*/ 仮面の告白) represented the beginning of the ascension of Mishima Yukio's (三島 由紀夫) artistic career. The success of the book transformed the young Japanese writer into a true star, as his biographer John Nathan notes: "With a sale of twenty thousand copies in hardcover it was a best seller for 1949" (Nathan 2004, 100). *Confessions of a Mask*, however, was not Mishima's literary debut. At Kawabata Yasunari's recommendation, a story appeared in the publication *Ningen* 人間 (*Humanity*), beginning with November 1947, followed, in the same year, by a collection of short stories.

With the exception of Kawabata, who supported him and wrote the preface of this first volume, Mishima's debut was almost overlooked, so nothing would predict the success of *Confessions of a Mask* two years later. Both Donald Keene and John Nathan outline the writing of this volume in relation with the poetics of Osamu Dazai, considered to be one of the most prolific representatives of what came to be known as the "Japanese Nihilism". The moment Mishima allegedly met Osamu Dazai – their only meeting, for that matter – in January 1947, two years before the publication of *Confessions of a Mask*, was portrayed by John Nathan, considering the recounts of Mishima himself, which were also corroborated by the playwright Yashiro. In an attempt to explain what could have determined the freshly debuted young 22 year old to tell his more famous colleague "I don't like your writing" (Nathan 2004, 92), based on one of Mishima's statements, John Nathan proved that the

two authors shared a similar desire for self-destruction, but they manifested it differently: "Mishima declared he hated Dazai because he glorified his weakness, the destructive addictions he was helpless to resist." (Nathan 2004, 93). Donald Keene's approach is similar to the explanations for Mishima's *desire for self-destruction*, by calling into question the autobiographical writing in *Confessions of a Mask*, in which the term *mask* is essential in understanding the meanings present in the text. Thus, Donald Keene makes a distinction between the role played by the mask for Osamu Dazai, for whom wearing it represented an act of protecting oneself from others and the mask helped him defend his sensitivity, while Mishima, who does not wish to hide, prefers the contrary, transforming the mask into his own face: "He used the mask to subdue the sensitivity, timidity, and self-pity that Dazai carefully preserved behind his. Mishima was able to make the mask a living part of his flesh, and he died with it firmly in place. In the end, he may not even have been aware that he wore a mask, so much had its attitudes and his own coalesced" (Keene 2003, 49). The literary critics who analysed Mishima's works noticed, in more or less nuanced manners, that the writer's features can be identified in almost all of the characters who bore the author's weaknesses, the inability to accept a historical reality that, after Japan's defeat in World War II, was no longer in accordance with the old Samurai warrior tradition that the author admired.

If there were no decadence and negativism, only in relation with the world and the world as a reality were understood in its historical development, then Mishima Yukio's writing can truly be described in the terms of absolute negativism as a voice with a particular inflection among the other voices of decadence and negativism in general. Contemporary with the assertion of existentialism, in David Pollak's approach, Mishima offered his own response to the question raised by the dilemma on the meaning of existence:

"By personal example as well as in his writings, his response was that the existentially valid life meant, as it meant for the European existentialists, taking the responsibility of choice into one's own hands... Mishima's contempt for the random senselessness of the nihilist act was balanced by his scorn for any fashionable intellectual pose that denied the ultimate significance of existential choice in action itself.... In Japanese tradition the existential act of taking into one's own hands responsibility for one's own existence usually ends in suicide, the murder of oneself..." (Pollak 1985, 389).

However, this response, in accordance with Japanese tradition, was the response of the old warriors. It is known that Mishima Yukio took his own life through an act of voluntary death in the style imposed by the Samurai

tradition. Beyond the political message which, through this ultimate gesture, Mishima wished to transmit to the world, another message is revealed – one transmitted in the form of a confession of faith, namely that between the act of writing and the act of living the writer saw no significant difference, which, in order to outline the portrait of the artist, entitles us to seek, within his works, certain *traces* of an existentially and artistically assumed biography.

In understanding the autobiographical aspects of Mishima's work, the Subject-Object relation is essential, since within it lie the narrator's hypostases which, through a double assumption of both the narrative act and the author's *mask* role confers the poetic and subjective, testimonial value to the autobiography, by sublimating historicity. Thus, Mishima's work is contrapuntal around the Subject-Object relation, understood as a source of knowledge and, by illustrating the complex mechanism of the dialectics of this relation, the author reintroduces reality, history and society in the structures of the work as possible stages for the mask game of the knowing Self. We shall identify two different junctures within this relation between the Subject and the Object. The first is the moment in which the Subject desires the Object through an act of taking possession in which the Eros plays an essential role. In the novel *Kinkakuji*, the inability to carry out this possession will lead to the need to destroy the Object that evades the Subject's desire. The second moment occurs when, in spite of the idea of rejection, the Subject's relations with the Object (the world) know moment of ease and, in the respite, the premise of a new repositioning of the Self in relation with the world is created, namely a new perspective, of the Other. By way of the dialectics in which the Self, in its desire for knowledge, doubles, projecting itself onto the Other, after which, when the Self-Other gains an existence independent from its double, the Self intervenes, followed by the act of destroying its own avatar, in a terrible clash that led Mishima himself to suicide. The writer's biography offers an interesting parallel in relation with the evolution of his work. From this viewpoint, the desire for knowledge, which the writer implicitly also feels, transverses from *Confessions of a Mask* to *The Decay of the Angel* (*Tennin Gosui*/ 天人五衰 (1970), Mishima's final novel, and the fourth volume of the tetralogy *The Sea of Fertility* - a sinuous journey in which fiction intertwines with elements from the author's biography or, in other words, the fictional work feeds on the writer's aspirations to surpass the human condition, in an existential sense, and on the desire to face the challenges of the respective ethical limitations.

Confessions of a Mask is an autobiographical fiction in which the lack of narrativity experience and the lack of an understanding of literature's powers of dissimulation make this volume the Japanese writer's most authentic work.

However, the homodiegetic nature, in Genette's interpretation, is neutralised and transcended through the mask metaphor and the tension of the relation between the Self/Subject and the Other/Object. Here, the Subject-Object relation is essential and the focus is naturally placed on a stance of the gaze and, implicitly, on the metaphor of the light as a form of unveiling and understanding; the spacial couple *inside/uchi-outside/soto*, once the Eros' experience is discovered, plays an essential role in coding the Subject-Object relation through sensual love. From the first few pages of the text, from the description of the first scene in which the new-born is bathed, the writer confers a privileged position to the *gaze* and the *light*, in relation with the other senses: "No matter how they explained, no matter how they laughed me away, I could not but believe I remembered my own birth ... I received my first bath. It was a brand-new basin, its wooden surface planed to a fresh and silken smoothness; and when I looked from inside, a ray of light was striking one spot on its brim". (Mishima 1958, 2-3)

At a discursive level, the mask already makes its presence known, since behind the desire to persuade the reader to believe that someone can "visualise" their own birth, lies a different intention, dissimulated by mimicking the distrust of the adults surrounding the baby – the intention to convince the reader, the only audience whom the narrator truly wishes to convince and which, by virtue of the poetic pact, could much more easily accept the idea of remembering the first moments after one's birth, so precisely described by the narrator. Built as a *Bildungsroman*, *Confessions of a Mask* is not a traditionalist, formation novel; on the contrary, in a modern style, it deconstructs its strategy, devouring its elements, apparently while following the classic schema. The novel begins fairly traditionally through the sucking presentation of the environment in which the hero was born, offering the reader information about his family, particularly about his grandmother, clues which, due to the similarity with Mishima's biography, entitle us to place a somewhat strong equal sign between the author, the narrator and the hero.

However, *Confessions of a Mask* was also written in the form of a confession, in a true sense of the word, as a testimonial given by the one who discovers himself *to be different* from the others. Thus, by way of the discourse that unravels as the story progresses and which the narrator cannot completely evade, the author seeks to *penetrate* towards what is beyond language and discourse and to give a deeper meaning the *difference* of the Self, a difference that he refuses to reduce to the inability to conform to world's social norms and to the triviality of the homosexual orientation discovered by the hero relatively early. The mind's efforts to give aesthetic value to the sexual impulses and, through the Subject-Object relation, to offer the Eros an

ontological dimension, represent only one of the themes of Mishima's literature. However, this theme is incomplete, as we overlook the significance given by the writer to the idea of a beautiful death and of the forms of aestheticizing death. By the use of the techniques of psychoanalysis, the narrator of the *Confessions* tries to inventory all the constitutive elements that compose the network of the complex significances of the connections identified by the hero-narrator since childhood between *beauty* and *death*, thus offering beauty a metaphysical dimension. Even if the idea of beauty seems to rather be an abstraction, the way in which Mishima creates the relation between the beauty of the world of ideas and what comes from the immediate reality through the senses represents a possible solution for surpassing the limitations of the Platonic Eros. For Plato, the theory of beauty developed in *Hippias* and completed with that of love, in *Phaedrus* and *The Banquet*, merges with reaching the absolute Good; Mishima, less constrained by the grammar and logic of the philosophical argumentation, gives a freer, more modern and implicitly a more subjective interpretation to the idea of beauty, relieving it of its ethical value. Mishima appears to confirm that beauty, in a Platonic sense, is not something that can be observed in the material world or in everyday activities, even if we could sometimes notice certain clues in this sense – it comes down to the ability of the mind to disengage from this world and to ascend to the sensible world of ideas. The ideal of beauty, to which Mishima devotes himself, does not sink into a metaphysical-nihilist view, but through his writing's ability to animate even the most abstract ideas by way of the senses that had been awakened from lethargy through a lively contact with the real world, though the truth of the confession, it gains a poetic and, implicitly, an ethical value. *Confessions of a Mask*, by favouring the narrator's viewpoint, creates this double assumption of both the narrative act and of the act of living, the leap of significance thus opening the way of the metaphysics of an ethics that, in the end, evaded history and the historicity of time. The discovery of the beauty within the heart, as well as the desire to turn this beauty into an ideal accepted by reason, for whose definition the author dedicates his entire art of expression, represents one of the keys to understanding and interpreting Mishima's aesthetic vision.

Nonetheless, if regarding the idea of beauty, Mishima combines several western and Asian philosophical sources, regarding the Subject-Object relation and understanding otherness, in *Confessions*, the Japanese writer favours the stances of existentialism and of the otherness of the Subject. Conveniently, from the viewpoint of the poetic subjectivity, the Subject-Object relation develops unidirectional, from the Self towards the Other, and the gaze that ignores who the Other is also ignores the fact that the Other also gazes back,

which facilitates its understanding as a passive Object of the act of knowledge. The Subject-Object relation cannot be revealed in a better way than in Mishima's demonstration in *Confessions of a Mask*, by experiencing the Eros, present in different approaches. Thus, the first Objects of the child's innocent adoration and desire are categorised by the author in two groups – one containing the garbage man on the street, the maiden from Orléans (as an image of androgyny) and the smell of the soldiers' sweat, and the second group category containing two feminine images, namely Shokyokusai Tenkatsu and Cleopatra. These categories of "objects", however, are not simple abstractions since, by discovering his ability to possess and, implicitly, to visually take possession, the child unconsciously discovers the synonyms of power. Nevertheless, he does not transform this discovery into an act of violence against the Other as an Object, but on the self. Here, Mishima detaches from violence in ontological terms and constructs a new perspective on violence as the knowing Subject's return to the self. Following the archetypal model of Saint Sebastian's death, the hero in *Confessions* imagines his death (Mishima later posed as Saint Sebastian), namely the death of the Self, of the Subject, which, in the terms of knowledge, means a triumph of the Subject over the Object, not by desire and possession, but by identifying in the Other a hypostasis of the Self, of a super-consciousness. By intuiting and philosophically knowing the source of power and its political dimensions, Mishima attempts to not completely repress the relation with the Other, in order to avoid falling into the trap of loneliness or of a closed solitude, deprived of knowing and understanding the world through the Other.

If, however, the connection between beauty/beautiful and death, identified in *Confessions*, remained at the level of an abstract game of the gaze, in the novel *The Temple of the Golden Pavilion* (*Kinkaku-ji*/ 金閣寺, 1956), the desire for beauty gained an additional valence which led to a partial resolve of the Subject-Object relation through action – a violent action, a destruction through fire of the object of desire and, implicitly, of the Self hypostasised in the Other. Thus, in the Subject's attempt to lacerate the world of the Other, of the Object, with the purpose of knowledge and possession, the symbolic *destruction* of the temple gains, in the end, an ethical value, a value that blends into the *desire* for the self, for finding the Self in the Other. Written, for that matter, in the form of a third person narration, in the novel *Kinkakuji*, the Subject is almost sublimed in relation with the Object, the nature of the tense relation between the Subject and the Object having been favoured in this instance.

From this viewpoint, *Kinkakuji* represents a true stylistic tour de force in which the object of the adoration of the self, the Other, no longer holds any human quality and truly becomes a pure Object par excellence, even if, in the

Oriental and Animist tradition, it is not completely deprived of the attributes of sensibility. The gaze that is present in both the Subject-Object relation and in the metaphor of the light, of beauty and of the temple's shine – a metaphor through which the tragedy of the existence of the Self develops – are pushed in this novel to their extreme; the role assumed here by Mizoguchi, the main character, is that of the provocative *agent* of the Other. The intention to set fire to the temple can thus also be understood as the hero's attempt to liberate himself from the seduction that he secretes through the language created around the beauty of the temple in the form of a teleological discourse and, through dualization, by exiting the passive self, he assumes the role to act, by violating, in an ontological sense, the existence of the adored/gazed upon object. By setting fire to the temple, Mishima's hero hopes to destroy it epiphany, in metaphysical terms. However, by destroying the temple, Mizoguchi aims to denounce the illusion and annihilate the *mask* through which the hero *spoke*, without stuttering, about the unreal beauty of the temple and, through this destructive action, to cause the return to the immediate reality. Nonetheless, it is not always easy to eliminate the mask, since it intervenes the moment it is negated, as a condition of the possibility of this negation. Starting from the Buddhist saying "When you meet the Buddha, kill him", Thomas E. Swann concludes that Mishima's hero merely followed the Buddhist teachings to completion by reaching illumination, surviving the fire: "After starting the fire, Mizoguchi attempts to die in the tiny Kukyōchō. But Zen teaches that there is no escape from life, not even in death. Mizoguchi has 'known' true reality and cannot return to that old secret room within himself. Scarred and burned, he emerges like the phoenix to start a new life. He has no desire to die and just wants to live exactly what Zen wants one to do." (Swann 1972, 414).

Both Kochan, the protagonist of the *Confessions*, and Mizoguchi, the protagonist of *The Temple of the Golden Pavilion*, intuit the force conferred to life by the proximity of death, through reaction and impulse. This seduction and attraction of beauty naturally has a connection to the game of masks, whose symbolic-mystic valence was discovered by Mishima through the *nō* theatre. He who wears the mask is not only the one who hides in the form of a neutral face, but also the one who, under the cover of the mask, does not wish to be seen by the Other. Therefore, the mask plays a dual role in Mishima's work – on the one hand, through a three-dimensional image, it represents an *appearance* of the internalness of the knowing soul, filled with desire, thus a *presence*, and, on the other hand, a two-dimensional image or a *face*, namely a refraction surface that deviates the gaze of the Other, an *absent presence*, in the order of the existing, as in the *nō* theatre. This game of masks, characteristic to the *nō* theatre, knows its fulfilment in the work of Mishima, who revisits, from

one text to the next, certain themes and ideas, merely changing the characters or the perspective. An interesting example in this case is also the last scene from *Confessions*, in which Kochan has a final meeting with Sonoko, the only woman who stirred any feelings in the protagonist. This, in fact, is the scene with which *Confessions* ends. The scene is relevant to Kochan since, while admiring the body of a young man, on the beach, in the sun, seems absent in his dialogue with Sonoko, for whom he assumes that he bears a secret love. Through her presence, Sonoko fulfils the role of *waki* from the *nō* tragedies, namely the secondary character through whom the true identity of the *shite* is revealed – that of the main character who wears a mask. In an ironic, but also modern way, this revealed identity does not point to the metaphysical nature of a deity or of a spirit from another world, but it refers to sexual identity, namely to homosexuality. However, by preserving the romantic nature of this first love between Kochan and Sonoko, Mishima readdresses the theme of the *unfit* love, as well as of the betrayal that leads to the rupture in *Spring Snow* (*Haru no yuki*/春の雪), the first volume of the tetralogy, whose protagonists are Kiyooki and Satoko. Nonetheless, while Sonoko, betrayed by her feelings, mentions in passing her intention to become a nun, in *Spring Snow*, Satoko fulfils this plan by retreating, after parting from Kiyooki, to the Gesshū Temple, a temple led by a member of the imperial family. In this context, the relation between the Subject and the Object, or between the Self and the Other/the World, considering the fact that the dynamics of the gaze is also based on the mechanisms of the desire for knowledge and possession, gains a sexual tone in which the Object of desire becomes ambiguous and the physical/spiritual level overlaps with the masculine/feminine relation. The hero's primary attraction is, however, represented by the masculine body, *rough and barbaric, but unmatched in its beauty*, while the feminine form remains enclosed in a stereotypical image, a distant expression of a spiritual and cold beauty. Therefore, in Mishima's view, the motion of the otherness begins from the adored object, the seducer identifies with the adored subject, the-one-that-falls-for-seduction, thus conferring a unique, definite meaning to this motion. Here, the appearance shows its true face by removing the mask, and, through this game of masks that the writer played both in his own writings and in life, he demonstrates an extraordinary ability to confer authenticity to the mask and to his avatars in life. But the mask worn by the female characters loses its attribute of an intermediary object, in a transcendental sense, between the appearance and the world, and it is transformed into *makeup*, as in the kabuki plays, into a representative image that masks the convention and the arbitrary by naturalising the sign. In this sense, the *onnagata* role (the female role played by men) is illustrative, in which the makeup, for the sake of believability, must be similar and identical

to an ideal female face, constructed through a synthesis of the elements that recompile the revealing, ambiguous, complex female beauty.

The tetralogy *The Sea of Fertility* is not only Mishima's testament work, but also, through its extent, a receptacle that cumulates the main themes and ideas from the previous works; thus, the Subject-Object relation grafted on the Self-Other relation, as well as the metaphor of the face and the mask and the theme of the metaphysical Beauty, for poetic unity, receives new interpretations that more profoundly and ethically intertwine with that of paternity and of waiting for death. The four volumes of the tetralogy, published at different intervals of time, *Spring Snow* (*Haru no yuki*/ 春の雪, 1966), *Runaway Horses* (*Honba*/ 奔馬, 1968), *The Temple of Down* (*Akatsuki no tera*/ 暁の寺, 1970) and *Decay of the Angel*, (*Tennin gosui*/ 天人五衰, 1970), in a way represent the writer's artistic testament. It is known that the latter volume of the tetralogy was completed on the eve of the writer's death, a death directed by the author himself, in the highly publicised day of 24 October 1970, when Mishima, together with his friend Morita, in an intensely publicised context, committed *seppuku*. John Nathan, Mishima's biographer (Nathan 2004, 269-281), made a detailed description of every moment of that day, as well as of the period before the spectacular staging; he suggested that the writer fulfilled a carefully thought out ritual and that nothing had been left to chance. After analysing several of the writer's confessions, published before his death, as well as several testimonies given by those who had met him, as was Hiroshi Niita or editor Shinoyama, John Nathan believed that Mishima's suicide, as the final scenes of the last volume of the tetralogy also show, reveals that "his entire life to the present moment, this side of death, has been an illusion merely, without substance" (Nathan 2004, 269).

Although Mishima, while suggesting that by ritualistically fulfilling the norms set out by the ceremony of the death of a warrior, publicly accuses the suffering of a deep crisis of conscience caused by the weakening of the national vigour in relation with the evolution of the country towards a society of prosperity; however, his end, beyond its intrinsic political significance, also bears an ethical value whose meaning can be identified in the tetralogy. The title *The Sea of Fertility*, taken from the *geography* of the Moon, must also be understood as a reverse metaphor for infertility or for solitude, for a sterile, lifeless knowledge. Constructed after the model of the Buddhist concept of the soul's metempsychosis, the narration follows the succession of three possible reincarnations of Kiyooki, who had died at age 18. Honda, Kiyooki's friend from his youth, became the protagonist of the four volumes by fulfilling the role of a witness to these successive reincarnations or, in the terms of the *nō*

playwriting, that of a *waki*. Taking place over the course of seventy years, the action in the tetralogy allows Mishima to traverse, in parallel with the evolution of his characters, a significant part of the history of 20th century Japan. Thus, the first to catch Honda's attention as a possible reincarnation of Kiyooki is young Isao Inuma, the hero of volume *Runaway Horses*. The second reincarnation gives Honda the opportunity to travel to Thailand, where he meets Princess Ying Chan, the hero of the novel *The Temple of Dawn*, who, similar to Isao, seems to bear the birthmark of Kiyooki. Finally, the third reincarnation is young Torū, the hero of the final volume, *The Decay of the Angel*. Throughout the four volumes, Mishima builds and deconstructs the transcendence of the Subject-Object relation, or of the Self-Other relation, either in aesthetic terms, based on the idea of beauty, or in ethical and political terms, by using the complicated relation between knowledge and desire. In this sense, young Torū, with whom the metempsychosis cycle of reincarnation ends, seems to represent the perfect model of the new generation, whose primary *quality* is, ethically speaking, the lack of a conscience.

Unique in Japanese literature, *The Sea of Fertility* aims to be a totalising novel of the time and history of contemporaneity, as well as, from the viewpoint of modern philosophy, in Hegel and Nietzsche's approaches, an ironic response to the "incarnation" of the spirit "without a conscience" in history. Mishima, however, did not choose state figures or representatives of Japanese history as his characters – following the Buddhist tradition, he seems to suggest that by virtue of the qualities that one person can accumulate at one point, the role played in historical change can become decisive. The transformation of the Subject-Object relation into pure otherness, which favours the occurrence of a new, but authentic type of relation in which the roles are reversed, the Object itself becoming the Subject, opens a path towards a new ethics. The ideal of the salvation of the Japanese soul can only be fulfilled through this acknowledgement of the Other within the ethics of transcendence in which the Other is recognised as the Subject.

This is the case of Isao in the second volume of the tetralogy, which is probably one of the best and most complex avatars of young Kiyooki. Nonetheless, Mishima does not fall for the romantic temptation by abstracting the idea of an exemplary hero and he does not transform Isao into a character that lacks credibility. On the contrary, by emphasising the inflexible nature of the young man, he makes him into a modern tragic hero in the sense of Camus' existentialism. Rodica Frențiu, by referencing Mishima's case, defines the *thymos*, the Platonic concept of "courage" and of "the desire for recognition" in relation with the main psychological sources of the need for recognition, namely religion and nationalism, which determined the Japanese writer to suppress the

self-preservation instinct in the name of an ideal: “Due to a particularly strong thymos, Yukio Mishima managed to defeat one of the strongest natural instincts, self-preservation, in the name of an ideal: the salvation of the Japanese soul”. (Frențiu 2010, 82). If Isao is the hero whose historical conscience, affectively expressed, is strong, at the opposite pole, Torū is the representative of a world in which the “conscience” gives way to the nothingness of the existence in a world populated by the waste of modernity which, ironically, Mishima sees everywhere, as an expression of the *pure* macular Japanese landscape and of the contagion with objects that originated outside of Japan.

Isao, the hero of the novel *Runaway Horses*, fights against this export-oriented capitalism, represented by corrupt politicians by sacrificing his own life following the model of the Samurai. His sacrifice must also be understood as a Shinto type of cleansing and a purification of a society soiled by the impurity of a politics aimed against traditional Japan, as Mishima also believed. Undoubtedly, of all the characters of this tetralogy, Mishima lent Isao the most of his own convictions. Even Isao’s death by *seppuku* represented, for the writer, an ideal for his own death.

At the opposite pole of the view on purity conceived by Isao resides Torū, for whom the cleansing and the purification are selfishly reduced to himself and to repeatedly washing his hands. We could ask ourselves what would have happened to Torū if Honda, believing that he was the reincarnation of his friend Kiyooka, had not adopted him. In any case, the distance between the young 16 year old who guided the ships entering the Shimizu harbour and the author of a personal journal in which Torū described all of his hopes and feelings is great, which entitles us to consider that the one who played an important role in his development, by leading him towards the Evil with which Torū was obsessed, was Honda, his adoptive father. Once again, the relation between the two is full accord with the mechanics of the dramatic conflict in the *nō* theatre. Honda played the role of *waki* for Torū, namely that of the secondary character in whose presence the *shite* nature manifests in the main character, the demon, in Torū’s case.

The reference to the *nō* dramas is not coincidental, especially considering that this volume references the fact that Honda had allegedly visited the pine grove in Miho, where he had seen the precious garments of the Angel (*hagoromo*), which were said to have been worn by a sky being. *Hagoromo* is also the name of a famous *nō* play by Zeami. The myth of the precious garments worn by a celestial being and stolen or hidden by a mortal, without which that being could not return to its world is also a metaphor for Honda’s desire to not give up on his love for his friend Kiyooka, whose traces he seems to identify in the physical images of the three heroes whom he considered to be the

reincarnations of his friend. However, by identifying the signs of the decay of the angel (five signs, in Buddhist belief – *the withering of the flowers from the wreath, the wear of the garments, the sweat of the armpits, the withering of the light of the body and the lack of joy for the self*), Honda realises that those whom he had considered to be reincarnations of Kiyooki were, in fact, degraded versions of the image of perfection represented by his friend. Honda's old age also represents a degradation of the beauty that can only remain intact, as Mishima suggests, though the death that sublimates the degradation and ugliness of life. Another possible solution for the degradation of life is represented by ascension, as was the case of Mother Superior Satoko, who retreated to the Gensshū Temple. However, this ascension lacks memory and an infertile knowledge, depicted though the metaphor present in the title of the tetralogy. This ascension, in spite of its purity, begins with a *lie*, or with denial. Thus, the old nun, intriguing Honda, stated that she had never met Kiyooki Matsugae. The nun's *denial*, initially interpreted by Honda as a lie, determines him to logically deduce that Kiyooki never existed, and neither had Isao, Ying Chan or Torū, and therefore, neither did he himself.

In a Buddhist key, the interpretation of the ending poses no difficulty if we were to recall the older concept according to which the real world is merely the image of an illusion. By the Mother Superior's definition for the memories as *magical glasses* that brings distant things closer, the writer suggests a possible interpretation in this direction. If, however, we were to understand the final image in the novel *The Decay of the Angel* as the final image created by Mishima in the fictional world, this scene having been written on the eve of his death, then the deserted garden of the temple, silent and submerged in the summer sunlight, represents *one final gaze upon the world*, not by Honda, who refused to see it, but by the author himself. Through the *Decay of the Angel*, the final novel of the tetralogy, Mishima approaches the end of the sinuous journey towards knowledge, but in order to be authentic to himself and to his conscience, he understood that without the experience of death, knowledge could never be complete and absolute. From *Confessions of a Mask* to *The Decay of the Angel*, all of Mishima's texts contain an important autobiographical component, both with respect to the ability of coding his own views on the world into the text and to the reassessment, in different forms, of the discourse of subjectivity; the Japanese writer's work can be read in an evolution that parallels the writer's Self. Thus, Yukio Mishima, less interested in capturing reality or in depicting it, even if he later abandoned the syntactic plan of the narrative voice, did not ignore the subjectivity of the narrator which he considered to be an important fictional path towards self-knowledge so that, by diving into the revelation of the self, he would establish the necessary poetic dimension that

makes the junction between the inner world of the self and the real world, through an inverted motion.

The curtain fall and the exit from the stage of life do not, however, bring about the joy of triumph, since the hero/author does not survive his final representation. Nonetheless, he anticipated it, by living it through fiction and through his character, Isao. In this sense, by building a mysticism of beauty that is neither theology nor ethics, but is part of the nature of fiction itself, Mishima realises the limitations of art in the lines of the existent, a moment which coincides with the unmasking of the world that shows its true *face* – a modern, expressionless face, a face of ugliness and of decay. The author can only survive this unmasking through the ultimate act of self-violence, namely through death – not as a negation of life, but as its affirmation in spite of art. By choosing death, Mishima chose art.

BIBLIOGRAPHY

- Frențiu, Rodica. 2010. "Yukio Mishima: thymos between aesthetics and ideological fanaticism". In *Journal for the Study of Religions and Ideologies*. Vol. 9 (25, Spring), 69-90.
- Keene, Donald. 2003. *Five Modern Japanese Novelists*. New York: Columbia University Press.
- Nathan, John. 2004. *Mishima. A Biography*. Tokyo: Tuttle Publishing.
- Mishima, Yukio. 1958. *Confessions of a Mask*. Translated by Meredith Weatherby. New York: New Directions Publishing Corporation.
- Mishima, Yukio. 1994. *The Temple of the Golden Pavilion*. Translated by Ivan Morris, London: Vintage International.
- Mishima, Yukio. 1972. *Spring Snow*. Translated by Michael Gallagher. New York: Alfred A. Knopf.
- Mishima, Yukio. 1973. *Runaway Horses*. Translated by Michael Gallagher. New York: Alfred A. Knopf.
- Mishima, Yukio. 1973. *The Temple of Dawn*. Translated by E Dale Saunders, Cecilia Segawa Seigle. New York: Alfred A. Knopf.
- Mishima, Yukio. 1974. *The Decay of the Angel*. Translated by Edward Seidensticker. New York: Alfred A. Knopf.
- Pollak, David. 1985. "Action as Fitting Match to Knowledge. Language and Symbol in Mishima's Kinkakuji". In *Monumenta Nipponica*. Vol. 40 (No. 4, Winter), 387-398.
- Swann, Thomas E. 1972. "What Happens in Kinkakuji". In *Monumenta Nipponica*. Vol. 27 (No. 4, Winter), 399-414.

“CUTENESS” (*KAWAII*) AS MYTH IN JAPANESE ADVERTISING DISCOURSE

OANA-MARIA BÎRLEA*

ABSTRACT. *Cuteness (Kawaii) as Myth in Japanese Advertising Discourse.*

In the present article we intend to explore the values of “cute” as social and cultural artefact depicted in Japanese print advertisements. Like any other discourse, advertising has as a starting point that corresponds to the form, which, in relation to a certain historical framework, will give birth to the myth. For example, the “consumer” of *myths* found in advertising is not captivated by the signs per se, but by the ideas they invoke. Based on this statement, we expose the concept of “cute” (*kawaii*) as *myth* of Japanese daily life, serving as (perhaps) the most efficient tool for preserving group harmony (*wa*) and for persuading the receiver. By focusing on the implications and historical roots of the concept in Japanese society, this paper aims to reveal the “hidden meaning” behind the ubiquitous “cute”. The analyzed corpus consists of three non-commercial print adverts created between 2016-2017 for Keio Corporation and Tokyo Metro, two major Japanese transportation operators. The idea of ‘cuteness’ is perceived by the Japanese as a “time capsule” for it can postpone adulthood responsibilities and prolong childhood innocence. In the context of globalization, *kawaii* has become a totem which continues the centuries-old myth (in the traditional sense) of uniqueness of the Japanese.

Keywords: *advertising discourse, cultural semiotics, advertising language, kawaii, pop culture, culture as social interaction, myth*

REZUMAT. *„Drăgălăşenia” (kawaii) ca mit în discursul publicitar japonez.*

În prezentul articol intenționăm să explorăm valorile „drăgălăşeniei” (*kawaii*) ca artefact social și cultural prezent în afişele publicitare japoneze. Precum orice tip de discurs, publicitatea are un punct de plecare care corespunde formei, și care, în raport cu un anumit cadru istoric, va da naștere *mitului*. Spre exemplu, „consumatorul” *miturilor* găsite în publicitate nu este captivat de semnele în sine, ci de ideile pe care le invocă. Pe baza acestei afirmații, explorăm valențele conceptului „drăguț” (*kawaii*) ca *mit* al vieții cotidiene japoneze, servind ca

* Graduate of the Faculty of Letters, Japanese-English specialization, scholarship student Kobe University, Japan (2013-2014), PhD student at the Doctoral School of Linguistic and Literary Studies, UBB, Cluj-Napoca under the guidance of Prof. PhD. Rodica Frențiu. The research undertaken aims to explore Japanese advertising discourse from a cultural semiotics and pragmatics approach. Member of the *Sembazuru Centre for Japanese Studies*. E-mail: birlea.oana@lett.ubbcluj.ro

(poate) cel mai eficient instrument de păstrare a armoniei grupului (*wa*) și de persuadare a receptorului. Concentrându-se pe implicațiile și rădăcinile istorice ale conceptului în societatea japoneză, studiul propune dezvoltarea „sensului ascuns” din spatele omniprezentului „drăguț”. Corpusul analizat constă din trei afișe cu caracter necomercial, create în perioada 2016-2017 pentru Keio Corporation și Tokyo Metro, doi operatori de transport japonezi majori. Ideea de „drăgălășenie” este percepută de către japonezi ca o „capsulă a timpului” deoarece poate amâna asumarea responsabilităților și prelungirea inocenței copilăriei. În contextul globalizării, *kawaii* a devenit un totem care continuă mitul (în sensul tradițional) unicității poporului nipon.

Cuvinte-cheie: *discurs publicitar, semiotică culturală, limbaj publicistic, kawaii, cultură pop, cultura ca interacțiune socială, mit.*

When structuralism appeared in the earliest 20st century, an inevitable shift arose in many thinker’s views and assumptions about subjectivity. The idea that what we as human beings are a free acting, independent subject, exploring the infinite options available is reconsidered in the context of this new paradigm regarding the *self*. Preferences, habits, beliefs are regarded as a mere expression of rituals of a certain culture. According to this theory, the *self* does not shape the world, but vice versa. Thus, every culture functions based on a set of rituals which is passed on and learned by individuals in a community, therefore it can be perceived as ideology in this way.

Early structuralists are following up the work of Ferdinand de Saussure (1972), credited with the founder of semiotics. Each sign is comprised of two primary parts: the *signifier* (the word, picture, etc.) and the *signified* (the concept of the thing that the *signifier* is referencing) but, when applying this schema to the deconstruction of signs it seems that there is not a single *signifier* attached to a single *signified*. A single word, or a single sentence has a “surface” meaning that is trying to denote, but the beneath surface reading of what a particular sign is seeming to communicate there are often several layers of different meanings. These multiple meanings are the basis for understanding the complexity of the Universe, but they also distort the perception of reality. For example, reading mythological works as mere stories describing a fictional past comes from the first layer of meaning found in the “surface” of the text. The secondary message found beneath the surface of the text, non-explicitly is the true value of meaning in mythology (Barthes 1991 [1972]). The values of a culture in which the story is being written is found in the other layer of meaning that lies in an entirely different set of signifieds that connect to the original signifiers. For example, the mythological archetype of the “flood” is not unique to Christianity, it can be

found across many mythological works to symbolize the cycle of "death" and "rebirth". Often, in mythologies there are multiple signifieds attached to the original signifiers. According to Barthes *myth* is language (cf. Barthes 1991, 10), not an archaic story, but important elements constructed within a society and delivered through mass media.

Societies, like any structure, imply the existence of a "conceptual order", that is, individuals, as members of a community, act according to a conceptual structure that maps the experience of living in a specific place. Thus, based on the relations of meaning between form and concept, the *signifier*, *signified* and the *sign* give rise to discourse. In the case of news or advertisements, there are often layers of mythology not being explicitly stated. This mythology spans from messages that reinforce credibility, make value judgments, etc. basically shaping, distorting and narrowing world views. A news bulletin is a vast collection of signs: from the anchor's clothing, specific articulation and diction, studio lights, music played, colors etc. Alike classic mythology this combination of signs in this case can be looked at a first level (surface), without any "hidden" meaning, or they can be interpreted as delivering a deeper meaning to the receiver. Scrolling text on the screen during the news bulletin can create a feeling of novelty and exclusivity, but fonts adjust and change the meaning of what is conveyed (cf. Cook 1992, 61). Understanding the deeper mythology found in media can help in "demystifying" culture. Mythology transforms "history into nature" (cf. Barthes 1991, 128), that is, it takes cultural constructions (e.g. the idea of how Japanese are) which are arbitrary and contingent upon history and create the sense of a fixed, unchanged part of nature (essentialist view of the world). When applying these ideas to mass media, there is a fine line between "semiology" (commonly used as "semiotics") and "ideology". Semiotics, as a tool to uncover the second and third level meanings hidden in media, reveals mythology that promotes a particular political ideology (in a wider scope, any message that aims to change worldviews). The mythology found beneath the "surface" of the text is the source to understanding the underlying structures that make up and allow a culture to function. Just like language, culture needs a set of complex arrangements of structures.

Advertising discourse has the capacity to shape and influence individual perceptions, community values and beliefs (cf. Frențiu 2014, 37), thus its analysis proves to be a reservoir of cultural knowledge and sensibility. For example, the values embedded by *nihonjinron*, a type of discourse focusing on Japanese identity and uniqueness which debuted in the later part of the 20th century, are reinforced through 21st century advertisements in a desire to revitalize the "true essence" of being Japanese in the context of globalization (cf. Frențiu 2014, 39). Surprisingly, another type of discourse (*kawaiiron*), focusing on quite the opposite aesthetics proposed by *nihonjinron*, emerged during the same period, gaining popularity

among younger generations in a context of rapid change and identity crisis (cf. Frențiu 2014, 107). Nonetheless, advertising has both mirrored and shaped this paradoxical phenomena through which traditional values blend with pop-culture in perfect harmony without exclusion. Because of its chameleonic nature and capacity to persuade, advertising is considered a *mass culture* that can reinvent or reinforce certain values or trends (cf. Frențiu 2014, 92).

By using semiotics to deconstruct signs in media and reveal the mythology implied we can uncover the various structures of culture that are taken as “common” or “encyclopedic knowledge”. Mythology is not found at a first layer of understanding, thus in the case of advertising discourse which is constructed around implicit, rather than explicit meaning it cannot be easily perceived. For example, the denotation of “soap” tells that it is a compound of oils/ fats used with water for washing and cleaning, but the receiver (buyer) associates it with certain qualities. Barthes notes that “there is a certain spirituality” (Barthes 1991, 36) associated to the mundane soap. The extra meanings attached to this “compound of oils” are commonly used in advertisements. The language used in adverts when describing soap makes the viewer perceive it almost as a “weapon” because it can “cut through dirt”, “destroy dirt”, “kill 99, 99% bacteria” and it is also “full of whiteness”, and “mama’s dream” etc. Moreover, the typical image used, a half dirty, half immaculate white plate, on a deeper level can be read as “bad” and “socially unaccepted” vs. “purity”, “natural state of things”. Because it is a normal, daily life utility, the mythology behind it is not easily traced, but at an entirely different level of signifies, it is actually about the idea that the world is perceived in binary terms, “clean” vs. “dirty”. It delivers specific messages about what is socially acceptable and what is not.

In “Mythologies” (1972, 1991), Barthes gives several examples in this sense, from wrestling to toys or steak and chips in order to emphasize the presence of myths in everyday life their impact on the viewer’s perceptions and views of the world. Food, horoscope, advertising, toys, photography, detergents, etc. are elements of a mass culture imbued with ideology providing society with the myths that once came from fables and epics. The starting point of Barthes’s reflection was a “feeling of impatience at the sight of the ‘naturalness’ with which newspapers, art and common sense constantly dress up a reality” (Barthes 1991, 10), a reality which is undoubtedly determined by history. Basically, this new approach to the study of signs explains the two levels of signification, denotation and connotation, in terms of “convention” and “subjectivity”. Thus, connotation depends on the feelings and emotions of the user of the sign and on the interpretative schemes and the values of its culture. For Levi-Strauss (1978), the *myth* is a narrative from the period of founding of a society, with open functionality and with hidden meanings, through which individuals face specific anxieties, whilst for Barthes, it is constructed within capitalist societies

as a chain of complementary concepts whose meanings are understood by its users and assume meanings and natural functioning (cf. Chandler 2001, 143-144). Thus, as well as language, *culture* has a specific underlying structure as well. One of the possibilities to reach the "beneath surface" meaning is by deconstructing media signs.

An advertisement is a selection of signs, a lens, visual standing for authority, credibility, legitimacy, rhetorical motifs constructing a myth, an "unmediated reality". Perceived as a cultural text, when deconstructed, it unveils its myths. The fonts used in newspapers, adverts, do not just reflect meaning, they add it, change it. Nowadays, the "selfie" (a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media), or the "like/love" sign (👍/❤️) omnipresent in social media, are a seal of authenticity, showing appreciation and status, thus creating a *myth*, a perpetuation of ideology. Anything can become a *myth*, but it is different from any other form of *connotation*, or second order signification, because it is motivated by *history*. According to Barthes, *history* is an effort to make culture look like nature, thus a *myth* "cannot possibly evolve from the 'nature' of things" (Barthes 1991, 108). It is an effort to conserve the world "as it is", a politically motivated endeavor that seeks to mask the "cultural" or "historical" ways in which society is constructed in order to feel *natural*, normal, ordinary.

From the "palette" of codes, Barthes's *cultural codes* (*referential codes*) use elements of a media text that have cultural reference and therefore appeal to individuals of a certain culture (country, age, race, etc.). Thus, any piece of knowledge widely accepted by society, that a cultural text uses it to invoke meanings. According to this code, without any referential knowledge or historical context, the message cannot be deciphered, but when used in works of arts, advertisements, etc. these codes can add layers of meaning in order to create a particular narrative for the receiver. Without the influence of *cultural codes* the image of an advert, for example, would be "read" in a simplistic manner, thus the meaning derived from a cultural text heavily relies on the influence of the dominant structures of thought of the society in which they are produced.

The present article intends to reveal the "hidden" message in Japanese print advertisements by applying Barthes's 2nd and 3rd level signification theory. Japanese language and culture is profoundly marked by ambiguity (*aimai*), thus any study targeting literary or linguistic phenomena should operate around this central keyword. Japanese spirituality is based on Shintoism (indigenous tradition) and Buddhism which have major influence on worldview and values. As a result, culture has been shaped by this religious heritage which was the source of inspiration for poems and arts. Appreciation towards nature, Imperfection as beauty ideal, simplicity (*wabi-sabi*), awareness of the impermanence of life and

the transience of things (*mono no aware*), empathy towards small, vulnerable things (*kawaii*) etc. are fundamental aesthetic values which guide the Japanese way of living.

“*Kawaii*” is defined in OED as follows:

(a) Adjective. Cute, esp. in a manner considered characteristic of Japanese popular culture; charming, darling; ostentatiously adorable.

(b) Noun. That which is *kawaii*; cuteness.

The appeal of *kawaii* characters stands in contrast to the American concept of “cuteness” which is straightforward. The idea of “cute” represents “goodness”, “optimism” and it is usually associated with the locative terms “right” and “up”, as opposed to “ugly”, which typically represents “pessimism” and “evil” and is associated with “left” and “down”. These values are perpetuated through Disney movies and commercial goods, thus create a specific “fondness” or “likeness”, a type of social setting or an ideology (cf. Barthes 1991, 91) that shapes children’s perception of the world. “Evil” as *myth* is related to angular shapes, dark colors, whilst “Good” is constructed around round shapes and bright colors. All these particularities are meant to be identified in contrast, as either “Good” or “Evil”. In Japan, due to its religious heritage, the dichotomy of universal concepts (“good” vs. “evil”; “black” vs. “white”, etc.) is not straightforward as in other Western cultures. Thus, there is a “border zone” in which the imagery of “Good” and “Evil” is intertwined (fig. 1). There are different types of *kawaii* which can combine elements from both zones. For example, the phenomena of *kimo kawaii*, meaning “grotesque cute” (cf. Miller 2018, 57) is a fusion between “Evil” ideology and “Good”, *busu kawaii* stands for “ugly cute”, while *yuru kawaii* is a relaxed and calm type of “cuteness”. According to cartoonist expert, Aya Kakeda, *yuru kawaii* became popular because of the stressful life in modern society. *Yuru* characters are meant to convey a feeling of calmness and security. By being portrayed as “emotionless” (e.g. Hello Kitty does not have a mouth), these characters are like a white canvas on which any viewer can “paint” a wide palette of emotions and stances. Most of the times, this approach to cuteness goes beyond appearances, invoking a reaction. Gudetama, an egg yolk with a gloomy personality, the anthropomorphic embodiment of depression, often expresses his anxiety towards the future and wants to avoid engaging in society: “*Mirai ga mienai*”/「未来が見えない」 (“Can’t see the future”), “*Sottoshite oite agete*”/そっとしておいてあげて (“Leave me alone!”), whilst his conversation partner, represented solely through voice, has the role to lift his spirits: “*Kyō wa ii koto mo aru kamo yo*”/「今日はいいいこともあるかもよ」 (“Today might be a better day”), “*Kyō wa gokigen da ne*” (“You seem in a good mood today!”), etc.

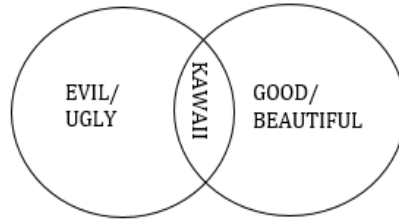


Fig. 1. Evil-*Kawaii*-Good triad

According to Barthes, mass culture has the capacity to construct a mythological reality and encourage conformity to specific values. In the case of Japan, *kawaii* signs in advertising create a sense of “belonging” and fosters the idea of “social and moral responsibility”. The concept has been “reinforced” in post-war Japanese society through mass-media in an attempt to regain credibility overseas and as a commitment to peace. The “ideology of the samurai” which shaped Western’s perception over Japan has been replaced by the “ideology of *kawaii*”, reflecting behavioral and emotional changes of younger generations who did not relate anymore to the values of the traditional warrior (cf. Pellitteri, Bouissou, 2011, 194). The dynamics of this concept makes it difficult to circumscribe it to a specific set of particularities and values, thus its multi-facets permit many “reading” keys and create ambiguity. Often described as a “pacifist revolution”, it does not claim independency or have a political agenda, it intends to prolong/return to childhood innocence through a reality escape in a utopic world. These ideas circulated rapidly through mass-media and commercial goods (*fanshī guzzu* / “fancy goods”) creating a community having its own slang (mostly consisting of loan words and onomatopoeia) and fictional worldview.

The representation of the Great Buddha wrapping his arms around Hello Kitty on goods and posters is a means for promoting Kamakura temple in Nara. This unexpected association between the most important religious figure in Japan and the representative figure of *kawaii* characters result in “the great statue of Buddha Kitty”, thus in a sign of double complexity. New meaning arise from adding extra layers to the existing structure (*signifier* + *signified*). A *signifier*, in this second-level strata, is already a complete, meaningful sign “inherited” from culture which, along a *signified*, or a mental concept, generates a *myth* (cf. Barthes 1991, 115). In this case, the “first-level” meaning generated by simply observing the image in the advertisement would be: “the Great Buddha holding Hello Kitty.” The “second-level” meaning could be: “Hello Kitty, the representative of *kawaii* culture is strongly bind to Buddhism teaches and beliefs. Thus, *kawaii* characters too, are a powerful figure, just like Buddha.”

Table 1. Japanese lexicon

English word	Loanword (gairaigo)	Japanese word
Lovely	<i>Raburī</i> /ラブリー	<i>Airashii</i> /愛らしい
Love	<i>Rabu</i> /ラブ	<i>Ai</i> /愛
Bunny	<i>Banī</i> /バニー	<i>Usa chan</i> /うさちゃん
Bear	<i>Beā</i> /ベアー	<i>Kuma san</i> /くまさん
Crown	<i>Kuraun</i> /クラウン	<i>Ōkan</i> /王冠
Bright	<i>Buraito</i> /ブライト	<i>Akarui</i> /明るい

Kawaii language (the “language of cute”) offers an alternative to standard, formal Japanese (perceived as too rigid and traditional by young generations) by conveying emotions and feelings through words. Many Japanese or Sino-Japanese words (*wago/kango*) have been replaced by loanwords (*gairaigo*) in daily conversation and in advertising or *manga* (see Table 1).

The word *kawaii* is widely used to describe the quality of acting like a child (cf. Kinsella 1995, McVeigh 2000, Yano 2013, Dale 2016, Markus et al. 2017, etc.). It mostly refers to “vulnerable” entities and it creates a bond between the viewer and the “cute object” by appealing to emotions and feelings which finally generate a “need-love” relationship (*amae*). During the 1970s it manifested through writing, language use, fashion and behavior. The basis of this current resides in Japan’s cultural and religious background of preserving group harmony (*wa/和*) and in the so-called “emotional dependency”. Its popularization in the early 70s is due to the younger generations whose needs and expectations were not met anymore by traditional culture (perceived as overwhelmingly rigorous). *Kawaii* culture developed as a promotional tool for the pacifist ideology introduced after the 2nd World War.

Similar to the role played by contemporary *kawaii* signs, in the Kōfun period (300-538 AD), *haniwa* figures (made of clay) used in burial rituals were kept small and plain, with a blank, minimalist face and with no realistic features. These figures were perceived as symbolic indicators of social status and protection in the afterlife (cf. Mizoguchi 2013, 265). The first mentions of the concept appeared around the year 1000 in Sei Shōnagon’s “Pillow Book”/枕草子, a book of observations of the Heian court. *Kawaii* is defined in section 155, entitled “Adorable things”, as: “anything small” (*nandemo nandemo, chiisai mono wa minna kawairashii*/なんでもなんでも、小さいものはみんなかわいらしい) (Sei 2006, section 144) or anything “childish, innocent and pure” (*kawaii to wa*

osanakute, muku de, junsuina mono/かわいいとは幼くて無垢で純粋なもの) (Sei 1977, 181), thus these characteristics are perceived as being attributed to “an object of affection”.

Given that “every object in the world can pass from a closed, silent existence to an oral state, open to appropriation by society” (Barthes 1991, 107), “cute” adapted to a specific consumption, or to a “social usage” is a reservoir of different meanings. In the context of globalization, *kawaii* culture is perceived as unique, exclusively Japanese, whose role is to restore the pre-war glory of the nation and to project another powerful national message (cf. McGray, 2009). It is considered an important factor in decision making among Japanese (Japan Foundation official page, 2019):

A-san: *Kore ni kimetta!* /これに決めた! (“I decided on this!”)

B-san: *E, kore kawaikunai yo. Motto kawaii no wo sagashite kuru kara mattete.* /え、これ可愛くないよ。もっとかわいいのを探してくるから待ってて。(“What?! This is not *cute*! Wait until I go and find something *cuter*”).



Fig. 2. Sound leakage during commuting, awareness poster, 2015.

Source: <http://www.metrocf.or.jp/manners/poster.html>

The iconic image of “cuteness” has been depicted in Japanese advertising in several ways especially from the 70s onwards and it was used to represent different ideas and beliefs. *Kawaii* signs often represent a “disguised authority figure” and work as a propaganda tool for the Japanese government (cf. Yano 2013, 5). For example, in figure 2, three fictional characters engaged in different activities are used in a Tokyo Metro non-commercial advert in order to draw attention to commuters upon the importance of respecting the rules. The first character (from left to right) is standing on a rectangular box waving

something with one hand, whilst with the other one is pointing to his mouth with one finger. The second one has curly blond short hair similar to a wig, holds a music player and points up with his finger. The last character, depicted entirely in white, holds tight a bag and sits rather uncomfortably. The “first-level” meaning is obtained by observing the image and the gestures: “three fictional characters in a means of transport engaged in different actions.” The signifier “character”, signifies “fictional world”, “white” signifies “innocence” and by extrapolation “victim” and the “musical notes” signify “sound”. The characters depicted in accordance with the characteristics of *kawaii* aesthetics signify friendliness and kindness, thus embody the values promoted by *wa* (“harmony”). By projecting inner characteristics of the viewer onto the “other” (in this case, onto fictional characters), the viewer identifies with that “other”. Because of these particular implications, the Japanese citizen tends to relate more to the feelings expressed by the third character which embodies inability and weakness. The motto of the advert: *Shi-! Boryūmu daun de manā appu/ しー！ボリュームダウンでマナーアップ* (“Shh! Volume down, manners up!”) has the role to persuade the viewer in condemning a certain behavior, in this case, sound leakage in public transport. The depiction of cute characters in an official transportation advert has the role to reinforce citizens’ commitment to social norms. The authority figure, the policeman or the conductor is represented through a small, child-like character wearing adult clothes and acting as one. The overall meaning is generated through parody (comic effect) by appealing to specific signs associated with a concert, such as: “♪♪”, orchestra conductor “baton”, “hand position”, specific “wig” suggesting classical music, etc.



Fig. 3. Sound leakage during commuting, awareness poster, 2016.

Source: https://www.keio.co.jp/gallery/poster/manner_poster/2016_vol1/index.html

The second example (fig. 3) is also a non-commercial advert created for Keio Transport in 2016 and similar to the previous example, it represents the real world through fictional characters. The first order of signification “reads”: “an anthropomorphized koala wearing clothes, caught between cartoon human avatars, looking scared”. From this first level the viewer cannot withdraw the underlying meaning of the advert. A koala bear wearing human clothes and a bag with the message “HELP” written with capital letters and depicted in the center of the poster is the “reading” from the level of *denotation*. But, as the human part of the process, *connotation* involves the audience’s subjective interpretation of it, thus cultural knowledge is essential in interpreting and appreciating the image. The text of the poster (from right to left, vertically): *Aruki sumaho wo suru hito ga totemo ōsugite, Koara-san wa shikatanaku hashira ni tsukamatte hinan shimashita/* 歩きスマホをする人がと～っても多すぎて、コアラさんはしかたなく、柱につかまって避難しました。(“There are too many people staring at their smartphones while walking, so Mr. Koala didn’t have a choice but to grab a pillar to find shelter.”) “read” at the first level (*denotative*) means: “an anthropomorphized koala is trying to escape a threat”, whilst at the 2nd level it could be interpreted as: “A beloved, vulnerable, *kawaii* koala depends on my goodwill and behavior. It is not possible to disregard its needs because he is **too cute** to be harmed”. The anthropomorphized koala is used to represent “the ones in need” and as a reminder of one’s civic duty (*giri*) by appealing to Japanese sensitivity. *Omoiyari*, translated as “altruistic sensitivity” is defined as “an individual’s sensitivity to imagine another’s feelings and personal affairs, including his or her circumstances” (Shinmura 1991, 387) it is a key concept in understanding Japanese worldview. Thus, the “reading” in the 2nd order of signification is dependent on cultural, political, and/or ideological, beliefs. In this case, the koala bear, given its specific depiction according to *kawaii* aesthetics (vulnerable, weak, urging attention, anthropomorphized) does not simply refer to a furry animal, but it bears a wider cultural meaning. The viewer can “read” the poster by linking its completed message (this is a picture of a koala climbing up a scaffold, there are fictional characters, cellphones, etc.) with the cultural theme or concept of *kawaii*. Then, at the level of the *myth*, this Keio Transport poster becomes a message about the importance of preserving the fundamental values of the Japanese society: protecting the weaker, acting for the greater good. *Cute* and fictional characters pass from being simple affect objects (mainly associated to children) and become objects that convey Japanese cultural beliefs and ethics. These meanings are culturally constructed conventions, not natural, inherent properties. Thus, the significance of this *kawaii* koala bear caught in a difficult position will be a product of the

underlying set of conventions which Japanese people use for decoding the meaning. If presented to Western societies (e.g. Romania, Italy, Germany), the “reading” at the 2nd level of signification of this poster will vary considerably.



Fig. 4. Using smartphones on public transport, awareness poster, 2017.
Source: https://www.keio.co.jp/gallery/poster/manner_poster/2017_vol1/index.html

The last example (fig. 4) is also a poster for Keio Transport used to reinforce ideal and expected commuter behavior. At the first level, it is essential to observe each *signifier* used in the image: an anthropomorphized (fictional) rabbit, a sweater, irritated facial expression, bus/train handles, two cartoon characters, smiling face, headphones, musical notes. The meaning created from this set of signs is: “a cartoon rabbit wearing human clothes is riding a bus/train with cartoon people”. In the first level, the text of the poster, “*Mawari no oto ga totemo urusakute, usagi san wa tamarazu mimi wo guruguru tojimashita*” / 周りの音がと～ってもうるさくて、ウサギさんはたまらず耳を閉じました。(“It was so loud and Mr. Rabbit couldn’t bear anymore so he “covered” his ears”) simply “reads” as: “an anthropomorphized rabbit is annoyed by external noise”, whilst in the second level of signification it could be interpreted as: “a vulnerable, *cute* entity’s safety and good wealth depends on my actions”. Whilst at the first level of “reading” it has no ideological connotation, at the second level of signification it is more complex because it involves cultural/common knowledge. The first meaning (*denotation*), when linked with a specific worldview perception and common knowledge it generates a deeper message: like other *kawaii* characters, when “emptied” of their history (commonly used in comic books or children

goods) they work as an instrument for maintaining social order. When used in public discourses that may or may not involve an authority (government, police, etc.), *kawaii* connotes "legitimacy" and "conflict mediation". In this case too, a transport operator "manipulates" a cultural specific sensibility/aesthetics and appeals to *kawaii* characters in order to assure safety and proper conditions for commuters, thus to maintain social order and harmony. Like all myths, *kawaii* makes cultural values, attitudes and expectations seem natural, incontestable, "the way things are". It gives "natural justification" to a historical intention, in this case to the new "sensibility" and values expressed by the younger generations. The meaning in the first order of signification is not completely erased, but distorted in order to apply to a specific scenario. *Kawaii* is transferred to various discursive spaces, ideas and historical spaces, genres where it gains often different meanings and becomes *significant*. In the Japanese society, when "childish" is replaced by *kawaii* as its signifier, then the signified is no longer "silly and immature", but "appealing and memorable".

Even though the analysis of myth is usually accounted for commercial adverts, myth is often deployed in non-commercial adverts to depict ideal social conduct through counterexamples. Mythology transports the viewer into a wider sociocultural context than that of social behavior alone. Viewing cute characters engaged in mundane social activities, the reader is relocated from reality to fiction, obtaining comfort and relief from reality even for a brief moment (ideas promoted by *kawaii*). In this case, *kawaii* characters, used mainly in *manga* (Japanese comics) and *anime* (Japanese animation), are a device to perpetuate traditional, religious values and represent a "pseudo-demanding" authority figure asking citizens to obey rules and respect social order for the sake of the common good.

Kawaii has come to represent Japan's position on the global scale, a power vector which aims to perpetuate the idea of a pacifist nation and the ideologies of peace and national identity. On the national scale, it has the purpose to reinforce Confucian values and beliefs such as placing the common good before self-interest, group harmony before individual rights and between personal desires and communal norms (cf. Lee 2018, 38).

Myths can be about how a culture understands community, family, or religion, or how it makes sense of liberty and justice, terror and security, privacy and surveillance, science, technology, progress, the environment or education. Breaking the myth down to its constituent parts reveals that *kawaii* works as an "undercover authority" which does not oppress or subjugate, it is an instrument for social cohesion. Mythologies are used to perpetuate an idea, thus *kawaii*, as a social construct, promotes pacifist ideology and Confucian values.

Kawaii characters are a mythical object: removed from the fictional world and introduced to reflect social reality. They become signs of social order and the viewer perceives this connection as natural, not created. Their use, in this case, they became an essential medium for developing a relationship between individuals and authorities. The cartoon characters are not merely fictional characters for children, they represent a “vulnerable”, “fragile” category which trigger specific emotions and feelings in the eye of the Japanese viewer.

Meaning is always the result of selections and combinations of symbolic relationships. Thus, culture and literary texts are studied as *language*. *Myth* is emptied of its history and filled with nature, thus understood as “truth”. By using *kawaii* signs in public advertising, authorities assure the reinforcement of the Pacifist ideology introduced as a means for reassuring Japan’s position on the global scale.

BIBLIOGRAPHY

- Barthes, Roland. 1991 [1972]. *Mythologies*. New York: Noonday Press.
- Chandler, Daniel. 2001. *Semiotics: The Basics*. New York: Routledge.
- Dale, Joshua Paul. 2016. “Cute studies: An emerging field”. In *East Asian Journal of Popular Culture*, 2: 1, 5–13. Intellect Ltd. Editorial.
- Frențiu, Rodica. 2014. “National and Cultural Identity: Mythologising Artefact in Japanese Mass Media” („Identitate culturală și națională: artefact mitologizant în mass-media japoneză”). In *Globalization and intercultural dialogue : multidisciplinary perspectives*, ed. Iulian Boldea, 33-44. Târgu-Mureș : Arhipelag XXI.
- Frențiu, Rodica. 2014. “The “Self-Shaping” of Culture and its Ideological Resonance: The Complicity of Ethos and Pathos in the Japanese Advertising Discourse”. In *Journal for the Study of Religions and Ideologies*, vol. 13, nr. 39, 91-116.
- Kinsella, Sharon. 1995. “Cuties in Japan”. In *Women, Media and Consumption in Japan*, eds. Lise Skov; Brian Moeran, 220-254. Honolulu: University of Hawai’i Press.
- Lee, Seung-Hwan. 2018. “Confucianism as an Antidote for the Liberal Self-Centeredness: A Dialogue between Confucianism and Liberalism”. In *Confucianisms for a Changing World Cultural Order*, eds. Roger T. Ames; Peter, D., Hershock, 29-43. Honolulu: University of Hawai’i Press.
- Marcus, Aaron et. al. 2017. *Cuteness Engineering: Designing Adorable Products and Services*. Cham: Springer International Publishing AG.
- McVeigh, Brian. 2000. *Wearing Ideology: State, Schooling and Self-Presentation in Japan*. Oxford: Berg Press.
- Miller, Laura. 2018. “Searching for Charisma Queen Himiko”. In *Diva Nation: Female Icons from Japanese Cultural History*, ed. Laura Miller; Rebecca Copeland, 51-77. Oakland: University of California Press.

- Mizoguchi, Koji. 2013. *The Archeology of Japan*. New York: Cambridge University Press.
- Pellitteri, Marco, Bouissou, Jean-Marie. 1974. *The Dragon and the Dazzle. Models, Strategies, and Identities of Japanese Imagination-A European Perspective*. Latina: Tunue.
- Sei, Shōnagon. 1977. *The Pillow Book* (枕草子選釈), eds. Satoshi Matsuo; Kazuko Nagai. Tokyo: Musashino Shoin.
- Sei, Shōnagon. 2006. *The Pillow Book*, ed. Meredith McKinney. New York: Penguin Classics.
- Shinmura, Izuru. 1991. *Kōjien* (4th ed). Tokyo: Iwanami-shoten.
- Yano, Christine R. 2013. *Pink Globalization: Hello Kitty's Trek Across the Pacific*. Durham & London: Duke University Press.
- Oxford English Dictionary 2010, <http://www.oed.com/.www.oed.com/>, accessed 15 January 2020.
- McGray, Douglas. 2009. "Japan's Gross National Cool". In *Foreign Policy Journal*, <https://foreignpolicy.com/2009/11/11/japans-gross-national-cool/>, accessed 19 January 2020.
- Robinson, Andrew. 2011. "An A to Z of Theory Roland Barthes's Mythologies: A Critical Theory of Myths". In *Ceasefire Magazine*, <https://ceasefiremagazine.co.uk/in-theory-barthes-2/>, accessed 19 January 2020.
- "Japanese Language Education Communication. Let's think about Words from Japanese. Part 2" (*Nihongo Kyōiku tsūshin Nihongo kara kotoba wo kangaeyō Dai 2 kai*) 日本語教育通信 日本語からことばを考えよう 第2回, https://www.jpf.go.jp/j/project/japanese/teach/tsushin/language/201912.html?fbclid=IwAR0hKX4ghsSx_ItuKMNjiU9Y_MG36olpyTk8pyH4Fo_CKyxKwZvBoV0FdEE, accessed 19 January 2020.
- Social Research Glossary, <http://www.qualitative-research.net/index.php/fqs/article/view/1242/2688>, accessed 19 January 2020.

DECODIFYING JAPANESE ONOMATOPOEIA: A STUDY CASE OF LAUGHTER IN THE COMIC BOOK *KAMISAMA HAJIMEMASHITA*

IOANA RUXANDRA TOȘU*

ABSTRACT. *Decodifying Japanese Onomatopoeia: A Study Case of Laughter in the Comic Book Kamisama Hajimemashita.* This article explores the possibility of translating Japanese onomatopoeia used as role language markers, from Japanese (source language) into Romanian (target language). The study case is conducted on a Japanese comic book (*manga*), analysed in terms of pragmatic sense conveyed through a multimodal text – various semiotic systems (verbal, images, layout, etc.) that interact and produce a coherent meaning.

Keywords: *onomatopoeia, role language, multimodal texts, pragmatics*

REZUMAT. *Decodificarea onomatopeelor din limba japoneză: studiu de caz – exprimarea râsului în banda desenată Kamisama Hajimemashita.* Acest articol explorează posibilitatea de a traduce onomatopeele din limba japoneză (limba sursă), folosite ca marcatori ai limbajului personificator, în limba română (limba țintă). Studiul de caz este realizat pe o carte de benzi desenate japoneze (*manga*), analizată din perspectiva sensului pragmatic transmis printr-un text multimodal - diverse sisteme semiotice (verbale, imagini, aranjare în pagină etc.) care interacționează și produc un sens coerent.

Cuvinte-cheie: *onomatopee, yakuwarigo, texte multimodale, pragmatică*

We live in an era of technological progress which translates into new ways of communication, increased speed and potential of sending of the intended message. We are provided with easy access to multimodal forms of communication that include graphical symbols, gestures, vocalizations, facial expressions and more. From a translation perspective, the source texts are increasingly multimodal. Modern technology gives authors the opportunity to diversify and enrich the extralinguistic resources of expression (cf. Dicerto 2018, 2).

* **Ioana Ruxandra TOȘU**, Ph.D. student at the Doctoral School of Linguistic and Literary Studies, Faculty of Letters, “Babeș-Bolyai” University, Cluj-Napoca; coordinator Prof. Univ. Dr. Habil Rodica Frențiu; member of the Sembazuru Centre for Japanese Studies; E-mail: ioana.tosu@lett.ubbcluj.ro;

Such a multi-modal medium of expression is the Japanese comics, usually referred to as *manga*. They are products of pop culture that have helped bridge the gap between the Japanese culture and foreign cultures across the world. Thanks to the great variety of subjects and genres, *manga* have gained popularity among both the young and the older public. In Japan, as a form of contemporary mass culture, comics has grown to be more accessible than modern Japanese literature. As any other type of comics, written texts as well as images are used to create a coherent message that is more easily conveyed to the public than that of a classical type novel.

Despite the international success that *manga*, as well as other types of comics, have had globally, their translation has only recently become of interest in the academic field. As editor of “Comics in Translation”, Federico Zanetti, states in the introductory part of the book that there is a need “to address this gap in the literature and offer the first and most comprehensive account of various aspects of a diverse range of social practices subsumed under the label ‘comics’” (Zanetti 2014,6).

A History of *Manga* and Its Multimodal Relevance

Manga is a Japanese noun written with two *kanji* characters – 漫 (whimsical) and 画 (picture) – so it can be translated as ‘whimsical pictures’ (Hernandez-Perez 2019, 7). The Japanese use this word to refer to any type of comic books, but international fans only ever use it to refer to the comics edited and printed in Japan. No matter how one decides to call them, Japanese comics have roots that can be dated back to Heian Era (794-1185). The first forms of artistic expression that used the interaction of words and images are the *yamato-e*, Chinese inspired pictures that date back to Tang Dynasty (see Soper 1942, 351-379). Nowadays, *manga* are complex visual conventions, similar to American and European comic books, that combine written text with images in a sequential form. From a linguistic perspective, *manga* are multimodal texts.

There is a vast debate on the possible translation of multimodal texts in literature. Semiotics are the starting point in the study of the meaning of such texts. This type of science is “concerned with everything that can be taken as a sign” (Eco 1976, 7), i.e. dealing with analysing how signs are organized, their similarities and differences, and their ability to provide meaning. A multimodal text creates a relation between several semiotic systems: linguistic, visual, audio, gesture, and spatial. Pragmatics has recently joined this academic debate, being considered a discipline aimed at contributing to the understanding of multimodal text in context. In terms of the translation process, difficulties arise

because visual and audio elements (sounds, noises) contribute to the formation of the message (cf. Dicerto 2018, 16). In the case of monomodal texts, the semiotic system that provides meaning is linguistic, whether expressed in writing or orally. Multimodal texts are, however, units of sense created by combining different mediums which are used as complementary components of a unified message, although they have independent meaning. Roland Barthes is one of the academics who studied the linguistic characteristics of multimodal productions, considering images and sounds (visual signs and non-verbal audio signs) as being most often used as complementary elements for language (verbal signs). Barthes classified multimodal texts in the following categories: texts containing verbal and visual signs (such as advertising posters), texts containing verbal and auditory signs (radio programs), texts containing visual and auditory signs (such as a dance shows), and last but not least texts containing all three elements (films) (see Barthes 1977, 32–51). Because language, images and sounds can be used to create independent meaningful texts, they are recognized as distinct semiotic systems relevant to the understanding of multimodal texts (cf. Dicerto 2018, 17). These signs and symbols that compose a multimodal text have a polysemantic nature. Therefore, their interpretation is a subjective one, depending on the receiver of the message and its cultural context. In order to be able to interpret a textual context, we need to resort to pragmatic processes which play an essential role in understanding multimodal texts (cf. Dicerto 2018, 38). A pragmatic analysis approaches the text reader based on the common context, eliminating the problem of temporal and/or spatial disproportionality between the author and the reader. However, a text only makes sense in relation to the author, the context, the purpose, and the reader. Since the text is the only way of communicating between the author and the reader, the transmission of a multimodal message can be an advantage. The diversification of the semiotic signs used can streamline the transmission of the message and its interpretation. This pragmatic strategy guides the target audience more easily towards the desired interpretation (see Dicerto 2018, 41–42).

A Deeper Understanding of Pragmatics and Its Role in the Interpretation of Texts

The main task of pragmatics is to describe the full interpretation of the statement, starting from the partial interpretation of the phrase provided by linguistics understood in the narrow sense – phonology, syntax, semantics. It aims both to shed light on the statements and eliminate ambiguity by selecting interpretations in cases where linguistic analysis produces more, and to assign references to different terms. Thus, pragmatics comes to complete the partial

interpretation offered by linguistics. The processes related to the linguistic code itself are not sufficient for a pragmatic analysis, as it is necessary to resort to extralinguistic processes, which will allow the identification of the appropriate referent from the set of possible references (see Guia 2005, 203–204). As mentioned before, those elements of language that are dependent on the context in which they are used fall into the umbrella of pragmatics. Therefore, pragmatic analysis is particularly concerned with the context. Françoise Armengaud (1985, 60–61) proposed a classification of four types of contexts: the circumstantial, factual, existential or referential context (the identity of the interlocutors, the physical circumstances, the place and the time of the discourse); situational or pragmatic context (cultural context mediated); the interactional context (formed by the stringing of language acts in an interdiscursive sequence, a chain that is regulated by certain mechanisms of the language); and the presuppositional context (consisting of everything the interlocutors suppose, especially their beliefs, expectations and intentions).

A subdomain of linguistics, pragmatics is a discipline whose object is the language, regarded not as a system of signs, but as an action and communicative interaction. The term was first introduced by Charles Morris, in 1938, in "Foundations of the Theory of Signs", to designate one of the levels of the semiotic process: the relationship between signs and those who interpret them. The setting-up of pragmatics as a specific research field is the result of the action of several factors and in particular the perspective shifts produced in linguistics and language philosophy. Pragmatics appeared as a reaction to both Chomskyan linguistics and to logical positivism. Its first version is represented by the "theory of language acts", formulated by J.L. Austin and developed by J.R. Searle. Morris proposes that the study of language be carried out at three levels: syntactic, semantic and pragmatic. It distinguishes the three branches within the semiotics: syntactic (defined as the formal relationship between signs), semantics (the relationship between the sign and the object it determines) and pragmatics (the relationship between the sign and its interpreter) (cf. Levinson 1983, 1).

Pragmatics studies those units of language dependent on the context in which they are used, such as deictic, conversational implication, assumption, language acts, speech structure, etc. (cf. Costăchescu 2019, 2). The field of research of pragmatics has known a continuous development and diversification, which resulted in conflicting views on the status of this discipline. Nowadays, pragmatics is understood as either a component of a general integrated theory of language – alongside syntax, phonology and semantics – or as a way of analysing and interpreting any linguistic data, regardless of the level of structure they belong to. The significance of a statement is the result of negotiation processes between the sender and the receiver, as verbal communication implies reflective intentions and is not possible outside the exact recognition of

them by the partners of discussion. The literature makes no clear distinction between semantic and pragmatic, but the two areas of research should not be confused. Semantics studies the inherent significance of a word or sentence, while pragmatics studies the meaning of a unit determined according to the specific context, the speakers and the communicative situation (cf. Frâncu 1997, 142). The relationship of complementarity between pragmatic and semantic, assessed by defining the object of pragmatics as “meaning without semantics” (cf. Levinson 1983, 28), is a complex correlation, both because none of the two domains is autonomous in relation to the other, and because pragmatics studies the meanings in a broader framework of intertwined statements by particular mechanisms (see Crystal 2008, 379–380).

The main task of the pragmatics is to describe the complete interpretation of the statement, starting from the partial interpretation of the phrase from a linguistic perspective (phonology, syntax, semantic). It follows both making the statements less ambiguous by selecting interpretations in cases where linguistic analysis produces more than one meaning and assigning references to the different terms. Thus, pragmatics complements the partial interpretation provided by linguistics. Processes related to the language itself are not sufficient for a pragmatic analysis. It is therefore necessary to resort to extralinguistic processes, allowing identification of the corresponding reference in the possible reference ensemble (see Guia 2005, 203–204).

Pragmatic analysis cannot be achieved in the absence of a well-defined context. American Anthropologist Edward T. Hall proposes a differentiation of cultures depending on the dependence of the communication on the context in which it takes place. Some cultures are more strongly dependent on the context (*high-context cultures*) while others are much less dependent (*low context cultures*) (see Hall 1989, 90–91). Applying this theory to the subject of this study means there will be a recognition of the Japanese language and culture as being highly dependent on context, while the Romanian language and culture are less context dependent. We can thus predict the difficulty of the translation act between the two languages. With a default communication style, one of the main features of the Japanese language is the necessity to adjust the language to show the proper amount of respect for the conversational partner, according to the social circumstances and the characteristics of the interlocutor: age, gender, occupation, region of provenience, etc.

The Role of Translation and Introduction of *Yakuwarigo*

Translation is a process of communication and mediation involving three participants: the author of the source text, the translator and the reader

of the target text. Since they are exposed to distinct cultural backgrounds, their perception of the world differs. Therefore, the target text reader will spend more time and will make a greater effort to process the translated text compared to the source reader. The target text offers a reduced contextual effect compared to the source text which means that its relevance will also be reduced. Linguistic and cultural obstacles constrict the interpretability of the target text. To mitigate this negative effect of translation, the translator must be familiar with the pragmatic and socio-pragmatic aspects of the source text language. This way they will be able to provide the necessary contextual information by explaining the contextual implications, decreasing the discrepancy between the author's intent and the reader's expectations (cf. Rafieyan 2016, 99).

Another linguistic concept pertinent to this research paper is *Yakuwarigo*. Starting from 2000, the Japanese linguists – and not only them – started focusing their attention on research relating to the association between different typologies of pop culture characters and the unique characteristics of the language they use. The theoretical basis of these language studies is the concept proposed and defined by the Japanese linguist Kinsui Satoshi (金水敏), which bears the name of *Yakuwarigo*. This term has been translated into English as *role language*, *character language* or *stereotypical speech*. Semantically, the term *Yakuwarigo* (役割語) is composed of ‘役’ (*yaku*) - *role*, ‘割’ (*wari*) - *assignment* and ‘語’ (*go*) - *word*, so it could be translated by ‘words assigned to a certain role’.

Variations that appear in the spoken language of an individual speaker, such as the styles or registers used in daily life, are the subject of research conducted in the field of traditional linguistics. Throughout history, such studies have relied on both the corpus in which the real, customary language is reflected, and the fictionalized language. Needless to mention, this has attracted many critics. Thus, the concept proposed by Kinsui complements traditional theories. Kinsui proposes the separate analysis of the elements related to the function of *role language* (2003), in the context of a communication between the creator and the intended audience. This communication becomes possible thanks to knowledge of shared, common information, but the message may be intentionally distorted by the author (cf. Teshigawara & Kinsui 2012, 7). The Japanese fiction array and pop culture offer a wide variety of language usage and grammatical rules to create a link between the physical characteristics of the character (age, gender, social status, occupation, region of origin, physical appearance, personality, etc.) and their language characteristics.

In his works published from 2000 onwards, Kinsui Satoshi offers several definitions of the concept of *Yakuwarigo*, but the following one is the most complete and concise:

When a certain language usage (vocabulary, grammar, expressions, intonation, etc.) can make the listener or reader upon hearing it call to mind a certain character image (age, gender, occupation, social class, time period, appearance, personality, etc.), and likewise when a certain character image can make the observer when presented with it call to mind a certain language usage that the character is likely to use, we call that language usage *Yakuwarigo*.

(Kinsui 2003, 205)

According to this definition, *Yakuwarigo* advances the research of the relationship between the character language and the image projected in the mind of the reader or listener. These patterns of expression are built on linguistic, social and cultural stereotypes, already existing in the Japanese society, including elements of vocabulary, grammar, phonetic features, fixed expressions, etc. that bring to mind certain attributes of the speaker such as gender, age, social status, region of provenience, race and others (see Teshigawara & Kinsui 2011, 37–58).

In “The Concise Dictionary of Role Language” (2014), Kinsui classifies the varieties of *Yakuwarigo* into six categories based on social and cultural subgroups according to: gender, age or generation, social class or occupation, region of origin, nationality or ethnicity, language actuality (the pre-modern language, used in the Edo era) and the authenticity of the language (the language of fictional creatures: aliens, gods, demons, ghosts, etc.). Therefore, the manner of expression attributed to a character is associated with certain linguistic characteristics of a certain social category that are easily recognizable in the Japanese cultural environment, even if they are not in accordance with the reality of today's society (cf. Teshigawara & Kinsui 2012, 1).

As mentioned above, there are three translations for the concept of *Yakuwarigo* in literature: *role language*, *character language* and *stereotypical speech*. The use of these three alternatives is not yet well defined. A tendency may be observed for the employ of one of the terms according to the authors' preferences. Kinsui considers that in the short period of research on *Yakuwarigo*, there was no clear distinction between *role language* and *character language*. However, he proposes a few characteristics which make a difference between the two concepts. *Character language* can be a speech style that is associated with a particular social or cultural group, but which is not sufficiently recognized in the linguistic community to be able to become *role language*. Also, if a certain style of expression is attributed to a character that is not part of the specific group or social category, then we cannot speak of *role language*. And finally, if the language used is either associated to a character's personality or is an artificial style that does not correspond to the group the character belongs to, it can be classified as *character language* (cf. Kinsui & Yamakido 2015, 32).

Yakuwarigo is a relatively pioneering idea with still underdeveloped research progress, therefore it draws the attention of many researchers, having applicability in various spheres of interest, such as linguistics or translation studies, but not only. It must be acknowledged that *Yakuwarigo* is used as a universal mean of outlining a character's personality and it is not specific to Japanese culture only. However, the Japanese language stands out from other languages by the multitude of lexemes and morphemes used, which allow a great diversity of role language. As it can be seen from the definition provided by Kinsui Satoshi, *role language* implies the use of certain distinctive markers such as: final particles (終助詞 – *shūjoshi*), the feminine language used by men (オネエ言葉 *onē kotoba* = 'the language of the older sister' – often used to delimit a homosexual character), forms specific to written discourses – 書き言葉 *kakikotoba* – used in oral discourses (for example, the use of the *degozaru* form – でござる to mark the archaic language of samurais) (see Kinsui 2011, 38–39).

Pop culture is a prosperous environment for diversifying and popularizing this kind of language, especially through *anime* (cartoons), *manga*, music, advertising sites and so on. Therefore, the study case of this paper focuses on onomatopoeic sounds used as markings of an expression of the personality of a *manga* character in a certain situation. *Yakuwarigo* allows the direct highlighting of certain key attributes of the character, without the need for a detailed description. When the language used is in sync with the exterior aspect of the character, the scene becomes more convincing. And a mismatch between the visual and the verbal features leaves a more lasting impression in the public's memory. At the same time, role language is based on linguistic stereotypes that exist in the Japanese culture so it can promote prejudices and discrimination of certain social groups (see Kinsui 2003, 30–52).

Best reflected by the characters from *anime* and *manga*, the *Yakuwarigo* concept demonstrates the complexity and expressiveness of the Japanese language and culture. Viewed from a translation perspective, it poses issues of adaptation and compromise, as translating into another language can lead to a loss of pragmatic sense. Finding points of equivalence between the Romanian language and the Japanese language, as well as identifying the theoretical concepts that are best suited for such an issue could be a viable solution for the proper translation of *Yakuwarigo*, but also of cultural terms and concepts. Any translation from one language to another involves conveying the message, suitable both from a linguistic and a cultural point of view, for the target audience. Translating markers of *Yakuwarigo* presents additional difficulties in the adequacy of character language specificity to the audience, language and target culture without suffering any loss of pragmatic meaning. In order to optimize the

translation process, a linguistic analysis of the target text and possible translation alternatives is required. The linguistic analysis is an important method of discovery, systematization and generalization.

Heterogeneous and multifaceted scientific study, as its specific object of research is language, dialect or speech in the broadest interpretation, linguistics is the science of language (including psycholinguistics and sociolinguistics), the science that explores its mechanisms through the study of several natural languages.

(“General Dictionary of Language Sciences” 1997, 202)

Yakuwarigo and the Use of Onomatopoeic and Mimetic Words in *Manga*

Onomatopoeic and mimetic words can be used as *Yakuwarigo* markers in order to highlight a specific reaction of a character in a well-defined context. The instances of onomatopoeia are highly context-dependent so they can be easily understood together with the relevant image in a comic strip or animation. The term ‘onomatopoeia’ comes from Greek and it is formed from ‘onoma, onomat’, meaning ‘name’, and ‘poios’, meaning ‘making’. It refers to words that imitate sounds as one perceives them, or it can refer to objects and actions (cf. Lasserre 2018, 9). Onomatopoeic words exist in all languages around the world, but they can be considered culture specific terms. There is no common pattern across languages, instead they are influenced and shaped by the phonetic system of the language, the culture and the individual speaker. Within a certain culture and language, the usage of such words follows certain accepted conventions, and they have become part of a shared vocabulary and are interpreted according to commonly agreed meanings (cf. Lasserre 2018, 20). They go through the “first language filter” (Lasserre 2018, 13) and are often influenced by the characteristics of the speaker, like age or gender (cf. Lasserre 2018, 15). They don’t have a well-defined independent meaning, so it is necessary to interpret them in context. Their main role is to add flavour to the discourse, offering that extra detail that can complete the message. Linguists often neglect onomatopoeic words, considering them to be “iconisms” or “sound symbolisms” (Lasserre 2018, 12).

The Japanese language is rich in onomatopoeic words and it is said to have more than 2000 such words. They play an important role in everyday conversation and in works of literature as well, being used in all levels of the language. A traditional classification of Japanese onomatopoeic words is: *giongo* 擬音語– ‘phonomimic’ words (sound of animate and inanimate beings), *gitaigo* 擬態語– ‘phenomimes’ (visual, tactile, and other non-auditory sensitive

impressions) and *gijōgo* 擬情語– ‘psychomimes’ (bodily sensational, emotional) (Iwasaki, Sells & Akita 2016, 21).

Translating onomatopoeia can prove to be a challenge. Each translator is influenced by their own idiolects in translating such sounds. One must first find the correct interpretation of the sound word and then produce the same meaning in the target language text as intended by the original author. In this paper, a concise analysis of the possible ways to render the Japanese onomatopoeic words expressing laughter identified in the first volume of the *manga* titled “Kamisama Hajimemashita” into Romanian, from a pragmatic perspective, is offered.

“Kamisama Hajimemashita” (神様はじめました, lit. ‘I Became a God’) is a Japanese *manga* series, containing 25 volumes, written and illustrated by Julietta Suzuki and serialized by Hakusensha in the *shōjo manga* magazine “Hana to Yume”. The main characters are Nanami Momozono, an average high school girl who, through a strange turn of events, becomes an Earth Deity of a shrine, and Tomoe, a fox *yokai* who serves as the familiar of the land god Mikage. While reading the first volume of the comic book, the use of onomatopoeic words stood out, especially those employed in the background, that highlighted the feelings behind the laughter of a character.

Japanese onomatopoeic words marking laughter are classified as *gitaigo*, and the variety is overwhelming, each expressing a different pragmatic meaning (cf. Yamamoto 2002, 16):

- *niko niko* – happiness, joy, fun
- *niya niya* – grinning while thinking or remembering something bad, indecent
- *kusu kusu* – giggle; to chuckle
- *gera gera* – roaring with laughter; laughing heartily
- *hahaha* – healthy, happy laughter (boyish image)
- *hihihi* – an unpleasant laughter (an evil man image)
- *fufufu* – cute laughter (girly image)
- *hehehe* – an embarrassed laughter (childish image)
- *hohoho* – a woman’s way of laughing (an elegant and pretentious image)

Onomatopoeic word should be interpreted in context, so let us take a look at the following panels from the first volume of “Kamisama Hajimemashita”:

- the first panel presents a scene in which a classmate of Nanami’s is making fun of her plain looking lunch box which only contains rice and a pickled plum, making it resemble the Japanese flag. The boy’s laughter is marked with the onomatopoeia *gera gera*, expressing a whole-hearted laugh, that is appropriate for a young high school boy.



Fig. 1. ゲラゲラ, panel of pg. 4, 1st vol. of “Kamisama Hajimemashita”

- the second panel illustrates a scene in which Tomoe is making fun of Nanami who is in a pinch: she is being attacked by a *yokai* and Tomoe refuses to help her without her begging him for help. He feels he has the upper hand, so he laughs sarcastically, which is marked with *fufufu*. The cute laughter is meant to irritate Nanami, and probably the readers.



Fig. 2. フッフ, panel of pg. 91, 1st vol. of “Kamisama Hajimemashita”

- the third panel presents an embarrassed Nanami, who tried to use a spell to transform water into sake but failed. The onomatopoeic *ho* marks a woman's way of laughing so we can assume Nanami is trying to hide her shame behind her girly appearance.

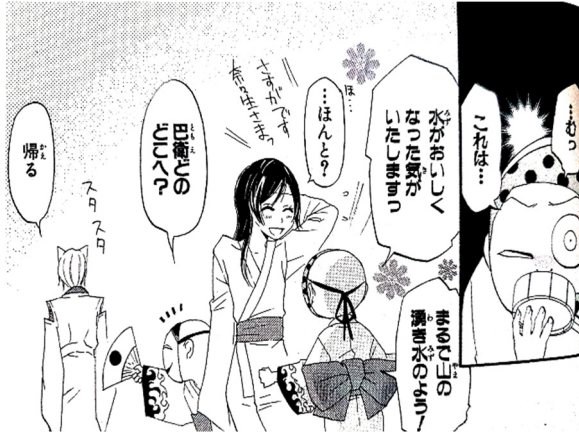


Fig. 3. 13, panel of pg. 113, 1st vol. of “Kamisama Hajimemashita”

- the boyish laughter from the fourth panel expressed as *hahaha*, seems to paint a happy-go-lucky atmosphere between the two male characters. And that is exactly how the two pretend to be.



Fig. 4. 14, panel of pg. 128, 1st vol. of “Kamisama Hajimemashita”

- The author of this *manga* seems to use *fufufu* to mark Tomoe's ironic laugh, more than a cute, girly laugh. In the fifth panel we find an angry Tomoe trying to panfry a *yokai* fish.



Fig. 5: フフフ, panel of pg. 139, 1st vol. of "Kamisama Hajimemashita"

As one can notice from the examples given above, the onomatopoeias used are adapted to the character and to the context. The great variety of such words in Japanese allows the author to play with them, creating vibrant and expressive scenes, completing the intended message to the reader. The challenge is translating these onomatopoeic words into Romanian, while conserving the intended pragmatic message.

In order to make Japanese comic books accessible to the international public, translation is needed. After the 1990's, fan made translations called 'scanlations' have become widespread on the internet. 'Scanlation' was made by combining the words 'scan' and 'translation' and is used to refer to any type of fan made translation that does not comply with the rules and constraints of an official translation. This means that a 'scanlator' can decide not to translate the onomatopoeia, but instead keep the Japanese word, which would confer authenticity and preserve the original atmosphere of the scene. In case the reader is familiarised with the Japanese language and culture, such a solution might have the desired effect and the intended message may be properly conveyed. However, it would be hard for the uninitiated to identify and understand such pragmatic markers left untranslated.

In the case of an official translation, all meaningful words, including onomatopoeia, should be translated. If we think of Romanian onomatopoeic words for laughter, two come to mind: *hahaha* and *hihihi*. *Hahaha* is a classical method of expressing laugh, not only used in Romanian, Japanese and English, but in other languages as well. *Hihihi* could add a sense of irony or simply childishness. But these two words are insufficient to be used as equivalents for all the Japanese variety of 'laughs'. A solution may be not only to translate, but to explain the linguistically encoded information in order to communicate the intended pragmatic message. This would help the reader gain access to the original message but would pose a problem of special constraints. The amount of space a translator can work with is very limited in case of *manga* panels. The text has to fit in the speech bubble or in the free space around it. This means there is not enough room for explanations. Also, using footnotes is not a common practice in comic books, so unless it is mandatory, one should avoid inserting such lines. In conclusion, the best solution would be to use an equivalent onomatopoeic word, such as *hahaha* or *hihihi*. From the point of view of semantics, a written linguistic term was replaced by another, that has the same grammatical function, however there is a loss of pragmatic sense. But *manga* are multimodal texts that "communicate by more than 'just' words" (Dicerto 2018, 2). Images are a universal language, that can be interpreted and understood by all readers of the comic book, no matter the cultural and language background. This means that the pragmatic interpretation is triggered by the interaction between different semiotic sources of meaning. In other words, the loss of pragmatic meaning of the written component will be compensated by the visual component.

Conclusions

Using onomatopoeic words as role language makers offers colour and diversity to the scene created. However, it poses a great deal of challenges to the translation process. If the written text would be the sole semantic component of the intended message, then the loss of pragmatic sense might be inevitable. The advantage of translating a *manga*, or any other type of comic books, is that such a multimodal text combines images with written signs to create a unitary, coherent message. So, the translator should keep in mind the image component of the multimodal text that helps convey the message and leaves room for more solutions or compromises. Since the target text is the only way of communicating between the author and the reader, the transmission of a multimodal message can be an advantage for the pragmatic interpretation.

BIBLIOGRAPHY

- Armengaud, Françoise. 1985. *La pragmatique*. Paris: Presses universitaires de France.
- Barthes, Roland. 1977. „Rhetoric of the Image”. In *Image–Music–Text*, London: Fontana.
- Bidu, Angela. 1997. *Dicționarul general de științe ale limbii [General Dictionary of Language Sciences]*. București: Editura Științifică.
- Costăchescu, Adriana. 2019. *Pragmatica lingvistică: Teorii, dezbateri, exemple*. Iași: Institutul European.
- Crystal, David. 2008. *A Dictionary of Linguistics and Phonetics* (6th edition). Oxford: Blackwell.
- Dicerto, Sara. 2018. *Multimodal Pragmatics and Translation. A New Model for Source Text Analysis*. London: Palgrave Studies in Translating and Interpreting, Palgrave Macmillan.
- Eco, Umberto. 1976. *A Theory of Semiotics*. Bloomington: Indiana University Press.
- Hall, Edward T. 1989. *Beyond Culture*. New York: Anchor Books/Doubleday;
- Iwasaki, Noriko, Peter Sells, Kimi Akita (eds). 2017. *The Grammar of Japanese Mimetics. Perspectives from Structure, Acquisition, and Translation*. New York: Routledge.
- Kinsui, Satoshi. 2003. *Vācharu nihongo: yakuwarigo no nazo*. Tokyo: Iwanami Shoten Publishers.
- Kinsui, Satoshi (ed.). 2014. *Yakuwarigo Shōjiten [The Concise Dictionary of Role Language]*. Tokyo: Kenkyusha.
- Kinsui, Satoshi and Hiroko Yamakido. 2015. „Role Language and Character Language”. In *Acta Linguistica Asiatica*, 5(2), 29-42.
- Lasserre, Barbara. 2018. *Words That Go Ping, The Ridiculously Wonderful World of Onomatopoeia*. Sydney: Allen&Unwin.
- Levinson, Stephen C. 1983. *Pragmatics*. Cambridge: Cambridge University Press.
- Hernandez-Perez, M. (ed.). 2019. *Japanese Media Cultures in Japan and Abroad: Transnational Consumption of Manga, Anime, and Media-Mixes*. Switzerland: Basel.
- Rafieyan, Vahid. 2016. „Bridging Pragmatic Gap in Translation Process through Developing Pragmatic Awareness”. In *Journal for the Study of English Linguistics*, Vol. 4, Nr. 1, pp. 98-110.
- Soper, Alexander. 1942. „The Rise of Yamato-E”. In *The Art Bulletin*, Vol. 24, Nr. 4, pp. 351-379.
- Teshigawara, Mihoko and Satoshi Kinsui. 2011. “Modern Japanese ‘Role Language’ (Yakuwarigo): Fictionalised Orality in Japanese Literature and Popular Culture”. In *Sociolinguistic Studies*, Vol. 5, Nr. 1, pp. 37-58. Sheffield: Equinox Publishing.
- Yamamoto, Hiroko. 2002. *Onomatopoeia: Elementary / Intermediate*. Japan: Senmon Kyouiku Publishing.
- Zanettin, Federico (ed.). 2014. *Comics in Translation*. New York: Routledge.

TRACES OF ZEN BUDDHISM WITHIN JAPANESE CALLIGRAPHY – A CULTURAL SEMIOTIC PERSPECTIVE

IOANA-CILIANA TUDORICĂ*

ABSTRACT. *Traces of Zen Buddhism Within Japanese Calligraphy – a Cultural Semiotic Perspective.* This article showcases the Japanese art of calligraphy – *shodō* – through its close link to Zen Buddhism. The comparison between *shodō* and Zen spirituality and philosophy is done within the cultural semiotics framework, showcasing the common ground between the two, rather than the differences, thus revealing the meaning of *shodō* within the Japanese cultural context. In order to reflect this relationship, the article presents the fundamentals of *shodō*, its influence and role within the Japanese society, carefully building into the connection between Zen philosophy and the practices of *shodō*. Ultimately, the theoretical constructs are demonstrated by analyzing 3 calligraphic works created by Rodica Frențiu, pinpointing the similarities between Japanese calligraphy and Zen Buddhism.

Keywords: *shodō, Japanese calligraphy, Zen, Buddhism, calligraphy, cultural semiotics, Japanese studies, kanji.*

REZUMAT. *Urme ale budismului Zen în caligrafia japoneză – o perspectivă a semioticii culturale.* Articolul reliefează caligrafia japoneză ca artă – *shodō* – prin legătura strânsă pe care aceasta o are cu budismul Zen. Comparația dintre *shodō* și religia-filozofie Zen este realizată prin prisma semioticii culturale, evidențind elementele comune dintre cele două, mai degrabă decât ceea ce le diferențiază, arătând astfel semnificația caligrafiei în contextul cultural japonez. Pentru a putea reflecta această legătură, articolul prezintă elementele fundamentale *shodō*, influența acestei arte și rolul ei în societate, ajungând treptat la legătura dintre filozofia Zen și practica *shodō*. În cele din urmă, cadrul teoretic este demonstrat prin analiza a 3 caligrame create de Rodica Frențiu, subliniind similaritățile dintre caligrafia japoneză și budismul Zen.

Cuvinte-cheie: *shodō, caligrafie japoneză, Zen, budism, caligrafie, semiotică culturală, studii japoneze, kanji.*

* **TUDORICĂ Ioana-Ciliana** is a PhD student of the Doctoral School of Linguistic and Literary Studies (coordinator: Prof. univ. dr. habil. Rodica Frențiu), Babeș-Bolyai University, member of the Sembazuru Centre for Japanese Studies, and copywriter. Presently, her research focuses on Japanese calligraphy – *shodō* – and its particularities, analyzed from a cultural semiotic perspective. E-mail: ciliana.tudorica@lett.ubbcluj.ro

An art form that can express dynamic and profound emotions where spoken word may fail the speaker, Japanese calligraphy – also known as *shodō* – is one of the traditional Japanese arts which have transcended the passing of time, constantly reinventing itself while keeping its core intact.

The flexibility of calligraphy, which allowed artists to include within their work aspects of other arts, be it traditional Japanese arts or even elements of occidental influence, led to *shodō* remaining constantly relevant throughout history, gradually gaining popularity and people's interest.

When looking at a calligram, two substantial components can be identified: a linguistic component – the written character, word or sentence – and a visual component – the artistic form that represents the linguistic component –, thus combining both visual aspects and scriptural aspects (see Frențiu 2017, 218).

An important element that contributed to calligraphy's timelessness is, undoubtedly, the Japanese writing system itself. A complex system that includes *kanji* – Chinese characters –, two *kana* syllabaries, as well as the Latin alphabet – *rōmaji* –, is but one of the reasons why *shodō* bloomed over the years into a wonderful expression of the creative mind.

Shodō's evolution is closely linked to the evolution of writing in Japan, as both originated in China and have undergone a process of change from the moment of their borrowing and assimilation to the present day. Chinese-style calligraphy was first introduced in Japan around 600 CE (see Sato 2013, 12). Japanese scholars originally used calligraphy to write directly in Chinese, rather than Japanese (see Suzuki 2016, 6), as Japanese writing itself was not yet standardized. Quickly after its contact with the Japanese culture, calligraphy has gained an important social role, becoming a vital element in the education and the spiritual growth of the higher class (see Simu 2004, 197-198).

Similar to the adaptation process of other arts that originated in foreign countries, *shodō* started by recreating the works of the Chinese masters, then gradually evolved into a Japan-specific style, when introducing *kana* syllabaries in the art of writing. Because in the 9th century the Japanese imperial court stopped sending ambassadors to China (see Suzuki 2016, 8), the Japanese arts and crafts stopped recreating Chinese models and instead focused on a style that would represent the Japanese mentality and spirituality.

With the rapid evolution and popularity gain of the *kana* syllabaries, collections of poems showcased the calligraphers' craftsmanship and artistic talent, thus supporting the creation of a unique Japanese style. Such an example is 古今和歌集 (*Kokin wakashū*), "Collection of Japanese Poems of Ancient and Modern Times" (see Suzuki 2016, 8), which showcased the new calligraphic style and its use of *kana*, specifically *hiragana*. The use of *kana* syllabaries in

shodō ultimately lead to an authentic calligraphy style that was distancing itself from its Chinese roots. Instead of following the technical rules of the Chinese-style calligraphy, where each character was fit into a square in order to achieve balance from a visual standpoint, the Japanese style focused on cursivity and on the connection between each character, filling the empty, white spaces and focusing on freedom of creation (see Sato 2013, 12).

Ever since the introduction of the Chinese-style calligraphy in Japan, this art was quickly regarded as an important aspect in the education of noble and royal families. In learning calligraphy, students would initially practice by copying the works of Chinese masters and the works of their master, a practice still present in modern times. Handwriting showed off the writer's education and sophistication and was regarded as an important indicator of culture and nobility. Although women were not taught how to write with Chinese characters, the development of *hiragana*, also known as 女手 (*onnade*) (see Murase 2002, 17), a feminine writing style regarded as such because of its cursivity and simplicity by comparison to *kanji*, allowed some of the women from the Imperial Court to write important works that are still vastly appreciated today.

Such an example is *Genji Monogatari*, written by the noblewoman Murasaki Shikibu at the beginning of the 11th century. The novel illustrates women's script in writing, as well as their elegant use of words and language. Within this classic literary work, the reader notices permanent indications of the important role that poetry had within society in the respective era, namely Heian period (794-1185). The communication between two lovers could take the form of an exchange of poems which reflected their feelings. The great number of poems scattered around the novel proves the important role of poetry in everyday life. It is not, therefore, surprising that the manner in which these poems were written, their visual aspect, was, in fact, an important element to be considered. Delicately chosen words had to be reflected in handwriting, enhancing the power of a person's feelings for their lover. Beautiful handwriting indicated not only the social status of the writer, but also revealed a part of their personality (see Murase 2002, 11).

While reading *Genji Monogatari*, one comes to understand the great social impact of writing. Within a famous heated argument about the feminine ideal, writing becomes a way in which a woman can even hide her defects because not only do such women deliberately use innocent words, but also the ink with which they have chosen to write is "so faint a man can scarcely read them" (Shikibu 1992, 28), thus skillfully concealing their imperfections.

Buddhist monks also contributed greatly to the impact and importance of calligraphy in Japan, as writing and copying sutras and religious texts led to

a refined, delightful writing style. Buddhist monk and poet Kenkō believed that writing was an essential skill, as it is “an important instrument that further helps in the learning process” (Kenkō 2015, 122).

Although calligraphy was originally an art of the noble and rich, nowadays everyone has access to it, both Japanese people as well as foreigners interested in the Japanese culture and arts. *Shodō* and *shūji* are presently two of the most important and efficient ways to learn and practice Japanese writing.

The Japanese school system offers students the possibility to choose a calligraphy class where students initially learn and practice the stroke order of a character and the way each component is related to the bigger picture of the said character or the context in which it is used. If these lessons arouse the interest and curiosity of the student, they can further pursue their interest by entering *shodō* school clubs and participating in contests or 書道パフォーマンス, calligraphy performances where a group of artists or young people create together one large-scale calligram on the rhythm of a melody. The body movements, as well as the brush movements are in sync with the music and the genres used are not being limited only to traditional music, including also j-rock or j-pop or dance.

Shodō, therefore, incorporates both elements of tradition and modernity, creating a delicate bridge that connects the past and the present, balancing aspects from multiple cultural aspects and multiple eras. Consequently, it is of no surprise that *shodō* has a strong connection to other traditional Japanese arts such as *ikebana*, tea ceremony, martial arts, but also with Zen philosophy and spirituality.

Particularly relevant to this study are the common elements that *shodō* and Zen philosophy and spirituality share. From a cultural semiotics' perspective, “all human activity concerned with the processing, exchange, and storage of information possesses a certain unity” (Uspenskij et al 1998, 33), thus making it important to us to show the aspects which endorse the sense of unity between the objects of our analysis. As a result, our analysis will be conducted from the standpoint of the common ground between the two, focusing on similarities, rather than differences. For a better understanding of how Zen influence spread rapidly to numerous aspects of the Japanese culture, a brief introduction into its history and beginnings is necessary.

Zen Buddhism has been introduced in Japan in Kamakura (1185-1333) and Muromachi (1336-573) periods (see Simu 2004, 84) and, similarly to *shodō*, it was imported to the Land of the Rising Sun through China. The first Japanese scholar who went to China and got introduced to Zen Buddhism is Dōshō, who, upon his return to Japan, proceeded to create a room for Zen meditation in Gango temple, Nara (see Nukariya 2014, 38). The first Zen school was founded by Eisai in 1192, however, the one considered to have brought authentic Zen Buddhism to Japan is Dōgen, also known as Jōyō Daishi (see Nukariya 2014, 39-41).

Upon its introduction in the Japanese culture, Zen was well-received, quickly gaining popularity and integrating within the already-existing social and cultural values. Zen allowed people to solve spiritual problems in a manner that was fitting to the mentality of the era, as it corresponded to the samurai class that was ascending during the Kamakura period (see Simu 2004, 84). The samurai class and the Zen monks shared similarities such as following strict rules, having great endurance, leading an austere lifestyle and ultimately not being well-off from a financial standpoint (see Nukariya 2014, 39-41).

Zen was regarded as a different concept, as it does not praise any deity, does not meddle with what happens to the soul after death or any other issue commonly reflected by religion. Zen aims to see the world as it is, to break free from the ideas and ideals formerly learned and to view the world without any preconceived notions. This can be achieved through attaining a state of 無心 (*mushin*), a state where one is completely free from mundane problems, attachments and desires (see Frențiu 2017, 224). The ultimate goal is to reach illumination or 悟り (*satori*), which, unlike the vision of other Buddhist schools, occurs in an instant, when the practitioner might not expect it. The path to enlightenment is not, therefore, a gradual journey, but rather a shift from all that means mundane restrictions, to a world of true freedom of mind and spirit (see Juniper 2003, 22).

In establishing direct contact with the world and with nature, verbal interpretation and communication do not play an important role, as it would mean filtering reality through it: “The mind should be a window, rather than a mirror, so that the world is seen directly and not through the filters of the intellect.” (Juniper 2003, 26), thus attempting to explain or reflect reality through words could only offer an abstract image of what it actually is. As a result, other means of getting to understand reality are needed and Zen brings forth meditation as a solution, a practice that was able to channel the train of thought to the true image of the world.

One of the most important Zen practices is 座禪 (*zazen*), a type of meditation where the body posture plays a primary role. *Zazen* is one of the first similarities between Zen and *shodō*, as in both Zen meditation and Japanese calligraphy the position of the body has a great impact on the quality of the final result. In Zen, the body posture facilitates meditation and clears the mind of meaningless thoughts, whereas in calligraphy a good body posture allows the calligrapher to better trace the shape of the characters, having a good outlook on the piece of paper, as well as on all the other materials used for writing and, of course, on the written composition itself. When it comes to the body position in *shodō*, the back needs to be straight, the shoulders must be balanced, and the feet anchored to the ground. This allows the body to properly breathe regularly, the calligrapher’s arm moving easier to form precise brush strokes.

Breathing is another important sign in both *shodō* and Zen. The creator needs to learn how to control their breathing and to concentrate their energy, 氣(*ki*) in the lower part of their abdomen. By internalizing this energy, they are later able to focus, to pick up the brush and finish a whole work in a matter of seconds (see Sato 2013, 10). Given the fact that a character or a stroke, depending on its complexity, needs to be written in one breath, an artist picks up the brush, breathes in, then writes while exhaling. This breathing technique allows the practitioner to control the “mental activity of its consciousness” (Deshimaru 2016, 114), thus reaching a state of mind of stillness, of no-thought, also known as *mushin*.

The *mushin* state of mind, a state in which a person clears their head of mundane thoughts and distances themselves from everyday problems and desires, is needed and encouraged in *shodō*, as well as in Zen meditation. When creating a new calligraphic piece, the master clears their mind of unwanted thoughts and focuses on the word, the sentence, or the poem they are about to write. It is an opportunity to reflect on the meaning of what they are about to write and to understand its profound symbolism. The moment in which the mind of the practitioner snaps out of this state similar to meditation, the hand hesitates, and the lack of focus will be reflected in the final result. Any hesitation, any derailed thought will be visible through the written composition, which is why the *mushin* state of mind has in *shodō* an equally important role as in Zen meditation.

Traditionally, the ink, 墨 (*sumi*), used for calligraphy can be purchased as an ink stick that the calligrapher will grind on the grinding stone, 硯(*suzuri*), adding water depending on how deep the color black should be, ultimately starting to write. The moments spent grinding are the perfect opportunity for the artist to empty their mind of noise, of mundane worries and to concentrate on what they are about to create. It is considered that the ink obtained by grinding *sumi* on *suzuri* is filled with the creator’s vital energy, thus the black traces of ink on paper contain this concentrated energy, also known as 墨氣 (*bokki*) (see Sato 2013, 10). The *bokki* within a piece of work is what moves the viewer and what shows the creator’s spirituality shining through their work. At times, the *bokki* may not be noticed instantly, especially if the eye of the viewer is not used to looking for the essential aspects in a calligram, or if they are not receptive to this particular art style. However, if there is *bokki* in the traces of black ink on the white paper, it will be observed and felt by the admirer, who can spiritually connect to the artwork (see Sato 2013, 10).

Further deepening the connection between Zen spiritualism and Japanese calligraphy, it is important to underline the fact that Zen teachings and fragments of Zen philosophy have been calligraphed over time, such works being

known as 墨跡 (*bokuseki*) (see Sato 2013, 12). In other words, *shodō* has been a way to visually represent the linguistic meaning of Zen philosophy. Furthermore, the depictions of 公案 (*kōan*), Zen Buddhist aphorisms that are meant to instigate one's mind in order to achieve illumination, have been calligraphed since the introduction of Zen in Japan, being named 禪語 (*zengo*) (see Sato 2013, 12). The majority of them are calligraphed using mostly Chinese ideograms, rather than the *kana* syllabaries, as the *kōan* often have Chinese roots and have kept the same form over the course of the years. Without prior knowledge of Zen Buddhism or *shodō* writing styles, understanding the meaning of *bokuseki* and reaching the *bokki* can prove to be a great challenge. For this reason, within most *shodō* expositions the calligraphic works are followed by a printed representation of the ideogram, word or line represented by the *sho* artist.

For a greater understanding of Zen calligraphy and in order to illustrate the particularities of this type of *sho* art, we will proceed by analyzing two calligrams created by the artist Rodica Frențiu. Particularly relevant for our research is the way in which the linguistic component and the visual component reflect the similarities previously discussed. The calligraphic works were chosen on basis of their close link to Zen philosophy, not only through the way in which they were created (body posture, ink grinding or breathing technique), but also through their semantic meaning and symbolism.



Fig. 1. 一期一会 (*Ichi go ichi e*)

Roughly translated as “One lifetime, one meeting” or “Each meeting is unique”, the meaning of the *zenko* composed of four ideograms 一期一会 (*Ichi go ichi e*) contains the ephemerality of life and the impact that one meeting can leave within our souls and lives. Each moment should be cherished, as there is no possibility to replicate it after its passing. The semantic meaning of the *zenko* supports people in appreciating the present moment and in seeing the power of one meeting, which can prove to be a decisive factor for the rest of our lives.

Ichi go ichi e is oftentimes used in tea ceremony, 茶道 (*sadō*), and it is said to represent the very mentality and state of mind that a tea ceremony participant should have when entering the *chashitsu*, the tearoom. Historically, in politically and socially troubled times, the higher class and the class of the samurai or the warriors found peace of mind in the tea ceremony. Upon entering the *chashitsu*, they were able to leave all mundane worries behind and to focus on the present moment, the meeting with the tea master, with the other participants and with the tea (see Juniper 2003, 33). The tea ceremony itself became a way to achieve the *mushin* state of mind.

Sadō is a complex experience that brings together one’s senses: sight, smell, taste, touch and hearing in a multilayered encounter (see Juniper 2003, 37). Particularly significant in attaining a state of peace is, undoubtedly, the tearoom itself. The tearoom’s simplicity calms the minds of the participants and encourages them to get in touch with their spirituality. In the 床 (*tokonoma*), a space in the Japanese-style room where art objects are displayed, one can often find a flower arrangement (生け花 *ikebana*) and above it 掛物 (*kakemono* or *kakejiku*), a work of calligraphy which thematically complements the flower arrangement, the season when the tea ceremony takes place, or the theme of the ceremony. The guests can find these two objects as an invitation to reflect and further detach themselves from the everyday problems and establish a spiritual connection with the tea, as the colors of the flowers and the powerful black ink contrast with the simplicity of the tearoom (see Juniper 2003, 39-40).

Ichi go ichi e is oftentimes used as the *kakejiku* in tea ceremony, as in the case of such an event, even if the faces of the guests, the master, as well as the tearoom are the same, the meeting itself is unique and cannot be replicated even if the same conditions are met at a later date. However, this expression is extremely flexible and not reserved solely to *sadō* practices, being used in daily conversation as a 四字熟語 (*yojijukugo*) – an idiomatic expression composed of four *kanji* ideograms (see Frențiu 2018, 111) –, and as a reminder of the importance of the present moment.

The complex meaning of this expression and its timeless symbolism is contained within the traces of black ink in the calligram created by Rodica Frențiu. Written in the semi-cursive 行書 (*gyōsho*) style, the message remains clear and easy to read even for the ones who do not have much experience in reading *sho* works. What catches the observer's eye is the fact that the strokes are delicately connected, as the brush does not completely lift off the paper between each stroke, creating a graceful final effect. As opposed to the 楷書 (*kaisho*) writing style, by using *gyōsho*, the artist gains freedom when visually expressing the linguistic meaning of the *zenko*.

The four ideograms are harmoniously balanced, each *kanji* being carefully defined and represented. Although the strokes have been simplified in order to create a cursive image, each ideogram can still be clearly read and understood, even without any explanation as to how the *zenko* is read.

The ink is an intense shade of black as to underline the powerful message, while the lines are distinct and steady. Such a substantial final result can only be acquired through proper body posture, as the black ink holds no traces of hesitation or indecision, an indicator of the artist's focus and concentration. These elements are proof of the creator's *ki*, the power which was conveyed within the ink that will continue to touch the spirits of the viewers throughout time.

As seen in Fig.1., the two representations of the 一 (*ichi*) ideogram are two separate instances of the same word, written in a slightly different manner, as to avoid redundancy and to convey vitality. Whereas the first 一 is strongly articulated, in the case of the second *kanji* one can notice a 掠れ (*kasure*), an interrupted stroke, where spots of the white paper contrast with the black ink. This technique conveys dynamism and force, pinpointing to the meaning and symbolism of the expression – the importance of the one meeting that can only occur once in a lifetime.

In *shodō*, the place where a calligram will be exposed is a major factor in deciding the details about the writing style, as well as the linguistic and the visual components. The currently analyzed calligram can be found in the Japanese language classroom of the Faculty of Letters, Babeş-Bolyai University. The *sho* artwork serves as a reminder to the students that although they might have daily language classes, in the same classroom, with the same teachers, surrounded by the same classmates, each course, each meeting is unique and can not be recreated. This realization encourages them to try their best and make the best out of the time spent understanding the particularities of the Japanese language and culture.

Traces of Zen philosophy can be, therefore, identified not only within the linguistic component, as the content of the calligram is a *zengo* used in tea ceremony and other Zen-inspired arts and practices, but also within the visual component which enhances the linguistic meaning, as the brush movement indicates the artist's focus and instigates the admirer's contemplation on the meaning of the *zengo*.



Fig. 2.1. 夢 (*yume*), Dream

[written with the author's eyes opened]



Fig. 2.2. 夢 (*yume*), Dream

[written with the author's eyes closed]

The calligrams we are going to channel our attention towards in the following paragraphs are two instances of the same word: 夢 (*yume*), meaning “dream”.

The concept of “dream” has been regularly used within Buddhist works, particularly within the Zen philosophy, because the world, the reality we live in is oftentimes seen as nothing but a dream (see Sato 2013, 42). Similar to a dream, life is fleeting and predestined to meet its end. In everyday life, dreams occur on a regular basis; be it dreams during sleep or dreams as goals and aspirations, we, as humans, are permanently in contact with this word and its meaning. Dreams, regardless of their feasibility, can be a source of joy and happiness, as they indicate an ideal situation or our deepest desires. However, just like life, dreams are extremely fragile and evanescent, as they can shatter in an instant (see Bunyū 1982, 18). This connection between life and dreams has been a theme for mediation for many Zen practitioners, numerous masters, monks, poets and artists who have made the ideogram the center 夢 of their works.

The two calligrams representing “dream” have been written in the cursive style 草書 (*sōsho*). A primary particularity of this script is the fast movement of the brush (see Tingyou 2003, 16), as sometimes the *kanji*'s strokes are simplified, in order to allow a smoother transition between the component radicals of the ideogram. This feature is visible in the case of both representations of the word 夢, as the brush movement is visible to the observer and certain components have been simplified in order to create a smooth result.

In the case of Fig. 2.1, 夢 written with the artist's eyes opened, although the harmonious composition reveals ample, fluid brush movements, the frequency and the intensity of *kasure* elements creates a vivid image of the numerous factors that surround us, the tumultuous contact with the world realised through the act of seeing. The visual component is thus closely linked not only to the meaning of the word, but also to the Zen philosophy.

However, in the case of Fig. 2.2, 夢 written with the artist's eyes closed, the viewer can sense stillness, a subtle peace of mind that flows within the black ink. The calligram reflects the inner peace of someone who is deeply connected with their spirituality and inner self, revealing the Zen vision on discovering reality as it is. It is often said that one is able to see more with their eyes closed and the calligrapher illustrates this saying through serene brush strokes and defined movements.

By closing her eyes while writing, the artist evades some of the rules of the posture while writing, nonetheless this empty space is filled by the symbolism and the result acquired by the act of obstructing one of the senses while writing. The act of closing one's eyes is a symbol of the internalization of feelings. As Zen philosophy underlines, one cannot see the true world if they are bound by mundane thoughts. Without any visual distractions, Rodica Frențiu manages to transfer a great amount of *ki* into the ink, as although there was no visual contact, every element of the calligram is perfectly balanced, every stroke gracefully flows into the next, creating a harmonious result.

Writing the same word in two different manners illustrates the Zen principles of *mushin* and underlines the common symbolism behind *shodō* and Zen meditation and practices. Both components, the visual one and the linguistic one, have a strong Zen influence, as traces of its spirituality can be observed upon a closer look. Although two different instances of the same word, analyzing the calligrams through the lenses of Zen philosophy and cultural semiotics reveals subtle, yet clear, differences that may not be visible through other analysis methods.

Taking into consideration all the previously discussed facts, it becomes clear that one cannot bring forth the theme of *shodō* while completely ignoring

Zen Buddhism and the ways in which this philosophy and approach to spirituality have influenced the art of writing. As exemplified through this article, the link between the two is today as strong as it has been in the past, as Japanese calligraphy is an art form that transcends the flow of time and reinvents itself constantly, while maintaining an untouched core. *Shodō* is nowadays a bridge between modernity and tradition, anchoring in the present some of the oldest practices and writing techniques. *Sho* artists employ Zen practices when pursuing their art, not only as far as the content of the calligram and its meaning are concerned, but also through the body posture and movements that are similar to *zazen* meditation.

BIBLIOGRAPHY

- Bunyū, Kusumoto. 1982. *Zengo Nyūmon, An Introduction to Zen Words and Phrases*. Translated by Michael D. Ruymar. Tokyo: Daihōrin-kaku Co. Ltd.
- Deshimaru, Taisen. 2016. *Zen și viața cotidiană*. 3rd ed. București: Herald.
- Frențiu, Rodica. 2018. *Hitori sumo o toru: 301 expresii idiomatice japoneze*. Cluj-Napoca: Argonaut.
- Frențiu, Rodica. 2017. *Limbajul poetic – act creator și actualitate culturală. Modelul cultural japonez*. Cluj-Napoca: Presa Universitară Clujeană.
- Juniper, Andrew. 2003. *Wabi Sabi: The Japanese Art of Impermanence*. United States of America: Tuttle Publishing.
- Kenkō. 2015. *Tsurezuregusa. Însemnări din ceasuri de zăbavă. Eseuri budiste*. București: Humanitas.
- Murase, Miyeko. 2002. *The written image*. New York: The Metropolitan Museum of Art.
- Nukariya, Kaiten. 2014. *Istoria Zenului*. București: Herald.
- Sato, Shozo. 2013. *Shodo. The Quiet Art of Japanese Zen Calligraphy*. United States of America: Tuttle Publishing.
- Shikibu, Murasaki. 1992. *The Tale of Genji*. United States of America: Everyman's Library.
- Simu, Octavian. 2004. *Civilizația japoneză tradițională*. București: SAECULUM I.O.
- Suzuki, Yuuko. 2016. *An Introduction to Japanese Calligraphy*. Lower Valley Road: Schiffwe Publishing Ltd.
- Tingyou, Chen. 2003. *Chinese Calligraphy*. China: China Intercontinental Press.
- Uspenskij, B. A., V. V. Ivanov, V. N. Toporov, A. M. Pjatigorskij, Ju. M. Lotman. 1998 [1973]. "Theses on the Semiotic Study of Cultures (As Applied to Slavic Texts)". In *Theses on the semiotic study of cultures*, ed. Ülle Pärli, translated by Silvi Salupere, 33-60. Tartu: University of Tartu.

THE APPROPRIATION OF SIN SAIMDANG AS A SYMBOL OF MODERNIZATION DURING THE PARK CHUNG HEE ERA

CODRUȚA SÎNTIONEAN*

ABSTRACT. *The Appropriation of Sin Saimdang as a Symbol of Modernization during the Park Chung Hee Era.* In the aftermath of her death, Sin Saimdang (1504-1551), mother of Neo-Confucian philosopher Yulgok Yi I, was gradually transformed into a symbol of motherhood and female domesticity, an image which, in time, overshadowed her accomplishments as a painter. Little personal details are known about her, other than the brief characterization made posthumously by Yulgok. Everything else in her biography is anecdotal and was added by Yulgok's followers, even centuries after her death. All these layers of interpretation have made Saimdang an abstract symbol, not a real historical person. The present study investigates how this symbol was instrumented by the Park Chung Hee government (1961-1979) in order to mobilize housewives to participate in the developmentalist projects of the state. The paper argues that Sin Saimdang has been promoted by the state, with the contribution of women's organizations, as a symbol of modernization, used in gendered national mobilization. Various commemoration practices—a memorial day and a national prize honoring Saimdang, statues erected in the 1970s, the restoration of her ancestral home—stand as evidence of the coordinated efforts made by the state and women's associations to disseminate Sin Saimdang as a model for the modern Korean woman.

Keywords: *Park Chung Hee, Sin Saimdang, Yulgok Yi I, commemoration practices, modernization, gender.*

REZUMAT. *Transformarea lui Sin Saimdang într-un simbol al modernizării sub regimul lui Park Chung Hee.* După moartea sa, Sin Saimdang (1504-1551), mama filosofului neo-confucianist Yulgok Yi I, a fost transformată treptat într-

* **Codruța SÎNTIONEAN** is Assistant Professor at the Department of Asian Languages and Literatures at Babeș-Bolyai University in Cluj-Napoca, Romania. She has been coordinating the Korean Language and Literature Program since its creation in 2008. She is the director of two Seed Projects granted by the Academy of Korean Studies (AKS-2015-INC-2230006 and AKS-2018-INC-2230003). Her academic interests include Korean heritage and Korean history. E-mail: codruta.sintionean@gmail.com.

This work was supported by a Seed Program for Korean Studies through the Ministry of Education of Republic of Korea and Korean Studies Promotion Service of the Academy of Korean Studies (AKS-2015-INC-2230006).

un simbol al maternității și al feminității domestice, o imagine care, în timp, i-a umbrat realizările din domeniul artei picturale. Puține detalii personale sunt cunoscute despre ea, cu excepția scurtei caracterizări realizate postum de Yulgok. Toate celelalte amănunte din biografia ei sunt elemente anecdotice, adăugate de discipolii lui Yulgok, chiar la secole distanță după moartea lui Saimdang. Toate aceste paliere de interpretare au făcut din ea un simbol abstract, nu o persoană reală. Studiul de față investighează modul cum acest simbol a fost utilizat de guvernul dictatorului Park Chung Hee (1961-1979) pentru a mobiliza gospodinele casnice să participe la proiectele de dezvoltare ale statului. Lucrarea argumentează că Sin Saimdang a fost promovată de către stat, cu ajutorul organizațiilor de femei, drept simbol al modernizării, folosit pentru mobilizarea națională diferențiată pe genuri. Diverse practici de comemorare – o zi memorială și un premiu național onorând numele lui Saimdang, statui ridicate în deceniul 1970, restaurarea casei sale părintești – reprezintă o dovadă a eforturilor concertate ale statului și organizațiilor de femei să o promoveze pe Sin Saimdang ca model al femeii coreene moderne.

Cuvinte-cheie: Park Chung Hee, Sin Saimdang, Yulgok Yi I, practici de comemorare, modernizare, gen.

Introduction

Remembered as the mother of Neo-Confucian philosopher Yi I (pen name Yulgok, 1536-1584), Sin Saimdang (1504-1551) is considered one of the most – if not the most – representative women in Korean history. She is unanimously regarded as a paragon of motherly and marital virtue and also a talented painter – an image which has been carefully constructed over the centuries. Meanings embedded in Saimdang’s image have been constantly produced and used, especially during the twentieth century. In fact, her image has been so over-interpreted, that the individual disappeared and only a very powerful, very enduring “fictional trope” (Ko et al. 2003, 1) has remained.

The present article investigates the gendered narratives that were constructed about Sin Saimdang during the Park Chung Hee (Pak Chǒng-hŭi)¹ era (1961-1979) and analyzes the shaping of social roles through the image of Saimdang. I argue that Sin Saimdang has been promoted by the state, with the contribution of women’s organizations, as a symbol of modernization, used in gendered national mobilization. The meanings embedded in Saimdang

¹ The present article uses the McCune-Reischauer system for the Romanization of Korean language, except for proper names commonly Romanized in a different system, such as ‘Seoul,’ ‘Park Chung Hee,’ and names of authors who have chosen to Romanize their names differently.

transformed her into an instrument for the education of housewives as loyal citizens who participate in the developmentalist projects of the state from home, through domestic work and the education of their children. The present paper documents invented commemoration traditions from the Park era, using as evidence presidential public speeches, newspapers, and heritage management reports.

The premodern invention of a symbol

Like most women from Chosŏn (1392-1910) who are known, Sin Saimdang is remembered thanks to her kin relationships. As the mother of reputed Neo-Confucian scholar Yulgok, she was included in the memorialization practices dedicated to her son by his followers, who praised her for having raised such an exceptional son. The Confucian values which dominated the social, political, and cultural life of Chosŏn dynasty confined women to rigidly prescribed roles solely within the family and the household, and commitment to these roles was of paramount importance in judging a woman's moral standing. Sound, orthodox Confucian education discouraged women from engaging in social activities beyond the domestic realm, and from seeking to make a name for themselves, for fear it would ruin their character (Deuchler 2003; Pettid 2011). As a consequence, very few women from Chosŏn times are remembered today, and most of them are known simply because they were mentioned in memoirs, biographies and historiographic works written by men and embedded in the Chosŏn patriarchal system of values. Moral virtues were the cardinal criteria for appreciation and mention of women in a male author's work. The fact that names of famous women from the past are always preceded by a qualifier explaining who they were reveals how difficult it was for women to gain recognition (Kim 2013).

Sin Saimdang is a case in point: we do not know her given name, because women's names were not recorded in the family registers during Chosŏn times. Sin was her father's family name, and Saimdang - her pen name, chosen by her father in hope she will become a virtuous mother (Yi 2004, 59). We know more about her, however, thanks to Yulgok's "Biography of my Late Mother" (*Sŏnbi haengjang*) (Pokorny and Chang 2015, 189), in which he praises her filial piety, humility, sense of propriety, and artistic talents, particularly in painting. She was born and educated in the family of a scholar-official, and became a learned woman who wrote poetry, was knowledgeable of the Classics, and executed ink monochrome paintings, landscapes emulating An Kyŏn's style, genre paintings (birds and flowers, grass and insects), and unique paintings of grapes. She became famous for her artwork among her son's contemporaries, to the point that, Yulgok notes in her biography,

“Screens and scrolls based on copies [of her paintings] are abundantly spread across the world” (Pokorny and Chang 2015, 196).

This biography has represented the departure point for an array of interpretations of Sin Saimdang over the centuries, polarized between virtuous mother respecting the gender norms of her time and exceptional painter who transgressed gender restrictions, a woman ahead of her time. Lee Sook-in has argued that the image of Saimdang is the layered product of sixteenth to nineteenth-century intellectual discourses on her identity, inseparable from processes of production of knowledge, gender and power relations in Chosŏn society (Lee 2008, 4). In the aftermath of her death, Saimdang was initially praised for her talent as a painter, a status seemingly unrelated to her son (Lee 2008, 7), but by the seventeenth century, the focus moved to the Confucian moral virtues that could be illustrated through Saimdang’s persona: she became the epitome of ‘womanly virtue’ (婦德 *puđök*) (Lee 2008, 15), a Confucian concept which encapsulated the ideal woman. According to this ideal, virtuous women were expected to manifest spousal and motherly devotion, filial piety, frugality, chastity, diligence in the performance of daily duties, and the ability to maintain harmony within the domestic realm. Gradually, the Confucian literati who commented on Saimdang’s artwork preferred to stress the connection to Yulgok, instead of emphasizing her talent (Kim 2008, 227). Viewed through the lens of Confucian-prescribed norms, her paintings became an illustration of the ancient wisdom of the great Chinese sages, not products of intellectual work with intrinsic artistic value. In the eighteenth century, Saimdang was mostly revered as a symbol of motherhood, an extremely influential image which has been since inseparable from her name and identity. In this context, Confucian intellectuals, strict guardians of patriarchal systems of value, interpreted her artwork as a form of prenatal care or fetal education (*t’aegyo*) of the great sage Yulgok (Lee 2008, 17-18), the supreme proof of motherly love. This moved the focus on her identity as a devoted educator of her children, an image which will be intensely exploited in the twentieth century.

The interpretation of Sin Saimdang during the colonial period

Although it is now associated with Chosŏn era femininity and gender identity, the concept actually originates in the gender ideology of Meiji Japan (1868-1912) and was propagated in Korea through the colonial education system (1910-1945). Choi Hyaewool has argued that “wise mother, good wife” is not a mere reflection of the patriarchal Chosŏn society, but a “transcultural discursive construct” that incorporates, beside Confucian-prescribed gender norms, Japanese and Western ideologies of domesticity (Choi 2009, 1-4).

During the last years of the nineteenth century and the Japanese colonial period, Korean intellectuals imported the gender ideology of “good wife, wise mother” (Jap. *ryōsai kenbo*), developed in Meiji Japan. The concept was coined by Nakamura Masanao, a Japanese Christian intellectual who got his inspiration from Western ideas of female domesticity. While today the concept brings to mind outdated, conservative Confucian ideas about the role of women in society, it was quite revolutionary at the end of the nineteenth century, because it advocated more power for women within the household, as educated managers of domestic affairs and significant educators of children (Sievers 1981, 603-604). The Meiji and prewar Shōwa (1926-1989) governments then transformed the concept into a slogan, and instrumentalized it to designate women-citizens who participated in the “modern project of nation-building and industrialization” (Choi 2009, 7) by supporting their husbands from home and by rearing future generations of educated citizens (Smith 1983, 75). The colonial education system propagated this ideal in Korea, aiming to turn young women into future “wise mothers, good wives” (*hyŏnmo yangch’ŏ*), “with the aim of producing obedient imperial subjects and an efficient, submissive workforce.” (Choi 2009, 8)

During the colonial period, Sin Saimdang emerged among the female models promoted within society. The media promoted historical figures which expressed national identity, and, in this context, the name of Sin Saimdang appeared among famous women of the past. She was revered first and foremost as Yulgok’s “esteemed mother” (*modang*) (Tonga Ilbo 1934) and as a female painter (Tonga Ilbo 1930). However, she had not yet become the epitome of “wise mother, good wife,” the attributes which are now inseparable from her name. This transformation happened under the influence of postwar gender ideology aiming to inculcate in women a certain type of domesticity and femininity. The Park Chung Hee government and women’s organizations in the 1970s exploited the image of Sin Saimdang already established during the colonial period, and appropriated her as a symbol of the nation, adding “mother of the nation” (*kyŏre ŭi ōmŏni*) to her identity.

Gendered mobilization during the Park Chung Hee era

Originating in the assumption that in the first half of the twentieth century foreign, evil superpowers distorted the history of the Korean people, military dictator Park Chung Hee’s postcolonial government created a very enduring trope about correcting the historical views of the past and establishing a “correct view of the nation” (Park 1974, 166). The president had his own personal understanding of what “independent”, “correct” history was (Park 1974, 166), and especially of how it could be used in order to persuade citizens to willingly, indiscriminately engage in the modernization projects of

the state. By the mid-1970s, the state had developed a certain vision about “a history of overcoming national adversities” (*kungnan kŭpkoksa*) (Kim 2012, 196), which attributed to the Korean people the historic, innate strength necessary to defeat all enemies and prevail over any crisis (Sîntionean 2014). The discourse about this determination, allegedly ingrained in the very identity of Koreans, was essential in the context of postwar economic crisis and perceived constant threat from North Korea. National heritage, monuments and commemoration practices were instrumental in disseminating this view of the past, and the state-led Office of Cultural Properties (*Munhwajae Kwalliguk*) started to identify and refashion historic sites so that they supported and illustrated the concept of overcoming difficult times.² The government further employed history and heritage to provide models to be emulated by the citizens, emphasizing values such as dedication to one’s country, self-sacrifice, patriotism, loyalty, hard work, and frugality.

Gender played a major role in this educational process, as the government urged men and women to perform their roles, prescribed in the ideology of developmentalism. The state pursued gendered national mobilization, asking men to join military service and to contribute to industrialization and economic development, promoted by the government as prerequisites to national defense against North Korea, the communist enemy. The “masculinization of skilled labor in heavy and chemical industries” (Moon 2005, 58) was accompanied by “women’s marginalization as workers in the industrializing economy, along with the modernizing state’s call for women to be wise mothers” and housewives (Moon 2005, 69). In her provocative study of “gendered citizenship” in postwar South Korea, Seungsook Moon notes that “economic marginalization of women became visible in their persistent exposure to domesticating instructions and their exclusion from vocational training programs during the period of heavy industrialization in the 1970s and 1980s” (Moon 2005, 69).

Women were seen solely as domestic figures who contributed to the development of the state by executing the domestic roles the state prescribed for them. For this purpose, the state tailored educational programs and public campaigns addressed to women, focusing on family planning, children’s education, hygiene, domestic management, modern housekeeping, frugality, etiquette, and traditional womanly virtues. For women who worked in factories, the Ministry of Labor designed a curriculum that was disseminated at the workplace (Moon 2005, 76), while for middle-class women, these educational principles were propagated through national women’s associations. These organizations, sanctioned and financially supported by the state, were

² This view of “a history of overcoming national adversities” still persists in the presentation of historic heritage in South Korea today – a consequence of the influential historiographic discourses and heritage practices developed under the Park rule.

actually instruments of control of the female population, since their educational programs were highly influential in modelling a new class of women who identified primarily as housewives and mothers.

Building on the powerful symbolism embodied in Sin Saimdang during the colonial era, the Park government selected her as a role model for women. Yi Ŭn-sang's biography of Saimdang (Yi 1994), first published in 1962 and reprinted several times ever since, has been the fundamental reference work about her in the modern period and has been extremely effective in popularizing this female symbol. Drawing on Yulgok's memories of his mother, Yi further collected anecdotes from various other Chosŏn sources and built a very influential discourse about Saimdang. Yi Ŭn-sang represented her as a paragon of filial piety, emphasizing the importance of Saimdang's family relations in her formation. Saimdang was born and lived, quite atypically for that age, in her paternal house, called Ojukhŏn. She lived there in order to take care of her parents, because they did not have any sons (Pokorny and Chang 2015, 191), despite the fact that it was customary for women to move with their in-laws after marriage. In Yi Ŭn-sang's view, this parental, protective environment shaped Saimdang considerably, because it allowed her to become an educated woman and talented painter, besides being a virtuous wife, dedicated mother and paragon of morality (Yi 1994). The influential writings of Yi Ŭn-sang contributed to the dissemination of Saimdang's image as a model "wise mother, good wife" in 1960s South Korea.

During this period, state-led normative discourses about the ideal woman further simplified and reduced Saimdang's stereotyped image to the phrase, now inseparable from her name, "wise mother, good wife" (*hyŏnmo yangch'ŏ*). However, "wise mother, good wife" Sin Saimdang was not revived by the Park Chung Hee government as a symbol of patriarchal oppression and submissive roles; on the contrary, she was discursively invested with empowering agency. The new ideal woman, like Saimdang, had to be educated and highly concerned with the education of her children ("wise mother"), because knowledge enabled women to contribute to the modernization of the nation-state at work, and also raise the ideal future citizens at home (Park 1965). The new Saimdang myth did not discard the patriarchal norms about women's domestic roles, but instead artificially infused new meaning in them: paradoxically, the traditional roles of women as obedient wives and patient mothers became instruments of economic development and modernization (Park 1965). In an attempt to create new identities, state-led educational practices urged women to be dutiful wives and diligent, tenacious mothers who overcome the obstacles to modernization and educate their children in the spirit of self-sacrifice and loyalty to the nation-state. As Cho Haejoang notes, this represented a transition "from traditional patriarchy to modern patriarchy" (Cho

2002, 167) and, “although the women of this generation were able to use their new economic resources to advance family interests and to strengthen a distinctively matrifocal family culture, the subculture they made was not in serious conflict with modern Korean patriarchy, whose values they reproduce by ultimately identifying themselves, like the women of the grandmother generation, as the mothers of sons.” (Cho 2002, 177-178)

Commemoration practices dedicated to Sin Saimdang

Sin Saimdang was reinterpreted not only by the state, but also through women’s movements. The Korean Federation of Housewives’ Clubs (Taehan Chubu K’üllöp Yõnhaphoe) established a commemoration day dedicated to Sin Saimdang (*Sin Saimdang ũi nal kinyõm haengsa*), first celebrated on July 1, 1969, at Kyõngbokkung Palace’s throne hall, Künjõngjõn. As a reaction to the “decadent trends” of the day, particularly the westernization of social mores and attire, organizers requested that all participants wear a traditional costume (*hanbok*), in order to foster endurance (*innae ũi him*) among women (*Maeil kyõngje* 1969, 7). The event included a competition of artistic talent, artistic skills, and scholarly abilities, divided in five categories: needlework, calligraphy, ink monochrome paintings, poetry, and essay. Three housewives (*chubu*) were selected for each category as “Sin Saimdang’s successors” (*Sin Saimdang hugyeja*) (*Kyõnghyang sinmun* 1969, 5). The purpose of the competition was “every year on this day to choose and commend a mother who is closest to Sin Saimdang,” who was respected as a virtuous woman and excelled at painting and calligraphy, while raising her seven children (*Kyõnghyang sinmun* 1969, 5). For this reason, the Korean Federation of Housewives’ Clubs created the Saimdang Prize, which has become an established annual tradition.³ The first person to receive the Saimdang Prize in this competition was calligrapher Yi Ch’õl-gyõng, mother of three sons and two daughters. At the time, she was the author of a writing primer for elementary school children and had authored five private exhibitions. Since her artwork was known in France, she was commended for introducing Korean art to a Western audience (*Kyõnghyang sinmun* 1969, 5).

The invention of these commemoration practices (the memorial day, the prize bearing Saimdang’s name) transformed Sin Saimdang into a modernized hero, “a ‘superwoman’ leading modernization at home and in society” (Kim 2008, 215). This interpretation of Saimdang, fostered by the Korean Federation of Housewives’ Clubs, is all the more paradoxical and surprising, since Saimdang, as a typical female of aristocratic background in Chosõn society, would have

³ Since 1969, the Sin Saimdang Commemoration Day has been an uninterrupted tradition for more than fifty years, held annually on May 17. The fiftieth edition was celebrated in 2018 (Kim 2018).

never gotten out of the house for social interactions or work or even for her education. Likewise, the image of mother-educator, invested in the education of her children, has been heavily exploited, despite the fact that we don't actually know how she raised her four sons and three daughters. Based on the premodern tradition of interpreting her life and achievements, the fact that she raised Yulgok automatically transformed her into a success story. Kim Wŏn suggested that Sin Saimdang represented a new type of femininity, intertwined with a new national identity. In the context of discussing anti-models of womanhood appearing in popular culture (particularly the movies of the 1970s), Kim situates "the new Korean women symbolized by Sin Saimdang" (Kim 2012, 223) as opposed to women who were influenced by immoral, decadent Western culture.

The infusion of modern values into Sin Saimdang's figure by the Korean Federation of Housewives' Clubs was supported by the state, as evidenced in the repetition of such practices during a wide-scale heroization movement during 1968-1972. The state-driven "Statues Construction Movement" (*Tongsang Kŏllip Undong*) selected historic figures (mostly from the distant past) and projected upon them traditional values that played a key role in the state propaganda of the 1970s. These were (in order of unveiling between 1968 and 1972) : Yi Sun-sin (1545-1598), King Sejong (1397-1450), Samyŏngdang (1544-1610), Yulgok Yi I, Wŏnhyo (617-686), Kim Yu-sin (595-673), Ŭlchi Mundŏk (7th century), Yu Kwan-sun (1902-1920), Sin Saimdang, Chŏng Mong-ju (1338-1392), Chŏng Yak-yong (1762-1836), T'oegye Yi Hwang (1501-1570), Kang Kam-ch'an (948-1031), Kim Tae-gŏn (1821-1846), and Yun Pong-gil (1908-1932) (Chŏng 2007, 346). The list includes notable Chosŏn intellectuals, eminent Buddhist monks, colonial era independence fighters, but, most prominently, military heroes who became paragons of patriotism and sacrifice. The commemoration practices dedicated to these heroes in the "Statues Construction Movement"—the unveiling ceremonies, the biographies and dedication texts engraved on the statues—were part of a larger commemoration strategy designed by the Park government. Also, they were congruent with other state-led practices, particularly in heritage management and the restoration of historic sites (*sajŏk*), which I have explored elsewhere (Sintionean 2014). The message conveyed through the statues focused on educating citizens about loyalty and filial piety, Confucian values which were appropriated by the state and used to shape citizens' consciousness and adherence to developmentalist projects. The concepts of loyalty and filial piety were reinterpreted to suit governmental agendas, and used to inculcate citizens' commitment to economic development, industrialization, and anticommunism. For instance, Yulgok's statue and the associated commemoration practices communicated him as a symbol of economic development, modernization, anticommunism, unification, and national security (Chŏng 2007, 352).



Fig. 1. President Park Chung Hee (standing in the middle) attends the unveiling ceremony for Sin Saimdang’s statue in Sajik Park, on October 14, 1970. Copyright: Korea Open Government License. Source: <http://www.ehistory.go.kr/>

Sin Saimdang was one of the only two female historical figures who were commemorated in the “Statues Construction Movement” (the other being Yu Kwan-sun, a martyr of the March First Movement for independence from the colonial regime). The Committee for Erecting Statues of Patriotic Martyrs (*Aeguk Sŏnyŏl Chosang Kŏllip Wiwŏnhoe*) erected Sin Saimdang’s statue on October 14, 1970, in Sajik Park, next to Yulgok’s statue, in the presence of President Park Chung Hee, government key figures, and women’s associations (Fig. 1). The selection of Saimdang had nothing to do with making women visible in history, but rather conveyed gender roles in support of development projects. The meanings imbued in this statue and the other two statues erected for Sin Saimdang during the Park era⁴ did not change the discourse widely disseminated by women’s

⁴ In October 1974, another statue of Sin Saimdang was erected in Kyŏngp’odae, Kangwŏndo, complete with Park Chung Hee’s writing of her name and Yi Ũn-sang’s presentation of her life. Another statue was erected on November 1977, when the girls high-school Saimdang Training Institute (*Saimdang Kyoyugwŏn*) was launched in Chumunjin, Kangwŏndo (Kim 2008, 234). Both of these statues represent Saimdang reading a scroll, reiterating her image of a learned woman, dedicated to the education of her children.

organizations such as the Korean Federation of Housewives' Clubs. The state appropriated a historical figure who was already an over-interpreted symbol, the so-called "Saimdang myth" (Yi 2004, 70), and adapted concepts of female domesticity from the Chosŏn dynasty to the modernization and urbanization period of the 1960s and 1970s. Sin Saimdang thus became a model modern woman, with the two key-roles prescribed for women by the state (breeder and housewife) already ingrained in her identity as a "wise mother, good wife."

However, Lee Sook-in has aptly observed that there is no Saimdang without Yulgok (Lee 2008, 19). From the very beginning, she was revered as the philosopher's mother, and wouldn't have been remembered and reinterpreted over time, were it not for her strong familial connection to Yulgok. Nowhere is Lee Sook-in's observation clearer than in the treatment of Ojukhŏn by the Park regime. Ojukhŏn was the famous birthplace of both Yulgok and his mother, yet the site was excessively reconstructed in the 1970s in order to prioritize the figure of the son, transformed into a paragon of loyalty, sacrifice, and civic duty that was to be emulated by all patriotic citizens. Originally, in its search for national role models, the government took interest in Yulgok and the ability of this historic person to represent high moral virtues and academic achievement. It was only as a side effect of this focus on Yulgok that Saimdang started to be commemorated by the government, and always in connection to him. Commenting on the low visibility of women in history, historian David Lowenthal notes that "male forebears remain more memorialized and better remembered; women are victims of genealogical amnesia" (Lowenthal 1968, 51). The memorialization practices dedicated to Yulgok since the early 1960s stand as evidence for this: President Park Chung Hee himself paid a visit at Yulgok's birthplace, Ojukhŏn, in 1962, and in the following year, the Office of Cultural Properties designated Ojukhŏn as national heritage (in the category *pomul*, lit. "treasure" no. 165). The fact that the eponymous *yangban* mansion was also Saimdang's birthplace and paternal house was of secondary importance. It was Yulgok, not Saimdang, that started to be commemorated here by governmental and local authorities, who created a Yulgok Festival (originally called Yulgokche Haengsa) in 1962⁵. The festival was a celebration of academic achievement and tradition, as it included a writing contest, traditional music and dance, and fireworks.

Then, in 1974, Park Chung Hee instructed local authorities and the Office of Cultural Properties to restore Ojukhŏn, which resulted in a massive reconstruction project in 1976, with sweeping alterations made to the entire complex (Kangwŏndo Chibang Munhwajae Kwalliguk 1976). The project included the reconstruction of a bigger Yulgok Memorial Hall (Yulgok Kinyŏmgwan) which

⁵ The first edition of the Yulgok Festival took place on November 6, 1962. In the following years, the festival was organized in October and lasted for up to three days. It has been an uninterrupted tradition since 1962, as Kangwŏn Province still organizes this event every year. The last edition took place in October 25-26, 2019.

holds the belongings of Yulgok, his mother and his brother and sister, who were also talented painters. The restoration plan included no particular memorial hall dedicated to Saimdang alone, even though Ojukhŏn was her birthplace and the house where she lived for most of her life. Even today, Ojukhŏn remains centered on commemorating Yulgok and his achievements. Perhaps the most telling monument, representative of the meanings embedded in Sin Saimdang, is her statue, bearing the inscription “mother of the nation” (*kyŏre ūi ōmŏni*). This phrase, imbued with nationalism, is widely known in Korea, and in some contexts, she is even called “the eternal mother of the nation” (*kyŏre ūi yŏngwŏnhan ōmŏni*).

Conclusions

Today, Sin Saimdang is still revered as a modern woman ahead of her times—a symbol of modernization in another sense than in the Park era discourse: she was an educated woman and she excelled at painting, so for contemporary Korean women and feminist movements, she represents a woman who did not respect the gender roles of her age. Saimdang is still a national symbol (hence her selection for the fifty thousand wŏn bill in 2007), but civic society, through the contribution of feminist civic groups, is now redefining the values represented by Saimdang. Today, she stands for something added to “wise mother, good wife”: she is not only a paragon of motherhood, but most of all a remarkable artist.

Therefore, the meanings projected upon Sin Saimdang, about whom we actually know very little, continue to evolve through time. The present paper has analyzed the contribution of the Park Chung Hee era to the continuous creation of the “Saimdang myth” (Yi 2004, 70). By the 1960s, after centuries of reinterpretations of Saimdang, she had become a symbol of traditional gender roles and of the patriarchal order of Chosŏn dynasty. The Park government did not set to challenge these roles, but instead infused new meanings into the symbol Saimdang and used it to promote its own agenda about modernization. Ultimately, the Park government, through its commemoration practices and with help from women’s associations, used traditional female domesticity to shape housewives as loyal citizens contributing to modernization.

BIBLIOGRAPHY

- Cho, Haejoang. 2002. “Living with Conflicting Subjectivities: Mother, Motherly Wife, and Sexy Woman in the Transition from Colonial-Modern to Postmodern Korea.” In *Under Construction. The Gendering of Modernity, Class, and Consumption in the Republic of Korea*, edited by Laurel Kendall, 165-195. Honolulu: University of Hawai’i Press.
- Choi, Hyaewoel. 2009. “‘Wise Mother, Good Wife’: A Transcultural Discursive Construct in Modern Korea.” *Journal of Korean Studies*, 14 (1): 1-33.

- Chŏng, Ho-gi. 2007. "Pak Chŏng-hŭi side ūi 'Tongsang Kŏllip Undong' gwa aegukchuŭi - 'Aeguk Sŏnyŏl Chosang Kŏllip Wiwŏnhoe' ūi hwaltong ūl chungsim ūro" ["Park Chung-hee Government Statue Movement: National Heroes Statue Committee"]. *Chŏngsin Munhwa Yŏn'gu* 30 (1) 335-363. (In Korean)
- Deuchler, Martina. 2003. "Propagating Female Virtues in Chosŏn Korea." In *Women and Confucian Cultures in Premodern China, Korea, and Japan*, edited by Dorothy Ko, JaHyun Kim Haboush, and Joan R. Piggott, 149-169. Berkeley, Los Angeles and London: University of California Press.
- Kangwŏndo Chibang Munhwajae Kwalliguk. 1976. *Ojukhŏn chŏnghwaji* [The purification of Ojukhŏn]. Kangwŏndoch'ŏng. (In Korean)
- Kim, Mi-kyŏng. 2018. "Che 50-hoe 'Sin Saimdang ūi nal' kinyŏm haengsa." *Hankyoreh: On*. May 25. Accessed January 13, 2020. <http://www.hanion.co.kr/news/articleView.html?idxno=7244>. (In Korean)
- Kim, Pyŏng-gi. 2013. "Kwansŭp ūl nŏmgo sidae rŭl apsŏn tu myŏng ūi yŏsŏng" [Two women who transgressed convention and were ahead of their time]. *Munhwajaech'ŏng*. March 14. Accessed January 9, 2020. http://www.cha.go.kr/cop/bbs/selectBoardArticle.do;jsessionid=SX4a3rjzWNbOkhLgK9PxAxqSjEYkTrNa1gL6sfVnYaMPsRS6X1uRaS9ENoSqF4NJ?nttId=13963&bbsId=BBSMSTR_1008&pageIndex=1&pageUnit=10&searchtitle=title&searchcont=&searchkey=&searchwriter=&searchdept=&searchWrd=&ctgryLrcls=&ctgryMdcls=&ctgrySmcls=&ntcStartDt=&ntcEndDt=&mn=NS_01_10. (In Korean)
- Kim, Soojin. 2008. "Chŏnt'ong ūi ch'angan kwa yŏsŏng ūi kungminhwa: Sin Saimdang ūl chungsim ūro" ["'The Invention of Tradition' and the Nationalization of Women in postcolonial Korea - Making Shin Saimdang an Image of 'Good mother - Good wife'"]. *Sahoe wa yŏksa* [Society and History] 80: 215-255. (In Korean)
- Kim, Wŏn. 2012. "'Hangukchŏgin kŏt' ūi chŏnyu rŭl tullŏssan kyŏngjaeng - minjok chunghŭng, naejaejŏk palchŏn kŭrigo taejung munhwa ae hŭnjŏk" [The Competition Concerning Appropriation of 'Things Korean': Revival of Nation, Theory of Indigenous Development and Trace of Popular Culture]. *Sahoe wa yŏksa* [Society and History] 93: 185-235. (In Korean)
- Ko, Dorothy, JaHyun Kim Haboush, and Joan R. Piggott. 2003. "Introduction." In *Women and Confucian Cultures in Premodern China, Korea, and Japan*, edited by Dorothy Ko, JaHyun Kim Haboush, and Joan R. Piggott, 1-24. Berkeley, Los Angeles and London: University of California Press.
- Kyŏngnyang sinmun*. 1969. "Sŏye, ūmak ūro nŏlli allyŏjyŏ haeoe e uri yesul ūl sogae do" ["Making our art widely known abroad through calligraphy and music"]. June 30, 5. Accessed January 3, 2020. <https://newslibrary.naver.com/viewer/index.nhn?articleId=1969063000329205008&editNo=2&printCount=1&publishDate=1969-06-30&officeId=00032&pageNo=5&printNo=7301&publishType=00020>. (In Korean)
- Lee, Sook-in. 2008. "Sin Saimdang tamnon ūi kyebohak (1): kŭndae ijŏn" [Genealogy of the Discourses on Sin Saimdang (1): Before the Modern]. *Chindan hakhoe* 106: 1-31. (In Korean)

- Lowenthal, David. 1968. *The Heritage Crusade and the Spoils of History*. Cambridge: Cambridge University Press.
- Maeil kyŏngje. 1969. "Kyŏngbokkung sŏ kinŭng taehoe Sin Saimdang ūi nal kinyŏm" ["Skill competition at Kyŏngbokkung Palace on Sin Saimdang Commemoration Day"]. June 28. Accessed January 3, 2020. <https://newslibrary.naver.com/viewer/index.nhn?articleId=1969062800099206013&editNo=1&printCount=1&publishDate=1969-06-28&officeId=00009&pageNo=6&printNo=1013&publishType=00020>. (In Korean)
- Moon, Seungsook. 2005. *Militarized Modernity and Gendered Citizenship in South Korea*. Durham and London: Duke University Press.
- Park, Chung Hee. 1965. "'Chubu saenghwal' chi e sillin, chubudŭl ege ponenŭn mesiji 1965 nyŏn 11 wŏl 24 il" [November 24, 1965 Message to housewives, published in 'The Life of Housewives' Magazine]. Accessed December 20, 2019. <http://dams.pa.go.kr:8888/dams/DOCUMENT/2009/11/26/DOC/SRC/0104200911264162900041629013596.PDF>. (In Korean)
- Park, Chung Hee. 1974. "Education with National Self-Identity." In *Major speeches by President Park Chung Hee, Republic of Korea*. Seoul: The Samhwa Publishing.
- Pettid, Michael J. 2011. "Confucian Educational Works for Upper Status Women in Chosŏn Korea." In *Women and Confucianism in Chosŏn Korea*, edited by Youngmin Kim and Michael J. Pettid, 49-70. Albany: State University of New York Press.
- Pokorny, Lukas and Wonsuk Chang. 2015. "'Gazing at the White Clouds.' An Annotated Translation of Yulgok's *Sŏnbi haengjang*." *The Review of Korean Studies* 18 (2): 185-198.
- Sievers, Sharon L. 1981. "Feminist Criticism in Japanese Politics in the 1880s: The Experience of Kishida Toshiko." *Signs* 6 (4): 602-616.
- Sîntionean, CodruȚa. 2014. "Heritage Practices during the Park Chung Hee Era." In *Key Papers on Korea: Essays Celebrating 25 Years of the Centre of Korean Studies, SOAS, University of London*, edited by Andrew David Jackson, 253-274. Leiden: Global Oriental.
- Smith, Robert J. 1983. "Making Village Women into 'Good Wives and Wise Mothers' in Prewar Japan." *Journal of Family History* (Spring): 70-84.
- Tonga Ilbo. 1930. "Chosŏn yŏksa kanghwa" ["Consolidating Korean History"]. March 14. Accessed July 30, 2019. <http://newslibrary.naver.com/viewer/index.nhn?articleId=1930031400209204004&editNo=1&printCount=1&publishDate=1930-03-14&officeId=00020&pageNo=4&printNo=3440&publishType=00020>. (In Korean)
- Tonga Ilbo. 1934. "Wŏlchŏngsa t'amsŭng" ["Sightseeing Wŏlchŏng Temple"]. June 7. Accessed July 30, 2019. <http://newslibrary.naver.com/viewer/index.nhn?articleId=1934060700209105009&editNo=2&printCount=1&publishDate=1934-06-07&officeId=00020&pageNo=5&printNo=4848&publishType=00010>. (In Korean)
- Yi, Sŏng-mi. 2004. "Sin Saimdang: The Foremost Woman Painter of the Chosŏn Dynasty." In *Creative Women of Korea: The Fifteenth through the Twentieth Centuries*, edited by Young-Key Kim-Renaud, 58-77. Armonk and London: M. E. Sharpe.
- Yi, Ŭn-sang. 1994 [1962]. *Saimdang ūi saengae wa yesul* [The Life and Art of Saimdang]. Sŏul: Sŏngmungak. (In Korean)

PROMOTING KOREAN LITERATURE IN ROMANIA THROUGH TRANSLATION

DONG HUN KWAK*

ABSTRACT. *Promoting Korean Literature in Romania through Translation.*

Translation is the most basic act of communicating in a world where language barriers exist. Also, among the various cultural standards that look at and evaluate the world, literature can be regarded as a kind of universal cultural heritage that combines the intellectual, artistic, and overall social lifestyle of each society. Effective delivery of this cultural complex, what is called literature, to people of other languages begins with the correct translation. The translator must act as a missionary of literature, not just as a language communicator. The process of translation of literature cannot be accomplished with simple linguistic ability alone, but it can be said to be a high-level humanistic act that requires a variety of translators' talents. A good Korean literary translator in Romania must be a person with diverse talents and socialization-experience within the cultural framework of Korea and Romania. Just as each country has different requirements for its translation environment, the paradigm of literary translation that Romania seeks to accept must be very distinctive. After recognizing this distinction, translators should spread the value of Korean literature to Romania. The translator is the one who creates another original. With this in mind, Korean studies in Romania should be more concerned with the effective education of translation. This is because the development of specialized translators is the most important factor for revitalizing Korean literature in the world, inclusive Romania.

Keywords: *Korean literature translation, missionary of literature, Support for translation-publishing, education of translation.*

REZUMAT. *Promovarea literaturii coreene în România prin traducere.*

Traducerea este actul de bază al comunicării într-o lume în care există bariere lingvistice. De asemenea, printre diferitele standarde culturale care privesc și

* The author is a university assistant at the Department of Asian Languages and Literatures, Faculty of Letters, Babeş-Bolyai University, Cluj-Napoca, and is the director of the Korean Cultural Center at Babeş-Bolyai University. He holds a PhD in International Relations since 2010. Researcher of Seed Project granted by the Academy of Korean Studies (July 2015- June 2018 AKS-2015-INC-2230006, July 2018- present AKS-2018-INC-2230003). E-mail: kwak9571@gmail.com

This work was supported by the Seed Program for Korean Studies through the Ministry of Education of the Republic of Korea and the Korean Studies Promotion Service of the Academy of Korean Studies (AKS-2018-INC-2230003).

evaluatează lumea, literatura poate fi privită ca un fel de moștenire culturală universală care combină stilul de viață social intelectual, artistic și social al fiecărei societăți. Extinderea eficientă a acestui complex cultural, ceea ce se numește literatură, oamenilor care vorbesc alte limbi începe cu traducerea corectă. Traducătorul trebuie să acționeze ca misionar al literaturii, nu doar ca un comunicator de limbă. Procesul de traducere a literaturii nu poate fi realizat doar cu o abilitate lingvistică simplă, dar se poate spune că este un act umanist la nivel înalt care necesită o varietate de talente ale traducătorilor. Un bun traducător literar coreean în România trebuie să fie o persoană cu talente diverse și experiență de socializare în cadrul cultural al Coreei și României. La fel cum fiecare țară are cerințe diferite pentru mediul său de traducere, paradigma traducerii literare pe care România încearcă să o accepte trebuie să fie distinctivă. După ce recunoaște această distincție, traducătorii ar trebui să răspândească valoarea literaturii coreene în România. Traducătorul este cel care creează altă operă. În acest sens, studiile coreene în România ar trebui să fie mai preocupate de educarea eficientă a traducerii. Acest lucru se datorează faptului că dezvoltarea traducătorilor specializați este cel mai important factor pentru revitalizarea literaturii coreene din lume, inclusiv România.

***Cuvinte-cheie:** Traducere din literatura coreeană, misionar al literaturii, sprijin pentru publicarea traducerilor, educarea traducerii.*

1. Introduction

Currently, Korean language users are estimated at about 75 million people in five countries, including Koreans residing on the Korean Peninsula, which ranks 13th in the order of the number of language users in the world¹. However, it is true that Korean language is not receiving the attention that deserves its value in the stage of world literature. The Korean people have paid attention every year to who wins the Nobel Prize for Literature, giving all literary values to this prize. Unfortunately, until now there are no any Korean on the list of Nobel Prize for Literature. Of course it is not easy to define or evaluate literary values by the unfamiliar standards of different languages because literature combines the spirit of each language community with the unique characteristics and values of each society. But when the common value pursued by literature, namely human experience², appear in literary works,

¹ This is higher than French, spoken by 75 million people in 51 countries, and one level below German, spoken by 78 million people in 18 countries (Lee Won Kwang).

² Everyone has a willingness to express their thoughts and feelings. The act of expressing these things beautifully can be regarded as art, of which literature is 'art that expresses thoughts and feelings in language' (Choi et al. 2010, 11). I think that human thoughts and feelings can only be formed through experience.

the evaluation of literature can be embodied. For example, even if there are obstacles of language and culture between Koreans and Europeans, the literary values can be shared on condition of compromise and coordination with each other. This compromise and coordination comes from the intervention of the translator.³ In other words, it is no exaggeration to say that the ability of translators and the successful spread of literature abroad are closely linked. If the translators plays such an important role, it can be thought that the reason why Korean literature has not received such attention on the stage of world literature should be found in the quality and execution of the translation. Of course the blind praise of Korean literature comes from excessive national pride. However, considering the quality and quantity of Korean literature at present, it is clear that Korean literature has not been achieved great results in foreign literary world because of the lack of fidelity in the relationship between the original text and the translated text. This is because translation is an important determinant of overseas expansion of Korean literature.

In Romania, Korean literature is relatively undervalued compared to Chinese and Japanese literature. Why is the position of Korean literature still faraway for Romanian readers? In order to find a proper answer to the above question, it will be considered some arguments. In other words, there are two specific research objectives. (1) It will be examined the current status of translation of Korean literature in Romania and some of the problems that may arise in the process of translation. (2) What is required for the training of specialized translators and what are more strategic ways to revitalize Korea literature will be researched.

When describing the status of 'poor Korean literature' in Romania, it may not be effective and appropriate to limit it to the realm of translation. But it is very interesting and useful to check and consider the interaction between the processes of translation and Korean literature. It is also expected to contribute to the development of Korean studies in Romania.

2. The Status of Korean Literature in Romania

As Korea's status gradually rises, many overseas universities have opened curriculums related to Korean studies and have taught Korean, literature, Korean culture, history, and so on. It is no exaggeration to say that Korean studies in Romania, which began in the mid-90s, originated from a very elementary, superficial, simplistic impulse of scholastic passion until the early

³ Nord Christiane, a German scholar of translation studies who introduced Skopos theory, said "translating literary text is a process of providing readers with information about the genre, artistic value and linguistic beauty of the original text by reproducing the literary structure of the original text" (2006, 152-153).

2000s.⁴ Because of the long history of Chinese and Japanese studies in Romania, it is evident that their academic positions are strong.⁵ Compared to these Chinese and Japanese studies, it is only 20 years since the seeds of Korean studies were sown in Romania. In a short time, however, Korean studies made a quantum leap. The early direction of Korean studies focused simply on language education is now being extended to various levels such as literature, history and North Korean studies. Korean studies in Romania is now in the developmental stage to go beyond the leap and seek more concrete and effective education strategies.

The spread and recognition of Korean literature not only to learners of Korean studies but also to ordinary Romanians is one of the few gateways that must be taken for the development of Korean studies. In particular, rather than simply promoting Korean literature, we should consider how it is recognized by the Romanians and how to stimulate the readers' desire to purchase Korean literature. These are welcome to form a fixed readership of Korean literature in the long run.

Romanian literature became known in South Korea in the mid-1980s.⁶ On the other hand, Korean literature was actually translated and introduced in Romania in the early 2000s. In addition, Romania had a close relationship with North Korea as it was called 'North Korea of Balkan Peninsula'⁷, but literary interchange between the two countries left much to be desired. Korean language education, the starting point of the extension of Korean literature, began

⁴ Korean language education began in Romania in the mid-1990s, but initially it was a kind of liberal arts course without credit just for students who were interested in Korean language. In 1995, the first Korean language course in Romania was opened at 'University of Craiova (Universitatea din Craiova)' with the support of the 'Korea International Cooperation Agency (KOICA)'. Romania's the largest university, 'Babeş-Bolyai University (Universitatea Babeş-Bolyai)', also supported by KOICA, began Korean language courses in October 1997 and at present education on Korean studies is most effectively conducted among all Romanian universities. As of 2019, Babeş-Bolyai University is the only one that runs Korean language and literature as an undergraduate program besides 'University of Bucharest (Universitatea din Bucureşti)'. In addition, the Department of Korean language and literature at Babeş-Bolyai University was promoted to the first major in 2008 with the formal approval of the Romanian Ministry of Education. The Department of Korean language and literature at University of Bucharest, unfortunately, remains a minor.

⁵ The Department of Chinese language and literature at University of Bucharest was established in 1956 and the Department of Japanese language and literature in 1975.

⁶ After the establishment of the Department of Romanian at Hankuk University of Foreign Studies in 1987, Kim Seong Ki, Lee Mun Su, Park Jeong Oh, Kim Jeong Hwan, Lee Ho Chang, Paik Seung Nam, Um Tae Hyun, and Han Seong Sook began to introduce Romanian language and literature in earnest, and began to emerge as a new research subject. They are all working as professor or lecturers in the Department of Romanian at Hankuk University of Foreign Studies.

⁷ Some say that North Korea's Kim Il-sung and Romanian's Ceauşescu once had a brotherhood (Lee 2008, 26).

relatively late compared to other Eastern European countries.⁸ The specific period in which Korean literature was first introduced in Romania was in the early 1960s. In the year of 1960, Korean classic poems were translated and published by Baconsky Anatol (1925-1977) who was a poet and translator.⁹ Strictly speaking, however, it was a retranslation (secondhand translation, translating a translation), and it could not be said that it contributed greatly to the development of Korean translation literature in Romania. In general, the most important value that translation literature should pursue is an accurate understanding of the original. However, in the process of retranslation, mistranslation and clumsy translation are likely to occur. In other words, the contents of the original may be deleted or contents not present in the original may be arbitrarily added through two times of translation. For example, the fact that a picture is copied several times with a copier means that the original color or contrast gradually disappears from the original. Therefore, if the process of translation is regarded as a copy of the original, the process of retranslation can also give a lot of room to damage the sensitivity and value of the original. John Dryden suggested three theorized modes of translation¹⁰: 'metaphrase (word-for-word)', 'imitation (loose rewriting)' and 'paraphrase (a middle path)', and then argued that the paraphrase is the most correct and balanced way of translation, advising that metaphrase and imitation be avoided (Munday 2008, 26). In this way, translation can permit active and sometimes bold interpretation, such as retouches or changes to original works. This means that the cultural values and perceptions of the original author can be adapted or recreated to the translator's environment. Therefore, if the original works of literature were translated by translator from different cultural area and then transferred to the third cultural area through the involvement of other translator, the concept of paraphrase would be strengthened, which may lead to excessively inaccurate translation literature.

⁸ Korean language education in Poland was introduced in 1953. Kim Chun Taek of Kim Il-sung University came to be a professor at the University of Warsaw. In addition, Korean language education in Czech Republic began with the opening of the Department of Korean Studies at Charles University in 1950. In the early years, the education of Korean language and literature in Eastern European countries maintained a one-sided relationship with North Korea, and literary works mostly came from North Korea until the 1980s (Choi 2005, 353, 361-362).

⁹ In a preface to 'Fluxul Memoriei', published in 1987 after his death, Romanian literary critic Mircea Braga said that Baconsky translated many Korean classic poems into Romanian and published them in 1960 under the title 'Poeti clasici coreeni' (Baconsky 1987, 33).

¹⁰ John Dryden reduces all translation theories to three categories: (1) metaphrase: 'word by word and line by line' translation, which corresponds to literal translation (2) paraphrase: 'translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense'; this involves changing whole phrase and more or less corresponds to faithful or sense- for -sense translation (3) imitation: 'forsaking' both words and sense; this corresponds to very free translation and is more or less adaptation (Munday 2008, 26).

In the past, introduced Korean literature to Romania by retranslation was mainly poetry literature such as classical poetry. Poetry refers to human feelings, not information, that cannot be easily expressed, so the translator must also be another poet who can effectively convey the emotions and inspirations of the original poet. Poetic literary works translated through the process of retranslation cannot convey easily to the reader the characteristics, aesthetic effects and poet's emotions and intentions of the original poem. In this regard, Korean literatures, which were translated and introduced into Romania in the past, were limited and their fidelities of original works might be also very poor.

As soon as the 21st century was started, seven books related to Korean literature were translated and published by Brudaşcu Dan.¹¹ Although all were published through the retranslation process, it is true that he contributed a lot in informing Korean literature to Romanian readers.

Yuksel Diana, a professor at the Faculty of Foreign Languages and Literatures, University of Bucharest, also influenced the development of translated Korean literature in Romania. It can be said that she has made great efforts, translating to be close to the original literatures with her fluent Korean and scholarly insights into the cultures of both countries, Romania and Korea. In 2015, with the support of 'LTI (Literature Translation Institute of Korea)', she translated and published '어디선가 나를 찾는 전화벨이 울리고 (Voi fi acolo)' by writer Shin Kyung-sook and in 2017 she also translated and published '리진 (Dansul privighetorii de primăvară)', a work by Shin Kyung-sook, with the support of LTI. It is worth nothing that they were published by 'Humanitas', a major Romanian publishing company that mainly has introduced works of high literary value.

The translation of Korean literature by Koreans, not Romanians, can expect more inspirations and responses from readers. In this case, it is usually possible to collaborate with local Romanian to review and evaluate each other's translated texts to reach a satisfactory compromise of translation. It is possible to transfigure the extremely Korean emotions and values in literature into universal values in collaboration with Korean translator and Romanian, and to cope with somewhat diverse cultural backgrounds in a way appropriate to Romanian readers. For example, Korean translators can provide a more accurate understanding and background of Korean culture, while Romanian

¹¹ He is currently a professor at 'Avram Iancu University (Universitatea Avram Iancu)' in Cluj-Napoca, Romania. Resume on his personal homepage shows that he translated literary works from various countries, including Korean literature, into Romanian. In addition, he has translated and published some contemporary Romanian poems into Korean. It can be said that he played an important role in promoting literary exchange between Romania and Korea.

translators (or helpers), who are involved in translating work, can offer Romanian readers accesses to unfamiliar Korean cultures through their appropriate cultural intermediation and intervention. In 2004, Kim Jeong Hwan, a professor of the Department of Romanian at Hankuk University of Foreign Studies, published ‘천상병 시선집 (Întoarcerea în cer)’ which was translated with the support of LTI. In addition, Kim Jeong Hwan translated and published a collection of works by Yi Sang, including ‘날개 (Aripi)’, in 2009, in collaboration with Roxana Anghelescu. Besides Kim Jeong Hwan, professor Oum Tae Hyun of the Department of Romanian at Hankuk University of Foreign Studies has translated actively Korean literatures into Romanian. In 2005, he began publication with the translation of ‘Seo Jung-ju’s collection of poetry’ and in 2007 he published ‘Hwang Soon-won’s short novels’. In the year of 2014 he translated with Roxana Anghelescu to introduce Shin Kyung-sook’s ‘엄마를 부탁해 (Ai grijă de mama)’ to Romanian readers and in 2016 Park Wan-suh’s ‘그 많던 싱아는 누가 다 먹었을까? (Cine a mâncat toată shinga?)’ in collaboration with Roxana Anghelescu, in 2017 ‘사과는 잘해요 (Măcar ne pricepem la scuze)’ from Lee Ki-Ho were translated and published by a prominent Romanian publisher. All translations of these works were supported by LTI.

So far, it was briefly reviewed which Korean literatures were translated and introduced in the Romanian literary world. The fact is that the number of translated Korean literatures in Romania is gradually increasing, and that the literary works of authors, such as Hwang Soon-won and Park Wan-suh who have very Korean originality, were also introduced, which means that the ability and skill of translators have improved.

3. Some Suggestions for Developing Korean Literature Translators

3.1. Interdisciplinary efforts

Korean literature now has a theoretical basis that must be understood and accepted within the framework of world literature, but in practical experience the theoretical basis is not applied to the field of world literature. Korean language, which served as a pillar and girder of building called ‘Korean literature’, paradoxically became an obstacle to the spread of Korean literature overseas. This is due to the fact that Korean language is not compatible with other languages in the world, especially with major languages of the world (Jeong 2013, 17). The literary works with more Korean characteristics require

more efforts and patience in the process of translation. In addition, differences in linguistic expressions between Korean and Romanian affect much of the translator's work. Reducing the inconsistencies caused by these two linguistic differences, of course, depend on the ability and effort of the translator. The linguistic friction in the translation process will be extremely dichotomous, depending on the translator's skill. In other words, 'translation as another creation' or 'simple translation faithful to the original text' can be introduced to readers. Above all, the most important thing in the translation work is to reproduce the original intention of the author of the original work. It may be too abstract, but there is a certain invisible commonality between the original and the translated language, and the role of the translator is to capture this commonality. This role will allow the translator to naturally communicate to the reader what the original works are saying.

Therefore, the most important thing in translating Korean literature into Romanian is how much translator has knowledge of Korean and Romanian. When translating Korean literature into Romanian, Koreans can fully understand the feeling of the original work, but there are severe limitations in their ability to speak Romanian. Therefore, it is very difficult to convey faithfully or satisfactorily the vocabulary or tone of the original work. Considering that Korean literature become a part of the Romanian literary world through the translation process, Romanian fluent in Korean must participate in the translation process. In Romania, however, there are very few professional translators who are fluent in Korean. The fact is that there is an absolute shortage of Romanians who are quite fluent in Korean, understand Korean literature and culture, and are able to independently translate. This is very unfortunate when considering only translation work, but it also means that there are no professionals who can evaluate and advise on the results after the translation work. In order to train Korean literary translators in Romania, it is necessary to establish a direct and efficient network between higher education institutions such as local universities in Romania and institutions in Korea like LTI or KF (Korea Foundation). For example, through the network above, workshops can be held regularly related to Korean language education to open up opportunities to discuss various problems in the translation process. In this way, those who dream of becoming professional translators will be able to effectively improve their translation skills and even build their own networks. In addition, it would be very positive if the literary institutions in Korea run a short-term training program related to translation learning for Romanian students who major in Korean or Korean literature. Korean studies majors in Romanian universities are already familiar with Korean language. If they are trained continuously and effectively, it is very likely that a large number can be developed into professional translators.

The role of local universities is important to manage them efficiently and systematically. Translation should be recognized as an essential part of the curriculum, forming an academic basis for it. The ability to speak Korean and an accurate understanding of Korean culture are the most necessary elements in the translation process. In this connection, it is necessary to consider translation as a more scientifically independent discipline and to expand it to interdisciplinary research or teaching. The most important thing in the process of academically recognizing translation is that Korean language learners in Romania should understand that 'translation is a form of communication through written language' and then understand the basic Korean writing norms.¹² The primary goal of education in the translation class is not to read and write, but to acquire knowledge and practice for producing the target text that meets Korean writing norms. Many learners and educators who do not have an academic access to translation overlook the fact that the process of producing a translation is basically similar to writing (Joo 2016, 287). Therefore, translator (translator refers to a local who works in Romania)'s ability to write Korean is very important in the process of translating Korean into Romanian. In addition, most Korean language education at universities is centered on the younger generation. If they act as translators after graduation, they are likely to choose and translate literary works that are rich in the sensibilities and linguistic expressions of the new generation of Koreans. The works of a young writers with universal value will be more familiar to Romanian readers than the old literature, which is less aware of reality. Therefore, those who are engaged in Korean language education at the universities of Romania need to manage their students more strategically for the efficient expansion of Korean literatures. For example, for educators it would be very effective to select students with excellent Korean writing ability to encourage translation training, to understand the characteristics of Korean discourse structure. In addition, students can be divided into two groups through the analysis of student's ability and will. As Delisle mentioned, it is good to separate students into two groups: 'learning for translation education (reading-oriented education for improving foreign language ability)' and 'professional translation education (training to improve translation ability). It could be an effective training method (Kim 2018, 371). Under the three-year Romanian university course, it is a good idea for students to learn the Korean language through reading and writing practice until the second year, and then as they enter the third year it is better to have more practical translation education.

¹² The effects that can be expected in the 'writing norms' education I think include (1) overcoming the habit of translating Korean sentences into the same form as Romanian (2) accurate recognition of the difference between spoken and written words in Korean (3) improved high level of translation skills using 'Korean spacing words' (4) correct understanding of the omission of particles (Korean postpositions) that occurs frequently in Korean.

3.2. Institutional attention and support

It is no exaggeration to say that the important factor that determines the success or failure of Korean literary translation works in Romania is the support and interest of various institutions in Korea such as LTI. These institutions should not only focus on extending Korean literature but also pay more attention to training directly many young generations abroad who can become professional translators. This is a task that must be discussed not only in the quality of translation but also in the sense of the diversity of Korean translation literature. Currently, LTI operates a specialized program for translating Korean literature and workshops for translators, but for those who want to become translators, it is necessary to open new programs, extend the benefit period of the existing programs, and expand the beneficiaries. If institutions like LTI select outstanding graduates who majored in Korean at Romanian universities as scholarships and give them the opportunity to study at the graduate schools of interpretation and translation in Korea, it would be a support method that can produce good results. In addition, the establishment of an educational program for educators who are in charge of Korean translation courses at the universities of Romania can also be of great help in the operation of specialized courses. In the 1980s, a new study called 'translation studies' appeared, and since then, much research has been conducted on the theory and practice of translation. Since the 1990s, translation studies has established itself as an independent discipline and has firmly established itself by imparting several scientific technologies and methods to other disciplines (Kim 2004, 68). However, because there is no professional educator who can deeply understand and effectively teach translation studies to students in Romania, it is necessary to open a kind of educational training program to specialize some existing educators.

Apart from the role of LTI mentioned above, it is also meaningful to consider the functional and administrative issues of LTI, which is the forerunner of Korean literature abroad. In this regard, I would like to share some direct and indirect experiences that I have seen and heard from my point of view in Romanian Korean studies. Like other general administrative agencies in Korea, I must believe that LTI is results-oriented - guided not by process but guided by performance. For example, the translation process of a Korean literary work may be referred to a system that divides the translation process into many stages and pays the translation fee accordingly, considering the case of giving up. This support system may be beneficial for the individual translator for a time, but on the other hand, there is a high possibility that the management of the translation fee may be seen as the main concern of LTI. It is supposed to be a pure window dressing. In addition, because the main function of LTI is translation of Korean literary works, more philosophical

self-examination and deliberation are needed. Why Korean Literature? Why should Korean literature be extended? LTI should make efforts to find appropriate answers to these questions. Furthermore, LTI's administrative problems are easily revealed in communication with publishers in the case of unique foreign language translations such as Romanian. Because unlike the case of France and United States there are no publishers dedicated to Korean literature, the Romanian book market has many difficulties in communicating between translators and publishers for publishing Korean literatures.

As a first step, translator translates the preface of the original work and submits it to LTI. LTI reviews it and inquires Romanian publishers by email if they are willing to publish. After that, endless waiting for the publishers' response is the only administrative support that LTI can provide. Therefore, in order to save time in translation work and to increase economic efficiency, many translators usually find publishers who are willing to publish and negotiate directly with them. If the publisher is determined to publish, a contract must be made for the copyright of the original work. In most cases, however, Romanian publishers do not deal with contract pertinently for copyright owner of original work. Many problems also arise in communication with Korean copyright holders, and in many cases, difficulties arise in negotiating with royalties. In this situation, LTI is not acting as an intermediary coordinator, and the fact is that it does not provide any help other than simply providing translation expenses. The problems mentioned above indicate the lack of LTI's own philosophical self-examination and can be also regarded as a combination of cultural differences and communication difficulties. Against this backdrop, translators in Romania have many questions, especially why they have to deal with the issue of direct copyright. Translators' extreme dissatisfaction is likely to be expressed in response to LTI's ineffective attitude. It is LTI's main duty and responsibility to introduce various and excellent Korean literature to Romania and around the world and to make it the best book loved by readers. More than anything else, LTI must promote customized support projects for each country's book market, and it is advisable to engage in some degree of discord and cooperation between publishers and translators.

4. Some Problems in the Process of Translation

After the human language was divided into diverse languages by the Tower of Babel in Genesis of the Old Testament, the translation coincides with the history of our human language. However, translation process that connects language (native language) with other languages (foreign language) is not so easy. As there is always a gap between reality and ideals, there is always a high tension or gap between the original text and the translated work

due to discrepancies and errors. Linguistic aesthetics and expressions which are only available in Korean and unique forms of Korean literature, these can be difficult and easily isolated to foreign languages and unfamiliar cultures.

The root cause is that Korean is difficult. Just as a literary work is born from the concrete and practical labor of the writer, the translation must be practiced with the specific labor of the translator (Lee 2018, 166). Needless to say, the labor force of the translator is based on fluent language skills. Of course, the translation process is not a simple language exchange but a complex work of special interest, understanding, and literary communication. But the basic of translation depends on the translator's ability to speak the language. The fact that there is no translator who speaks both languages perfectly in Romania and Korea is the biggest obstacle to the spread of Korean literature in Romania. No matter how good a translator with excellent literary feelings and expressions is, if he lacks a high level of language proficiency, the level of translation will certainly fall. Of course, it is meaningless to prove which of these is more ideal or worthwhile, either academic access to Korean and Romanian (the translator's language ability) or the ability to access translation from a literary point of view. Just as translators are not necessarily poets or writers, translators do not need to be able to speak both languages exactly as native speakers. However, it is not a successful translation if it is translated without a proper understanding of the vocabulary, tone, expression, etc. that appeared in the original. As mentioned earlier, the feature of Korean translation literature introduced in Romania in the past is retranslation. This has clear limitations in terms of accurate reproduction of the original. From the efficiency of time and acceptance, retranslation can provide an easy way to select the literary work to be translated, and the translator can be somewhat free from the difficulty of finding a publisher.¹³ In the past, when Korean literary translations were not common, even if they were retranslated, they had to be satisfied that Korean literature itself was published in Romania. Recently, however, various Korean literary translations have been introduced, and the interest about Korean literature has increased due to the efforts of several translators. That's why more specialized translators are urgently needed at present. To date, most translations have been realized by people

¹³ Retranslating Korean literary works that were already translated into European languages, into Romanian is relatively easier than directly translating Koreans with completely different linguistic systems. And some of the publishers I met in Romania say that the first thing to consider when publishing translated literature is whether it was translated into English or French. They say that the most important thing was whether it was translated and published in French, which belongs to the Romance family originated from Latin like Romanian, and how the French readers responded. Therefore, in order to spread Korean literature more strategically to Romania, the quality of the translation is important, but it is very important to look at the interests and reactions of readers in a particular country and then select the literary works to be translated.

who have some knowledge of Korean and Romanian, that is, people from other fields of occupation who do not normally act as translators. Of course, the recent activity of translators with active attitudes beyond the framework of passive work such as retranslation has great prospects.

Besides the translators' language skills mentioned above, the fundamental condition that determines the quality of translation works is how much translators understand and perceive Korean and Romanian culture.¹⁴ The translation process from Korean to Romanian involves many difficulties. This is because the system of the two languages is distinctly different and for most Romanian readers the background of Korea and Koreans is very limited. In other words, the environment in which Korea-related general knowledge is not widely formed puts a heavy burden on the role of the translator. Itamar Even-Zohar and Gideon Toury mentioned and developed the concept of a multi-system approach to literature for correct translation, and specifically explored the study of systematic thinking on translation in different cultures. Their theory bridged the gap between literary research and linguistics, and provided the opportunity for translation activities to carry out new interdisciplinary research. At the core of this theory is the emphasis of research on the culture in which the language to be translated exists (Kim 2004, 63). Culture-related texts are a big challenge for translators. Translator's active intermediation is very important to instill the same level of information as the original text to readers of different cultural backgrounds (Cheong 2009, 183). Venuti also emphasized that translation is the process of rewriting text written in a foreign language in accordance with its cultural values (Venuti 1995, 312). As such, the biggest invisible difficulty in the translation process is the lack of understanding of Korean culture and background knowledge. It is fortunate that some Koreans who can speak Romanian have been translating and publishing Korean literature in Romania. In particular, since most of the translation work is carried out by co-translation with Romanian people or with their help, the reckless translation that arises from cultural differences is gradually decreasing. For example, the co-translation enables an efficient and concrete response to the translation of extremely Korean cultural expressions, Korean vocabulary, and exceptionally phrases with such as onomatopoeia and mimesis in Korean.¹⁵

¹⁴ In general, readers also consider many things when choosing a literary work abroad. Readers' interest in foreign literature is driven by a variety of factors. After becoming familiar with a certain culture in a wide variety of ways, including thought, religion, music, film, art, history, tourism, economics and others, readers choose their literary works in that country (Pucek 2007, 63). As such, literature and culture are closely related. In addition to linguistic skills, understanding of culture is of great importance to translators.

¹⁵ In Romanian, onomatopoeia, which mimics the sounds of things, has been developed quite a lot, but unlike Korean, there are significant difficulties in translation of mimesis.

The next problem is that there is still no effective cooperation with local Romanian publishers. In translation work, it is difficult for a translator to directly select a publisher and make a publishing contract. To put it plainly, selecting and publishing a well-recognized publisher in Romania requires a lot of effort and patience because of Korean literature's low reputation. In particular, it is unavoidable to continuously check and cooperate with publishers during the translation process, but it is true that Korean translators are not free from time and space constraints because they mainly work in Korea. Fortunately, most of the Korean translators work in academic institutions like universities, so some cooperation is possible with people who can help in Romania, mainly those who work at local universities. However, direct and close cooperation between the translator and the local publisher should be more firmly established. This is because translators and publishers must maintain a 'cooperative partnership' until the translation process is complete.

The fourth problem is also related to some of the issues raised during publication. These issues should be solved with a more specific and visible roadmap through cooperation with literary institutions in Korea such as LTI. The ultimate goal of translation is to reproduce the original text for readers of other cultures. In other words, the real goal of translation can be regarded as the transformation of the original text into other cultures. In general, publishers are not satisfied with accurate and simple translation. They expect the challenge of translators to place the commercial value of the translation higher than the literary value of the original text. For publishers, translation is a process of literary manipulation, as Kim Ji-won said (2004, 67). Romanian publishers are, of course, also impressed by the translations that are of interest to readers. For publishers, the most important consideration is not the introduction of a good literary work, but the introduction of a work that meets the interests and intellectual needs of the reader. However, for the translators, it is a pity that there is a lack of information related to Romanian publishing. Most of the translators argue that there are some difficulties in the process of contact with publishers in Romania.¹⁶ The way to raise the image of Korea and its cultural background can play an important role in the spread of translated Korean literatures in Romania. But this is an extremely long

¹⁶ To quote from Oum Tae Hyun, who has been actively translating recently, "*Romanian publishing companies do not have much interest in Korean literature yet, and prefer only marketable literary works due to small Romanian publishing market. In other words, they are so commercial that there are many difficulties in the spread of Korean literatures. In addition, due to the structure of the publishing industry in Romania, it is impossible to introduce translated Korean literature through a consistent publishing company because of the frequent change of staff due to hard work of editing and low wages. Furthermore, most Romanian publishers prefer western literary works, and are particularly interested in Japanese and Chinese works among Asian literatures*" Oum Tae Hyun (22 November 2019) Kwak Dong Hun Personal interview.

process, and much effort and investment must be supported. Therefore, it is necessary to take a strategic approach to how to help translators technically with short-term efforts, that is, to help effectively find publishers. For example, the professional management of literary foundations or institutions, including LTI in Korea, and the establishment of effective programs can form the basis for efficient support. In particular, LTI should be interested in developing programs that can attract the attention of major publishers in Romania, and play a more specific role in promoting Korean literature.¹⁷ The publication is not just about the introduction of a good book, but also seeks positive responses and favorable reviews from readers. In particular, the success of translation literature publication depends on how much literary inspiration and novelty are provided to overseas readers. Romanian publishers keep this in mind as well, so no matter how good Korean literary work is, it is difficult to publish a work that cannot convey inspiration to readers in Romania. Korean literary institutions generally expect the works of Korean celebrities to be translated and spread abroad. One misconception, however, is that the value and reputation of literary works in Korea can create a common consensus abroad. The criteria for evaluating literary values emphasized by various institutions in Korea need to be transformed into more global standards. A German master writer, Goethe left the words, “*What’s the most nationalistic is the most international*” and his words can be understood as literary works with many of the most unique characteristics of Korea can also work in the world literature world. However, it is difficult to persuade publishers who expect to sell their publications to have a consensus on this. If literary institutions in Korea have direct interests and policies in the Romanian publishing market in order to encourage the acquisition of Korean literature, translators will be able to have a wider choice of translation strategies. In the relationship between translators and publishers described as ‘collaborative conflict’, institutions like LTI are hoped to intervene and energize translators’ activities. Among many literary institutions, LTI has played a very important role in promoting excellent Korean literature to Romania and the world. But clearly there is a need for changes for the better.

5. Conclusion

Translation is the most basic act of communicating in a world where language barriers exist. Linguistic obstacles in communication due to differences

¹⁷ LTI’s main businesses, ‘translation support’ and ‘publishing support’, are determined based on a publishing contract between the translator and the publisher. In other words, the support of LTI is determined after the translator’s publishing contract is concluded, and it is a pain for translators who have little information about the publishing market.

in languages are coordinated and compromised by the active intervention and role of the translator. Literature is a kind of universal cultural heritage combined with the intellectual, artistic and social lifestyle of each society. Introducing this cultural complex, that is, literature and impregnating people from other languages with the value of our Korean literature, begin with the correct translation. Therefore, by the translators who are the literary missionary, Korean literature can be widely spread abroad and also Korean literature can make its own place in the overseas publishing market with its own voice.

The expansion of popularity and recognition of Korean literature in Romania is still far from distant. The reality of Korean literature, which has been absolutely undervalued compared to Chinese and Japanese literature, is related to the lack of specialized translators. Since Korean classical poetry was introduced to Romania through retranslation by the Romanian poet Baconsky in 1960, Korean literature was delivered for a while with limited relativity to original works by relying on retranslation. It was an important watershed in the history of Korean literature in Romania that translation work started by Koreans, not Romanians. They have been able to transfigure the very Korean emotions and values inherent in Korean literature into universal values through joint translations with Romanian collaborators, creating synergies in the development of Korean translation literature. The translation of Korean literature in Romania has made great progress in terms of quantity and quality, and the fact that the some authors with very Korean characteristics, such as Hwang Soon-won and Park Wan-suh, were also introduced, suggests that the translator's capabilities and know-how are at a considerable level.

Besides the linguistic ability of translators, what has a significant impact on the success of translation is how much they understand and perceive Korean culture and culture of the respective country. This is because translation is the process of rewriting text in other languages according to cultural values. The number of professional translators who are fluent in Korean in the Romanian translation space, who can understand well Korean literature and culture and work on translations independently is insufficient. This means that there is also a lack of specialists who can evaluate the results after the translation. In order to train Korean literary translators efficiently, more active support and consistent attention from various institutions in the field of Korean literature such as the LTI are required. Instead of focusing only on the spread of Korean literature, much time and effort should be invested in training those with the potential of professional translators in Romania. Support strategies are needed to present these institutions' available means and resources in place.

The growth of Korean translation literature depends on the endogenous growth of professional translators in Romania. For this purpose,

the role of local universities is given priority. The field of translation should be regarded as an independent discipline, and strengthened as an interdisciplinary study. Educators working in Korean studies should build and present more systematic and scientific translation learning directions.

It is hoped that the dawn of the Korean Wave of literature between Korea and Romania, where language and cultural barriers exist, will improve the status of Korean literature and enhance the national image in Romania. To this day, Kipling's 'Jungle Book' still influences the image of India. Kunczik Michael said that literary works have a profound effect on the formation of images of peoples and nations in other countries.¹⁸ His words suggest much to translators who should act as literary missionaries.

BIBLIOGRAPHY

- Baconsky, A.E. 1987. *Fluxul Memoriei*. București: Minerva.
- Cheong, Ho-Jeong. 2009. "The Application of the Skopos Theory to the Evaluation and Revision of Cultural Translation." *Interpretation and Translation*, 11(1): 181-207.
- Choi, Kwon Jin. 2005. "Teaching the Korean Grammar in East Europe." *The Journal of Korean Language and Literature Education*, 16: 351-388.
- Choi, Un Sik et al. 2010. *Korean Literature for Foreigners*. Seoul: Bogosa.
- Jeong, MyungKyo. 2013. "Korean Literature Today in the Context of World Literature and Translation." *Comparative Korean Studies*, 21(2): 11-37.
- Joo, Jinkook. 2016. "A Study on a Practical Translation Course in Undergraduate Classrooms." *Humanities Research*, 109: 279-305.
- Kim, Ji-won. 2004. "The Past and Present of Translation Studies." *The Journal of Translation Studies*, 5(1): 55-75.
- Kim, Min Young. 2018. "Translation Writing for International Students." *Humanities Research*, 112: 365-389.
- Kunczik, Michael. 2008. *Images of Nations and International Public Relations*. Trans. Yoon, Jongseok and Kwon, Hyukjun. Seoul: Communication Books.
- Lee, Hyonhee. 2018. "How Korean Literature Enters the French Literature." *Comparative Korean Studies*, 26(1): 143-172.
- Lee, Woong Soo. 2008. "Rumania and North Korea." *Institute for Far Eastern Studies' News*, 83: 26-27.
- Munday, Jeremy. 2008. *Introducing Translation Studies*. London and New York: Routledge.
- Nord, Christiane. 2006. *Translating as a Purposeful Activity*. Trans. Jeong Yeonil and Joo Jinkook. Seoul: Hankuk University of Foreign Studies Press.

¹⁸ Kunchik said in his book, 'Images of Nations and International Public Relations', many British literary writers dealing with the history of imperialism have emphasized frequently the merits of imperialism, and in their literary works imperialist heroes were depicted as gentlemen and courageous characters as adventurers (Kunczik 2008, 14-15).

- Pucek, Vladimir. 2007. "Factors Influencing an Understanding of Korean Classical Literature Abroad and a State of its Translations into Czech." *Korean Culture in Europe: Achievements and Prospects*. Seoul: Korea Literature Translation Institute.
- Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

ONLINE RESOURCES:

- Lee, Won Kwang. 2014. "Korean user rank 13th in the world, before French." *Joongang Ilbo Daily*. 14 May. Accessed December 12, 2019.
<https://news.joins.com/article/14682287>

INTERVIEWS:

- Oum, Tae Hyun. November 23, 2019. Kwak, Dong Hun Personal interview.

NON-NATIVE INTERPRETATION AND (RE)PRODUCTION OF SL/FL SOUNDS. CASE STUDY: KOREAN AND ROMANIAN

ALEXANDRA BÎJA*

ABSTRACT. *Non-native interpretation and (re)production of SL/FL sounds. Case study: Korean and Romanian.* Issues in pronunciation arise from the fact that not all languages have identic phonetic inventories and that a language could make use of sounds that may not be present in the phonetic inventory of another, thus a FL learner could have difficulties in reproducing them. This paper tries to approach the issue of non-native pronunciation of sounds with regard to the acquisition of the Korean phonetic system by Romanian native speakers, and *vice-versa*.

Keywords: *phonetics and phonology, Korean language, non-native accent, phonological rules*

REZUMAT. *Interpretarea și (re)producerea unor sunete din limbi straine de către vorbitori non-nativi. Studiu de caz: limbile coreeană și română.* Problemele de pronunție apar datorită faptului că nu toate limbile au inventare fonetice identice și a faptului că o limbă poate întrebuița sunete care nu sunt prezente în inventarul fonetic al unei alte limbi, astfel creând unui vorbitor de limba străină dificultăți în ceea ce privește reproducerea lor. Acest articol încearcă să abordeze problema pronunției non-native în cazul achiziției inventarului fonetic al limbii române de către vorbitori nativi de limbă coreeană, și *vice-versa*.

Cuvinte cheie: *fonetică și fonologie, limba coreeană, accent non-nativ, reguli fonologice*

Introduction

The purpose of this paper is to approach the issue of non-native pronunciation of sounds, with focus on the phonetic systems of Romanian and Korean languages. A classification of each language's phonetic inventories will

* **Alexandra BÎJA**, PhD student (Doctoral School of Linguistics and Literary Studies, Babeș-Bolyai University). Currently conducting research on language acquisition and bilingualism. Other interests include phonology, comparative linguistics, and translation studies. E-mail: alexandrabija93@gmail.com. This work was supported by the Seed Program for Korean Studies through the Ministry of Education of the Republic of Korea and the Korean Studies Promotion Service of the Academy of Korean Studies (AKS-2018-INC-2230003).

be made, focusing on significant differences between them, and noting how they are perceived and (re)produced by non-native speakers/ learners of the two languages. Issues in pronunciation arise from the fact that a language could make use of sounds that may not be present in the phonetic inventory of other languages, thus a FL learner could have difficulties in reproducing them. Hamakali notices that these pronunciation difficulties are caused primarily by the phonological differences between a learner's /speaker's first and second language:

“Research on second language (L2) learners’ pronunciation difficulties has attributed pronunciation difficulties to the phonological differences that exist between the speaker’s first language (L1) and the target language. As a result, pronunciation difficulties present serious threats to effective communication, especially when pronunciation errors occur in minimal pairs, which lead to unintended altered meaning.” (Hamakali 2013, 158)

Kim and Flynn call the difference in the (re)production of the sounds found in the SL’s phonetic inventory “non-native accent”, raising the following concern:

“What makes a non-native accent? Several factors may contribute to this. An accent may involve segmental insertion, deletion, and/or substitution. On the other hand, an accent may be due to differences between the L1 and the L2 prosodic patterns, which may in turn reflect differences having to do with duration, amplitude and/or pitch.” (Kim and Flynn 2004, 1845)

The linguists evoke issues that might appear in pronunciation by making reference to changes in segments, linguistic phenomena which are described by Crystal as “any discrete unit that can be identified, either physically or auditorily, in the stream of speech” (2008, 426), and which are also called phones. Therefore, the two authors mention all the changes that might appear at a phonetic level: insertion of an extra phone, removal and replacement of certain sounds, issues that we will try to address throughout this paper, as far as Korean and Romanian non-native pronunciation is concerned.

The premise of this paper, however, is that issues encountered by Korean native speakers when they use Romanian, and *vice versa*, are of various natures: one of them is related to the fact that the two languages make use of sounds that are not found in the phonetic inventory of the other, thus non-native speakers have trouble (re)producing them. Another is related to certain phonological rules particular to each language. And third, we can go as

far as saying that syllabic structure might contribute to this problem as well. The goal of this paper is, therefore, threefold: to classify the phonetic inventories of both Korean and Romanian, to propose an analysis of how non-existent forms are perceived and (re)produced by non-native speakers of the two languages, and to see how phonological rules specific to each language affect non-native pronunciation.

Theoretical background

The notions that we will be operating with throughout this paper are related to two branches of linguistics, namely phonetics and phonology. In order to make our endeavours clearer, definitions of the two disciplines will be provided, as well as explanations for the key concepts and terminology with which they operate, and which we will use as well.

Phonetics studies the production of human speech sounds, and it concerns itself with these sounds in relation to the way they are produced, with their physical properties, such as place of articulation (lips, tongue, teeth, etc.). It operates with the notion of “phone”, the smallest perceptible segment of sound in a stream of speech (Crystal 2008, 361). Transcription of phones is done between square brackets [p].

E.g. [p] is a phone

Phonology concerns itself with specific properties of phones in certain languages. It classifies sounds within the system of a particular language, and the smallest unit it operates with is a “phoneme”. Crystal mentions that phonemes “allowed linguists to group together sets of phonetically similar phones as variants, or ‘members’, of the same underlying unit” (2008, 361). Transcription of phonemes is usually done between slashes / /.

E.g. in Korean [p] : /p/ lax
 /p*/ tense
 /p^h/ aspirated

Shin et al. describe the difference between the two terms as follows:

“In phonetics, a phone is understood as a physical, continuous, time-limited and quantifiable unit. It is continuous because it is difficult to distinguish the beginning and end of a sound; it is quantifiable because the various physical properties of a phone can be measured; it is time-limited because the length of a phone can be measured and is significant. On the other hand, in phonology, a phoneme is understood as a psychological, discrete and unquantifiable unit which has no time constraints. It is discrete because it is a psychological entity, and has no time constraints because the physical length of a phoneme is of no significance.” (Shin et al. 2013, 41)

Writing systems and their relation to sound production

The Romanian writing system makes use of the Latin alphabet, with 5 additional letters which have been modified in accordance to the phonetic requirements of the language. The spelling is mostly phonemic, with some letters having more than one realisation.

E.g. C – [c] in ‘cap’
[tʃ] in ‘cine’

Korean presents us with a special situation, it does have a phonemic orthography, but it is a featural writing system. Geoffrey Sampson analyses Hangeul script in “Writing Systems. A Linguistic Introduction” (1990) and “Writing Systems: Methods of Recording Language” (2014). He notices that the symbols do not represent whole phonemes, but rather the features that make up the phonemes, such as voicing or its place of articulation. In Hangeul, the featural symbols are combined into alphabetic letters, and then the letters are joined into syllabic blocks, so that the system combines three levels of phonological representation. Shin et al. call it a phonemic alphabet, saying that:

“each letter corresponds to one phoneme. However, unlike the Roman alphabet, Hangeul is not written letter by letter, but in syllables. That is, two or three letters which form one syllable are written together as one orthographic unit.” (2013, 178)

Furthermore, there are several syllabic constraints in Korean that influence the pronunciation by native Korean speakers of other languages which do not share them. One example would be the fact that Korean does not allow the pronunciation of consonant clusters, nor fricatives as codas. These types of constraints and how they affect the (re)production of sounds in a foreign language will be exemplified throughout this paper.

Syllabic structure

As we mentioned before, we believe that syllabic structures in different languages are factors that influence pronunciation. Syllables are made out of a nucleus, an onset and a coda, with vowels always being a nucleus, and onsets and codas consonants. Based on the syllable structure, there are languages which have CV syllables, such as Japanese, and CVC syllables, which is the case for both Romanian and Korean.

The two languages we analyse have the following syllabic structures:

Korean: V

V + C

C + V

C + V + C

C + V + C + C → with only one of the final C being pronounced

Romanian: V

V + C

C + V

C + C + V

C + C + C + V

C + V + C

C + V + C + C

(C) + V + C + C + C

Korean language operates with certain syllabic rules which constrain the order in which phonemes can follow one another. One of the most important rule is the consonant cluster rule. Korean phonology does not allow the pronunciation of two neighbouring consonants, unless they obey the phonological rules that exist in the language. And even though, in writing, consonant clusters can appear as syllabic coda, they are simplified, only one of them being realised in coda positions, and both of them being realised if the following syllable is vowel initial. Thus, if the consonant cluster is in coda position, either the first C surfaces, or the second C surfaces:

a. The first C surfaces:

ㄱㅅ (ks) → [k]

ㅃㅅ (ps) → [p]

ㄴㅅ (nch) → [n]

ㄴㅎ (nh) → [n]

ㄹㅎ (lh) → [l]

ㄹㅅ (ls) → [l]

ㄹㅌ (lt') → [l]

b. The second C surfaces

ㅃㅁ (lm) → m

ㅃㅍ (lp') → p

ㄹㄱ (lk) → k

c. The two clusters in which either the first or the second C can surface

ㄹ (lk) → k 흙 *hŭk* 'mud' [huk]

→ l 말 *mal* (ㄷ) 'clean' [mal]

ㄹ (lp) → p 밟 *pap* (ㄷ) '(to) step on' [pap]

→ l 넓 *nŏl* (ㄷ) 'large' [nɔl]

Because Korean does not allow consonant clusters in an onset position, nor does it allow fricative clusters in coda positions, while Romanian does, issues in pronunciation may arise. Korean speakers of Romanian might have difficulty in (re)producing the sounds found in Romanian words which present consonantal clusters, falling back on an epenthetic sound to help themselves pronounce the words.

E.g.	Native pronunciation	Non-native pronunciation
stradă 'street'	/stra.də/	/su.tu.ra.də/
cruce 'cross'	/cru.tʃe/	/cu.ru.tʃe/

Korean also restricts the presence of single obstruents and fricatives in coda position, thus they too are realised with the aid of an epenthetic vowel.

E.g.	Native pronunciation	Non-native pronunciation
praf 'dust'	/praf/	/pu.ra.p ^h u/
cartof 'potato'	/car.tof/	/car.top ^h /

An epenthetic sound is a sound that is added to a word and it can be either a consonant, in which case it is called an excrescence, or a vowel, which is called anaptyxis. In the case of Korean, only a vowel sound is added in those instances in which Korean phonological rules do not allow the pronunciation of certain sound sequences, and that vowel sound is /u/. In natural languages, epenthetic sounds appear mostly in words borrowed from other languages (e.g. 아이스크림¹ *aisŭk'ŭrim* [aisukurim] in Korean, or アルバイト² *arubaito* [arɯ^βbaito] in Japanese), or when speakers attempt to use another language that is not their mother tongue.

On the other hand, as far as syllabic structure is concerned, Romanian native speakers find no issues in (re)producing Korean words.

¹ Borrowed from the English 'ice cream'.

² Borrowed from the German 'Arbeit' which means 'work'. In Japanese it is translated as 'part-time job'.

Phonetic classification

Vowels

Romanian vowels

As far as the Romanian vowel system is concerned, Ioana Chițoran (2002, 7) proposes the following classification: seven vowels, two glides and two diphthongs:

vowels:	ɪ	ɨ	u
	e	ə	o
		a	
glides:	j	w	
diphthongs:	ɛa	ɔa	

However, the linguist admits that the classification of Romanian vowels is a rather controversial one, and that several variants have been proposed, mentioning other vowel classifications as well:

1. Agard's (1984) classification, with the specification that he "does not include the mid back rounded glide /o/ in the inventory, perhaps suggesting that it is not distinct from /w/. He specifies, however, that these segments should be considered "autonomous phonemes"" (Chițoran 2002, 9):

Glides:	j	w
	ɛ	
Vowels:	ɪ	ɨ/u
	e	ə/o
	a	

2. Graur and Rossetti's (1938) classification, which was later adopted by various other linguists as well, noticing that "The diphthongs are treated as monophonematic and are included in a square 9-vowel inventory, with three degrees of height." (Chițoran 2002, 9)

ɪ	ɨ	u
e	ə	o
ɛa	a	ɔa

3. Trubetzkoy's (1969) classification, describing it as a "triangular 9-vowel system with four degrees of height." (Chițoran 2002, 9).

I	ĩ	u
e	ə	o
ɛa	ɔa	a

To these classifications we would like to add a fifth, the one proposed by Turculeț (1999), who claims that the Romanian vowel system is made up out of seven vowels: /e/, /i/, /a/, /ə/, /ĩ/, /o/, /u/, and 4 semivowels /ɛ/, /ĩ/, /ɔ/, /ɹ/.

This apparent disagreement regarding the classification of Romanian vowels is also noted by Renwick, who evokes the same names as Chițoran, saying that:

"The phoneme inventory of Romanian has been the subject of much debate by scholars of the language. Regarding the vowel inventory, there has been disagreement as to whether diphthongs should be generated by rules combining glides and monophthongs, or whether they are instead underlying and thus listed among the phonemes." (2002, 16)

Korean vowels

The vowel system that will be used throughout this paper is the following one:

- Front, unrounded: i, e
- Back, unrounded: ɯ (ɨ), ʌ
- Back, rounded: o, u
- Front, unrounded: a

with the addition of 2 semivowels /j/ and /w/, and several diphthongs: /je/, /ja/, /jo/, /ju/, /jʌ/, /wi/, /we/, /wa/, /wo/, /wʌ/ and /ɯi/. I choose to use this seven vowel system instead of the eight vowel system previously used by Korean linguists, or the 10 vowel system proposed by Yu Cho, who admits however that the number of Korean vowels is under debate, because "first, the phonemic status of the front rounded vowels (ü and ö) and second, the ongoing merger of /e/ and /ɛ/. Due to these marginal vowels, some researchers posit only seven underlying vowels for Standard Korean." (Yu Cho 2016, 23)

Consonants

Romanian consonants

The Romanian consonants as well have had various classifications over time, Bibiri et al. (semanticscholar.org) mentioning the phonemic theory with the largest number of consonants, namely 72, proposed by Petrovici (1956), as well as the theory which counted for the smallest number of consonants – 20, proposed by Vasiliu (1965). In this paper, the following classification of the consonants will be used:

Place Manner	Bilabial	Labio-dental	Dental-alveolar	Alveolar	Post-alveolar	Velar	Glotal
Plosive	p b		t			k g	
Nasal	m			n			
Fricative		f v	s z		ʃ ʒ		h
Affricate			ts		tʃ dʒ		
Lateral				l			
Trill				r			

Korean consonants

Place Manner	Bilabial	Labio-dental	Dental-alveolar	Alveolar	Alveolo-palatal	palatal	Labio-velar	Velar	Glotal
Plosive	p/b p ^h p*		t/d t ^h t*					k/g k ^h k*	
Nasal	m		n					ŋ	
Fricative			s s*						h
Affricate					tʃ tʃ ^h tʃ*				
Approximant						j	w		
Lateral/flap				l/r					
Trill									

Issues that can appear in pronunciation

1. Different realisations for the same phone

First of all, we can notice in Korean different realisations for the same phone in the case of stops and affricate sounds, realisations which have different properties and which correspond to different letters in the Korean alphabet.

b/p (ㅂ)	p* (ㅃ)	p ^h (ㅍ)
d/t (ㄷ)	t* (ㄸ)	t ^h (ㅌ)
k/g (ㄱ)	k* (ㄲ)	k ^h (ㅋ)
tʃ/ dʒ (ㅈ)	tʃ* (ㅉ)	tʃ ^h (ㅊ)
s (ㅅ)	s* (ㅆ)	
(voiceless unaspirated lenis) = lax	(voiceless unaspirated fortis) = tense	voiceless aspirated fortis) = aspirated

Although these are all realisations of the phones [p], [t], [k], [s] and [tʃ] respectively, Romanian learners/speakers of Korean can have a hard time distinguishing between them because not all of them naturally occur in Romanian. As Shin et al. says: “The same segment sequences can be interpreted differently by speakers of different languages due to the phonological differences between languages” (2013, 54). Romanian native speakers have trouble distinguishing between the 3 allophones of each of the previously mentioned phonemes, as in Romanian they are regarded as part of one phoneme, since Romanian does not have such phonation contrasts and an incorrect production would not result in change of meaning, as is the case with Korean words. Thus, Korean words that include the previously mentioned phonemes can often be mispronounced by Romanian native speakers, usually by turning a tense or aspirated sound in a lax one. This is best evidenced in the following Korean minimal pairs or triplets:

- 빵 *pang* /paŋ/ ‘bread’ and 뽕 *ppang* /p*ɑŋ/ → [paŋ]
 공 *kong* /koŋ/ ‘ball’ and 콩 *k’ong* /k^hoŋ/ ‘bean’ → [koŋ]
 당 *tang* /taŋ/ ‘sugar’, 땅 *ttang* /t*ɑŋ/ ‘earth’ and 탕 *t’ang* /t^hɑŋ/ ‘soup’ → [taŋ]
 자다 *chada* /tʃada/ ‘to sleep’ and 짜다 *tchada* /tʃ*ada/ ‘to be salty’ → [tʃada]
 살 *sal* /sal/ ‘flesh’ and 쌀 *ssal* /s*al/ ‘rice’ → [sal]

The general rule for the misinterpretation of these allophones is the following:

- /p*/, /p^h/ → /p/
 /t*/, /t^h/ → /t/
 /k*/, /k^h/ → /k/
 /s*/ → /s/
 /tʃ*/, /tʃ^h/ → /tʃ/

As in Romanian they are all different realisation of a phone – [p], [t], [k], [s] and [tʃ] - using them interchangeably would not result in a change in the meaning of a word, but, as we can see, using them interchangeably in Korean does completely change the meaning of the word in which they appear. This misinterpretation occurs also due to the fact that, as Yu Cho notices, “whereas voicing and aspiration are cross-linguistically common laryngeal features for obstruent systems, having a three-way distinction involving aspiration and tenseness (but not voicing) within one language is a quite unusual phenomenon” (Yu Cho 2016, 5)

2. Fricative sounds

As we can notice by comparing the consonant systems of the 2 languages, Korean only has three fricative sounds: the alveolar fricatives /s/, /s*/ and the glottal fricative /h/. However, in Romanian, there are several other fricative sounds, such as: the labiodental fricatives /f/, /v/, the alveolar /z/ and the palato-alveolar fricatives /ʒ/. Consequently it is not easy for native Korean speakers to distinguish between the fricative sounds from Romanian and to pronounce them correctly. The first difficulty arises from the fact that, in Romanian, fricative sounds are made in four different places (labio-dental, dental-alveolar, palato-alveolar, glottal), whereas in Korean, all fricatives are pronounced either in the alveolar or glottal positions. This makes it hard for the Korean native speakers to (re)produce all Romanian fricative sounds. Shin et al. notices this lack in fricative sounds in Korean, and offers an explanation as to why other fricative sounds from other languages are hard to render:

“Because there are no voiced obstruents among Korean phonemes, they are difficult for Korean speakers to pronounce. In addition, fricatives show the longest duration among obstruents, which means that there must be a prolonged vibration of the vocal folds in order to make a voiced fricative sound. Due to these difficulties, in Korean /f/ is replaced by /p^h/, /v/ by /b/, /θ/ by /s*/, /ð/ by /t/, /s/ by /s/ or /s*/, /ʃ/ by /swi/, and /ʒ/ by /tɕwi/.” (Shin et al. 2013, 76)

Their approach is a more general one, that includes other fricative sounds as well, not just those found in the Romanian phonetic system. And, although other obstruents can indeed be used as a replacement of absent fricative sounds from the Korean phonetic system, the explanation for this replacement can be quite a simple one and it revolves around the places of articulation. Some Korean native speakers simply replace the missing sounds from their phonetic inventories with a sound that is closest to it, as far as the place of articulation is concerned, in their own phonetic system, or the manner

of articulation. Therefore a labio-dental will be replaced by a bilabial, and a dental-alveolar will be replaced with a palatal-alveolar, while a palatal-alveolar fricative will be replaced with a palatal-alveolar affricate:

/v/ → /b/

/f/ → /p^h/

/z/ → /tʃ/ or /dʒ/

/ʒ/ → /tʃ/

Eg: viteaz 'brave' [bitɛadʒu]

Telefon 'telephone' [telep^hon]

3. Liquids

In Korean we notice the absence of both the alveolar liquid [l] sound and the palatal liquid rhotic [r] sound, which are well represented in the Romanian phonetical system, /r/ and /l/ being regarded in Korean as free variants of the phone [l] (Shin et al. 2013, 46), Korean native speakers being unable to make a clear difference between them. In Korean, [l], which is graphically represented by ≡ is realised either as /l/ or /r/ depending on the phonetic environment in which it is found: /l/ in coda position and in germination and /r/ in word-initial position and intervocalic. However, we must distinguish between /r/ and /r/, and the first is, as we mentioned, an alveolar liquid rhotic sound, while the second is an alveolar flap.

Eg.	Native pronunciation	Non-native pronunciation
ridica 'to lift'	[ridika]	[ridika]

Liquids can pose problems for both Korean natives who speak Romanian and for Romanian natives who speak Korean, as the first, in some cases, have difficulty distinguishing between the Romanian [r] and [l] sounds, sometimes using them interchangeably, or not being able all together to (re)produce the [r] sound as a rhotic, while the second can have difficulty in reproducing the flap sound which in some cases is replaced with an [r] sound. Moreover, as we mentioned that [l], which corresponds to the letter ≡, is realised differently depending on its place in a sequence of sounds, Romanian speakers sometimes mix the two allophones, producing /l/ when there should be flap, and *vice-versa*.

4. The dental-alveolars [z] and [ts]

The dental-alveolar sounds [z] and [ts] are part of the Romanian phonetic inventory, however they are not part of the Korean phonetic inventory, thus they also could raise issues in pronunciation, in the case of Korean native speakers.

[z] is a dental alveolar fricative, as is [s], which is found in the Korean phonetic inventory, however, [s] is a voiceless sibilant, and [z] is a voiced sibilant. Due to its absence from the Korean inventory, Korean native speakers tend to replace [z] with [dʒ], which is a voiced palato-alveolar.

E.g.	Native pronunciation	Non-native pronunciation
zar ‘dice’	[zar]	[dʒar]

The sound [ts] corresponds to the Romanian letter <ț>, and it is a voiceless palato-alveolar affricate. Korean native speakers replace them with [tʃ], a voiceless palato-alveolar.

E.g.	Native pronunciation	Non-native pronunciation
preț ‘price’	[prets]	[puɾetʃu]

5. The vowel /ʌ/

The open-mid back unrounded vowel /ʌ/ is a vowel sound that can be found in Korean language’s phonetic inventory. This sound is not characteristic to the Romanian phonetic inventory however. As the sound is foreign to the native Romanian speakers, they tend to replace it with the close-mid back rounded vowel /o/ which is common to their native language’s phonetic inventory.

E.g. /ʌ/ → /o/	Native pronunciation	Non-native pronunciation
너 <i>nǎ</i> ‘you’	/nʌ/	/no/
너무 <i>nǎmu</i> ‘very’	/nʌmu/	/nomu/

Phonological rules constraints

In Korean, pronunciation is constrained by a set of rules which Shin et al. classify as: “(i) rules that can be applied without knowledge of the word’s morphological information; and (ii) rules that can be applied in consideration of the word’s morphological information.” (2013, 179) Korean language functions, thus, based on a larger series of phonological rules, by which it is decided how a word/grapheme will be pronounced. Shin et al. (2013, 187-196) have come up with a list of rules for which we will try to offer examples:

1. Post-obstruent tensification

This is a phenomenon in which a lax obstruent becomes tense, if said obstruent is part of a compound word.

산불 *sanbul* /san + pul/ → [san.p*ul] ‘wild fire’.

The afore mentioned authors come with a classification of the instances in which this phenomenon takes place, namely:

i. lax+lax=tense

먹다 *mökta* /mɔk- + -ta/ → [mɔkt* a] ‘to eat’³

ii. aspirated+lax=tense

옆집 *yöpchip* /jɔp^h + tʃib/ → [jɔptʃ*ip] ‘next door’

iii. tense+lax=tense

깎다 *kkakta* /k* a k* - + -ta/ → [k* a kt* a] ‘to carve’

iv. /s/, /s*/, /tʃ/, /tʃ*/ + C=/t/

있다 *itta* /is* - + -da/ → [itt*a] ‘to be’

2. Obstruent nasalization, where an obstruent, such as /p/, /t/, /k/, is nasalized when it is followed by a nasal consonant, or /l/, as in the examples:

/p/ + /m, n/ → [m] + [m, n]

잠문 *kammun*/kap + mun/→[kammun] ‘locked gate’

/t/ + /n/ → [n] + [n]

맏놈 *mannom*/mat + nom/→[mannom] ‘first born son’ (pejorative form)

/k/ + /m, n/ → [ŋ] + [m, n]

국물 *kungmul* [kuk - mul]→[kuŋmul] ‘soup’

/p, k/ + /l/ → m, ŋ + l

식량 *singnyang* /ʃik + ryan/ → [ʃiŋryan] ‘groceries’

3. Liquid nasalization

/m/ or /ŋ/ + /l/ → /l/= /n/.

승리 *süngni* [sɪŋ - ri]→[sɪŋni]

금리 *kümn*i [kum- + -li] → [kumni]

4. Lateralization, process in which nasals become lateralized when it is next to a liquid, regardless of their position, as “surface phonetic constraint in Korean...forbids liquid–nasal sequences, /l/-/n/.” (Shin et al. 2013, 192). Professor Shin, however, only mentions the occurrence of this change in the following order of sounds:

³ Examples taken from Shin et al. (2013).

/l/ + /n/ → /ll/, as in 겨울날 *kyöullal* [kjʌul + nal] → [kjʌullal] ‘winter days’,
 /n/ + /l/ → /ll/, in 신라 *silla* [ʃilla]

5. Non-coronalisation (Bilabialisation and Velarisation) occurs when “sounds that are articulated in the default (i.e. coronal) position are either assimilated into the front position or into the back position, depending on the sounds that follow them” (Shin et al., 2013, 192), where a coronal is a “feature which characterizes sounds that are produced by raising the tongue blade (including the tip of the tongue) from its neutral position towards the teeth or the hard palate.” (Glottopedia.com). Examples of such sounds are: /d/, /t/, /s/, /z/, /n/ and /l/. This process is divided into two categories, namely bilabialisation, when an alveolar becomes bilabial, and velarisation, when an alveolar or bilabial become velar. The process of non-coronalisation, however, is not obligatory. Thus, the phonetic realization of the following examples, taken from Shin et al., are both correct:

신문 *sinmun* [sin- + -mun] → [sinmun ~ simmun] ‘newspaper’

한강 *han'gang* [han- + kaŋ] → [hankaŋ ~ haŋkaŋ] ‘the Han river’

감기 *kamgi* [kamki] → [kamki ~ kaŋki] ‘cold’

6. Aspiration is the process through which, in Korean, lax consonants become aspirated when they are in the proximity of the glottal sound /h/:

낳다 *nat'a* [nah +ta] → /nat^ha/ ‘to give birth’

갯하산 *Kap'asan* [kap +ha+san] → /kap^hasan/ ‘mount Gapha’

7. Similar-place Obstruent Deletion

This rule is linked to the Korean phonetical particularity of having 3 different realization for the same phoneme (lax, aspirated and tense), and it implies that “when a sequence contains two consecutive consonants that are pronounced in similar positions, one of them is deleted for ease of pronunciation.” (Shin et al. 2013, 192). Although the linguists say that one of them is deleted, actually it is the lax consonant that is deleted, while the aspirated or tense ones are kept. Thus:

/p/ + /p^h/ → /p/ is deleted

갑판 *kapp'an* /kap + p^han/ → [kap^han] ‘deck’

/k/ + /k^h/ → /k/ is deleted

식칼 *sikk'al* /sik + k^hal/ → [sik^hal] 'kitchen knife'

8. /h/Deletion

Another optional rule that, according to Shin et al., is mostly noticed in fast speech, and it presupposes the avoidance of /h/ between voiced sounds. For example 대학교 *taehakkyo* can be either realized [dehakkjo] or [deakkjo].

As we can see, Korean pronunciation has quite a few constraints, and not knowing or being innately familiar with these phonological rules that affect the pronunciation of certain words, native speakers of Romanian who learn/speak Korean may encounter difficulties. As Shin et al. (2013) states, for Korean native speakers such rules are innate, but second language learners need to learn them and apply them correctly. Therefore, we can notice a few issues in the non-native pronunciation of Korean, with regard to these phonological rules:

- A disregard for post-obstruent tensification, as Romanian lacks such a rule, nor does it have a realization for plosives. Therefore, in a consonant cluster in which tensification should take place, in non-native pronunciation it does not. Romanian native speakers adopt a syllabic pronunciation.

E.g. Syllabic pronunciation Native pronunciation Non-native pronunciation
 산불 *sanpul* 'wild fire' [san + pul] /san.p*ul /sanpul/

- Neither obstruent nor liquid nasalisation occur, transformations that happen in Korean do not happen in Romanian, as the following consonant sequences are allowed:

[p] + [m, n] ↘ [m] + [m, n]

pneumonie 'pneumonia' /pne.u.mo.ni.e/

apnee 'apnea' /ap.ne.e/

/t/ + /n/ ↘ [n] + [n]

etnografic 'ethnographic' /et.no.gra.fik/

/k/ + /m, n/ ↘ [ŋ] + [m, n]

acnee 'acne' /ak.ne.e/

/p, k/ + /l/ ↘ m, ŋ + l

aplana 'to settle' /a.pla.na/

- Lateralisation is also foreign to Romanian native speakers, a syllabic pronunciation of Korean words being kept in this case as well.

E.g. Syllabic pronunciation Native pronunciation Non-native pronunciation

겨울날 *kyõullal* [kjʌul + nal] [kjʌullal] [kjʌulnal]

'winter days'

- As bilabialisation and velarisation are not obligatory rule in the Korean phonology, it is not important if they are applied or not by Romanian native speakers
- Aspiration does take place, as it is also a trait of the Romanian phonology
- Similar-place obstruent deletion does take place, since Romanian native speakers have difficulty in distinguishing between the three-way contrast of Korean stops, however, a preference for keeping the lax consonant has been observed.

Syllabic pronunciation Native pronunciation Non-native pronunciation

갑판 *kapp'an* 'deck' [kap + p^han] [kap^han] [kapan]

식칼 *sikk'al* 'kitchen knife' [ʃik + k^hal] [ʃik^hal] [ʃikal]

On the other hand, even though Romanian generally has a grapheme-to-phoneme pronunciation rule, we can also encounter a few exceptions to the rule, such as:

- Velarisation of /n/ before /k/, /g/ and /h/
/n/ + /k/, /g/, /h/ → [ŋ]
- Velarisation of /h/ in word-final position
- Palatalisation of /h/ before /i/ and /j/
- Phonological restrictions in the occurrence of diphthongs.

Insufficient data has rendered us unable, however, to analyse how these exceptions to the rule affect Korean native speakers, although we can assume that, in both cases, incomplete or faulty acquisition of phonological traits, and unfamiliarity with phonological constraints that appear in the two languages can lead to issues in pronunciation.

Conclusions

In this paper we tried to approach only particularities that might affect the pronunciation of non-native speakers of the two languages, which, as was shown, can pose problems in the interpretation and (re)production of the sounds found in the two languages' inventories. The non-native speakers of both languages are prone to certain pronunciation mistakes. The origin of misinterpretation lays the differences between the phonetic inventories of the two languages. Incomplete or faulty acquisition of phonological traits can also create a "non-native accent".

BIBLIOGRAPHY

- Bibiri, Anca-Diana, Dan Cristea, Laura Pistol, Liviu-Andrei Scutelnicu, Adrian Turculeț. *Romanian Corpus for Speech-to-Text Alignment*. URL: <https://pdfs.semanticscholar.org/0798/2ecd96d77f0e3533e72b034deb37f5525094.pdf>.
- Chițoran, Ioana. 2002. *The Phonology of Romanian. A Constrain-Based Approach*. Berlin. New York: Mouton de Gruyter.
- Crystal, David. 1980/2008. *A Dictionary of Linguistics and Phonetics*. Oxford: Blackwell Publishing.
- Graur, Alexandru and Alexandru Rosetti. 1938. "Esquisse d'une phonologie du roumain". Published in *Bulletin Linguistique* 6, 5-29.
- Hamakali, Hafeni P. S. 2013. "An Examination of Korean Students' Pronunciation of English Consonants: The Relationship Between Perception and Production". University of Namibia, *Journal for Studies in Humanities and Social Sciences*, Volume 2, Number 1, June 2013.
- Kim Jong-mi and Suzanne Flynn. 2004. "What Makes a Non-Native Accent?: a Study of Korean English". Published in INTERSPEECH 2004 – ICSLP.
- Petrovici, E. 1956. "Sistemul fonematic al limbii române". Published in *Studii și Cercetări Lingvistice*, VII :1-2, 7-21.
- Sampson, Geoffrey. 1990. *Writing Systems. A Linguistic Introduction*, Stanford: Stanford University Press.
- Sampson, Geoffrey. 2014. "Writing Systems: Methods of Recording Language", chapter 4 of Keith Allan, ed., *Routledge Handbook of Linguistics*. Routledge.
- Shin, Jiyoun, Jieun Kiaer and Jaeun Cha. 2013. *The Sounds of Korean*. Cambridge: Cambridge University Press.
- Trubetzkoy, N. S. 1969. *Grundzüge der Phonologie*. Travaux du Cercle Linguistique de Prague. (English translation by Christiane Baltaxe, Berkeley:University of California Press, 1969).
- Turculeț, A. 1999. *Introducere în fonetica generală și românească*. Iași: Demiurg Editorial House.
- Vasiliu, E. 1965. *Fonologia limbii române*. București: Editura Științifică.
- Yu Cho, Young-mee. 2016. *Korean Phonetics and Phonology*. Online Publication DOI: 10.1093/acrefore/9780199384655.013.176. Accessed on 21.05.2019.

CATHARTIC HOMECOMING IN YUN HÜNGGIL'S NOVEL SEQUENCE *THE ROAD TO SORADAN*

CĂTĂLINA STANCIU*

ABSTRACT. *Cathartic Homecoming in Yun Hünggil's Novel Sequence The Road to Soradan.* This paper deals with the contemporary South Korean novelist Yun Hünggil (b.1942)'s novel sequence *The Road to Soradan*, and discusses the implications of the adult narrators' act of homecoming¹ by focusing on the importance of war memory recollections, and on the idea of catharsis in relation to a spatial dimension – the hometown. The cathartic connotation of homecoming and the emotional effects those hometown places are charged with come into view as the adult narrators re-access their hometown, recollect their past and thus reconnect with its memories and with their own selves.

Key words: *homecoming, catharsis, traumatic narrative, division narrative, Yun Hünggil*

REZUMAT. *Actul cathartic al reîntoarcerii acasă în romanul Drumul către Soradan de Yun Hünggil.* Lucrarea de față aduce în prim plan romanul *Drumul către Soradan*, scris de romancierul contemporan sud-coreean Yun Hünggil, și discută implicațiile actului de reîntoarcere în orașul natal întreprins de naratorii adulți ai acestui roman de secesiune. Ideea reîntoarcerii acasă este corelată cu importanța rememorării amintirilor de război și cu racordarea conceptului de catharsis la ideea dimensiunii spațiale.

Cuvinte-cheie: *catharsis, traumă, narațiune de secesiune, Yun Hünggil*

Introduction

Many of the South Korean novels depicting circumstances of the territorial division of the Korean Peninsula² and often written from the point

* Cătălina STANCIU is assistant professor of modern Korean literature in the Department of Oriental Languages and Literatures, Faculty of Foreign Languages and Literatures, University of Bucharest. Her academic interests are the Korean War in literature, post-war literature and division literature, war trauma. E-mail: catalina.stanciu@lils.unibuc.ro.

¹ The issue of homecoming in *The Road to Soradan* has been previously addressed by the author as part of her unpublished PhD dissertation *Affective Topography in Yun Heunngil's Division Novels*.

² South and North Korea have been divided by the 38th parallel since 1945.

of view of a child narrator are referred to as division novels. Among those who write division novels and who share the biographical fact of having experienced the Korean War during their childhood, Yun Hŭnggil deserves a special attention as he has been broaching a new perspective of dealing with the memories of the war circumstances, and the realities of division. On one hand, it is the specific usage of hometown venues that proves the uniqueness of Yun's division novels.³ On the other hand, in his latest division novel series, Yun adds the unique perspective of the adult narrators which reveals a novel approach to the issue of division by thus supplementing the child narrator's point of view. For both the child and adult narrators, hometown venues are not only a backdrop against which the plots unfold, but also the embodiment of certain events, and a generator of emotions with formative and cathartic implications.

Hometown, through its altering topography, people's trauma, tragic occurrences, relevant encounters, or memories of childhood, bears the idea of novelty and change. For the child narrators, various hometown places become the spatial background where they are exposed to a new knowledge. At the same time, a reconnection with the past, its integration within their mental schemata and a better understanding of themselves is also possible through the adult narrators' homecoming and recollection of past traumatic memories. Thus, in Yun's novel sequence, apart from its formative role, another symbolical connotation of hometown topography is the cathartic homecoming. Catharsis will be here employed with its meaning borrowed from the field of psychoanalysis: a process of reducing or eliminating a traumatic experience by recalling it to conscious awareness and allowing it to be expressed.⁴ Any act of healing and overcoming psychological trauma intrinsically implies a temporal dimension. Yet, through compression of the durational aspect – the temporal background against which the traumatic memory has been gradually unfolding, – the frame narratives in *The Road to Soradan* provide the right venue for catharsis. The sense of time – from childhood to adulthood – that has been built up as a traumatic memory now crystallizes as a perception of change within the given

³ The following novels of Yun Hŭnggil can be referred to as "division novels": *Hwanghon ūi chip* (The house of twilight; 1970); *Changma* (Rainy spell; 1973); *Yang* (Scapegoat; 1974); *Ttaelgam* (Fuel; 1978); *Mujigae ōnje ttinŭn'ga* (When does the rainbow appear; 1978); *Kiŏk sok ūi tŭlkkot* (Wildflower in my memory; 1979), as well as his latest novel series, *Soradan kanŭn kil* (Road to Soradan; 2003).

⁴ This is one of the first definitions of catharsis used as a treatment in psychoanalysis and formulated by Sigmund Freud and Josef Breuer in their *Studies on Hysteria* (1974). Their original definition refers to catharsis as a process of reducing or eliminating a complex [...]. Yet, I intentionally replaced the word "complex" with that of "experience," in order to better suit the particularity of this case. More than a complex, it is a traumatic experience that they recall to conscious awareness. Also, according to recent psychoanalytic theories, catharsis is defined as the discharge of previously repressed affects connected to traumatic events that occurs when the events are brought back into consciousness and re-experienced (Dictionary of Psychology, 2007, American Psychological Association).

spatial borders of hometown. The memories of grief and the meanings of the first initiation into the reality of war that those places are inscribed with are now doubled by the adult protagonists' perspective. After a lapse of years, this new and mature point of view generates new meanings through recollecting their past and discharging the frustration of not having them shared until that moment.

The idea of homecoming is supported by Edward S. Casey's philosophy of "alliances" realized through one's act of homecoming. As it will be interpreted, the adult narrators in Yun's novel sequence perform a "series of special alliances" with those who still remained in their hometown; with those who were once there but are now dead or departed; with memories; with the current self, disparate as it doubtlessly is from the self who once lived in the same place (hometown); and above all with the place (hometown) once left.

Having written most of his division novels in the 1970s, Yun Hŭnggil returned to the subject of division in the 1990s. Soon afterward, he published a novel sequence, *Soradan kanŭn kil* (Road to Soradan, 2003), comprised of nine division stories previously published separately.⁵ Yun then added two more framing stories to the nine main narratives.⁶ Here, the adults' act of homecoming and reminiscing memories of a traumatic past converge into an emotional atmosphere that accompanies their cathartic act.

Emotional environment of hometown

Completing the child narrators' interplay between the environment of hometowns and their emotional experiences, in the frame stories of *The Road to Soradan*, the adult protagonists' act of homecoming and past memories recollection unfolds at the schoolyard of their *alma mater*. The schoolyard is the place where they gather as they return home, and recollect memories of their traumatic past. This venue gains cathartic connotations as they recollect childhood memories and thus reconnect with the past through realizing "alliances" with the hometown image, the memories of the hometown people, or with themselves. Here, the cathartic connotations of sharing traumatic

⁵ "Myoji kŭnch'ŏ" (Near the graveyard), first published in *Chakka segye* (Writer's world; Spring 1999); "Nongnim hakkyo pangjuk" (Levee from Nongnim school), first published in *Munhak tongne* (Literary community; Spring 2000); "Kŭnnambau ch'ŏltuk" (Kŭnnambau railroad embankment), first published in *Tongsŏ munhak* (Literature east and west; Summer 2000); "Anappang ajŏssi" (Uncle Anappang), first published in *Han'guk munhak* (Korean literature; Winter 2001); "Aijenhawŏ ege ponaenŭn mettoeji" (A wild pig for Eisenhower), first published in *Hyŏndae munhak* (Modern literature; December 2001); "Kaebine chip" (Kaebine's residence), first published in *Rabbŭllyum* (La Plume; Summer 2002); "Soradan kanŭn kil" (Road to Soradan), first published in *Segye ũi munhak* (World literature; Autumn 2002); "Yŏksa nŭn pam e iruŏjinda" (History is made at night), first published in *Changjak kwa pip'yŏng* (Creation and criticism; Autumn 2002); "Chongtap area esŏ" (Under the bell tower), first published in *Sumsori* (Breath; Spring 2003).

⁶ "Kwihyang kil" (Road home) and "Sanggyŏng kil" (Road to Seoul).

memories of their childhood is induced and supplemented by background elements such as the silence enwrapping the place and the smoke from the mosquito fumigator. As they sit around the fumigator, the smoke and the silence of the night create an atmosphere favorable to past reminiscences. At the same time, silence is a stylistic strategy employed by the author as a means of alleviating the psychological burden of the traumatic memories. The silence of the night blends into the static atmosphere imposed by the sharing of traumatic memories. Silence is often interpreted as an essential element in trauma studies as through its presence traumatic memory is described as “wordless and static” (Herman 1997, 175). Stillness, thus, fills in a traumatic gap that before that moment of homecoming had been withholding of the words because of the protagonists’ difficulty to access those memories and reconnect themselves to the past.

Stillness has also a similar role to a moment of silence as a gesture of mourning for a past tragic incident and for its victims. Such a moment is described in “Künnambau Railroad Embankment,” when the adult protagonists recall the memory of Muhwan, their childhood friend.

That atmosphere seemed to make us suggest for a minute of silent prayer as to mourn the death of Yeom Muhwan the leader who had disappeared due to the scorn and bad treatment of the people from Künnambau. (“Künnambau railroad embankment” 112)⁷

The interconnection between the venue where the recollection of past memories takes place and wherein the protagonists’ emotional mood manifests itself is thus noticeable in their mutual consent to keep a moment of silence.

“The fumigator smoke vigorously rising up to the sky” (p. 24) and the “random burst of laughter” (p. 24) that were draping that summer night at the schoolyard introduces an atmosphere that would soon evolve into an emotional setting for the recollection of a traumatic childhood. Its presence is, nevertheless, related to the animated atmosphere indicated by the intrinsic features of that locale. Previous researches also imply that the stylistic uniqueness of this novel originates from the harmony between “the solemn silence” that envelops the scenes of characters’ act of past recollection, and “the vivid atmosphere” created by their “pleasant manner of speaking” and “humor” (Hwang 2004, 544-45). The concurrent presence of the background elements – the mournful silence charged with traumatic implications, and the liveliness symbolized by the smoke and the laughter – that create the atmosphere at the schoolyard doubles the adult protagonists’ simultaneous emotions. Within their process of catharsis, the act of discharging strong emotions associated

⁷ This and all other translations by the author.

with their traumatic childhood develops at the same time with the act of charging (themselves) with a need for transgressing the effects of the past and making peace with its memories. From a stylistic point of view, their whimsical tone matches, indeed, the emotional atmosphere of the schoolyard.

Homecoming and Past Memories Recollection

Yun Hünggil's adding the adult narrators' point of view from the frame stories to the child narrators' perspective from the main narratives corresponds to his own need for traumatic memory liberation. Based on his own past memories as in many of his novels, Yun wrote the stories of the novel sequence when he was in his early sixties. The adult narrators too are around the same age. In Korean culture, the age of sixty years old represents an important stage in one's life. Named *hoegap*, the term contains the Chinese characters of 回 (*hwei*) meaning to return, and 甲 (*jia*) meaning the first stage of life, the beginning. At the age of sixty years old, both the author and the adult narrators are about to symbolically complete a cycle of their lives. As if they were anticipating a rebirth, they are preoccupied with putting an end to the first cycle of their life, which would be possible through reconciling with their past. The reconciliation should be achieved especially because their past was traumatic. The experience of the war and divisional circumstances impaired their psyche while the distressful memories of childhood times have been restlessly lurking within their minds up to present. The author himself confesses that through writing this novel his intention was to attempt to encounter his past memories and eventually get released from their "life-long imprisonment."

"For almost half a century of my life I felt like I served a life sentence within my soul. This is what memories of the Korean War made me feel like. [...] I cannot tell if, according to my initial hope, my liberation from the war memories will have a far and wide impact upon the world. What is important to me is to encounter these memories and break free from them. This is true. At this moment I feel free, as though released from life-long imprisonment" (Yun Hünggil 2003, 324-35).⁸

This "life-long imprisonment" refers to the long lasting effects of his childhood trauma, and the impossibility of fully integrating its reality since it is incomprehensible. At the same time, his need to "encounter" these traumatic

⁸ Translation by the author. Like the writer himself, the adult narrator, the adult Kim Jigyeom from "The Levee from Nongnim School" confesses his intention to liberate himself from the traumatic memory of his childhood. He envisions the memory of the past like a coiling yellow-spotted serpent in one "isolated corner" of his mind. The image of the snake is highly revelatory of his traumatic mind. The metaphors of its coiling movement, disposition for hiding and being uneasy to be grasped corresponds to the adult narrator's anxiety of being the prisoner of traumatic memories of war.

memories talks about his deeply rooted necessity to face the unbearable reality of his past, to recollect it, share it, and finally assimilate to it within his life. As he just turned sixty years old, Yun Hŭnggil's wish is to include the missing part of his life – that of the childhood trauma and its aftereffects – to the full *hoegap* cycle. His cathartic narration results in reappropriation and consolidation of his own past through reinterpreting himself as a subject of a childhood trauma.

Literary studies of trauma often emphasize the healing aspect of recollection. This act of “interpretation and integration” is referred to as “narrative recovery,” which evokes both “the recovery of past experience through narrative articulation and the psychological reintegration of a traumatically shattered subject” (Henke 2000, xxii). Borrowing Henke's phrase, Yun's writing constitutes an act of “scriptography” or “the process of writing out and writing through traumatic experience in the mode of therapeutic reenactment” (Henke 2000, xii). Also, James Pennebaker, as cited by Henke (2000, xi-xii), suggests that “writing about the thoughts and feelings associated with trauma forces individuals to bring together the many facets of overwhelmingly complicated events. Once people can distill complex experiences into more understandable packages, they can begin to move beyond the trauma.” Moreover, Jennifer Freyd, also cited by Henke (xii), explains that “by talking about the traumatic memories, an individual spontaneously creates an episodic interpretation and integration of previously disjointed sensory and affective memories.”

Thus, writing and recollecting traumatic memories is an act of cathartic⁹ attempt with psychological implications of self-recovery, which Yun's adult characters also realize through their homecoming – after some forty years beyond their graduation from elementary school – and sharing personal experiences and emotions related to the past.¹⁰

Apart from its “chronotopic¹¹” significance and to the detriment of its implied sense of time – from the traumatic childhood to the moment of its recollection – catharsis is discussed in relation to its spatial dimension. The sense of time – with its inherent alterations – is thus defined in terms of its relation to the perception of change within certain spatial borders – the hometowns within North Jeolla Province. Through their act of homecoming the adult protagonists

⁹ Previous studies of *Road to Soradan* refer to it as a “purification ritual.” According to a Shamanic tradition, the soul of the deceased can be set free from grudge and helped to easily pass into eternity. Likewise, the adult characters of this novel can solve their inner conflict with their own past and diminish the pain of a terrible childhood (Lee Jeongsuk 2012, 240).

¹⁰ Moreover, what augments the psychological and emotional healing value is the adult protagonists' relationship as former school friends who travel together to their hometown. As stated by Judith Herman, recovery can only take place in the context of relationships (Herman 1997, 63) such as in this case, the gathering of the former school friends, paralleled by their shared traumatic memories.

¹¹ “Chronotopia” stands for the interweaving of both dimensions of time and space; the term is formed from M.M. Bakhtin's “chronotope” which he defines as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (Bakhtin 1981, 84).

come to learn more about how they felt then as children under tragic circumstances, and also about how they can now reconnect with the past by reinterpreting and locating those circumstances within their adult lives.

Hometown Reconnections

Employing Casey (2009)'s philosophy of place and homecoming, among all the "special alliances"¹² he mentions, Yun Hünggil's home-bound journey includes the adult narrators' connections with those who were once there but are now departed (former friends or a former teacher), their own memories, as well as with the home-place they left behind. Moreover, not only do the adult narrators reconnect with their own current selves, but they also revive the bond with the selves who once lived in the same place— their younger selves. All these connections achieved by the adult narrators through the process of homecoming are being redefined and reinterpreted.

Usually, as the adult protagonists return home, they realize that their hometown is no longer recognizable. Casey holds that such situation is natural since the qualities of spatial "nonconfinement" and "alterity" are emphasized while discussing the event of one's return home. Even though the adult narrators return to the same place or "the beginning place," they go back to a newly discovered place that "adds a crucial dimension to their understanding" of what that place is and was all about (Casey 2009, 275). Hometown's transformation and inconsistency through time can be visible only after distancing oneself from it. While the nostalgic emotion derives from the feeling of losing the relationship with the places of their home place, anxiety comes from the recollection and recognition of the traces of the war trauma visible within the hometown landscape of their childhood. Casey (2009, 43-4) also points out how Emmanuel Levinas interprets Odysseus' homecoming to Ithaca as a return to both the Same and the Other. Like Odysseus, the adult narrators are struck by the changes they observe within their home place, as well as by the continuities they can identify after many years of being away from home. In "The Levee from Nongnim School," what strikes the adult protagonists the most is the alterations caused by the urban planning of the industrialization process. A sense of instability and a feeling of loss of identification with what that place used to be like make the former schoolmates feel disappointed with the fading of the levee instead of the building of a new school and the fact that a conglomeration of cars can now be seen. As the child narrator returns home as an adult, the hometown landscape has been inexorably transformed.

¹² The "special alliances" Casey (2009, 291) mentions are: with those who still remain there; with those who were once there but are now dead or departed; with...memories; with...current self, disparate as it doubtless is from the self who once lived in the same place; and above all with the home-place...once left.

However, one of the aspects that continue to persist through the time is the legacy of the GI culture. Reminded of the abandoned corpse of the black infant and reviving the image of the Korean women who were taken advantage of during the establishment of the American army troops, the former school friends sadly agree that the disorder of the sexual morality that they can detect in the present Korean society is one repercussion of the GI culture.

The adult narrator of "The Road to Soradan," Lee Gigon starts a debate on the meaning of Soradan. Though all members of this gathering are knowledgeable about the location of Soradan, there are different interpretations of the meaning of this name. This uncertainty regarding the meaning of the proper noun Soradan alludes to the inaccessibility of the past, and especially to the incomprehension of its tragedy. While for the child character Chungseo the pine tree grove Soradan easily became a place of testimony – the only place where he found the easiness to talk about his past and family as the place itself also reminded him of his own hometown – for the child narrator it was a place where he exercised his empathy while listening to his friend's confession. Paradoxically, in spite of being unaware of the nature of Soradan – as he was new to the place–, Chungseo was the one who helped Gigon to discover it. Gigon had never been to Soradan, mindful of the elders' belief that Soradan was "the most secluded place" of their hometown, "bare of any human traces," and "where children can never go alone" (p. 214). Gigon found Soradan to be a "very frightening" and "dangerous" place, where, as his mother explained to him, a leper used to hide in a field of barley and eat children's livers. In stark contrast, Soradan excited Chungseo's curiosity, and even the name of the place sounded delightful to him. It turned out, however, that the words of Gigon's mother were meant to keep Gigon away from a danger of which he was yet ignorant about—the presence of guerilla fighters in the surrounding mountains.

A similar case is visible in "Künnambau Railroad Embankment," where the lack of sufficient knowledge on their own hometown connects both with the traumatic shock¹³ of that tragedy that took place in the area of Künnambau, as well as with the post-factum distress regarding the possibility of such a terrible occurrence: "In the end, we could only realize the mutually equal bitterness of still not knowing many things about our own homeland" ("Künnambau Railroad Embankment" 86). The incomprehensible tragedy the adult narrators recollect about this place is related to the terrible death of Yeom Muhwan, an orphan child whose father was a communist. Like the scene of the two fusing images depicted by Dalsik, the child narrator – the one of the train and that of Muhwan's body, at the moment of collision – the leader Muhwan's fate symbolically carved itself into the spot where he lost his life.

¹³ Researches on trauma describe a traumatic shock as devoid of any comprehension of the traumatic event in itself.

Moreover, Dalsik's incipient awareness of the war reality, its tragic connotations, as well as the adults' disgraceful fault in Muhwan's death had its seeds embodied in the Kūnnambau railroad embankment.

In the same manner as these friends venture several interpretations of the meaning of Soradan, they also aim at piecing back together a narrative of their lives through a better understanding of their past. The protagonists of "The Road to Soradan" speculate that Soradan originates from the assimilation with the word "shell of a turbo" (sorattachi), or from its original name, "field of pine trees" (songjeonnae/solbatan). In the adult narrator's eyes, that "no man's land" as Soradan used to be referred to, has changed beyond recognition. Elementary schools have been moved there, and the luxurious pine grove has transformed into a dense forest of high apartment buildings. Even though the predominant theme of this story, as well as its socio-historical background is the division, the writer notes the subsequent phenomenon that occurs in the South Korean society—rapid industrialization:

"So it seems that nothing worthy is now left in our entire hometown! It is said that due to the development, the old appearance of the hometown will change to a certain extent. Nonetheless, is it really all right if things completely lose their former appearance?" ("The Road to Soradan" 2003, 229)¹⁴

The narrator experiences a conflicting desire to see the hometown both developed and intact; at the same time, his attitude towards the effects of industrialization is unambiguously negative. In describing the influence of the tragic past on these schoolmates' lives, the effects of industrialization aggravate the effects of war and division, reinforcing the feeling of nostalgia for the past and at the same time creating a sense of instability. This paradoxical set of feelings weaves together the memory of a cruel and difficult past with the nostalgia for a lost childhood.

Apart from the hometown image the adult protagonists attempt to reconnect with, they also reconnect with the memory of the people who were once there. In "The Levee from Nongnim School," Kim Jigyeom recollects the image of his former teacher, Park Gyeongmin, the one who was once there and influenced his psychological maturity through exposing him to different emotions, but has now departed. In this story what disconcerted the child narrator and also foreshadowed the "scene of carnage" that would soon take place at the levee was the connection created between the teacher and the

¹⁴ The gaze of the adult narrators encapsulates a long span of time. The time reference is not limited only to the childhood, but also adds associations with a closer past—the time of industrialization. Moreover, due to rapid industrialization, the latest changes within the hometown topography transform the narrators' images of home, as well as of themselves, provoking a gamut of emotions.

levee. In the beginning a regular setting where the Nongnim school students' playing activity would often take place started rendering different connotations soon after their new school teacher suggested for the first time to have an outdoor class there. The levee seemed to transform under the teacher's sorrowful glance. As if in a mutual interrelation, the levee became fully impregnated with his depressive disposition, bestowing the place with an ambience of gravity and bad omen. At the same time, the child narrator's state of mind was affected by this emotional linkage between the teacher's psyche and the levee with its embedded affective implications caused by division. In this case, even though too young and inexperienced to fully comprehend the external circumstances and their devastating effects on people's state of mind, the teacher's presence at the levee completely changed the narrator's impression about it. Moreover, the appearance of an infant's corpse that interrupted the children's playing at the levee clashes with the expected qualities of a common playground. Moreover, the morbidity of such an image – doubled by the stupefaction at seeing a black infant's corpse – is verified by the children's reactions of yelling and throwing stones at it. At the same time, Jigyeom's turning his head away from it indicates the traumatic impact that scene had on him.

Believed to have left the country, the adults now refer to their former teacher's action of leaving the country as self-exile and not as immigration. As illustrated in the following excerpt, according to the protagonists' suggestion, "the land of the morning calm" as Korea is often referred to, becomes only an empty metaphor for a country that can alienate its inhabitants and force them to exile.

"I cannot imagine why we used to fight so much during those days. I wonder about the use of these beautiful expressions such as the beautiful land of Korea, the land of the morning calm, or our Korean nation. Of course, nowadays too we lead our lives fighting assiduously, but isn't this fighting skill that we learnt during those days? Isn't this a chronic habit that we are already accustomed to?" ("The Levee from Nongnim School" 79)

Another memory about the hometown people is Choe Dalsik's recollection of Yeom Muhwan, the dominating leader of all the kids from the whole Kūnnambau area. Even though he died after being hit by a train during a combat play, he is described as a victim of guilt by association. The adult narrators reconnect with and reinterpret Muhwan's trauma. Villagers' prejudice and hostility towards communists misshaped into a cruel intolerance even against the family members of the latter. They acknowledge how innocent children, such as this orphan were doomed to exclusion, contempt, and even the extermination of the entire family, which makes them wonder about the possible origin of such people's sin: "What on earth is my sin or those people's sin? Is it the sin of a traitor

or the sin of blood relation?" ("Künnambau Railroad Embankment" 112) Their own rhetoric question leaves them completely outraged and disheartened.

In spite of the impossibility to fully comprehend the reality of war in relation to human's belligerent nature, what the adult protagonists of *The Road to Soradan* realize is a recollection of traumatic memories that are turned into narrative-explicit memories (Hunt 2010, 78). Through it, they therefore reconnect with their traumatic past which they reinterpret and absorb into their present lives. Apart from its significance of traumatic memory and catharsis, Yun Hünggil's narrative can also be viewed as encompassing an element that is generally characteristic of a formative narrative – the formative role for the readers. Regarding the lessons implied by the contemporary narratives on the Korean War, the writer admits the evilness and destructiveness of all wars, and expresses the hope that children and youths will be made to understand the atrocity of war and clearly realize that wars have to be prevented at all costs.¹⁵

The adult protagonists' case was discussed in relation to their homecoming and past memories recollections. Their cathartic attempt to reconnect with their traumatic childhood was interpreted in connection with the "alliances" they realize with their hometown image, the memories of the hometown people and with themselves.

Conclusion

The adult narrators' homecoming was interpreted as a cathartic attempt. The shared recollection of memories of a traumatic past, both prompted by and set against the backdrop of a highly charged hometown venue – the schoolyard – brings about a delayed reconnection with the childhood hometown, the memories of the hometown people, and, moreover, with their own selves. It gives them the means to reevaluate their traumatic past and integrate it into their present mental schemata. For the adult narrators, the return to these places – now transformed by the passage of time as well as by the protagonists' mature perspective on them – also provide new meanings and reinterpretations of the hometown as a site permeated with the memories of a traumatic childhood and its effects upon their lives. They recollect episodes of their childhood which make them aware of their hometown people's mental disposition and affective implications caused by division, of those people's indifference or critical perception towards refugees from the North, as well as gain and share their new understanding of the repercussion of the GI culture.

¹⁵ Ideas expressed at the Korea/America Dialogue on the Korean War, organized by the Mansfield Center, June 19-25, 1999, in Missoula, Montana, and compiled by Suh Ji-moon in "The Korean War in the Lives and Thoughts of Several Major Korean Writers," in Philip West and Suh Ji-moon, 2001, 105.

Their shared experience has a cathartic quality, induced and enhanced by elements pertaining to the background. Silence is one such element, lending itself to interpretation both in a stylistic key, and as an essential device in trauma narratives, as a gesture of mourning for the victims of a tragic incident the adult narrators witnessed in their childhood, or a means to alleviate the psychological burden of the traumatic memories. At the same time, the voice of the writer himself was highlighted as Yun Hŭnggil's confessional tone doubles the voice of his adult narrators. The motif of catharsis was discussed in relation to how one of the most prominent contemporary writers relates himself to the trauma of the war and division he witnessed as a child few decades ago. Moreover, the reason of his return to this division narrative through his latest novel sequence after he mainly wrote most of his stories on this subject in the 1970s was considered in close relation to the significance of *hoegap* – an important aspect of Korean culture.

BIBLIOGRAPHY

Literary text:

Yun, Hŭnggil. 2003. *Soradan kanŭn kil* [The Road to Soradan]. Paju: Changbi Publishers.

Secondary sources:

- American Psychological Association. 2007. *Dictionary of Psychology*. Washington: American Psychological Association.
- Bakhtin, M.M. 1981. *The Dialogic Imagination: Four Essays*. Edited by Michael Holquist and Translated by Caryl Emerson and Michael Hoquist. Austin, TX: University of Texas Press.
- Casey, Edward S. 2009. *Getting Back into Place: Toward a Renewed Understanding of the Place-World*. Bloomington, IN: Indiana University Press.
- Freud, Sigmund, and Josef Breuer. 1974. *Studies on Hysteria*. Harmondsworth: Penguin Books.
- Henke, Suzette A. 2000. *Shattered Subjects. Trauma and Testimony in Women's Life Writing*. New York: St. Martin's Press.
- Herman, Judith. 1997. *Trauma and Recovery: The Aftermath of Violence – from Domestic Abuse to Political Terror*. New York: Basic Books.
- Hwang, Gwangsu. 2004. "Gieokgwa haebanggwa chayu" [Memory, Liberation, and Freedom]. In *Yeollin saenggak yeollin chaek ilggi* [Open Thinking, Open Book Reading], edited by Lee Taedong, 543-548. Seoul: Indi buk.
- Lee, Jeongsuk. 2012. *Hanguk hyeondaeseoseol ijuwa sangchoui mihak* [Aesthetics of Wound and Migration in Modern Korean Novels]. Seoul: Pureun sasang.
- Suh, Ji-moon. 2001. "The Korean War in the Lives and Thoughts of Several Major Korean Writers." In *Remembering the "Forgotten War": The Korean War through Literature and Art*, edited by Philip West and Suh Ji-moon, 92-109. Armonk, NY: M.E. Sharpe.

A CRITICAL DISCUSSION ON THE TRANSITION OF 'PRE-MODERN' TO 'MODERN' KOREAN LITERATURE

JERÔME DE WIT*

ABSTRACT. *A Critical Discussion on the Transition of 'Pre-modern' to 'Modern' Korean Literature.* In the field of Korean literature studies, it is often argued that the translation of the concept of individualism from the West was a pivotal change that modernized Korean literature. When one takes the writings of the Korean intellectuals active in the late 19th and early 20th century at face value, it may indeed look like a new way of thinking was happening in the way literature was understood. Such an argument, however, makes it seem as if the change from pre-modern to modern in the field of literature could only have arisen from its borrowing from the West, and that the concept of individualism was non-existent in East Asia before. This also sets up a narrative in which the pre-modern period is characterized by collectivism, and the modern period by individualism. The aim of this discussion is to do away with describing Korean literature with such dichotomies, and to realize that the reason for the Korean intellectuals of the 19th and early 20th century to use the concept was to create the illusion of a clear break with the past and the present. Their usage of the concept shows many similarities with how pre-modern intellectuals saw literature as a didactic tool, with the only difference being that now literature had the aim to create an image of the nation to which its readers should become loyal.

Keywords: *Korean literature, modernity, pre-modernity, individualism, collectivism, Yi Kwangsu, nationalism, didacticism, disembedding.*

REZUMAT. *O discuție critică a tranziției de la literatura coreeană „premodernă” la cea „modernă”.* În domeniul studiilor literare coreene se susține adesea că traducerea conceptului de individualism din Occident a reprezentat o schimbare fundamentală ce a modernizat literatura coreeană. Dacă luăm în considerare scrieri ale intelectualilor coreeni ce au activat la sfârșitul secolului al nouăsprezecelea și începutul secolului al douăzecilea, poate părea, într-adevăr, că se dezvoltă un nou tip de gândire în ceea ce privește modul în care era înțeleasă literatura. Însă un astfel de argument face

* **Jerôme de WIT** is a Junior-Professor at Tübingen University (Germany).
E-mail: jerome.de-wit@uni-tuebingen.de. This research was in part supported by the Academy of Korean Studies through the Core University Program for Korean Studies (AKS-2016-OLU-2250003).

să pară că această schimbare de la premodern la modern din domeniul literaturii ar fi putut apărea doar în urma unui împrumut din Occident, și că întregul concept de individualism nu exista în Asia de Est înainte. Acest lucru aduce în discuție o viziune potrivit căreia perioada premodernă este caracterizată de colectivism, iar cea modernă de individualism. Scopul acestei lucrări este de a se distanța de astfel de descrieri dihotomice referitoare la literatura coreeană, și de a puncta faptul că motivul pentru care intelectualii coreeni din secolul al nouăsprezecelea și de la începutul secolului al douăzecilea au folosit acest concept a fost de a crea o iluzie a unei rupturi clare între trecut și prezent. Utilizarea de către ei a acestui concept prezintă multe similitudini cu modul în care intelectualii premoderni au văzut literatura ca instrument didactic, singura diferență fiind că, de data aceasta, literatura avea scopul de a crea o imagine a națiunii căreia cititorii trebuiau să-i devină loiali.

Cuvinte-cheie: literatura coreeană, modernitate, premodernitate, individualism, colectivism, Yi Kwangsu, naționalism, didacticism, distanțare.

In the field of Korean literature studies, one can often come across a narrative similar to the one found in Peter Lee's seminal work *A History of Korean Literature*:

The imposition of the poet's will and interpretation reflects a change in the relationship between the poet and his audience: the poem radically lessens the distance between the two. **It breaks with the tradition of generalized and impersonal poetry and presents itself with the immediacy of something distinctive and individual.** [emphasis added] (P. Lee 2003, 340)

Analysing the first "modern" Korean poem, Choe Namsŏn's "From the Sea to Children" (Hae-egesŏ sonyŏn-ege, 1908), Peter Lee states that an important element of Ch'oe's poem that qualifies it as a modern poem, lies in the fact that a clear break can be seen with the poems that came before it. Traditional poems are classified as being of a general nature and impersonal, while modern poems show something personal and unique. In other words, the poems present individuality. This leaves one with the idea that a clear distinction can be seen between pre-modern and modern Korean literature, which is explained as a difference between the pastoral collectivistic village lifestyle of the pre-modern period that got transplanted by several rapid changes in society that shattered this older constellation. Economic changes, technological progress, urbanisation, and other factors eventually led people

to feel alienated and the cultural reaction of artists was to start searching for what made them and humans unique as individuals.

Another commonly found argument that derives from this, is that the concept of individuality was a translated one and did not exist (nor was it discussed) in Asia before modernity and the influence of outside forces, particularly from the West. Peter Lee therefore stresses outside influences as the major stimulus for Korea's change to cultural modernity: "The act of reinventing literature in East Asia usually required a reevaluation of the past. Inventing modern literature, however, required a radical reevaluation of the past because its major stimulus came from outside." (P. Lee 2003, 336) That scholars of Korean literature search for the origins of Korea's cultural modernity in its adoption of western ideas can further be seen in Park Sangjin's book *A Comparative Study of Korean Literature: Literary Migration* where he defines modernity as follows: "I personally understand modernity or modernization as a social and cultural phenomenon of a certain period and area. In other words, it indicates a historical phenomenon of the Western world since the emergence of a world economy in the sixteenth century and the industrial revolution in the eighteenth century. In this respect, we can define modernity or modernization in Asian countries as westernization." (Park 2016, 47)

This emphasis on individualism as an indicator of modernity can also be seen in a recently published book by Yoon Sun Yang. In it she argues that "the individual did not burst onto the Korean literary scene through one innovative work but emerged gradually through a trajectory of translation." (Yoon 2017, 4) She tries to reinforce her point of individuality not existing prior to its translation from European culture by showing that "there was no equivalent word in Korean for the notion of the individual," and she therefore claims that the answer to the origins of Korea's cultural modernity can only be found in what came from the West. (Yoon 2017, 8) It is true that there was no clear equivalent to the concept of individuality in the Korean language. What scholars of literature have forgotten to discuss, however, is that the intellectuals of the late 19th and early 20th century had a very specific purpose to invent and translate terms into new words: they had the belief that even though similar concepts might have been discussed in Korea or the East Asian cultural sphere previously, they wanted to create a radical break from what they saw as an old and outdated way of thinking. They therefore deliberately did not search for equivalents when discussing such concepts like individuality, even though they may well have been there.¹

¹ One example of this deliberate effort can be found in Yi Kwangsu's essay "What is Literature?", where he acknowledges that the term "literature" (munhak) was discussed and existed prior, but that the term should be defined and translated according to what is meant in the English language with "literature".

We have by now seen that especially in the field of Korean literature, ‘individuality’ is seen by many scholars as one of the central categories that defines the start of Korea’s cultural modernity. Does this mean that the roots of modern individuality cannot be found in pre-modern times and was adopted into Korean culture from outside influences? Here I would like to contest this idea and make the claim that, in the case of Korean literature, the concept of the individual certainly existed in the pre-modern period, and was also discussed by scholars. What changed is that through the historical circumstances, in specific the threat of colonial powers, intellectuals active in the cultural field started to claim that the individual was the most important element for the formation of a modern society. For this reason individualism became more foregrounded, but, as I will show, they did so only because they aimed to put the individual in a different collective: that of the nation.

All in all, it is my belief that a more accurate description of the intellectual and cultural changes that occurred around the turn of the 20th century is required and that we should avoid running the risk of falling into the trap of believing the intellectuals of the early twentieth century at face value and see their introducing of outside ideas as a clear break from what came before. I am not alone in this belief. Michael Seth, a scholar of Korean history, has highlighted the dangers that can occur when scholars overemphasize the outside influences that Korea was subjected to around the turn of the twentieth century.

If we think that our capitalist nation-states are the height of rationality and that there is a clear disjuncture between pre-modern irrational behaviour and rational modern behaviour, then we risk reducing human history before the railroad to a timeless, agricultural idyll or a dark, oppressive purgatory, depending on your preference. What is worse, we risk dismissing the rest of the world outside Europe to a place where people simply waited to be given what Europeans had made in their workshop and finally we risk ignoring lessons to be learned from the deep experiences Koreans have had with post-feudal, rational structures. (Seth 2016, 92)

Let’s have a look at how the idea of individualism as a key element in pinpointing the break between Korea’s pre-modern and modern culture came about.

The Individuality = Modern Argument

A lot of our ideas concerning Korea’s cultural modernity and how it relates to what came before come from the “father of modern Korean literature”, Yi Kwangsu (1892-1950). Two of his essays on literature stand out in this respect. In “The Value of Literature” (Munhak-ŭi kach’i) written in 1910, Yi defines literature as “written compositions that embody human feelings and

emotions (*chǒng*)," and laments that Confucian societies like China and Chosŏn neglected *chǒng* in favour of knowledge (*chi*) and will (*ǔi*). (Yi 2011, 288) In his other essay "What is Literature?" (*Munhak iran hao*) from 1916 he expands on this idea and pinpoints Korea's reliance on Chinese culture as barriers preventing Korea from developing into a modern country. According to Yi, literature serves the function to renew Korean society, and even though he acknowledges that the term literature (*munhak*) has been around for a long time, the term must be understood in its European sense as a translation of the English word "literature." He stresses that cultural traditions of the West should be taken as a model in order for Korea to develop. The difference between the pre-modern and modern notion of literature is obvious to Yi: The cultural differences between Korea and the West lie in the earlier emphasis in Western societies on individuality.

In the past in every country in the world, human emotions were trivialized while knowledge was prioritized, which demonstrates that **people had no clear notion of individuality back then.** [emphasis added] (Yi 2011, 295)

Spontaneity and individuality are both encapsulated in Yi's concept of *chǒng* and Yi on several occasions makes the claim that it was this element that was lacking in old literature and kept Korea from developing. This argument for viewing the old literature as backward is also found in other intellectuals' writings from this period, all in an effort to try and diminish the value of traditional literature. In an effort to create a distinctive break from what came before, Yi states that spontaneity and individuality was non-existent (or severely repressed) before. However, the famous Song dynasty writer and scholar Su Shi (蘇軾, 1037-1101) already had this very same argument in the 11th century! As scholar Zhiyi Yang has shown, Su Shi saw spontaneity and individuality as a very important element in the arts, and his views left an important influence on how Chinese literary culture would henceforth develop: "The emphasis on spontaneity was correlated with the increasingly bold expression of individualism shaping major Chinese literati arts since the eleventh century. [...] Su Shi compared the individuality of artistic styles to the individuality of female beauty, both not necessarily perfect." (Yang 2015, 83) In traditional Korean culture we may find numerous works that show a distinct spontaneity and individualism, probably best epitomized in the poems of Hŏ Nansŏrhŏn (1563-1589). The idea in scholarship on Korean literature that individualism and in extension modernity could only have occurred in the East once its concept was transplanted (or translated) from the West, started with Yi Kwangsu and like-minded intellectuals from the late 19th and early 20th century. Their writings helped to create the illusion of a clear break, a radical change that was important to them in order to jumpstart their societies and

bring development to their country. That the creation of such a break was troublesome is shown in the heated discussions that Korean intellectuals pursued in the definition of literature and what (if at all) distinguished the new concept of *munhak* (文學) with the traditional concept *mun* (文). Or as Park Sangjin has said:

It is interesting to note that Korean writers, while importing the concept of “literature,” that was still obscure even in the West, were troubled by how it could be harmonized with the concept of “mun” which includes all human intellectual activities in East Asia’s traditions, and their problem could not be resolved by reference to a clearly established concept of literature in the West. (...) Even in the West “literature” had been used from an aspect that mixed both pre-modern and modern implications, (and from this) we can infer that Yi Kwang-Su’s attempt to define literature could not be pursued with reference to the West’s concept (which in East Asia was mistakenly perceived as being clearly established), nor by equating it with the traditional East Asian concept of “mun.” (Park 2016, 8)

The Functionality of the Concept of Individualism

The concept of individualism proved to be a useful tool in the hands of the intellectuals to criticize tradition. This was also the case in early 20th century China. As Lydia Liu has argued: “Modern Chinese writers were immediately attracted to the idea of the individual, because it allowed them to devise a dialogic language with which to attack tradition on behalf of the individual.” (Liu 1993, 103-104) Lu Xun, who is widely regarded as the father of modern Chinese literature, advocated a new literature that would emphasize individualism and emulate the rebellious spirit of Byron and Shelley. Zhou Zuoren argued in his essay “Ren de wenxue” [人的文學 Literature for humans: 1918] that the guiding principle for modern literature should be sought in humanism. Humanism was defined by him to mean a “subject-centered individualism (個人主義 *geren zhuyi*).” Zhou contended that classical Chinese literature failed to live up to humanistic goals and must therefore be discarded. (Liu 1993, 103) The concept of individuality and the claim that such a concept was missing or suppressed in earlier times came to epitomize the meaning of modernity and became a privileged site for the contest over the meaning of modernity.²

² That the idea of the concept of individualism being of alien origin is still prevalent can be seen on the online Chinese encyclopedia Baidu where the entry for individualism (个人主义) reads: “个人主义起源于西方...” (The origins of individualism lie in the West...).

The concept of the individual was not just merely used by intellectuals to create an imagined break with tradition. The intellectuals saw the concept as an important and indispensable tool in the creation of a collectivist identity in order to put the individual in the larger conceptual framework of the nation. This is also argued by Lydia Liu in the following manner:

If the contest over the meaning of modernity in May Fourth literature came to focus on the question of self [...], it did so because the production of new ideologies and symbolic systems required a massive reconstruction of subjectivity. In other words, the subject must be “interpellated” to legitimate and reify ideologies and be called into position by specific historical discourses. It is not surprising that nearly all the debates on modern literature during the 1920s and 1930s converged on the question of the self within the larger conceptual framework of the nation. (Liu 1993, 104)

Moving this argument to the Korean peninsula, we certainly see that the aims of intellectuals like Yi Kwangsu and Ch'oe Namsŏn were of a very similar nature. In both his essays on literature, Yi Kwangsu repeatedly argues that the development of literature will be pivotal in helping to develop the nation. In “The Value of Literature” he says that: “the rise and fall of one nation depends on its people’s ability to uphold ideals and thoughts (...) It is literature that nurtures our ideals and thoughts.”³ (Yi 2011, 291) Yi Kwangsu saw literature as the spiritual embodiment of the nation, and defined the task of literature as to preserve the nation and ensure its survival.

The concept of individualism was therefore seen by Yi Kwangsu, just as the Chinese intellectuals did, as the most important component in bringing about the idea of the collective nation. In his novel *The Heartless* (Mujŏng) he described this relation of the individual vis-à-vis the nation as follows: “Hyŏng-sik believed that while all human beings were the same by nature, an individual or society could be improved and uplifted with the effort of that society or individual. The women, however, believed that humans had no responsibility for what happened in life. Human beings just lived life as it happened, with no improvement or reform through human will. This is how Koreans view life!” (A. Lee 2003, 209) Ch'oe Namsŏn’s poem “From the Sea to Children” has been seen by Korean scholars as having had a similar aim in that it is a “combination of modern individualism with aesthetic imagery, which

³ In “What is Literature?” Yi phrases the importance of literature and literature as the embodiment of the spirit of the nation as follows: “the most effective means to transmit this spiritual civilization is the literature of the people. If the people of a country lack literature, or if they merely transmit their cultural achievements orally, then no matter how lengthy their history, their culture will lack richness, and they will be stuck in a barbaric and primitive state.” (p. 301)

gives a poetic portrayal of a hopeful future for the nation.”⁴ It is clear that for Yi and Ch’oe individuality should have a clear function in that it should tie the individual to the collective nation, and the efforts of an individual should be to not only improve oneself, but simultaneously also be of benefit to the nation.

Yi Kwangsu’s theory on literature and his works show that he had a specific didactic function of literature in mind in which the individual came to the realization to come to see itself as part of a collective and to act in accordance to the needs and benefits of the collective. This is ironically, but maybe not surprisingly, not much different from the attempts found in the Chosŏn period, where its Yangban intellectuals sought to spread the confucian ideology to the masses with the *Samganghaengsildo* (The Illustrated Guide to the Three Relationships, 三綱行實圖) published in 1434 and its later incarnations being a prime example of these efforts. The importance of the didactic nature of literature that was propagated by the authors of early modern Korean literature has a close relation to such earlier attempts to create a collective ideology/identity within society and shows how a distinction between a pre-modern and modern period is a complicated matter.

Towards another Perspective

It may seem like a contradiction, but in a complete upheaval of the collectivism = pre-modern vs. individuality = modern distinction, one could easily argue for the opposite: individuality came to be seen as a problem by intellectuals in that it hampered people from forming a sense of feeling part of the nation.⁵ The emphasis on individualism by Korean intellectuals from the late 19th and early 20th century may well have had the effect to create impersonal patterns of thinking. The goal of intellectuals was to let people believe in feeling part of an imaginary nation and for this they saw it necessary to untie them from familial and regional ties so that individuals would identify themselves completely with the nation. Here I borrow from the argument proposed by Anthony Giddens who explains modernity as a project to develop impersonal patterns of thinking. Michael Seth explains Giddens’ idea as follows:

His ideas rest on ‘disembedding’ and the ‘reflexive appropriation of knowledge’. Disembedding begins with the separation of time and space from place, so that time and space can be ‘emptied’ and standardised without

⁴ <http://www.seelotus.com/gojeon/hyeon-dae/si/sijagpum/jagpum/cha/choinamsun-haeegeseo.htm> (last visited 10 April, 2018)

⁵ With this statement I do not want to make it seem as if either collectivism or individualism existed in an alleged pre-modern or modern period.

regard to locality. Further disembedding is achieved through 'symbolic tokens' and 'expert systems' that require trust (with a sense of risk), not confidence. Therefore the transition from premodern to modern is the reorientation of perspectives from who and where people are to what functions, almost entirely impersonal, that people perform. (quoted in Seth 2016, 96)

If we translate this process into the interaction between individualism and the collective, this sounds very much like a process in which individuality (that purportedly did not exist in pre-modern Korea but needed to be translated/transplanted from the West!) was stripped away and was made to follow the will of the collective. The reorientation of perspectives was in this case to make the individual follow the imagined collective of the nation.

With this in mind, I will end on a speculative note. The rapid social changes in late 19th century Korean society did not lead to an identity crisis that led the intellectuals to seek and "discover" individualism⁶ from the West, but, in the field of culture, led to a feeling of alienation after which its intellectuals sought ways to reconnect the individual to a different collective: that of the nation. This reorientation was necessary to give the individual a new existential meaning in a different (and larger) imagined collective. The appeal and rise of such totalizing ideologies as nationalism, fascism, communism, democracy, etc. who all assigned a specific role for the individual in society and thereby gave it meaning, may then be explained as a means to quell the "modern" feeling of alienation.

BIBLIOGRAPHY

- Kim, Kichung, *An Introduction to Classical Korean Literature*. M.E. Sharpe, 1996.
Lee, Ann Sung-Hi. *Yi Kwang-su and Modern Korean Literature, Mujŏng*. Cornell University, 2003.
Lee, Peter. *A History of Korean Literature*. Cambridge University Press, 2003.
Liu, Kang and Tang, Xiaobing (eds.). *Politics, Ideology, and Literary Discourse in Modern China*. Duke University Press, 1993.

⁶ Karatani Kojin argued that modern Japanese literature started because of the artists' discovery of "interiority". This concept has also been applied to Yi Kwangsu's early works with and his views on literature by Michael Shin in his article "Interior Landscapes: Yi Kwangsu's "The Heartless" and the Origins of Modern Literature" in Robinson, Michael and Shin, Gi-Wook (eds.), *Colonial Modernity in Korea*, Harvard University Asia Center, 2001. Interiority, however, should also be seen as a derivative of the concept of individuality and has been explained by Karatani Kojin and Michael Shin as a rhetorical strategy that helped to argue for the emergence of the 'modern self'. An interesting discussion on debates in Japanese literature surrounding the concept of interiority and how it dismantles a pre-modern/modern divide, see Keith, Vincent, "Sex on the Mind: Queer Theory Meets Cognitive Theory" in Zunshine, Lisa (ed.). *The Oxford Handbook of Cognitive Literary Studies*. Oxford University Press, 2015, in particular pp. 204-209.

- Park, Sangjin. *A Comparative Study of Korean Literature: Literary Migration*. Palgrave Macmillan, 2016.
- Robinson, Michael and Shin, Gi-Wook (eds.). *Colonial Modernity in Korea*. Harvard University Asia Center, 2001.
- Seth, Michael. *Routledge Handbook of Modern Korean History*. Routledge, 2016.
- Yang, Yoon Sun. *From Domestic Women to Sensitive Young Men: Translating the Individual in Early Colonial Korea*. Harvard University Asia Center, 2017.
- Yang, Zhiyi. *Dialectics of Spontaneity: The Aesthetics and Ethics of Su Shi in Poetry*. Brill, 2015.
- Yi Kwangsu. "The Value of Literature." *Azalea: Journal of Korean Literature & Culture*, Volume 4, 2011, pp. 287-291. (Article)
- Yi Kwangsu. "What is Literature?" *Azalea: Journal of Korean Literature & Culture* 4, 2011, pp. 293-313.
- Zunshine, Lisa (ed.). *The Oxford Handbook of Cognitive Literary Studies*. Oxford University Press, 2015.

NEGATIVE MOTIVATION AND ITS INFLUENCING FACTORS OF CHINESE LEARNERS OF FOREIGNERS

FENG SHAOZHONG*, LIU JIANTONG**

ABSTRACT. *Negative Motivation and Its Influencing Factors of Chinese Learners of Foreigners.* Negative motivation research for the Chinese learners has been a hot topic and developed rapidly in China and abroad in recent years. This paper will take the Chinese learners of foreigners as the research object, explore the negative motivation of Chinese learners in different cultural backgrounds and its influencing factors, and make a comparative analysis. The negative motivation will have a considerable impact on the teaching of Chinese as a foreign language. The research results will not only enrich the relevant teaching theories, but also make teachers more targeted to carry out corresponding teaching methodology or intervention measures in the process of application. It will also test the effectiveness of improving cross-cultural adaptation of foreign students, thereby broadening the field of negative motivation research. The main benefit of this study will be the student by showing them where the learning Chinese barriers are and the solutions proposed to improve the teaching quality.

Keywords: *Chinese learners of foreigners, negative motivation, influencing factors, resolution strategies*

REZUMAT. *Motivația negativă și influența sa asupra străinilor care învață limba chineză.* Studiul motivației negative a celor care învață limba chineză a constituit în ultimii ani un subiect de interes atât în China cât și în afara ei. Acest articol are ca obiect de studiu profesorii de limbă chineză pentru străini, propunându-și să exploreze motivația negativă a studenților din diferite medii culturale și factorii care o influențează. Studiul motivației negative va avea astfel un impact considerabil asupra predării limbii chineze ca limbă străină. Rezultatele cercetării nu doar că vor îmbogăți teoriile de predare, dar îi vor face pe profesori mai atenți la desfășurarea unor activități sau măsuri didactice în timpul predării. Acestea vor testa capacitatea de a îmbunătăți adaptarea inter-culturală a studenților străini, lărgind astfel aria de cercetare a motivației negative. Principalii

* Associate professor at Zhejiang University of Science and Technology, Director of Confucius Institute, UBB, Cluj-Napoca; E-mail: feng_elena217@163.com

** Master's student at Zhejiang University of Science and Technology, E-mail: 1505539614@qq.com

beneficiari ai acestui studiu vor fi studenții, care își vor putea da seama unde se află barierele în învățare și care sunt soluțiile propuse pentru a îmbunătăți calitatea predării, ducând astfel la rezultate mai bune în învățarea limbii.

***Cuvinte cheie:** profesori de limbă chineză pentru străini, motivație negativă, factori care influențează, strategii*

Research purpose and significance

Chinese learners of Foreigners have been taken as the objects of study. Through interviews and online random chat that have explored the negative motivations and influencing factors of Chinese learning at different stages of study for foreigners, and formed scientific, reasonable and efficient solutions through research, and then use the research results to carry out positive psychological interventions and classroom activities designed on certain purpose to help foreigners complete Chinese learning tasks more smoothly.

“Students’ learning is affected by many factors, such as learning motivation, learning interests, learning needs and students’ attitudes toward learning. Motivation is one of the main factor that decide a learner’s second or foreign language learning achievements.” (DÖRNYEI, Zoltan, USHIODA, Ema, 2001). A large number of studies all over the world have shown that motivation plays a very important role in second language learning. “First, motivation provides foreign language learners with incentives to learn, and second, it can also promote continuous learning. If there is no motivation to learn, any teaching method is futile.” (WANG, Min, 2012). As the motivation act the important role in language learning, it is necessary to make a serious study and analysis of the learning motivation of students who study Chinese, and teachers should adopt corresponding strategies to make more people have the motivation to learn Chinese. In addition, it is worth noting that the effects of learners' learning behavior are not only positive but also negative. The existence of negative power will undoubtedly weaken the learning motivation of learners and lead to the generation of negative emotions. Therefore, while finding the positive factors of learners learning Chinese, we must also study those students who have chosen Chinese but have gradually lost interest in Chinese, analyze what their negative motivations are, and how to strengthen them motivation and weakening of obstacles to strengthen and improve our international communication strategy of Chinese.

With the economic globalization and China's comprehensive national strength, and the "Belt and Road" initiative, the number of students studying

Chinese in China is increasing. According to statistics from the Chinese Ministry of Education in 2018, a total of 492,185 foreign students of various types from 196 countries and regions that studied at 1,004 colleges and universities in 31 provinces (regions, cities) across the country, with a total number of more than 500,000 [1]. Chinese learners of foreigners come from different countries and regions, cultural backgrounds, races, lifestyles, and religious beliefs vary. As a special group on the campus of Chinese universities, they not only bear the pressure of studying in Chinese schools, but also face various cultural barriers such as language barriers, cultural differences, interpersonal communication and etc. Therefore, it is very important for students to adapt to the new cultural learning environment. Based on the perspective of negative motivations, this study explores the negative motivations and their influencing factors of Chinese learners of foreigners in different cultural backgrounds, and then uses the results of this study to provide positive psychological intervention and mental health services for students to help foreigners complete Chinese learning tasks more smoothly.

Research contents

Explore the negative motivations of Chinese learners of foreigners at different stages of study and their influencing factors, compare and analyze them; based on the negative motivations of Chinese learners of foreigners, carry out targeted teaching activities or other intervention measures, the effectiveness of teaching activities and intervention measures is tested through practice; corresponding solutions are proposed based on the research results.

Survey methods and survey objects

A number of Chinese learners of foreigners involved in the interviews and the online chat randomly. Most of the respondents were international students studied in China, they are college students and graduate students from Asia, the Americas, Europe and other countries and regions. Because of many problems are forwarded and radiated through the network, it is impossible to count the number of problems issued.

Influencing factors

In 2001, Dörnyei first explored it as a new topic in the study of second language motivation. Dörnyei (2001) summarized nine negative motivation factors (1) teachers (including personality, professionalism, ability, and teaching

methods); (2) incomplete school administration (including so much students in one class, unreasonable class assignments, and frequent teacher changes); (3) diminished self-confidence; (4) negative attitude towards the second language learning; (5) second language as a compulsory course; (6) disturbances in other languages being learned; (7) negative attitude towards the second language country; (8) treatment attitudes of students around; (9) the textbooks used in class, Teachers account for the largest proportion (40%).(DÖRNYEI, Zoltan, USHIODA, Ema, 2001)

1. Factors from students: Students are the subjects of learning, and their own learning methods and attitudes are important factors that affect learning results.

1.1. Not actively participating in classroom learning activities: It is not uncommon for teachers to "self-direct and perform" in Chinese classes for international students coming to China. Students are unwilling to participate in classroom activities, unwilling to cooperate with teachers for some reason, and lack communication and interaction between teachers and students. The enthusiasm for teaching has weakened, and the students' learning will naturally not reach the expected results. Of course, there are many factors in teachers. We will analyze the factors of teachers in the following.

1.2. Lack of effective learning strategies: "Language learning strategies are strategies that help learners build their own language systems and directly affect learning" (RUBIN, J, 1987). Among foreign students studying in China, the students' language learning ability is uneven. For example: in the Chinese class of foreign students, some questions are often to be asked or make such mistakes, and confuse the "工" of the work (工作) with the "公 (public)" of the company (公司); another example: some students whose native language is English When learning adjectives, due to the influence of the mother tongue, it is always easy to say the sentence "这个女孩非常漂亮 (that girl is very beautiful)". At this time, students need to adopt certain learning strategies, find appropriate learning methods, and be good at summarizing and generalizing. Language learning is a process of gradual accumulation. If a language point is not clear, it may affect subsequent learning of similar language points, for example, the connection between "active sentence(把字句)" and "passive sentences (被字句)". Once problems are piled up and not solved effectively, it will easily affect the enthusiasm of the learner.

1.3. Lack of enthusiasm for learning: This aspect is mainly manifested when the teaching content involves culture. As the foreign students come from different countries, some countries, such as Korea and Japan, belong to the East Asian cultural circle. It may be easier to understand and talk about some cultural issues about China. But when it comes to the same content, students in other cultural circles may not be willing to accept it psychologically even if they are based on understanding, and they are not willing to use it in daily life like the Chinese. This is why many foreign students have a pidgin accent even though they have been able to speak Chinese fluently.

1.4 Lack of confidence in language learning: In 2013, Yu Weiqi investigated the negative motivations of Chinese learning of 209 Chinese learners of foreigners. Multiple regression analysis found that negative motivation factors such as "decreased self-confidence", "textbooks and learning content", and "examination results" directly affect the intensity of overseas students' motivation. (YU, Weiqi, 2013) Self-confidence is the foundation of a sound personality, and training students' self-confidence is one of the significance of modern quality education. Learning self-confidence reflects the individual's subjective judgment on controlling learning behaviors and learning abilities. It is an individual's self-confidence evaluation using his or her abilities or skills to complete learning tasks, and it will indirectly affect the individual's academic performance. This is exactly the opposite of the previous point, which is mainly manifested in students in East Asian cultural circles. Its restrained personality often leads to not confidence in language learning. Students from other cultural circles, for example: those from the western cultural circle are more outgoing, and are more willing to ask questions and answer questions in Chinese in the classroom, and are more willing to communicate with their native Chinese students in the classroom.

2. Factors from teacher: Teachers are the subjects in the teaching process. They are related to the success or failure of teaching. The personal qualities and charisma of teachers have a great impact on students.

2.1. Teacher's teaching method and personal character

Teachers' teaching methods and personalities are important factors affecting Chinese learning of foreign students. Motivation is a noteworthy external factor, but in practical Chinese teaching, the influence of teachers' teaching methods on students is primary. Most international students complained that the interaction between teacher and the students, students and students is less done in the classroom. Teacher-centered teaching, which cannot improve students' independence and self-confidence in completing learning tasks. If the classroom is still teacher-centered, it will inevitably lead to dissatisfaction and

disputes among students, which is not conducive to their personality, social abilities, and academic development. In fact, this is exactly what many European and American countries have. Classroom environment is unacceptable to students. In addition, some students have raised issues such as the lack of effective reward and punishment mechanisms in the classroom and too simple assignments.

In addition to teaching methods, many teachers have relatively rigid personalities and lack of affinity, which will have a great impact on student learning.

2.2. Teachers' teaching ability and knowledge reserve: Teachers' teaching ability and knowledge reserve are also important factors affecting students' learning. For example, some teachers' lack of language, grammar, and related cultural knowledge. When facing some students' questions, they always give some universal answers, such as: "There is no reason for this, it is a Chinese expression habit.". Therefore, in order to increase students' interest in learning, teachers should reflect on themselves and make corresponding corrections.

Resolution strategies

Strengthening the Chinese learning environment

Studies have shown that learning environments, especially disappointing teaching conditions, can have a significant impact on student motivation. Given its greater emotional impact on learners, it is necessary for school leaders and teachers to improve the learning environment for students. In addition, group members' learning attitudes, class size, and other aspects are also considered to be one of the learning environments. Therefore, school managers first need to make plans to make the class smaller, thereby creating a supportive learning atmosphere. As for the facilities in the classroom, more attention is also needed. Today, more and more advanced teaching equipment is being used in colleges to assist students' learning activities, especially computers and the Internet, which have a great influence on the way of learning. Computer-aided instruction (CAI) can help students get rid of boredom and stimulate learning motivation. While investing funds to improve teaching equipment, schools must also assume responsibility for maintenance and service to ensure the normal operation of teaching equipment. In addition, teachers should make full use of modern teaching techniques to attract the attention and interest of students.

Enhance teachers' positive impact

As a teacher, teaching concepts should be changed. Teachers should have their own teaching model. "The teaching model includes several factors:

guiding theory, teaching goals, teaching procedures, and implementation methods. By this measure, more formal language teaching has its own teaching model. Therefore, in teaching mode, the key issue is not the existence of the mode, but the quality and effect of the mode, and whether it can be called an excellent mode.” (LIU, Songhao, 2014). In the teaching process, student-centered, consciously shape students 'good personality, and cultivate students' interests in learning Chinese. At the same time, teachers should actively interact with students to help students solve learning difficulties, which will help teachers shorten the distance with students and enhance their sense of intimacy. Teachers should make full use of the existing teaching materials and teaching equipment, and strive to create a harmonious and interesting teaching atmosphere. In particular, before explaining or practicing knowledge in daily learning, teachers can introduce relevant strategies and skills to students and urge students to try them in practice. For example, after stating words, teachers can introduce vocabulary learning strategies for students to practice. In addition, teachers should also set up effective classroom reward and punishment mechanisms to mobilize students' enthusiasm for learning while ensuring teaching order.

Summary

“Now that we are in the information globalization era, the political and economic ties between countries around the world are getting closer and more frequent, and cultural exchanges are increasing. Countries around the world are paying more and more attention to the spread of national cultures in the world.” (LIU, Yunshan, Lei Qing.2018). Language, as a cultural carrier, is also increasingly valued by governments of all countries. Promoting national languages to abroad has become an important means of cultural communication. As many experts at home and abroad have pointed out, the internationalization of national languages is an important content or symbol of soft power competition between countries. Many countries have even included the dissemination of culture through the promotion of their own languages as a national strategy, which has become an important government action. We can promote the promotion of Chinese as a foreign language by studying and learning effective promotion methods in other countries.

Through the analysis of the survey results of the negative motivation of foreign students studying in China, we understand that there are many influencing factors of negative motivation of Chinese learning, and many of these factors have become obstacles for Chinese learners of foreigners. We must take appropriate measures to change the old saying that "difficult to learn Chinese".

Chinese is the language with the largest population spoken in the world. In the era of global economic integration and closer “Belt and Road” cooperation, more and more foreigners choose to study Chinese. To motivate their learning motivation and find effective strategy is an important subject. It makes the criteria higher for cultivating the talents who can speak Chinese. It is very crucial for teachers to activate the students' learning motivation from their potential capacity, to lay a deep foundation for language learning and to formulate rational strategies, such as deep understanding of students, forming a good teacher-student communication way, improving teacher's methodology, enhancing professional academic knowledge and accepting the modern ideas by following the new education concept. Can we really make the value of what students learn, and thus better meet the needs of society.

BIBLIOGRAPHY

- DÖRNYEI, Zoltan, USHIODA, Ema. 2001. *Teaching and Researching Motivation: Applied Linguistics in Action*. London: Longman.
- LIU, Songhao. 2014. *On the Construction of TCSL Models in China*. TCSOL studies: 1-8+13.
- LIU, Yunshan, Lei Qing. 2018. *Chinese Language Globalization Strategy Studies “The Belt and Road”*. Journal of Chinese Academy of Governance: 143-147+192.
- RUBIN, J. 1987. *Learner strategies: theoretical assumptions, research, history and typology*. in Wenden, A. L. & Rubin, J. Eds. *Learning strategies in language learning*. Prentice Hall: Englewood Cliffs, 14-25.
- WANG, Min. 2012. *The relationship between Chinese learning motivation and the strategies of spreading Chinese language in the world*. Hangzhou: Zhejiang University.
- YU, Weiqi. 2013. *An Analysis of Factors Effecting Demotivation of Foreign Students' Chinese Learning*. Beijing: Language Teaching and Linguistic Study: 24-31.
http://news.eol.cn/yaowen/201904/t20190412_1654312.shtml

A CULTURAL HISTORY OF IMPERIAL CIVIL EXAMINATION TO CONTEMPORARY CHINESE EXAMINATION

CHEN KAI*

ABSTRACT. *A Cultural History of Imperial Civil Examination to Contemporary Chinese Examination.* Examination is an evaluation to check if students understand the lessons as well as a stimulating method to help students have progress efficiently. With the long history of imperial civil examination, Chinese examination in modern society is of rigorousness and high-difficulty, and exam-oriented education is very popular. Examination system with influence from imperial civil examination has its advantages and disadvantages, and Chinese language examination designed by Chinese teachers with Chinese exam features is not very welcomed by foreign students. This paper is to have a comprehensive understanding of imperial civil examination in view of its development, its relationship with Confucianism and its influence to contemporary Chinese language education. With the comparison of attitudes to exam, exam function, question design between Chinese exam and Romanian exam, we can make use of the advantages of various exam mechanisms to improve students' language level, knowledge of culture, and dialectic thinking.

Key words: *imperial civil examination, Confucianism, contemporary education.*

REZUMAT. *O istorie culturală de la examinarea civilă imperială și până la examinarea chinezească contemporană.* Examinarea este o evaluare al cărei scop este acela de a verifica dacă studenții au înțeles lecțiile predate, dar, în același timp, reprezintă și o metodă stimulatorie, care îi ajută pe studenți să cunoască un rapid progress. Având în spate istoria îndelungată a examinării civile imperiale, examinarea chinezească din societatea modernă este una riguroasă și extrem de dificilă, educația orientată spre examinare fiind foarte populară în prezent. Acest sistem de examinare derivat din examinarea civilă imperială are avantajele și dezavantajele sale, examinarea nivelului de cunoaștere a limbii chineze gândit de profesorii chinezi, potrivit specificului examenelor chinezești, nefiind foarte apreciată de studenții străini. Acest articol își propune să ofere o înțelegere comprehensivă a examinării civile imperiale de-a lungul etapelor sale de dezvoltare, relației cu sistemul filosofic

* Lector at the Faculty of Letters, "Babeș-Bolyai" University of Cluj Napoca, the Chinese Language and Literature Department. E-mail: kane201086@hotmail.com

confucianist precum și influența sa asupra studierii limbii chineze contemporane. Comparând atitudinea față de examinare, funcția și structura examinării în sistemul de educație chinezesc și românesc, se pot folosi avantajele cunoașterii mai multor mecanisme de examinare, cu scopul de a îmbunătăți nivelul de limbă, cultură și gândire dialectică al studenților.

***Cuvinte cheie:** examinarea civilă imperial, Confucianism, educație contemporană.*

1. Introduction

We know that the four inventions from China, which are printing technology, paper making technology, compass and gun powder, influenced the western countries in industry, navigation, wars and politics since they were learnt and deployed. Some scholars name the imperial exam system as the fifth great invention in China because it plays an important role in western civil official system. The establishment of the western civil official system borrowed experience in elite selection and administration reform from imperial civil examination.

The imperial civil examination system (ICES) is a system deployed by imperial government selecting and recruiting civil officials based on merit and knowledge rather than family or political connections. Exam candidates have to study many arcane and complicated Confucian classics and take the rigorous and long-term exams based on classical literature and philosophy. It had multiple levels requiring extensive knowledge of Confucian classics, law, government, and oratory amongst other subjects. The concept of a countries ruled by men of ability in governance and virtue was an outgrowth of Confucian philosophy (Cartwright, 2019). This examination is like a competition requests candidate should possess 1) internalization of a common classical language, 2) memorization of a shared canon of classics, and 3) a literary style of writing known as the “eight- legged essay” (Elman, 2009). Central government organized the final imperial exam and the emperor decided the winners in this final round. It was a way strengthened the imperial power to control the officials. Several subjects and strict exam procedures of ICES prevented corruption in official selection, promoted the social mobility in different classes, and eased conflicts between traditional official class and peasant class (Deng, 2019).

As an important part of Chinese culture, ICES has deep impact on political system, economic system, education system as well as other various aspects of culture. The purpose of this paper is to research the relationship between ICES and Chinese traditional culture, especially with the Confucianism, then we can have a more comprehensive and profound understanding of the source, evolution

of it, as well as the influence and effects from ICES on Chinese language examination design and operation. The comparison between Chinese language exam and Romanian language exam in exam design and operation can unveil the reason for the misunderstanding of Chinese examination, which is beneficial for people to understand Chinese examination better. What's more, this paper may help more teachers to find a more suitable way for local Chinese learners by means of Chinese language examination, and students understand the importance and function of Chinese style exam.

2. The elite selection system before the imperial civil examination

A developed country should have organizations to operate different jobs effectively, and the talented people is key part for the efficient operation of a normal country. The selecting system of talented people is eminent (Lü. 2016).

Before the appearance of imperial civil examination, which is the most significant way of election, hereditary was the only way to pass power to make the function of country normally. The disadvantage of hereditary is obvious that the really talented people are not easy or impossible to become leader or officials as the legal heir immediately inherits new position. Contrary to hereditary, election can promise the talented people to be elected to work in suitable position and the election population is more than that in hereditary. However, when election was appeared, it was only applied to official positions lower than position of scholar because of the development of autocracy, authority should be controlled by emperor and reliable notions rather supplying opportunity for foreign nations. And it is also a way to show the imperial power that the rules of election were decided by emperor alone.

Before the utilization of imperial civil examination, there were several other ways used to select talented people. 1) Appointment by emperor. When a person is famous for his talent and emperor can appoint him to be official in capital. 2) Recommendation. Officials can recommend people whom they know well or not to be officials. There is no limitation in laws and regulations about recommendation system, but the practice of it is seldomly recorded. 3) Promotion for minor officials. In feudal society, those minor officials were named Li who could do very trivial jobs in government with little power. With regulations or recommendation from important officials, they can be promoted to be normal officials. 4) Experts in certain occupation. The people who were specialized in an area, such as astronomy, history, laws, and medical, were cultivated by government or related organizations. They had little opportunity to do other jobs once they had decided to be an expert in above mentioned job (Lü. 2016). Besides those ways, in some historical books, it was recorded that rich people could buy official positions, which is not real. It is illegal to donate money to government for a formal

official position, but being a minor official is possible. There was business about selling and purchasing officials recording in history, but they were corruption and forbidden by emperor. These are all ways to become officials and the purpose of them is to find talented people to meet emperor's need to govern country better. Until the appearance and popularity of imperial civil examination, the procedures of selection of talented people became more mature and standard. The main purpose of ICES is to select elites in political activities rather than specialist in a certain domain, so the experts in many other occupations were trained especially. And it gradually leads to the cultural phenomenon that being officials is the greatest success than any other achievement.

3. The imperial civil examination system

The imperial civil exam system (ICES) is also known as the civil service examination system, it is a system deployed by imperial government selecting and recruiting civil officials based on merit and knowledge rather than family or political connections. It has played a very important role in Chinese social and intellectual life and it has been the guarantee for the sound development from the Sui and Tang dynasties to the Ming and Qing dynasties for more than 1000 years. The examination is very rigorous and the contents are about Chinese classical literature and philosophy (Elman. 2009).

The earliest story of ICES dated back to the Han dynasty (206 B.C.–A.D. 220) and it was abolished by the Qing dowager empress Tz'uHsi in 1905 under pressure from leading Chinese intellectuals. Because success in the examination system was the basis of social status and because education was the key to success in the system, education was highly regarded along Chinese history (Elman. 2000). If a person passed the provincial examination, his entire family was raised in status to that of scholar gentry, thereby receiving prestige and privilege. In the Tang dynasty (618–906) the examination system was reorganized and more efficiently administered. Because some scholars criticized the too much emphasis on memorization without practical application and the narrow scope of the examinations, the system underwent further change in the Sung dynasty (960–1279). Wang An-shih reformed the examination, stressing the understanding of underlying ideas and the ability to apply classical insights to contemporary situations. In the Ming dynasty (1368–1644) the commentaries of the Sung Neo-Confucian philosopher Chu His were adopted as the orthodox interpretation of the classics. Although only a small percentage of students could achieve office, students spent 20 to 30 years even whole life on memorizing the orthodox commentaries in preparation for a series of complicated examinations. By the 19th century, as this system stressed too much the knowledge of the Confucian classics, it yielded a rigid and stultifying institution stopping China developing

to a modern and scientific society. After it was abolished, mass education along with a western type curriculum was promoted (Elman. 2000).

The most impressive component of the ICES is the Stereotype Writing, also known as an “Eight - Legged Essay” based on Chinese Baguwen, which adheres to rigorous structure and exactitude. In the exam, candidates have to explain ideas from the Confucian classics, and used those ideas to solve problems in government (Szczepanski, 2018).

The connection between imperial exam and Confucianism was very strong and lasting for several centuries. Since 134 B.C in Han Dynasty, Confucianism has been taken as the standard for selecting elites. It is the beginning of ICES. With development along following dynasties, the contents of ICES have been strictly limited in Confucian thoughts and knowledge from Four Books and Five Classics relating to governmental ideas. The Four Books are *the Great Learning*, *the Doctrine of the Mean*, *the Analects of Confucius* and *Mencius*, and the Five Classics are *the Book of Songs*, *the Book of History*, *the Book of Changes*, *the Book of Rites* and *the Spring and Autumn Annuals* (Wang. 2019). ICES achieved the mature mode in Ming Dynasty, which is operated by government unified. In this period, the exam standard is strictest and the Stereotype Writing became the only official writing structure and influenced a lot on exam in Qing Dynasty even present education. 八 (ba) in Chinese means eight, and Baguwen means eight parts in one essay which are strictly designed what candidates can write, including opening, amplification, preliminary exposition, initial argument, central argument, latter argument, final argument, and conclusion(Elman. 2009). Each part has its own function and structure, and innovation is not allowed in eight-legged essay writing.

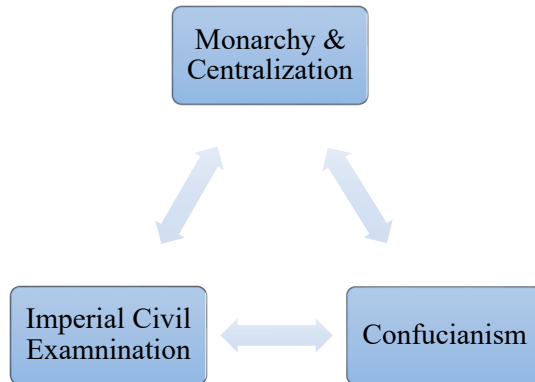
The influence from Stereotype Writing is that the Confucian classical books became the unique textual standard for ICES and reversely ICES is the form of official selecting focusing on knowledge and application of Confucian ideas. The virtue of Stereotype Writing includes that for the purpose of administering a large group of exam-takers, this structure allowed convenient regulation as the exam-takers were not likely to deviate from the requirements. Thus, this format contributed to ensuring standard and fairness in examination. The examiners could reduce the amount of time spent in grading exams by being accustomed to this format, and uncertainties in the grading schemes were reduced (Chen.1961). When it comes to its shortcoming, the system did not allow for any personal opinion and was completely impartial controlled and it led to the gradual narrowing of people’s innovative thinking and consequently their minds, thus achieving a constraining effect on Chinese people and the nation as the result, for a long-term the exam-oriented mechanism is dominate (Elman. 2013). For Chinese contemporary education, textual learning is more important than speaking and practice of knowledge. Writing good articles in governance with typical thoughts from classical books and beautiful language is more important.

When Qing Dynasty went to the end in 1911, autocracy from Qing government lost the control of feudalism ideology as the culture centralized tool, at the same time, Confucianism was no longer the stated ideology which has existed over one thousand years. Although the ICES is gone, the influence from it is still in contemporary education and examinations. The exam contents have become more various and scientific, and the academic fields are more comprehensive. This is a tendency of education development with the influence from economy and culture. The weakness of Confucian classical theory that is focusing on cultivating gentlemen exclusively in spirit rather than practice is the paradox against the mainstream education ideology that learning scientific knowledge and practice knowledge. The ICES is not applied anymore, while the Chinese exams in different subjects still have influence from ICES, such as the strict question forms, importance of scores, very serious attitude to exams, and the functions of exams. Some of them are appreciated while some of them are against to the correct education.

3.1. the relationship between Confucianism and imperial civil examination system

The development of ICES is based on Confucianism and reversely it promotes the prevalence of Confucianism. It is very difficult for a county to have a stably political and geographical unification, and Chinese civilization has existed for over 5000 years with help of ICES and Confucianism. The state unification was realized by means of the system of civil servants that refers to the regulations and organism of the civil service, which arrange, distribute, regulate, maintain and exercise the powers and the rights of the national administration and reduce bureaucracy. The faith of this most important class of politics and social activities was Confucius thoughts and it was the common belief among scholars because of imperial civil exam. Confucius thoughts were the spiritual power that consociates whole country. ICES consist of centralization from emperor, power from Confucius school students and classical ideas from Confucianism. First, emperor used ICES to select talented people in national administration with strong knowledge of Confucianism. Second, people can become officials only by means of imperial civil exam. Third, the content of imperial exam is all from Confucian classical books including The Four Books and The Five Classics. Exam candidates must learn them very well and possess good abilities in writing and expression, as well as resilience. So, centralization, Confucian scholars and thoughts, and imperial civil examination are in a symposia relationship who share mutual benefits and promote each other. Taking Confucian classics as key contents in exam, ICES made Confucianism the outstanding status in Chinese history and academy, and made scholars

understand Confucianism more profoundly in aspect of education, culture and sociology. The officials who have good knowledge and ethics of Confucianism made it the most prevailing and prosperous thought. Besides, emperor obtained expected talented people to help him in national administration with Confucian ideas including benevolence and righteousness.



The relationship between Monarchy & Centralization, ICES and Confucianism
Source: author's research

Culture is embodied with numerous ways from literature to songs, from food to custom, from language to ideology. The most obvious way of culture carrier is book, which is also known as textual culture. ICES has a significant effect in carrying and passing Chinese textual culture. The prosperity of Confucianism and poetry in Dany Dynasty give evidence for the importance of ICES. Taking ICES as medium, Confucianism became the only state worshiped ideology since Han Dynasty, and the classical poetry achieved the top. The prosperity of textual culture with assistance of ICES yields the good situation that most scholars and official are good at reading and writing than thinking and speaking, which is the ideal way for emperor's governance, but it is not beneficial for a long-term development in culture.

4. Impact from ICES

Culture is the products of human being activities in social practice after long history, including material culture, system culture and spiritual culture. System culture is the rules and regulations that maintain social activities

normally and the normal relationship between individuals, organizations and government. System culture is a part of culture as well as human being society, and the development of society is changing system culture at the same time. It is used to satisfy the need from different areas including political system, economy systems education system and examination system (Liu. 2018). In Chinese history, ICES is the system which has longest history, most complemented function, and most stable development. It has controlled profoundly and lastingly over other political, economic and educational system for a long time.

4.1. The impact from ICES to Chinese political system

With purpose of selecting political elites, ICES has a strong relationship with feudal governance. There are three main characteristics of Chinese feudal governance: monarchy, centralization, and bureaucracy (Liu. 2018). And ICES is the main reason resulting in and method maintaining these features.

ICES began to be deployed since Sui dynasty and changed the situation that royal and noble families monopolized political system. Gradually it became the powerful tool of centralization. Emperor has the absolute control over the standard and implementation of it. From local exams to higher level exams, ICES is carried out from foundational level to gradual higher level. All these procedures are decided and controlled by emperor with purpose of selecting talented officials.

ICES meets the request from centralization by emperor, also it is the foundation of monarchy. It is always the utmost mission for emperor that how to manage officials effectively. A reason for the stable development of ICES is that it can meet the request that all the outstanding persons in governance and Confucian thoughts can be selected effectively and to make contribution for government. As the popularity of ICES, talented people only can become officials to realize their dreams by means of taking imperial exams, which means they have to be managed by emperor. There is an important thought in ancient China, that is being official is the exclusive goal for every single good learner. With this popular idea, bureaucracy and classical academy are bonded strongly, imperial exam improves officials' knowledge in Confucian school and protects feudal governance, and at the same time it is a determinant part of bureaucracy system.

Another influence from ICES to Chinese political system comes from the abolition of ICES at the end of Qing dynasty, in 1911. At that time, official selecting system was chaotic as governors cannot utilized the traditional selecting ways either new standards with openness, justice and fairness. The government payed for the abolition of ICES with time and elites.

4.2. The impact from ICES to Chinese economic system

With the popular values that being official is the main goal for good learners in feudal society, ICES hindered the development of commodity economy and brought negative influence to economy (Liu. 2018).

Firstly, ICES valued the importance of Confucius thoughts and depreciated the value of business. In feudal society, nature economy was the main economic form, which was consist of agricultural activities mainly. It was against to the professional classification of various industries and services as well as the code and conduct. The management of nature economy was embodied by tax and application of tax. Before Qing dynasty (1636-1912), there was no budget, or government didn't know the importance of budget. The lacking of elites in economics management and the officials only knowing the upright and benevolence, resulted in the situation that slow increasing of handcraft industry and business, and hard development of commodity economy.

Secondly, ICES produced and strengthened stable bureaucracy class which impedes capitalism economy. We have known that ICES took Confucianism as the only exam contents, and business was despised by Confucian school as merchandises were believed the incarnation of treacherousness and unrighteousness. In Confucians ideology, gentlemen should not care about materials rather think highly of morals and spirits. The sequence of professions according to their values, from high to low was officials, peasants, artisans and businessmen. So, businessmen were despised by officials and scholars. What's more, businessmen were difficult to have business activities without help from government. In this situation, learning hard to win a good position with ICES was the best and most choice for people. When a merchant had enough money, he would choose to donate money for a minor official position or become a student from very beginning in order to change his identity from merchant to scholar. In this way, Chinese feudalism controlled over nature economy, and feudal landlord economy system was born and kept firmly, which is unbeneficial for the further improvement of capitalism economy.

4.3. The impact from ICES to Chinese education system

ICES and education system were symbiosis relationship. Education system was cultivating and supplying candidates for examination and ICES was used to select elites from candidates. The purpose of education was preparing candidates for examination (Wang. 2002). So, ICES guided, managed even controlled the direction of education in purpose, contents, methods.

Firstly, ICES influenced the contents and practice of education. Since Tang dynasty, ICES began to develop effectively and produced more influence

to society as well as education. From central government to local schools, there were relatively mature academy systems, and the academical administration was improved correspondingly. The contents and methods of ICES directly influence the contents and methods of education. In Tang dynasty, candidates had to study current affairs and *Zhaoming Wenxuan* which is a literature work including more than 700 poetries and articles in different literary forms, because these were requested by ICES in Tang. Besides, teaching evaluation was related to ICES. The examination was held every year with different levels, such as Xiucai, Mingjing, and Jinshi, which were similar to bachelor degree, master degree and doctoral degree. The Jinshi degree was the most difficult to attain. In Tang dynasty, every year hundreds of candidates took the Jinshi exam but only one or two can pass. And only passing Jinshi exam means success of the years of hard study. Those who passed Jinshi exam would attend a lavished banquet and their names would be announced in the Ci'en Temple (Ho. 1962). And the evaluation for teachers was also pertinent to the population of passing Jinshi exam.

Secondly, ICES was closely related to formal official academic system as well as the informal academic organizations named Shuyuan. Shuyuan education system was formed in Tang dynasty and completed in Song dynasty, and the contents was mainly about philosophy from Zhu Xi, a philosopher in Ming dynasty. Shuyuan was the supplement for official education, but Shuyuan and official academic system were competitors. There were two kinds of people who took imperial civil examination. The students chosen by Shuyuan were called Shengtu; the others passed the examination held by prefectures and counties were called Xiangsheng. When official academy was more popular than Shuyuan, then Shuyuan developed slowly. When there were war and people were more focused on war, Shuyuan has the responsibility to cultivate students for ICES and government, as well as the development of academy. The contents in Shuyuan may influence ICES. Since the appearance of ICES, education was all the time working for it and giving influence to it correspondently.

After China was forced to open for foreign countries in Opium war in 1840s, sociology and science were introduced to Chinese students in new form schools. However, the influence from ICES to Chinese education has been over one thousand years, the development of new style schools was impeded with strong traditional thoughts. During the conflict between ICES and western scientific and new education, ICES finally went to the end. The influence from ICES didn't disappear together with abolishment of ICES, in contemporary education, passing examinations in various areas and levels are always the purpose of education, and the results of exams are so important that can even decide the future of students, evaluation of teachers and the family future.

Actually, the measurements deployed by ICES are worthy of learning for contemporary education, especially in foreign language teaching.

In ICES, the questions of exam were designed and classified in advance, only emperor and a few officials could access the questions. And the officials who designed questions were isolated in a quiet place. Before imperial exam, every candidate should take a number from government blindly, and the number represented the student in the following exams. The point is to avoid students' names influencing the judges. After exams, several officials were appointed by emperor to judge papers. Each paper has to be judged by more than two officials. During the process, the names of students were replaced by numbers. According to the different education in different counties and areas, the standard of enrollment was different. This is similar to Gaokao, which is known as the university enrollment examination. All these measurements in ICES has an impact on the contemporary education and examination. Compared to other ways of selecting elites, examination is more justice because it only focuses on students' knowledge and thoughts on paper rather than relationship and family background. It can stimulate all student to study hard and comprehensively including Chinese traditional culture, mathematics, foreign language, science, computer knowledge and so on, which is beneficial to the improvement of whole society.

4.4. The impact from ICES to the public service system

The most important features of ICES are openness and impartiality (Zhou. 2009).

Openness of ICES means that all the people could take the exam in spite of their career, family, hometown and other limitations. There was no limitation in admission quota. This feature of ICES broke the monopoly in public service system from blood relation and brought fairness for people without relationship with officials. Many famous and talented officials in Tang and Song dynasty realized their dream of being an official and worked for country by means of ICES. In order to have a good result in exam, many students chose to study day and night. When they felt sleepy or tired, they would wash face with cold water in winter, and would not eat fully avoiding sleepy feeling. In feudal society, human relationship was more important than talents and ability in public service system, ICES gave opportunities for more elites to become officials to promote the society.

Impartiality was reflected on the science and justice of ICES procedures. With the principle that all procedures of exam and reviewing following rules strictly, ICES had comprehensive rules to avoid cheating. The goal of the strict rules was to promise imparity to the greatest extent. The operation of ICES stimulated more talented people from poor families to study hard for honor, and it gradually formed the learning atmosphere in whole state. Compared to recommendation system, it helped more than 900 talented people from peasant family realized the goal of being an official and had a better life.

The selected officials passed imperial civil examination have accumulated enough knowledge of Confucian classics and consisted the intellectual class and the government responsible to the prosperity of China. ICES guaranteed the quality and ability of officials in Confucian thoughts and avoided the disadvantages from previous official selections, such as prejudice, corruption and monopoly. It was more advanced than hereditary as the new power from new class prevented the monopoly and promoted society to advance. It is believed that ICES was the oldest and best system in elite selection and made great contribution to Chinese nation even all human being. It was very important not only in cultivating many talented officials, and statesmen who were good at governing a country, but also in making China's civilian politics increasingly mature, which had spawned many famous and outstanding thinkers, artists, writers, poets, scholars, educators and scientist who made contribution to Chinese civilization. Civilian politics was closely connected to power, prosperity, status and education, which formed the traditional Chinese education value that stressing education and studying hard extremely. Education background and degree became more important for career and future, which is the influence from ICES.

5. The difference between Chinese and Romanian examination

In this part, the attitude to examination, functions of examination, score mechanism of examination and the questions design would be compared between Chinese exam culture and Romanian exam culture, and the influence from imperial civil exam to the difference would be discussed.

5.1. The attitude to examination

Influenced by ICES since Sui and Tang dynasty, Chinese students treat examination very seriously no matter in what age or degree. It is believed that the result of exam can imply everything, such as the study time, study method, and exam skills. The most important exam for Chinese students and their family is Gaokao. The Gaokao is officially known as the National Higher Education Entrance Examination. The Chinese characters for Gaokao literally mean "high exam." Chinese people treat Gaokao as the most important thing for a person's life which is equal to marriage and career. Some people even believe that it is the only way to change life and embrace the promising future. In the classroom of students who will take Gaokao soon, there is a countdown board reminding students how much time left. Students spend every minute on studying and parents even other family members do other housework. Parents go to temples or churches to pray for high marks for their children. Examination attracts all attention of students and guides and controls young people's life to some degree.

Compared to the attitude Chinese people take for exam, Romanian students treat it more relaxed. Romanian students prepare for exam seriously while they don't take exam as the only way deciding their future life neither a way to prove their talent in certain aspect. There are many other ways to show ability, and exam is the most efficient and intuitive method. Without the long history of examination in Romania, the schedule of examinations shows democracy and humanization. In China, the date for a certain exam is fixed and only once. In Romania, the date for exam can be 2 times and some exams date can be decided by professor. Romanian parents would not deny the attitude and hardworking from student even if they didn't get good result.

5.2. The function of examination

As the main function and goal of ICES were to select the people talented in political administration according to emperor's request, the purpose was determined by emperor and was very limited. Students gradually form the thought that only to meet the request of emperor can succeed in imperial civil examination. The purpose of emperor has been achieved but the candidates sacrificed their whole life for the feudal society. When we look at the contemporary education in China, we can find that students only meet the objective standard can be regarded as the talented and hardworking people.

The function of exam in Romania is to check if students understand the knowledge taught by professor, which is a kind of tool to exam the degree of understanding and deployment of knowledge rather meeting someone's request. According to different subjects, exams are various, but if candidates can achieve the pass score then they pass it. However, as the big population in China, the pass rate is decided by the percentage of expected number.

5.3. The score mechanism of exam

In China, the full score of an exam usually is 100, some exams may have 150, 200 or 300. The more score means more importance the exam possesses. The pass score usually is 60 or 60% of full score. Some question is 5 scores, and some is 0.5. Students are taught every difference of 0.5 may change a student's future. Usually, scores, not people, define worth. Chinese parents and teachers consider scores to be the only evaluating criteria for the students (Zang & Kirkpatrick. 2011).

In Romania, the full score of paper usually is 10, and 5 is the pass score. In some exams, level A to D is used instead of score, which can avoid the embarrassment caused by score.

5.4. The design of papers

In Chinese exams, there are two parts of questions, subjective and objective questions. Although there are subjective questions, the answer should meet the request of question designer. And most questions are objective questions. In a paper, there should be several kinds of questions, such as multiple choice, true or false, match, reading, listening, writing. And the question repetition rate is strictly controlled. As the imperial civil examination is exclusively about the Confucian thoughts and the stereotype writing, contemporary examination tried best to make the questions diverse.

In this aspect, exam in Romania has less diverse forms of questions, and subjective questions account for a big percentage. Take the language exam as example. Chinese level exam, according to different level, it is divided into 6 levels, equal to 6 kinds of exams. Each exam represents a Chinese level. Every exam includes listening, reading and writing. Romanian level exam is not divided into several level exams but in the same paper. According to the score of the paper, students can have the level of their Romanian language.

Several Aspects of Examination Comparison Between Chinese and Romanian Exams

	In China	In Romania	Influence from ICES
Attitude to exam	Very seriously or extremely seriously	Seriously	Imperial civil exam was the only way people can use to become official and have higher social status and fame
Purpose of exam	To select talented students To divide different groups To evaluate teaching	To check if students really understand the knowledge	Imperial civil exam was the way used by emperor to select elites in Confucius classics and national administration
Score mechanism of exam	Usually full score is 100 or more 60% of full score is the pass score	Full score is 10. The pass score is 5. Levels from A to D are used.	The limited information in Confucianism has to be deployed to produce non-repeating question in every exam. Every detail count for the result of exam and the future of candidate.
The design of exam paper	A large number of complicate questions. More objective questions than subjective questions	Normal questions Subjective and objective questions are in a balance. Reasonable individual ideas are important	Because of the limited Four Books and The Five Classics, the questions have to be designed very detailed. To check if Confucius students understand Confucius thoughts and ideas rather their owns.

Source: author's research

6. Conclusion

In this paper, we have the idea about the imperial civil examination system that was the method used to choose talented men for official positions according to emperor in order to stabilize autocratic monarchy and centralization. The ICES was the advanced mechanism replaced hereditary system helping more talented people from normal family become officials to promote the development of society. Although at the end ICES became a rigid and stultifying institution with only focus on knowledge of the Confucian classics exclusively, and it hindered China from adopting modern scientific methods, it cannot be denied that it was an excellent system for selecting civilians and its good influence in political system, public service system, economy system and most importantly the contemporary education. In ancient time, ICES was in a symbiosis relationship with autocratic monarchy and Confucian school, and they were beneficial to each other and influencing each other. First, ICES was the approach used by emperor to realize the centralization and collecting more talented people in public service, and reversely the prosperity of autocratic monarchy and centralization emphasized the statues of ICES which was the only way to realize the goal of being officials. Second, that scope of imperial civil exam was Confucian classics, the Four Books and Five Classics, which naturally enhanced the importance of Confucianism as the state ideology. Reversely, the thoughts in Confucian classics as the contents of exam, they made the quality and ability of candidates improved a lot and candidates believed the benevolence and upright. It was another reason of the successful development of the political system in feudal society. Third, since Han dynasty, Confucianism became the state ideology as the Confucian scholar Dong Zhongshu adapted Confucian theory to the needs of centralized politics and he advocated suppressing the other Schools of thoughts and making Confucianism the state ideology. Emperor was impressed by Dong's theories and filled his administration with Confucian scholars. Confucianism thereby gained a foothold as the dominant ideology in ancient feudal society. The positive thoughts in Confucianism, such as the political rule should be based on virtue not on force, by morality not by tyranny, influenced the governance to a better direction.

After having understanding of the influence from IECS to Chinese culture and contemporary education, there is a comparison of several aspects of examination between Chinese and Romanian. Obviously, there are advantages and disadvantages in both exam goal, main function, score mechanism, questions design. In perspective of the efficacy, validity, and fairness of today's examination system in China, both the national and provincial educational examination authorities have been actively engaged in experimenting with testing reforms

and technical innovations as well as learning about psychometrics from abroad (Wang, 2006). For international students in learning Chinese as foreign language, it is meaningful to understand the cultural history of imperial civil exam to contemporary exam mechanism, therefore to make the Chinese language and culture teaching activities more effective and efficient avoiding unnecessary misunderstanding. The advantages of exams with Chinese features, for example, the high request in fundamental education, improved the entire academic level of society.

BIBLIOGRAPHY

- Cartwright, Mark. 2019. *The Civil Service Examinations of Imperial China*. Access: <https://www.ancient.eu/article/1335/the-civil-service-examinations-of-imperial-china/>
- Chen, Shouyi. 1961. *Chinese Literature: A Historical Introduction*. Ronald Press Company.
- Deng, Yeqian. 2019. *Chinese Imperial examination system and its influence*. Hanyu Wenhua. Vol. 14. 2019. P 66-79
- Elman, Benjamin. 2000. *A cultural history of civil examinations in late imperial China*. Berkeley and Los Angeles: University of California Press.
- Elman, Benjamin. 2009. *Civil Service Examinations*. Berkshire Encyclopedia of China. Vol: 5: 695–698.
- Elman, Benjamin. 2013. *Civil examinations and meritocracy in late imperial China*. Cambridge: Harvard University Press.
- Ho Pingti. 1962. *The ladder of success in imperial China*. New York: Wiley and Sons.
- Liu, Haifeng. 2018. *The examination culture in imperial China*. Path International Ltd.
- Lü, Simian. 2016. *Chinese Civilization*. China Overseas Chinese Press.
- Szczepanski, Kallie. 2018. *What Was Imperial China's Civil Service Exam System?* Access: <https://www.thoughtco.com/imperial-chinas-civil-service-exam-195112>
- Wang, Qingzhong. 2019. *The influence of the imperial examination revolution in North Song dynasty*. Read and Write Periodical. Vol.16 No.09. P 102.
- Wang, Rong. 2002. *On the Positive Influence of the Imperial Examination System on the Cultural Education and its Revelation*. Journal of Anhui Agricultural University (social science edition) July, 2002. Vol. 11.
- Wang, Xiangbo. 2006. *An Introduction to the System and Culture of the College Entrance Examination of China*. Office of Research and Analysis. The College Board.
- Zang, Yuebing & Kirkpatrick, Robert. 2011. *The Negative Influences of Exam-Oriented Education on Chinese High School Students: Backwash from Classroom to Child*. Language Testing in Asia Vol: 1, Issue 3.
- Zhou, Han. 2009. *The positive influence from Imperial examination system*. Legal System and Society.

TRADITION AND MODERNITY IN ZHANG AILING'S SHORTSTORIES

IOANA BOJOVSCHI*

ABSTRACT. *Tradition and Modernity in Zhang Ailing's shortstories.* Zhang Ailing has been considered as a pioneer in Chinese literary modernism, due to her anti romantic vision of society and her continuous search for new forms and means of expression. Her unique style resides precisely in the continuation and modernization of the old Chinese literary schools like Mandarin Ducks and Butterflies or New Sensationists and partial affiliation to the new ones like May 4th literary movement. This article aims at pointing out, the way in which the writer manages to embrace both the traditional Chinese literary style and morals of society, with the modernist techniques and lifestyle. We consider that this perpetual transition from the old towards the new is to be found not only in the narrative techniques, but also in the choice of plot, the construction of characters, time and space or language.

Keywords: *modernism, May 4th Movement, New Culture Movement, budoir realism.*

REZUMAT. *Tradiție și modernitate în povestirile lui Zhang Ailing.* Zhang Ailing a fost considerată drept un inițiator al modernismului în literatura chineză, prin perspectiva anti-romantică asupra societății și prin continua căutare a unor forme și mijloace noi de exprimare. Stilul ei unic constă în continuarea și modernizarea vechilor școli literare chinezești precum cea a Rațelor Mandarine și a Fluturilor sau cea a Noilor Percepționiști, precum și asocierea parțială cu cele noi, precum mișcarea literară de la 4 Mai. Scopul acestui articol este acela de a vedea în ce măsură scriitoarea reușește să îmbine stilul literar chinezesc tradițional și morala societății cu tehnicile narrative moderniste și stilul de viață modern. Această continuă tranziție dinspre vechi spre nou, considerăm că se poate regăsi atât în tehnicile narrative folosite, dar și în alegerea tematicii, construcția personajelor, redarea timpului și a spațiului sau limbajul folosit.

Cuvinte cheie: *modernism, Mișcarea 4 Mai, Noua Mișcare Culturală, realism de budoir.*

* Post graduate assistant at the Faculty of Letters, "Babeș-Bolyai" University of Cluj-Napoca, the Chinese Language and Literature Department. Here she teaches Chinese language, culture and literature seminars. Her domains of interest include Chinese grammar, culture and civilization. E-mail: jeanne_0685@yahoo.com

0. Argument

The subject of this article is focused mainly on the original way in which Zhang Ailing, a writer who was born and lived the first part of her life in a society at the boundary between two historical periods: the end of Qing dynasty (1911) and the establishment of the Republic (1912-1949), manages to combine in her short stories features of both classical Chinese novel and modern literary forms imposed by the May 4th movement¹ period.

Born in 1920, in Shanghai, during the May 4th movement's political events, Zhang Ailing's childhood suffered the influence of the New Culture Movement² upon Chinese traditional society.

Her parents embraced different opinions on life and education. Her mother was an adept of the modern changes of society, while her father cherished the old Confucian morals. She was forced to live either with her divorced mother, who was constantly travelling abroad and rarely coming back on mainland, or with her opium addict father, who imposed highly traditional educational standards on her, which she was unable to fulfill. These two environmental backgrounds affected her and gave rise to that double perspective that she uses in her writings, being neither able to completely break up with the past, nor to fully embrace the present.

In this article we choose to present Zhang's double perspective in her well-known short stories: *Aloeswood Incense: The first brazier, Jasmine tea, Love in a Fallen City, The Golden Cangue, Sealed Off and Red Rose, White Rose*. Three of them: *Jasmine tea, Love in a Fallen City and Red Rose, White Rose*, have been included in the short-story collection *Romances (Chuanqi)* which appeared in 1944, the other ones being published individually.

For our study we have used the short story volume entitled *Love in a Fallen City*, published in 2007, which includes all of her best known and appreciated short-stories and which keeps the writers' own English translation for some of them.

Our analysis aims at pointing out the way in which Zhang's double perspective is to be seen in her choice of narrative techniques, plot, construction of characters, time and space or language. Thus, our study seeks to bring into attention a problem which has been less analyzed but which we believe best defines her literary style.

¹ May 4th Movement refers to the students' revolt which took place in Beijing, in 1919. They protested against the decision taken at the Versailles Treaty, after the end of the First World War, to pass all the German possessions in China to the Japanese instead of the Chinese.

² New Culture Movement began in 1916, after the revolution in 1911, which led to the fall of the Qing dynasty, failed to turn China into a republic. This failure made the intellectuals believe that it was the Confucian cultural heritage which prevented China from developing as fast as Japan or the West. As a consequence, a group of intellectuals called for a new type of literature, a new way of thinking and orientation towards the modern life.

1. General considerations on Zhang Ailing's short stories

Zhang Ailing has been included by critics among the Chinese modernist writers and focused, most of them, on the way she depicts the relationship between men and women. Her works are assigned with traces of sensuality and melancholy and aim at portraying the human relationships and the way people react to everyday facts of a changing society.

The writer's tendency to take from the old literary forms, what she considers necessary to add to the new modernist techniques, in order to come to new and original forms of expression, make her unique in her time.

Zhang herself, in *Works of my own*³, said that her writings cannot be assigned to a particular topic and that their specific lies in the fact that they belong neither to the traditional, nor to the modern literature. She directly expressed the desire that the writer should be able to take what he wants from her writings and not being forced to assign the narrative material to a specific topic.

[T]he main theme of my work's sometimes isn't clear... It may be that the difference between modern literature and past literature lies right here: we no longer emphasize a main theme but allow the story to give what it can and the reader to take whatever is available. (Kirk A. Danton, 1996, 19-24)

A distinctive feature of her short stories is that they are written in the literary style of *Mandarin ducks and butterflies*⁴. The writer still, chooses to leave apart the heroic figures faced with a cruel destiny, which appear in these *modern sentimental novels*, and build characters who are actually common people, faced with everyday reality. Zhang rejects heroism and prefers tragedy, and even more, desolation because, she said, both of them are more genuine:

I have noticed that those involved in literature often emphasize that which is active and exciting in human life and ignore that which is stable and calm. Actually the latter is the formation of the former... Even though this calm stability is often incomplete and must be broken every now and then, it is still eternal...I do not like heroism. I like tragedy, but I like desolation more. Heroism has only strength, but no beauty, as it lacks human nature.

³ This essay appeared in 1996, in *Modern Chinese literary thought. Writings on literature 1893-1945*. This work includes 55 essays on the first period of modern Chinese literature, 47 of them being translated here for the first time.

⁴ The literary style of *Mandarin ducks and butterflies* (*Yuan Yang Hudie Pai*) appeared in China in the first half of the 20th century. It included topics like love, murder or revenge and focused mainly on the love between a poor scholar and a rich woman. Due to the fact that this kind of literature has been mainly used as subject to film playwright, the Chinese literary critics have neglected it and considered it as a less cultivated type of literature.

Tragedy is like the combination of true red and true green, a powerful contrast. Yet it is better at stimulating than inspiring. Desolation leaves an even longer aftertaste because like the green of scallions and the red of peaches it is an uneven contrast... (idem)

Zhang also found her inspiration in the stories of New Sensationists⁵, especially in the way they portrayed the life of the city. Though their literature is a minor one, mainly experimental, they are important for placing the accent on the individual and his inner self, an aspect which was not explored before. Their fiction “is usually built on a fixed formula- a psychologically abnormal male protagonist coming across a *femme fatale*. Narrated from the mentally ill protagonist’s viewpoint and over-emphasizing the subconscious, such stories are broken up into absurd, fragmentary episodes that fail to point to any concrete themes.” (Hoyan, F. Carole, 1996, 158) Zhang’s short stories, on the other side, are well-built, and explore the theme of love in a changing society. The city with its modern lifestyle is used only as a background to portray different stories, in which the accent is set on the individual and his struggle with understanding and accepting himself as human being with faults and desires.

What is also interesting is that, despite the fact that she lived during a time of political changes, she chose not to tackle the topic of history in her short stories. War is seen only as background for the development of events. The reader is dealing with different life experiences in a changing society, the writer offering, thus, a subjective perspective upon history.

Zhang’s characters are nothing but common people who try to build their identity in a falling world, and who realize, after some life experiences, that they overestimated themselves. We do not encounter heroes, but, actually weak people, who manage to face their weaknesses only after dealing with real life.

The love stories have nothing to do with romanticism, because the female characters choose to marry either to reach a higher social status, or just for the sake of marriage. They are incapable of completely entrusting themselves to their love ones, and if they still manage to do this, they discover that they were just subjects of simple love affairs.

Zhang’s short stories were described by critics as including both elements of the traditional Chinese literature and Western ones, especially elements of Freudian psychology. (idem, 1996, 97)

At the beginning of the 20th century, Freudianism, together with Marxism and Darwinism, were imported to China and started influencing many Chinese scholars. Five of Freud’s major works, together with other several critical works

⁵ New Sensationists also known as New Perceptionists, were a group of writers, which appeared in Shanghai in the 1930s. Among them the most important were Mu Shiyong, Liu Na’ou, and Shi Zhecun. They wrote mainly short stories about the life of the city, focusing on aspects like dance halls, neon lights, and looming madness alongside modern lifestyles, gender roles, and social problems.

about him, were translated into Chinese by 1949. So, during the mid 30's, his theory was familiar to the intellectuals and partially to the public. Consequently, Freud's theory is to be seen in modern Chinese literature with accent set on the inner self of the individual. (Wang, Yuan, 2006, 39)

Zhang's short stories focus on themes like family, love, adultery and marriage, so Freud's psychoanalysis gives her the opportunity to better express her characters' mind.

Her anti romantic vision of society, and depiction of the inside world of the individual, bring her closer to modernism, and make her one of the representative writers of this style in Chinese literature.

2. Features of Modernism

Modernism has been defined as "a term used to identify new and distinctive features in the subjects, forms, concepts, and styles of literature and the other arts in the early decades of the present century, but especially after World War I (1914-18). The specific features signified by "modernism" (or by the adjective modernist) vary with the user, but many critics agree that it involves a deliberate and radical break with some of the traditional bases not only of Western art, but of Western culture in general." (Abrams, M. H., 1999, 167) As a literary trend it bears features such as: feelings like alienation, loss or despair, importance of the subjective experience over the objective one, desire to create new artistic forms, reaction to romanticism which leads to the portrayal of a pessimistic and even tragic world. As means of construction it is known for the continuous breaking of the narrative, use of new ways of presenting the characters and by breaking the syntax coherence through the introduction of the flow of consciousness. (Hoyan, F. Carole, 1996, 99)

In China, *modernism* appeared after the fall of the late Qing dynasty and establishment of the republic, in 1911. At that time, many intellectuals felt the necessity to break up with the old literary tradition and start a reform, especially in what concerned the language. The old classical language was far too complicated so, with the help of Hu Shi, who had recently returned from studying abroad, they introduced and spread the vernacular language, as means of educating the masses. In his articles, *Tentative proposal for literary reform (Wenxue gailiang chuyi)* and *Constructive literary revolution (Jianshe de wenxue geming)*, Hu Shi proposed a new national literature, written not in the classical, but in the vernacular, the living *national language (guoyu)* of the people. As a consequence, there appeared a literary reform, known as *The Literary Renaissance*, which was part of the New Culture Movement and aimed to introduce a necessary culture and socio-political reform.

Chinese *modernism* is characterized by a conscious break up with Confucian morals, which led, first of all, to the reinterpretation of the old family

life. The young students, who returned home from studying abroad, felt that the old way of life and filial duty, required by the Confucian doctrine, do not apply to their new living standards anymore. So “the individual is released from the collective responsibility of the whole family, and assumes his rights and duties as an independent member of a larger society-the nation.” (Chen, W. P., 2007, 54)

The huge changes in the younger generation made the government concerned and in need for some measures to be taken, so there appeared a new movement, called New Life Movement, led by general Chiang Kai-Shek. He suggested that people should return to the virtues taught by sages and offered a personal interpretation of them in *An Outline of the Principles*: “Li means regulated attitude (of mind as well as heart); Yi means right conduct; Lien means clear discrimination (honesty in personal, public and official life); Chih means self consciousness (integrity and honesty).” (idem, 55) At the same time, the government officially stated the importance of preserving what is valuable in China’s culture, and adopting only those Western new ideas and cultural aspects that the country needs.

In her short stories, Zhang Ailing seems to embrace this idea of reviving the past and adapting it to the new changing society. She does not give up the old literary forms, but, on the contrary, finds her inspiration in them. The classical novel *Dream of the Red Chamber (Hong Lou Meng)* has been a major source of inspiration for her, giving rise to, what the critics have called, *budoir realism*, referring to her literary style.

Besides this, the writer explored the *Mandarin Ducks and Butterflies* style, but managed to go further, by choosing topics like: love, adultery, flirting or courtship. Her characters are not seen as heroes or victims of a cruel destiny, but mere people with faults and weaknesses, who, after being subjects of some life experiences, discover their true self and struggle to accept it.

2.1. A subjective perspective on history

A major modernist feature of her short stories is that of choosing not to focus on the political changes of the society and describe the war and its destructive power. Zhang chooses, instead, to present everyday activities, in order to shape the personality of the characters and to point out the way in which these activities change their way of thinking and seeing life.

A good example is the story in *Sealed Off*, settled in a tram, stopped due to a Japanese attack. The writer offers merely no details of what is going on outside the tram, but, instead, chooses to focus on the emotions of two people stuck inside: a teacher, Wu Cuiyuan and an accountant, Lu Zongzhen. The few descriptive details that she offers to the reader about the outside world refer also to people’s feelings and reactions. Thus, we see that:

The tramcar stopped but the people on the street started rushing around: those on the left rushed over to the right, those on the right rushed over to the left. ... Matrons tugged madly at the bars. "Let us in!" they cried. "At least for a little while! There are children here, and old people too!" But the gates stayed tightly shut. (Chang, Eileen, 2007, 237)

Inside the tramcar, the two people have some moments of sincerity and see each other not as their family or friends do, but as they truly are. Waiting for the tramcar to start going again, the two of them initiate a flirt which might have ended in an adultery. Their short relationship ends the moment in which the tramcar starts going again. Cuiyuan is disappointed to see that Zongzhen returns to his seat as if nothing had happened and thinks that maybe everything has been just a dream, a mere projection of her inner desire to meet someone who can love her as she is.

The love story in *Love in a Fallen City* takes place at the end of the Second World War. The main characters are Bai Liusu, a 28 years old divorced woman, and Fan Liuyuan, a businessman, who, at the beginning seeks only to make Liusu his mistress. The war experience makes the two of them realize that they really love each other, and helps them get closer in a genuine way.

Here, in this uncertain world, money, property, the permanent things—they're all unreliable. The only thing she could rely on was the breath in her lungs, and this person who lay sleeping beside her. Suddenly, she crawled over to him, hugging him through his quilt. He reached out from the bedding and grasped her hand. They looked and saw each other, saw each other entirely. It was a mere moment of deep understanding, but it was enough to keep them happy together for a decade or so. (Chang, Eileen, 2007, 164)

Although war takes lives and destroys states, for Liusu it is a creative force which brings her love and makes her realize what true love really means. She questions herself whether the society must decay so as the individual to become aware of himself. Thus the reader wonders if the old society really must be destroyed so as the new one to emerge.

Hong Kong's defeat had brought Liusu victory. But in this unreasonable world, who can distinguish cause from effect? Who knows which is which? Did a great city fall so that she could be vindicated? Countless thousands of people dead, countless thousands of people suffering, after that an earthshaking revolution... (Chang, Eileen, 2007, 167)

2.2. *The struggle with the self*

Another modernist aspect of Zhang's short stories is the characters' continuous struggle with their self. Most of them are unable to understand and

accept themselves as they truly are, so they end up getting involved in relationships which only bring them suffering and disappointment. They are emotionally unstable, fragile beings, victims of the traditional morals of society. As a consequence, they are forced to build up a fake personality, to match the standards of the society and realize, at a certain point, that they are unable to build up inter-human relationships so as to fulfill their need of being loved. After several attempts, in which they fail to do this, these characters end up by being disappointed not only to their loved ones, but to themselves as well. They cannot break up with the traditional education which valued the filial piety and underlined the different status of men and women, so they fail to adapt to the modern society influenced by the West. They find themselves trapped between the old and the new, incapable of accepting themselves and being genuine.

Ge Weilong from *Aloeswood. The first burning* and Tong Zhenbao, from *Red Rose. White rose*, are characters who think they know each other well enough, but end up by being disappointed with themselves and their choices.

Ge, is a young student, who seeks refuge in her aunt's house, by asking her to financially support her studies in Hong Kong. She received a well education and lived to fulfill her parents desire to study well. Her aunt, a divorced woman, was well known in the high society for her extravagant lifestyle and her relationships with rich men. Ge decides to stay with her aunt, thinking that she could continue living as before, and not giving up on the traditional education that she received. Life proved her that she was wrong, since she let herself be pulled inside this vicious world of luxury and parties, and ended up seduced by George Qiao, a young man whose main purpose was to get rich and with whom she finally gets married. It was a simple New Year's Eve night spent outside, with her husband, the point in which, after seeing some prostitutes harassed by a few drunken and willing men, she realizes the failure of her marriage. Now, she becomes aware that she let herself used not only by her husband, for whom she produced money, but also by her aunt, for whom she found several rich men, to help her financially. Her words are not understood by George, but are enough to make her realize a truth that she had been trying to hide inside herself:

"Those drunken mudfish," George said with a smile. "What do they take you for?"

"But how am I any different from those girls?"

Steering with one hand, George reached out with the other to cover her mouth. "Talk such nonsense again and..."

"Yes, yes! I was wrong, I admit it," Weilong apologized. "How could there not be any difference between us? They don't have a choice-I do it willingly!" (Chang, Eileen, 2007, 76)

Tong Zhenbao, on the other side, thinks he managed to create an ideal world, where he is the sole master, a world that he can control. For those who

knew him, he is the ideal son, the best husband, the most hard-working employee and the friend in need. In order not to lose all this, he gives up on the two women with whom he falls in love, because a relationship with them was outside the traditional morals.

Rose is a sociable young girl, who does not watch her words too much and “whose body was open for the talking”. Thus, he doesn’t take into consideration the possibility of marrying her, because she is not a good match for a genuine Chinese, like him, whose country still cherished the idea that woman must stay indoors and avoid contact with strangers, especially men.

Jiaorui, the second woman with whom he falls in love, his friend’s wife, breaks his expectations when she decides to be sincere and tell her husband about their affair. Thus, she puts Zhenbao in front of a choice that he cannot make. Instead, he chooses to obey the filial duty and not to upset his mother, who had set some high standards for him. The result is that he gives up on Jiaorui, and dares even to suggest her to return to her husband. The years have passed and the two of them meet in a bus. Their encounter makes him realize that his perfect world is nothing but an illusion, and that his choice was a mistake. Zhenbao cannot help and cries in front of her, this moment being the only one in his life when he is sincere with himself:

Zhenbao wanted to sum up his perfectly happy life in a few simple words, but as he was trying to find them, he looked up and saw his face in the small mirror on the bus driver’s right. ... All at once, Zhenbao’s face really did begin to quiver; in the mirror he saw tears streaming down... he didn’t know why. Shouldn’t she have been the one to weep? It was all wrong, and yet he couldn’t stop. She should be weeping, he should be comforting her. But Jiaorui didn’t comfort him.... (Chang, Eileen, 2007, 299)

Jasmine tea speaks about the necessity of finding a better self-identity. The main character, Nie Chuanqing, is a student who accidentally discovers that his professor, Yan Ziye, in the past, had given a book to his mother, Feng Biluo. This small detail enables him to create an imaginary world, in which he is the professor’s son, instead of his opium addict father. His life with a man who constantly reminded him that he is good for nothing and couldn’t bring him anything but shame, makes him become jealous of Yan Danzhu, the professor’s daughter.

If he were Ziye and Biluo’s child, his mind would be so much deeper, so much reflective, than Danzhu’s. And a child with a loving family is always full of confidence and fellow-feeling-active, vigorous and brave, whatever the vagaries of his life. So he would have all of Danzhu’s strengths, and all the ones she lacked, too. (Chang, Eileen, 2007, 95)

Danzhu’s intentions to help him at school and her constant presence around him are misunderstood by Chuanqing, who starts fantasizing about

her being in love with him. His distorted mind starts to see this situation as a possibility to escape from his present and be a real man, like his father wanted. In this way he could stop being controlled by others and take control over himself thus, seeking revenge for all he lacked.

If she loved him, he would have power over her, he could subject her to all sorts of subtle psychological tortures. That was his only hope for revenge. (Chang, Eileen, 2007, 103-104)

After a Christmas Eve party, on the way back home, the two of them have a conversation and Chuanqing realizes that his expectations were way too high and Danzhu only sees him as a friend. He cannot control himself and brutally attacks her, but then becomes aware that he has no escape from his destiny.

Chuanqing's tears ran, and his mouth twitched, as if he wanted to laugh. But he couldn't stir a muscle; it felt as if a shell of ice had frozen across his face. His body was encased in ice too.
Danzhu was not dead. In a few days, when classes started again, he would still have to see her at school. He couldn't escape. (Chang, Eileen, 2007, 108)

By attacking Danzhu, Chuanqing seeks only to erase what reminds him of his prison life. He is trapped within his father's rigid education and his desire to be allowed to express his true identity.

This story could actually be seen as Zhang's way to plead for a harmonious mixture between the traditional and the modern. A changing society cannot remain stuck in the past, but it must take from the old tradition what is necessary in order to improve itself. On the other side a total break with tradition will not allow the society to be authentic, it would be just an attempt to copy some models emerging from outside, it would not let it be genuine.

2.3. Tragic revelation

Most of Zhang's characters have, at a certain point, a moment in which they face reality as it is and see each other in the true light. This moment, called by C. T. Hsia *tragic revelation* "...comes only at the moment in which the protagonist, temporarily outside the shell of his ego, surveys the desolation of his triumph or failure". (Hoyan, F. Carole, 1996, 126)

Such moments could be: Zhenbao's meeting with Jiaorui in the bus, when he weeps for his wrong choice, that in which war makes Liusu and Liuyuan see that they only have each other or Ge Weilong's sudden realization that she willingly sold his life both to her husband and her aunt. These Joycean moments of epiphany are short, the characters being unable to make a real change in their lives.

The writer herself stated in her essay *I See suqing*:

As a writer, I believe that my job is to understand the complexity of life. Even if I hate them [those about whom I wrote] at the beginning, I am only left with a kind of sad compassion, after I come to understand them... I can forgive their failings and sometimes even love them, because they exist and they are real. (idem, 128)

Her statement proves her feelings of compassion and sympathy for human suffering, since the writer herself had been subject to the same struggle with herself, stuck between her mother's desire to turn her into a modern woman and her father's constraint to stick to the old type of education.

Through this *tragic revelation* that she explores in her short stories, Zhang approaches Lu Xun's perspective in *Ah Q*, where the main character is deprived of his right to take part in the 1911 revolution and thus, turn into a hero, and instead, remains what he is, a simple peasant.

2.4. Writing techniques

As we have previously mentioned, Zhang Ailing thematically detaches from May 4th romanticism, but in terms of form and expression she follows its ideas. The writer prefers to turn to the old literary masterpieces, like *Dream of the Red Chamber (Hong Lou Meng)* to find her inspiration and create a new and unique style, which critics have called *budoir realism*. At the same time, like most of the Chinese modernist writers, she got familiar to the Western literature. She found her inspirations in the writings of Freud and Jung, whose ideas she used, in order to better reveal the inner self of her characters as well as their struggle to accept their weaknesses.

A particular writing technique that she uses comes from the old Chinese *hua ben*⁶ story-telling mode, which she improved and turned into a *framed narrative* technique. Consequently, we find that most of her short stories have a short introductory part, which the writer uses in order to give some reading suggestions to the readers. Thus, the reader knows that what is going to follow is pure fiction and treats it as such. The writer's suggestions have the only purpose of making the story more pleasant to read, of creating a more stimulating environment for the reader to enjoy what comes.

⁶ *Huaben* were texts which served as scripts for storytellers, puppet plays or operas. They were popular during the Song dynasty (960-1279) and included short stories, stories from history or buddhist ones. *Huaben* texts consisted mainly of narrative prose with interspersed poems, in which the plot was reflected and commented. www.chinaknowledge.de/Literature/Terms/huaben.html (accessed at 07.01.2020)

For example, *Aloeswood incense* starts as follows:

Go and fetch, will you please, a copper incense brazier, a family heirloom gorgeously encrusted now with moldly green, and light in it some pungent chips of aloeswood. Listen while I tell a Hong Kong tale, from before the war. When your incense has burned out, my story too will be over. (Chang, Eileen, 2007, 7)

We see that her indications are very precise and cautiously given to the reader, in order to settle the best environment for her story to develop.

Zhang's *Jasmine tea* story is better understood if the reader pours a cup of hot tea.

This Pot of jasmine tea that I've brewed for you may be somewhat bitter; this Hong Kong tale that I'm about to tell you may be, I'm afraid, just as bitter. Hong Kong is a splendid city, but a sad one too. First pour yourself a cup of tea, but be careful - it's hot! Blow on it gently. In the tea's curling steam you can see... (Chang, Eileen, 2007, 79)

In this introduction she even anticipates the nature of the events that are going to happen, by comparing the bitterness of her brewed tea with that of the story. She is also very attentive to the reader, suggesting not to drink the tea at once, but, instead, to enjoy it patiently. Her words seem like a warning addressed to the reader to go page by page and carefully digest and reflect on the message within.

2.5. Time and space

Zhang breaks up with the old literary tradition of using the chronological time, which enabled the reader to see the characters grow, not only physically, but also emotionally. She explicitly said that her purpose is not that of making history, but that of seeing people in different stages of their existence and pointing out their behavior under common circumstances. Consequently, she uses different innovative techniques in order to settle the time and space of her stories.

For example, in her story *Sealed off*, the relationship between Lu Zongzhen and Wu Cuiyuan lasts only for some minutes, during the Japanese blockade of the tramcar. The two of them meet, fell in love and separate in very short time. This *slice of life* is framed by the writer, who starts and ends her story with the same image of the tramcar:

The tramcar driver drove his tram ... The tramcar would have gone on forever, if the city hadn't been shut down. It was. The streets were sealed off. "Ding-ding-ding-ding" rang the bell. Each "ding" was a small,

cold dot: dot after dot, they formed a line that cut through space and time. (Chang, Eileen, 2007, 237)

The city started up again. "Ding-ding-ding-ding" rang the bell. Each "ding" was a small, cold dot: dot after dot, they formed a line that cut through space and time.

Cheers rippled through the vast city. The tram started clanking its way forward. (Chang, Eileen, 2007, 250)

The whole city seems like caught within a dream from which it wakes up only after the tramcar starts going again. Cuiyuan herself realizes that all that happened between them was nothing but an illusion, a dream or maybe an inner desire.

...Then she understood his meaning: everything that had happened while the city was sealed off was a nonoccurrence. The whole city of Shanghai had dozed off and dreamed an unreasonable dream. (Chang, Eileen, 2007, 250-251)

In *The Golden Cangue*, the writer deliberately contracts time, so as to underline human fragility, its lack of power to change destiny. The main character, Tsao Chi-chiao, looks twice in the mirror and realizes that, between the two instances, ten years had passed and she is still in the same place, unable to change her fate.

A gust of wind came into the window and blew against the long mirror in the scrollwork lacquered frame until it rattled against the wall. Chi-chiao pressed the mirror down with both hands. The green bamboo curtain and a green and gold landscape scroll reflected in the mirror went on swinging back and forth in the wind-one could get dizzy watching it for long. When she looked again the green bamboo curtain had faded, the green and gold landscape was replaced by a photograph of her deceased husband, and the woman in the mirror was also ten years older. (Chang, Eileen, 2007, 194)

In the same story time is also lengthened, so as to point out the painful separation between Chi-chiao and her beloved Chiang Chi-tse.

Chi-tse was gone. ... Drop by drop, the sour plum juice trickled down the table, keeping time like a water clock at night-one drip, another drip-the first watch of the night, the second watch-one year, a hundred years. (Chang, Eileen, 2007, 204)

In terms of space, Zhang uses long descriptive passages, inserted whenever necessary to slow down the development of plot events. These passages are usually very poetic, the writer making use of a refined language.

After meeting accidentally with Jiaorui in the bus, Zhenbao returns home. The music, coming down from the street, stands as a bridge between two realities: the one his soul sought for and the one imposed by the society.

Small white clouds floated in the blue sky above, and on the street a flute vendor was playing the flute—a sharp, soft, sinuous, Oriental tune that twisted and turned in the ear like embroidery, like a picture of a dream in a novel, a trail of white mist coming out from under the bed curtain and unfurling all sorts of images, slowly uncoiling like a lazy snake, till finally the drowsiness is just too great, and even the dream falls asleep. (Chang, Eileen, 2007, 300)

Space, in Zhang's short stories, is a mixture of old and new, of modernity intruding the traditional way of living. Detailed descriptive passages are used, in order to point out the character's inability to adapt to the new changes in the society. For example, madame Liang's house, in *Aloeswood incense* is decorated so as to fit into the modern society, but, at the same time, to give the foreigners the China they heard about:

The white house in the dip of the hill was smooth and streamlined-geometric like an ultramodern movie theatre. The roof, however, was covered with the traditional glazed tiles of emerald green... The furniture and the arrangement were basically Western, touched up with some unexceptionable Chinese bric-a-brac. An ivory bodhisattva stood on the mantel of the fireplace, along with snuff bottles made of emerald-green jade; a small screen with a bamboo motif curved around the sofa. These Oriental touches had been put there, it was clear, for the benefit of the foreigners. The English come from so far to see China—one has to give them something of China to see. (Chang, Eileen, 2007, 8)

2.6. Construction of characters

Most of Zhang's short stories are focused on presenting slices of life, mainly usual facts, which enables her to display several features of her characters. In this way she detaches from classical Chinese novels, where the main characters bear both human and supernatural features, and wants the reader to see them as they really are: merely common people. Thus, she manages to break the barrier between fiction and reality, and the reader is left with the impression that what he reads is nothing but reality.

Another innovation is that of focusing mostly on the inner self of the characters, which places her among the modernist writers of her time. The physical details are less present in her short stories, but when she offers them she is very precise and chooses to point out the physical aspect of the characters with

slight sensual touches. Thus, in *Red rose, White rose* we are told that Rose has her legs "light and nimble, as delicately made as wooden legs in a shop; [and that] her skin was as smooth and glistening as freshly planed and oiled wood...." and that Jiaorui had "a tawny gold face, the skin glistening and the flesh so firm that her eyes rose at a long upward slant, like the eyes of an actress."

In the characterization of the male character, Tong Zhenbao, Zhang uses a lot of images which enables her to underline his personality. She starts from a simple fact, that of Jiaorui washing her hair and accidentally letting some soap drops fall on his hand, to develop a further attraction of Zhenbao towards her.

A little shampoo splashed the back of Zhenbao's hand. Instead of rubbing it off, he let it dry there. The skin puckered up slightly, as if a mouth were lightly sucking at the spot... Her striped dressing gown, worn without a belt, hugged her body loosely, and the black-and-white stripes hinted at her figure, each line, each inch, fully alive." (Chang, Eileen, 2007, 263-264)

A little later, when Zhenbao enters the shower and finds some of her hair on the bathroom floor, his male psychological sexuality is revealed even more.

Zhenbao stood outside the door holding his towel and watching the tangled hair, in the glare of the bathroom light, drifting across the floor. He felt quite agitated. He liked women who were fiery and impetuous, the kind you couldn't marry. Here was one who was already a wife, and a friend's wife at that, so there couldn't be any danger, but... look at that hair! It was everywhere. She was everywhere, tugging and pulling at him. (Chang, Eileen, 2007, 264)

Her freedom of expression and accent set on the characters' mind are also traces of modernism which are not to be found in the Qing dynasty's novels. Still, she keeps some features of classical novels such as the realism of descriptions, especially of characters' daily routine or of clothing as well as character typology.

In Zhang's short stories we find out many things about the characters just by seeing them talking, and thus discovering their likes and dislikes, their preferences for dressing or eating etc. This accent set on conversation, which draws out the characters' personality, she borrowed it from *Dream of the Red Mansion*, privilege for critics to define her style as *budoir realism*. This is also because most of the action of her short stories takes place inside doors, no matter if it is a mansion, a hotel, a restaurant or even a blocked tram.

In what concerns the character typology, Zhang underlines the discrepancy between male and female status by pointing out that men are wealthy and successful while women are weak, governed by the constraints of her family as well as those of the society.

Regarding this discrepancy between men and women's rights, the writer made a comment in her short story *Red rose, White rose*, revealing the reason behind the constraints imposed on women by the society. She regrets that after embracing the modern tendencies, the society fails to protect women as it did before, so they can easily lose their reputation.

In China, as elsewhere, the constraints imposed by the traditional moral code were originally constructed for the benefit of women: they made beautiful women even harder to obtain, so their value rose, and ugly women were spared the prospect of never-ending humiliation. Women nowadays don't have this kind of protective buffer, especially not mixed-blood girls, whose status is so entirely undefined. (Chang, Eileen, 2007, 286)

The different status of men and women derived from the Confucian doctrine, which was still respected in China until the foundation of the republic, on the 1st of October 1949. Confucius stated the importance of every member of the society to respect his place and obey their superiors. Women were forced to obey their father, then their husband and then their sons, so, they were never allowed to draw their own destiny.

Zhang tries to underline the importance of women's education for the development of their personality, but is aware that the road towards women's financial independence through education is a long one. In China, it was not until the end of the Qing dynasty, that a campaign to educate women was initiated. "Prior to the end of the Qing Dynasty (1644-1911), women's education was different, not only from that today but also from that of men at that time. The aim of traditional women's education was limited to the teaching of social ethics and family traditions, with an emphasis on how to become a virtuous wife and good mother." (Wong, Yin-Lee, 1995, 345)

Most of Zhang's female characters are educated women, but still they lack courage to take their destiny into their hands and free themselves from an arranged marriage. Women cannot live their love affairs due to family pressure of finding a suitable husband or due to their own fear of being subject to public shame, in case their loved ones refuse to marry them.

In *Love in a fallen city*, Liusu goes on with her relationship with Liuyuan, because she finds out that "what Liuyuan cared about was spiritual love. [and] She approved entirely, because spiritual love always leads to marriage, while physical love tends to reach a certain level and then stop, leaving little hope of marriage." (Chang, Eileen, 2007, 141)

After a fight with him she decides to go back home and find a job, but she thinks this decision over and realizes that it wouldn't help her much:

...if she took some menial job, she would lose her social status. Even though status wasn't something you could eat, losing it would be a pity. And she had not yet given up all hope concerning Fan Liuyuan. She couldn't sell herself cheaply now, or else he'd have a perfect excuse for refusing to marry her. So she just had to hang on a little longer." (Chang, Eileen, 2007, 153)

In *The Golden Cangue*, Tsao-Chi-Chiao waits more than 10 years for her sick husband to die, in order to inherit the fortune of the Chiang family. After the moment comes, she refuses to marry her daughter so that no other man should come for her money.

This family pressure of obeying the rules imposed by the society brings women on the verge of despair. They lack confidence in themselves and end up being alone, having no courage to follow their heart.

The old Chi-Chiao blames her family for constraining her to marry for money, but it is too late, and gives up on Chiang Chi-tse, his brother-in-law, whom she loved her entire life. Late is also for Ge Weilong, to escape a marriage without love and stand on her own feet, or for Wu Cuiyuan, who lost Lu Zongzheng, after the tram started going again, because of her childish belief that if he couldn't remember her telephone number, that would mean he didn't love her.

Thus, Zhang's female characters, cannot escape the three concentric circles which enclose them:

The largest circle consists of educational limitations set on their potential development. The next one is the deep feeling of financial insecurity which acts as their sole conscious or unconscious motive in their orientation and organization of their lives. The center circle is the situation of physical or emotional isolation which helplessly confines certain women in Zhang Ailing's stories to a severe degree of alienation. (Le, Nga, 1989, 7)

Male, characters, on the other side, do not have to face the financial insecurity and do not lack education as female characters do. Most of them come from wealthy families, who provided them with a good education, allowing them to study abroad. Still, the writer points out that they are also subjects of the family constraints, which derive from the same old morals of society.

Tong Zhenbao is forced to give up on Jiaorui, because his mother disapproved his relationship and insisted that he should go on with his career.

Oh, dear! Here I've been waiting so long till you'd finished your schooling and begun your career. Now that you're finally getting somewhere, don't think you can just let go, let everything fall apart! You have to earn the respect you receive. (Chang, Eileen, 2007, 291)

Nie Chuanqing's future is also ruined by his family belief that children should obey the rules imposed by their parents. The rigid education that his father imposed on him, without realizing that it didn't fit his personality, brings him on the verge of madness, and almost kills Yan Danzhu.

In the end, men are subjects to the same feeling of isolation. They give up fighting for their needs when they realize that they are governed from outside and cannot change what has been so for generations.

When Nie Chuanqing hears their parents deciding his future, he feels helpless and is forced to accept his destiny.

... He heard his father, speaking to his stepmother in the next room.

... "It looks like we should find him a wife."

Chuanqing's tears ran, and his mouth twitched, as if he wanted to laugh. But he couldn't stir a muscle; it felt as if a shell of ice had frozen across his face. His body was encased in ice too...

He couldn't escape. (Chang, Eileen, 2007, 108)

Tong Zhenbao, on the other side, after a fight with his wife, when he almost kills her, realizes that he cannot escape his fate, and returns to being the same good man, whom everyone wanted to see.

The next day, Zhenbao rose and reformed his ways. He made a fresh start and went back to being a good man. (Chang, Eileen, 2007, 312)

The writer's message is thus, clearly underlined, as she makes her male characters go through the same inner pain that the female characters go. The society needs to modernize itself not only on the outside, but also on the inside. It needs to undergo several cultural changes so that the individual gets more respect and understanding for his needs.

2.7. Language

After Zhang's parents decided to divorce, in 1930 and her mother left the country with her aunt, Zhang was left with her opium addict father. He cherished the old, traditional education and forced both Zhang and her brother, to assimilate the classical Confucian books.⁷ The young girl struggled to please

⁷ The Confucian Classics are a set of canonical books which are attributed to the philosopher Confucius (Kong zi). They consist in the Five Classics (Wu jing) and Four Books (Si shu), the first being compiled by Confucius himself. The *Wujing* "Five Canonical Works", include the *YIJING* "Book of Changes", the *SHANGSHU* (also known as *Shujing*) "Book of Documents", the *SHIJING* (or *Maoshi*) "Book of Poetry", the *LJLI* "Records of Rites" and the *CHUNQIU* "Spring and Autumn Annals", and the *Sishu* "Four Books", include the teachings of the four philosophers Kongzi 孔子 (the *LUNYU* "Confucian Analects"), his disciple *ZENG SHEN* (the *DAXUE* "Great Learning"), *KONG JI*, a grandson of Confucius (the *ZHONGYONG* "Doctrine of the Mean"), and the book *MENGZI* which includes the teachings of the philosopher Meng Ke. www.chinaknowledge.de/Literature/Terms/classics.html (accessed at 21/01.20120)

her father, but she apparently did not fulfill her father's expectations, and was subject to severe punishment and indoor seclusion. On the other side, once her mother returned to mainland, she tried to educate her daughter in the modern Western style, and familiarized her with painting, piano and English.

From this bilingual education, Zhang was left with a double perspective: that of classical Chinese literature, and that of the modern Western one. Her literary style is marked by a refined, sophisticated and poetic language, which she inherited from the mainland literature and used it in portraying her characters and life during times of change, but at the same time she borrowed the modern Western literature freedom of expression and focus on the individual.

Zhang's intention of suggesting the persistence of old China with her cultural values and morals of society, despite its desire to embrace the modern lifestyle, has been well appreciated by literary critics. C. T. Hsia, remarked the strong influence the novel *Dream of the Red Chamber* had on her style. The Chinese critic spoke of the *intimate buidoir realism* which is to be seen in her descriptions of physical details:

Nothing like this has happened in Chinese fiction since the great novel *Dream of the Red Chamber*... But in contrast to the world of stable moral standards and feminine fashions of the latter novel, Zhang deals with a society in transition, where the only constants are the egoism in every bosom and the complementary flicker of love and compassion. (Hsia, C. T., 1961, 396)

Many passages in her short stories speak about a world in transition, where the new intrudes the old and gives rise to an environment which prevents the characters of being genuine, just because they do not fit in neither of the two worlds.

In *Sealed off* Wu Cuiyuan is unhappy living with her parents who try to pretend being a good modern family.

All the people in her family were good people. They took baths every day; they read the newspaper every day. When they turned on the radio, they never listened to local folk opera, comic opera, that sort of thing, just symphonies by Beethoven or Wagner; they didn't understand what they were listening to, but they listened anyway. In this world, there are more good people than real people... Cuiyuan wasn't very happy. (Chang, Eileen, 2007, 241)

Ge Weilong in *Aloeswood Ashes* is surprised to see that her aunt's house looks like "an ancient imperial tomb", although the owner was a highly modern fashionable woman. The short, physical description of the house is a privilege for the writer to make some historical references.

Weilong felt like one of those young students in Pu Songling's old ghost stories, the kind who goes up a mountain to see a relative and then, on the homeward journey, looks back at the mansion and finds it has become a grave mound. If the white Liang mansion had turned into a tomb, it wouldn't have surprised her much. She could see that her aunt was a woman of great ability, and had held back the wheel of history. She had preserved, in her own small world, the opulent lifestyle of the late Qing dynasty. Behind her own doors, she was a little Empress Cixi. (Chang, Eileen, 2007, 23)

The China that Zhang tries to portray in her short stories is still a traditional one in its basic aspects like education and way of seeing life, and modernity does not manage to change it fundamentally. It only offers an alternative, which is seen just as a more fashionable way of living.

The opening scene in *Love in a Fallen City* is very suggestive in this aspect. The *huqin* music played by old Mister Zhang, while all the family is gathered in the saloon, as well as the unexpected visit which a relative pays in the evening, seen by all of them as a bad omen, create the picture of a family deeply rooted in tradition. The importance of family relationships despite the changing times is clearly underlined by one of the members of Bai family, in his attempt to get rid of Liusu and send her off to the family of her deceased husband.

The law is one thing today and another tomorrow. What I'm talking about is the law of family relations, and that never changes! As long as you live you belong to his family, and after you die your ghost will belong to them too! The tree may be a thousand feet tall, but the leaves fall back to the roots. (Chang, Eileen, 2007, 113)

The society that Zhang depicts in her short stories is still one of family clans, of men taking concubines, of amahs being scolded and even beaten by their masters and of women still binding their feet. Still we find out that modernity manages to intrude and introduce opium as source of relaxation, parties to facilitate men-woman communication, changes women's taste for fashion and allows women to leave house and have contact with outside world.

Zhang shows great ability to be realistic in her descriptions, to break the barrier of fiction and present a genuine world which fascinates the reader precisely through its simplicity.

3. Conclusions

Zhang Ailing was influenced in her short stories by the old, classical literature, especially by the most referential Qing novel, *Dream of the Red Chamber*. Still, she found her inspiration also in the romantic style of the New Literature and that of Mandarin Ducks and Butterflies movement. All of these

sources helped her create a unique style, which is governed by an anti romantic vision of reality, subjective history and framed narrative.

The most striking difference between her style and that of Mandarin Ducks and Butterflies, defined also as Old School, resides in the choice of plot, which, in the case of the latter, consists in love affairs which end due to the interference of villains or of outside unpredicted situations. Zhang's love affairs end only because of the characters inability to overpass the society or family's constraints and their lack of power to accept their own weaknesses.

From the classical *Dream of the Red Chamber*, Zhang takes the realism of descriptions as well as the poetic language of her imagery. The writer makes use of detailed descriptions to render either the interior of a house, the activity on a street or the flow of conscience of a character. The words she uses in order to create an image remind the reader of the classical Chinese poetry.

Her anti romantic vision of society and distrust in modern civilization, bring Zhang closer to the modern writers of the May 4th literary movement. The tragic fate of her male and female characters, are good examples to prove that, though the society went through a process of modernization, it still remains faithful to the old morals.

Zhang's choice of presenting life as it is, of choosing common people to stand as main characters, differentiate her from the writers of the thirties and forties, who present heroic figures which stand as examples of the political propaganda.

At the same time she also detaches from the group of New Sensationists, considered by some critics as the pioneers of modernism in China. Their literature set the accent on the life of the city as well as the inner self of the characters. Still their writings are mainly experimental and lack a well defined style and writing techniques. Zhang's vision is more humanitarian and shows a great compassion for the individual's weaknesses.

Zhang's style is unique precisely through her ability to present the life of the city in a sensual, poetic way and constantly point out the conflict between the modern and the traditional. Her ability to use the old literary techniques and give them new forms of expression, gives her short stories value and consolidates her position as one of the best representatives of modernism in China.

BIBLIOGRAPHY

- ABRAMS, M.H. 1999. *A Glossary of Literary Terms*. Boston: Heinle & Heinle, Thomson Learning
 CHEN, W. P. 2017. *The New Culture Movement in China*. in East Asian History, No. 24, Institute of Advanced Studies, Australian National University,

- CHOW, Rey. 1985. *Mandarin Ducks and Butterflies: Female Melancholy as Fiction and Commodity*. in Selected Papers in Asian Studies: Western Conference of the Association for Asian Studies, Vol. 1, No. 21
- DENTON, A. Kirk. 1996. *Modern Chinese Literary Thought: Writings on Literature, 1893-1945*. Standford University Press
- GU, Ming, Dong. 2018. *Routledge History of Modern Chinese Literature*. Routledge
- HOGEA-VELIȘCU, Ileana. 1983. *Dictionary of Classical and Modern Chinese Literature*. Bucharest: The Scientific and Enciclopedical Press
- HOYAN, H. F., Carole. 1996. *The Life and Works of Zhang Ailing: A Critical Study*. The University of British Columbia
- HSIA, C.T. 1961. *A History of Modern Chinese Fiction 1917-1957*. Yale University Press
- LE, Nga. 1989. *Women in Zhang Ailing's Short Stories: An Insight into her Vision of Life and Place in Chinese Literature*. The University of British Columbia
- LENG, Rachel. (March 2014). *Eileen Chang's Feminine Chinese Modernity: Dysfunctional Marriages, Hysterical Women, and the Primordial Eugenic Threat*. in Quarterly Journal of Chinese Studies, 13-34.
- OU, Li. 2018. *British Romanticism in China: Revised in Reception*. in IAFOR Journal of Literature & Librarianship, Volume 7, Issue 1, 5-28
- ed. TANG, Tao. 1998. *History of Modern Chinese Literature*. Beijing: Foreign Languages Press
- WANG, Yuan. 2006. *Transgressing Boundaries: Hybridity in Zhang Ailing's Writing and Its Multidimensional Interpretations in Contemporary China*. Montreal: McGill University
- WEI-HSIN, Lin. 2007. *A Theoretical Study of Zhang Ailing's Short Story Collection Chuanqi*. USA: ProQuest LLC
- WONG, Yin, Lee. 1995. *Women's Education in Traditional and Modern China*. in Women's History Review, Volume 4, Issue 3, 345-367
- ZHU, Qing-hua. July 2018. *Women in Chinese Philosophy: Yin-Yang Theory in Feminism Constructing*. in Cultural and Religious Studies, Vol. 6, No. 7, 391-398
- www.chinaknowledge.de/Literature/Terms/huaben.html (accessed at 07.01.2020)
- www.chinaknowledge.de/Literature/Terms/classics.html (accessed at 21.01.2020)

THE REVIVAL OF CONFUCIANISM: THE RELEVANCE OF CONFUCIAN THINKING REFLECTED IN THE EDUCATIONAL SYSTEM IN CONTEMPORARY CHINA

DIANA-ELENA VEREȘ*

ABSTRACT. *The Revival of Confucianism: The relevance of Confucian Thinking Reflected in the Educational System in Contemporary China.*

Confucianism can be defined as one of the most representative philosophies or religions in East Asia that had and continues to have an important influence, both in China, where it has emerged, and in the other countries of Asia, which have adapted the Confucian principles to their own politics. In China, the influence of Confucianism made its presence felt in all spheres of society in such a way that the Confucian model offered the principles of governance based on humanism, harmony and an appropriate behavior within the community. Chronologically, however, we can observe fluctuations of Confucian influence, especially in the modern era of China, when, with the change of government, a rejection from the traditional culture and a removal of the tradition has taken place, in order to embrace the modernization according to the model provided by the West. This distancing from the roots of one's own culture leads, in the long term, to the loss of national identity and to a vacuum of spiritual values. Thus, in the contemporary period, the Chinese government promotes a return of the country to the old cultural traditions, in order to regain the values that have been lost in time and to be able to promote their country, internationally, making use of their millenary culture. The purpose of this article is to present how Confucian values are currently reflected in the education of Chinese students, to analyze the effects that this return to Confucianism has on Chinese society and to present the ways in which Confucianism could be applied in education.

Keywords: *Confucianism, Chinese society, culture, education.*

REZUMAT. *Reînvierea confucianismului: relevanța gândirii confucianiste reflectate în sistemul educațional în China contemporană.* Confucianismul poate fi definit drept una dintre cele mai reprezentative filosofii sau religii din Asia de Est care a avut și are în continuare, o influență importantă, atât în China, acolo unde s-a conturat, cât și în celelalte țări din Asia, care au preluat

* PhDc, Babeș-Bolyai University, Faculty of Letters, Asian Languages Department, E-mail: elenadianaveres@gmail.com

și au adaptat principiile confucianiste la propria lor politică. În China, influența confucianismului și-a făcut simțită prezența în toate sferile societății, astfel că modelul confucianist a oferit principiile unei guvernări îndreptate spre umanism, spre armonie și comportament adecvat în interiorul comunității. Cronologic însă, putem observa fluctuații ale influenței confucianiste, cu precădere în epoca modernă a Chinei, moment în care, odată cu schimbarea formei de guvernare, se produce o îndepărtare de cultura tradițională și o respingere a tradiției, cu scopul de a îmbrățișa modernizarea după modelul vestic. Această îndepărtare de rădăcinile culturii proprii, conduce, pe termen lung, la o îndepărtare de identitatea națională și la un vid al valorilor spirituale. Astfel, în perioada contemporană, guvernul chinez promovează o întoarcere a țării la tradițiile culturale vechi, cu scopul de a redobândi valorile pierdute în timp și pentru a putea promova țara lor, la nivel internațional, făcând recurs la cultura lor milenară. Prezentul articol are ca scop prezentarea modului în care valorile confucianiste sunt reflectate în prezent în educația elevilor din China și analizează efectele pe care această reîntoarcere la confucianism o are asupra societății chineze și modalitățile în care confucianismul ar putea fi aplicat în sfera educației.

Cuvinte-cheie: *confucianism, societate chineză, cultură, educație.*

Introduction

Confucius, the personality from whom this philosophy known as Confucianism emerged from in China, did not consider himself to be a creator of a new ideology. Rather, he saw himself as a transmitter of the values already existing in Chinese culture. The concepts that revolve around Confucianism are humanity, morality, goodwill and discernment.

As a result, in order to attain the path to enlightenment—the goal that every follower of Confucian dogma pursues—man must cultivate his morality through the prism of compassion and be well-suited to doing good. Education is the component that underlies a healthy and prosperous society, being the nucleus that will subsequently generate trained, capable, talented people, to carry on the values acquired during the educational process. Therefore, this component requires special attention from the governments of each country, as a strong country is represented by a nation that has a very well developed educational system. (Ni 2014, 54)

During the Han dynasty, Confucianism was recognized and elevated to the rank of ideology. Thus, in the contemporary period, more than two thousand years after its birth, people from outside Asia, associate China and the Chinese people with the name of Confucius. From a chronological point of

view, we can talk about several stages in which Confucianism had a definite influence on the history of the Chinese people:

The first stage is the period in which Confucius himself lived and traveled throughout China to enlighten people with his philosophy.

The second stage being represented by the followers of Confucianism from the Song and Ming dynasty.

With the change of the political regime in China, and with the formation of the People's Republic of China, the idea of necessity for modernization, reinforced by the relations with the rest of the communist countries that were already modernizing, industrializing and rebuilding the new man, appears among the people. This last stage was a disastrous one for the Confucian philosophy, which was considered by the rulers as a hindrance to the evolution of society and the country, at all levels.

Thus, in the twentieth century we are confronted with the rejection of all that is old, with the replacement of Confucianism with the new ideology that came from the West, ideology which represented the basis of communist China. This period, however, finds valuable representatives of Confucianism grouped around mainland China, Hong Kong, Taiwan, South Korea and Singapore. Despite the fact that at the beginning of the twentieth century, Confucianism was practically removed from China and not recognized as beneficial to Chinese society—which was then in a stage of reinventing its own culture and adapting Marxist ideas—we can understand that from the beginning, Confucianism had a continuity that lasted thousands of years, whether it was viewed as a philosophy, a religion, an ideology or simply a set of rules that make up a lifestyle.

In contemporary society, starting with the beginning of the third millennium—a century after the moment when China decides to turn its back on Confucianism—we are in the fourth stage that this philosophy knows, namely a resurrection of Confucianism, a return of the Chinese people to traditions, origins, to the values that were the basis of the Chinese man and which defines it, a return which, curiously, is also encouraged by the representatives of the Chinese Communist Party.

Giving up old traditions

Stepping into the twentieth century, China is going through a difficult time. Under the pressure of changes in the world, it is necessary to take measures to preserve its territories and to control the discontent of the population, who wanted to see changes in their lives, at any cost. In this sense, in 1927, under Kang Youwei and Liang Qichao, the plan was implemented that the “new” should be built on the “old”—practically preserving the Chinese philosophy; an attempt was made to implement western ideas in the practical plan.

Obviously, as expected, the plan was not sufficiently solid. It did not allow profound transformations and led to an internal crisis that led to the collapse of the Qing dynasty and the inability to establish a republic shortly after this development plan. China's entry into modernity is marked by various events that were of particular importance in its history.

China's main problem with entering the twentieth century was to find its balance from a political, economic, strategic but also cultural point of view by establishing the new culture. Compared to other countries in East Asia, China has delayed measures that should have taken it one step closer to modernity.

The most popular revolution took place on the 4th of May, 1919 and was known as the Movement on May 4 (Mitter 2005, 5). This movement was inspired by the revolt carried out by the Koreans in March and April of the same year. It is considered to play a particularly important role in China's further political development, which materialized in the creation of the Chinese Communist Party in 1921 by some of the Chinese revolutionaries. The May 4 movement refers to demonstrations that began in the Chinese capital, Beijing, on the 4th of May, 1919, and these are closely linked to the Paris Peace Conference that began in January 1919.

However, the May 4 Movement meant much more than these protests that gradually expanded and subsequently led to the failure to accept the Treaty of Versailles. It is considered that there is no fixed starting point for this revolution as there is no main purpose— the reasons were multiple.

The desire of the young participants in this movement was to change the country in which they live, so that from a traditionalist country, China would become a modern, evolved, stable country that would offer young people a secure future.

The importance of this manifestation is given by the atmosphere and the political context created around 1919. The movement, as a whole, is not limited only to what happened on the 4th of May. It extends to the events that followed, lasting until the beginning of the 1930s, when a group of Chinese intellectuals came to the conclusion that there is an element holding the country to fight against so-called Japanese imperialism and dictatorships of military leaders who, despite the collapse of the Qing dynasty and the subsequent establishment of the republic, wanted to hold absolute power in China.

The conclusion of these great thinkers was that the blame for this barrier fell on the traditional Chinese culture based on the philosophy of Confucius—this archaic, patriarchal form of government was responsible for the impossibility of creating a modern nation state.

The social situation of China at that time involved starvation, strikes, poverty and internal revolts. The question that followed was how China

should react against its Confucian past. The removal of Confucianism was regarded as a maturity of the Chinese people, which set aside a thousand-year-old tradition that was considered to hinder the building of China's new identity and the rebirth of a powerful country with a nationalist people who believe in change, want it and assumes it.

Following the events of the 4th of May, 1919, China witnesses a rejection of the dogmas of Confucian culture and faces opposition from the "old", which meant traditional and "new", which was revolutionary and young.

If the Confucian doctrine propagates the veneration of the elderly—with the New Culture, the emphasis is placed on the youth. Thus, Chen Duxiu founds the *New Youth* newspaper, whose articles describe the role of the young man in Chinese society. The term "new" refers to what China wanted to acquire: a new culture, a new era and a new citizen.

Another Confucian doctrine shattered by the Chinese during this period refers to the rejection of patriarchy and patriarchal treatment of women.

Lu Xun, one of the legendary figures of Chinese literature, writes an article in the *New Youth* newspaper, in which he presents his opinion on the chastity of women— a fact that, from his perspective, was an abuse, as long as men were not required the same thing. At the same time, by Lu Xun's influence in culture and literature, which publishes numerous novels, one can deduce the hostile attitude of the revolutionaries towards the Confucian virtues. This attitude of Chinese intellectuals comes from the negative experiences they have been facing since the twentieth century.

Lu Xun and other anti-Confucianists of the time, including Mao Zedong, believed that Confucian thought was a constraint on the life of the individual and had the role of creating hierarchies for weaker individuals, such as women or the poor.

Although Confucian thinking proposes an ideal governance model, China encountered difficulties even when this thinking system was strong. Supporters of Confucianism intervened, claiming that frequent peasant uprisings were justified by the fact that there were leaders who violated the Confucian social contract (Yao 2000, 34).

The biggest challenge regarding the influence of Confucianism in China was represented by the introduction in the nineteenth century of Western systems of thought, namely the capitalist modernism and Christianity that gave the Chinese people other perspectives on life in society and which gave them the opportunity to take a look at their own society and the possibility of correcting any mistakes.

In the twentieth century, there were many poor people in China who did not dare to revolt against their destiny. Women did not enjoy any favorable status in society, and were more dependent on all aspects of their

partners, including physical dependence – such as the binding of their legs, a painful practice that led to the mutilation of many women.

Subsequently, following the Movement on May 4, a structure for women's rights was increasingly found in Chinese publications. (Mitter 2005, 28)

With the reform of the language, the reading public grew more and more. This was due to the transition from the classical, traditional language style, to the written style of the vulgar language, which was closer to the spoken language—a style that was much easier to assimilate by ordinary people. It is considered that one of the biggest victories of the New Culture Movement is this official adoption of the vulgar written Chinese language, a process that has been around for almost twenty years.

For most thinkers, the only culprit in the situation of the Chinese state was the Confucian thinking that had to be removed from Chinese society and culture in order to save the country. This was also one of the reasons why the traditional writing was abandoned in favor of the simplified one, in the hope that there will be more people who will have access to the culture.

After the manifestation on the 4th of May, the simplified writing becomes the standard of the Chinese language from the beginning of the twentieth century—which is why this day had a great cultural importance. Protesters and people of culture who have advocated for change have emphasized that their goal is to bring science and democracy to China. Later it was claimed that the victory of the Movement on May 4, the desire to transform China into a modern state—was crowned by Mao Zedong's 1949 victory.

With the victory of Mao Zedong and the transition to the new type of government of the country, radical changes are closely linked to the fate of Confucianism at that time. Until 1956, Mao relied on copying the Soviet model in China's leadership, following which after this first stage he tried to signify Marxist ideas and adapt them to his own model.

As for Confucianism, it was not completely forgotten in the field of ordinary people who were still leading their lives according to Confucian principles. From Mao's perspective, Confucian thinking was intended to be replaced by Mao Zedong's thinking.

However, Mao, raised in Confucian style, was familiar with the essence of this philosophy – proving that Mao was able to pass the new Marxist concept coming from the west through the filter of his beliefs related to Chinese culture and implicitly, Confucianism.

The return to Confucian values

In the last decades of the twentieth century, with the economic liberation led by Deng Xiaoping and the gradual opening of China to the west,

signs begin to emerge that lead to the idea that traditional Chinese culture remained, even in the Maoist period – deeply imprinted in the consciousness of the Chinese people.

At a cultural level, at this stage, starting with the 1980s, the phenomenon of cultural fever appears. It bears this name because of the increased interest that the people among the intellectuals showed towards all aspects of China's culture and history. (Billioud 2007, 5)

Thus, in this post-Maoist period, a message of tolerance towards Confucianism was transmitted from the government. This message was not entirely accepted, but it did not face the adversity it once did during the time of Mao Zedong. Proof of this is represented by the participation of Gu Mu, deputy prime minister of that period, at a symposium dedicated to Confucius, which presents Confucianism as the crystallization of Chinese national culture. (Billioud 2007, 6)

Since the 1990s, the attitude of the government as well as the population has been increasingly open to Confucianism. In 2005, Hu Jintao argues that harmony should be the basis of society and emphasized that China's direction is to build a harmonious society. In the 2006 cultural development plan, Wen Jiabao argues that this Confucian culture is the one that will play an important role in the development of Chinese civilization in the future. A year later, Confucian terms such as harmony, filial piety, peace, are met more and more often in Wen's speeches.

Currently, the new ruler of China, since 2014, lays the foundations of a new socialism with Chinese characteristics, which means a renewal of Chinese society through the traditional culture. Basically, Xi Jinping considers the future efficiency of the party dependent on the level of growth of interest towards the country's millennial culture. At the same time, Xi urges the promotion of the cultural spirit that has withstood the test of time and which has a great value today. Thus, the return to Confucianism was made gradually, initially by rediscovering the cultural values, and now – these values make their presence felt in the political sphere of government of the country as well.

Education from a Confucian perspective

Since its inception, Confucian philosophy has placed a great emphasis on education. Two of the canonical books that are representative of Confucianism over time, Lunyu and Xueji, point to its education and importance – explaining how it is done from a Confucian perspective, namely through the questioning technique, which leads to enlightenment.

Confucian values are reflected in every social field, especially in education, a fact proven especially by the rethinking of principles starting

from filial piety, a concept around which the rest of Confucian foundations gravitate. The filial piety implies that attitude of respect towards the superiors, starting from teachers, parents, older brothers, men, etc., being closely related to morality and social cohesion.

In the contemporary period, education is aimed at preserving the national culture, and a series of measures have been taken in this regard, through a campaign to promote it at the level of educational institutions, including the re-edition of classical texts, the introduction of poetry and calligraphy, as well as encouraging students to express interest in Chinese culture, being its product, both internally and externally, in the case of those who opt for study abroad. (Billioud 2007, 11)

In the major university centers in China, with the return to cultural roots, the guoxue study, the national study – which represents a combination of elements related to the culture and history of China – according to Zhang Taiyang, is reintroduced into three parts: the study of the six classics, the study of the schools of philosophy and the study of literary writings. (Xie 2011, 3)

Guoxue, crowning those over four thousand years of history and culture, has thus been associated with Confucianism, given the fact that it encompasses several disciplines, and does not fragment them as is the case in modern education. (Dirlik 2011, 6)

As Xie argues, there is an ambiguity in adapting guoxue to contemporary society, in such a way that there are different types of guoxue that have the same purpose, to provide a general, complete and interdisciplinary framework, depending on the age category or social concerns of those it addresses. There is guoxue for party members, for children in primary schools, for research centers. (Xie 2011,4)

Li Shenming, vice president of the Chinese Academy of Social Sciences, stresses that the role of the guoxue study in China is to convey Chinese cultural traditions, to complete the meaning of Marxism, to facilitate the development of a systematic theory of Chinese socialist nature, to contribute to rejuvenate China, to maintain the link between Chinese communities around the world and to assist, internationally, in presenting traditional Chinese culture to all corners of the world. (Xie 2011,5)

Confucian norms reflected in the teaching-learning process

Currently, the educational reform has focused on improving the quality of education offered to Chinese students, wishing to move from focusing on getting good and very good results to exams, to a qualitative education.

However, in most situations, in Chinese schools there is a strong competitiveness among the students, which leads to the phenomenon of

overcrowding among the students, from the earliest ages. The learning process focuses on memorizing and accumulating information, which leads to pressure from both teachers and parents, in particular.

The learning is focused on the teacher, who does nothing but transmit information that the students memorize and return during the exams, which leads to limiting creativity and the inability to produce new content or to provide a personal and own interpretation of the accumulated knowledge. (Guo 2019,13)

It is known that, for Chinese students, since the beginning of primary school, the main care of parents and teachers is the Gaokao exam, an exam which is held at the end of the pre-university cycle and which is of particular importance in the life of each student. The result from it dictates the faculty or university to which the student will be admitted to, implicitly being the cornerstone for a successful professional life, or on the contrary, for a failure, as it is considered when this exam is not passed.

In a country where competitiveness is high, the pressure and stress of students reflected in the result obtained by participating in the *Gaokao* exam is an increasingly worrying problem for the mental health of young generations.

In this sense, referring to the Confucian current, a pedagogical alternative is offered both for the negative effects of the pressure caused by the current education system, as well as for the development of creativity, analysis, synthesis and training capabilities for a relevant point of view among the students, as they grow older.

The Confucian learning norms, techniques used by Confucius himself and which could be adapted to the needs of the contemporary society, propose that the focus should be on the student's initial abilities to learn and to intertwine the acquired knowledge, and subsequently to raise a series of questions to which he himself will find an answer.

According to this technique, the teacher's role is to be a link between the universe of knowledge and the student, intervening only when the student is unable to find an answer to the questions raised.

At present, Confucius' teaching regarding the learning process implies a progressive learning, on the pattern of a spiral, as follows: learning leads to inquiring which leads to thinking and reflecting then to identifying and finally to applying the concepts learned in your daily life. (Wang 2016, 308)

Also, the role of the teacher is particularly important in guiding the student in the learning process. The teacher must have dedication, in-depth knowledge of the concepts studied and have a different attitude, depending on the level of the students.

Thus, Confucianism proposes that the teaching methods and the attitude of the teacher must be directly proportional to the talent each student possesses, his discovery being placed both on the student's task, but especially

on the teacher's task, which must represent a source of inspiration for his students, like Confucius, the model of the perfect teacher.

Another perspective from Confucianism refers to how the teacher can improve their own knowledge by applying the same principles through the teaching process. In other words, through learning – the teacher – who himself is also a student, has the ability to make an introspection to discover his weaknesses. This is done while he is presenting his ideas in the process of teaching, when he finds it difficult to explain his knowledge. Thus he also gains the motivation to enrich his universe of knowledge and to perfect himself. (Wang, 2016, 309)

At elementary school level, there was a movement called “Children read the classics”, in which children read Confucian texts and more. According to Confucian education theorist Wang Caggui, the purpose of these classic book reading courses by children of early age is a process that has various stages, the first being represented by reading and memorizing, and followed by reciting texts.

Subsequently, accumulating the basic knowledge, despite the fact that they are not passed through the filter of reason and practically impossible to understand for the children of the primary classes, they will nevertheless have a progressive assimilation. In the first stage of childhood, the course aims to determine students to learn the classical texts, and then they will bear fruit and use them as a path for everyday life and for the choices they will make. (Billioud 2007, 13)

This way of learning, according to the teachers accompanying the children in the process of memorization, is a relaxing and rewarding one – children between the ages of 7 and 13 years having a very large capacity for memorizing.

This process involves not only children and teachers, but also parents and implicitly grandparents, as family members are encouraged to actively participate and thus have the chance to increase the number of people involved in the rediscovery of traditional Chinese culture.

These methods, although very well defined, require an adaptation to the conditions of the modern contemporary society, which does not allow a rapid spread and thus, although small steps are taken in researching and finding the different common points between the Confucian pedagogical methods and the Chinese school, we are unable to mention major significant results as a result of their application.

However, looking at the prospect, the Chinese government is putting more and more price on the involvement in culture, the knowledge of the Chinese tradition and the return to Confucianism, so we can consider that the influence of Confucianism in the future will know an upward trajectory.

Conclusions

As argued in this article, Chinese society has withstood the test of time through the culture it has and based on Confucius' teaching. This philosophy has provided the Chinese people as well as the representatives of China with a model of humanity which, once pursued and implemented, led towards a right path, to knowledge, and, most importantly, offered the ability to discern each individual.

From ancient times to contemporary society, China's history has revolved around Confucian values, each period having its specificity and recognizing Confucianism to a greater or lesser extent, depending on the leaders of the country and how they represented it.

China's current state of development and wellbeing, as well as its continuous ascension has been achieved due to the respect towards Confucian values both socially and politically.

By embracing modernity and changing the form of government of the country, through the transition from Dynasty to the Republic, there was the removal of Confucianism and the renunciation of all the "old", the leaders finding in tradition the blame for China's inability to modernize.

As testimony stand the events of the 4th of May, 1919 and the adoption of Marxist ideas as well as the belief that change consists in renouncing the identity offered by tradition and aligning it with new principles.

Marxism represented an alternative to the old traditions, as people eager for change and evolution identified themselves with it.

However, we must take into account the fact that the political factors and the recent political decline of the Qing Dynasty has played a significant role in rejecting tradition and in this departure from the values that have led China over the last two thousand years from the appearance of Confucianism and up to that time.

Of course, these radical measures were, from the perspective of the leaders of the time, necessary and in the light of the new advances that have taken place worldwide, but over time, society has faced a decline in national values and identity.

Marxism was not simply adopted by China. It went through the filtering process of significance, was adapted to the needs of the Chinese people and was relatively assimilated by the whole society.

The effects of adopting a foreign philosophy after the millennia in which China was governed by Confucian thinking were not immediately felt.

Looking over a certain period of time, however, one can see the events that follow a society which tries to uproot itself without trying to adapt its own culture to the rhythm with which the world is developing.

In the case of China, this void that formed, this emptiness due to lack of values which once were present amongst the people, as we stated in the introduction, made its presence felt.

When the representatives of the Chinese Communist Party realized the errors committed by their predecessors – they made the decision to go back and recover as many of the values that were lost as they could, and to bring them back to the modernized, globalized, technologized Chinese people.

Of course, this process requires time and a well-established plan in order to achieve – after all, the Chinese representatives desire a combination of adapted Marxism and Confucianism.

Currently, although this process is an ongoing one, the influence of Confucianism is reduced and limited. What is important, however, as Chinese specialists have speculated, is the implementation of as many measures as possible and the focus on the educational branch for new generations of citizens to be raised and educated in the authentic Chinese spirit.

In this respect, current policies attempt to test and implement new teaching methods, to return to *guoxue*, namely the study of Chinese culture, to introduce the reading of classic books as well as to educate future teachers to actively participate in the education of Chinese students using Confucian pedagogic techniques. These measures and policies are set for a long term, and the results will, of course, be visible over time.

The stake that China places on culture has beneficial effects both internally, through the creation of a harmonious society, a peaceful development and a society without rebellion, strongly anchored in the social life of China, as well as externally, in the event that citizens opt for study or work abroad, furthering the Chinese cultural model and representing China through Confucian values.

The best way in which the effects of Confucianism could become visible and felt in Chinese society and remain as a milestone in the history of contemporary China, without being compromised, is to have the correct teachings applied in the daily life of the Chinese.

Aspects of it should be applied in all fields and in all social layers, thus becoming not only a philosophy, a concept, a religion, but a way of living, a Chinese alternative to all the currents that come and will come later from other parts of the world.

BIBLIOGRAPHY

- Billioud, Sébastien; Thoraval, Joël. 2007. *Jiaohua: The Confucian Revival in China as an Educative Project in China Perspectives*. Access: <https://journals.openedition.org/chinaperspectives/2483>
- Dirlik, Arif. 2011. *Guoxue/National Learning in the Age of Global Modernity in China Perspectives*. Access: <https://journals.openedition.org/chinaperspectives/5371>
- Guo, Lijia; Huang, Jiashun; Zhang, You. 2019. *Education Development in China: Education Return, Quality, and Equity in Sustainability*. Access: <https://www.mdpi.com/2071-1050/11/13/3750>
- Guo, Long. 2016. *Research of Confucianism Education Method in Chinese College Students' Ideological and Political Education*, in *Creative Education*. Access: <https://www.scirp.org/journal/paperinformation.aspx?paperid=66749>
- Ming-huei, Lee. 2010. *Confucian Traditions in Modern East Asia: Their Destinies and Prospects in Oriens Extremus 49*. Access: <https://www.jstor.org/stable/i24047714>
- Mitter, Ranna. 2005. *A Bitter Revolution, China's struggle with the Modern World*. Oxford. Oxford University Press.
- Ni, Peimin. 2014. *The Philosophy of Confucius in Dao Companions to Chinese Philosophy*, Springer. Netherlands.
- Wang, Zhaoyun. 2016. *Confucian Education Ideology and Its Impact on Chinese Mathematics Teaching and Learning*. Access: https://www.researchgate.net/publication/299855607_Confucian_Education_Ideology_and_Its_Impact_on_Chinese_Mathematics_Teaching_and_Learning
- Yao, Xinzhong. 2000. *An Introduction to Confucianism*. Cambridge. Cambridge University Press.
- Xie, Shaobo, 2011. *Guoxue Re and the Ambiguity of Chinese Modernity in China Perspectives*. Access: <https://journals.openedition.org/chinaperspectives/5378>

THE ANALYSIS OF THE STRUCTURE VB₁+ZHE+ [OBJECT] +VB₂ IN CHINESE LANGUAGE

DUMITRU BOJOVSCHI*

ABSTRACT. *The Analysis of the Structure vb₁+zhe+ [object] +vb₂ in Chinese Language.* One of the most common structures in written Chinese language is verb₁+zhe+[object]+vb₂. Its use involves knowing not only some grammatical aspects, but also some cultural factors, which this article aims to present in a succinct way. Starting with the origin and meaning of *zhe*, analyzing the direction of writing and the way grammar is adapted to the laws of nature, we can underline the importance of establishing the main and secondary action in order to correctly translate the structure vb₁+zhe+[object] + vb₂.

Keywords: *abstraction, grammaticalization, writing direction, time-space framework.*

REZUMAT. *Analiza structurii vb₁+zhe+[object]+vb₂ în limba chineză.* Una dintre structurile limbii chineze moderne întâlnită din ce în ce mai des în limba chineză scrisă este vb₁+zhe+[compl.]+vb₂. Utilizarea acesteia implică, pe lângă înțelegerea aspectelor gramaticale și cunoașterea câtorva factori culturali pe care articolul de față încearcă să îi prezinte într-o formă succintă. Pornindu-se de la originea și înțelesul lui *zhe*, sensurile direcției de scriere și adaptarea gramaticii la legile naturii se scoate în evidență importanța stabilirii acțiunii principale și secundare pentru traducerea corectă a structurii vb₁+zhe+[compl.]+vb₂.

Cuvinte cheie: *abstractizare, gramaticalizare, direcție de scriere, cadru spațio-temporal.*

1. The appearance and evolution of the functional word 着 (zhe)

Zhe belongs to the category of functional words of Chinese, those words whose grammatical function is prevalent in relation to the semantic

* Associate professor at the Faculty of Letters, "Babeș-Bolyai" University of Cluj Napoca, the Chinese Language and Literature Department. Here he is responsible with the professional practice and teaches Chinese literature seminars. His domains of interest include old Chinese language and culture. E-mail: bojovschi@gmail.com

function. Thus, the meaning and usage of the word 着 (pronounced *zhuo*), will be found in the grammatical form of 着 (*zhe*). The first written forms of 着 (originally written 著) are to be found during the Zhou dynasty, after the appearance of writings in China, when it was used only as an ordinary word.

It is difficult to say whether it already had an intellectual history before it was introduced in the official language in the grammatical form of *zhe*, with precise intentions, or it appeared out of the inspiration of an anonymous speaker. Most of the sinologists who studied *zhe*'s appearance, link its origins to the verb 附着 (*fuzhuo*) which is also present in the first ancient Chinese writings. *Fuzhuo*'s meaning is considered equivalent to the *zhuo* meaning from current Chinese.

For example, in the Zhou dynasty' work *Zuo zhuan*, we find the following statement:

(1) 附着于丁宁 (He attached it to the bell)¹

Most of the times, instead of 附着 it is used only 着 with the actual meaning of *zhuo*.

(2) 风行而着于土 (The wind travels and settles over the earth.)

In the example above *zhao* refers to the action of *wrapping* or *covering*, this meaning being used also in modern Chinese language.

From (1) and (2) we see that *fuzhuo* and *zhuo* were used with the meaning of *attaching*, *adding*, *covering* with something and introduced secondary actions. *Zhe* took over this feature that he conveys to the verb which it follows. Another feature of *fuzhuo* and *zhao* was their use to strengthen or specify a connection to the space in which the main action takes place.

The abstraction and grammaticalization of *zhuo* into *zhe* started with the Han dynasty, but especially during the Wei and Jin dynasties, when the process of translating the Buddhist scriptures became of general importance. This measure was taken with the sole purpose of easing the translators' work. Thus, *zhe* after verb was more and more used as a functional word in structures like: vb+object+着+ place (动+宾+着+方位结果) At this stage of *zhe*'s evolution, the verb used with *zhe* could not receive an object. For example:

(3) 排著井中 (搜神, 35) ([were] lined in the middle of the well.)

¹ *dingning*- is a musical instrument, shaped like a bell. In the past it was used mainly during the military marches.

Zhe in the example above is used to strengthen and specify the location. Its inner meaning was: *in this place, here* or *in that place, there*. The whole meaning of example (3) is: They were lined there, at the well. This initial use of *zhe* we can still find it in today's spoken Chinese, in statements like: 你听着! (Listen!), with the full meaning of Listen here/ there! or Look here/ there! From what we can see *zhe* had already become a functional word, its purpose being that of underlining and inducing the image of a space. The meaning of *here/ in this place* or *there/ in that place* can be inferred from the abstract form of *zhe*, this meaning being different from the meaning of an ordinary word.

According to 刘宁生 (Liu Ningsheng) this process of turning *zhao* into the functional word *zhe* ended before the Tang dynasty, when a new structure: verb+着+ place (vb+着+方位结果) appeared. In this structure *zhe* was the equivalent of the 在 (*zai*, exist). It was also during this period that the word 里 (*li*) was added, whose meaning was that of *in* or *inside*. This word also refers to space. Thus, the above structure turned into vb+着里 and when an object was used it changed into verb+着+object+里 (vb+着+宾+里) For example:

(4) 佛向经中说着里, 依文例清唱将来 (变文集 34)

In Foxiang sutra it is said that, by taking as an example what is written, we have a good example of how to clearly trace our future.

(5) 我自做着天里 (二程集 67)

I'm doing it myself today.

In the two examples, 着里 it is used to underline space. If in (4) it is only slightly emphasized the idea that it is said in Foxiang sutra, not in another sutra, it is not the case for example (5). Here, the fact that *zhe* emphasizes the idea that *he is doing it today*, not in another day, can make us to think that, at this stage, 着里 also emphasizes time. However, this is not true, because time was seen as a sum of moments, every moment being correspondent to a space as it is shown below, in Fig.1. So, at this stage, *zhe* had only a spatial meaning, not temporal a temporal one.

In this period we can also find some situations in which 里 (*li*) is missing like: 敦煌变文集 (Dunhuang's writings) (in 古汉语语法及其发展, 下, 杨伯峻 and 何乐士, 语文出版社, Beijing, 2003)

(6) 皇帝忽然赐四马, 交臣骑著满京夸

The Emperor suddenly gave four horses and the buglers rode all around the capital announcing [what happened] loudly)

In this example *zhe* is different from the temporal *zhe* in modern Chinese. Its meaning is also that of *in this space* and not that of *in this time*. A translation by using gerund adds temporal nuances, which does not correspond to the meaning of the structures in that period which contained *zheli*. Thus the meaning of example (6) is not *as they were riding, they were announcing what happened loudly*, but *they were riding here, all over the capital and were announcing what happened*.

For the adjectives used as verbs, instead of *zheli*, they were followed by 在里 (*zaili*), which had the same meaning, but emphasized space even more.

After the Song dynasty, the structures which used *zai* and *li*, two characters which refer to space, disappeared, and a new structure appeared: verb+着+ object+ 呢 (*vb+着+[宾]+呢*). This structure emphasizes time and it is also used in modern Chinese.

So the functional word *zhe* derives from *zhuo*, a word that through grammaticalization and abstraction was originally placed after the verb, in order to specify a location in space. After the Song dynasty appears the transition from space to time. At the same time, the pronunciation of 着 *zhuo* changed into *zhe*, to make the distinction between two instances: when it is used as an usual word and when it is used as a functional word, with abstract meaning.

The words 著/着, 在 and 里 were initially used in agreement to the level of knowledge and way of perceiving the world. In that time, the Chinese notion of time was different from that of physical time which we use today. The tendency of passing from space to time is not an isolated one, it is also found in other languages of the world. Moreover, this step was easily made, because the chain of events was seen as a series of temporal moments, as it is shown in the figure below, where each space S_i belongs to a moment of time T_i

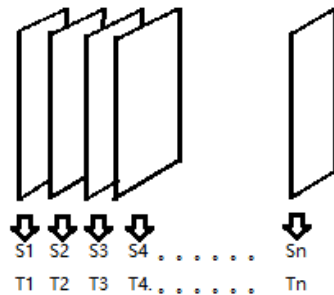


Fig.1

Thus the accent which was first set on space, was gradually directed towards time. The Chinese did not perceive space and time as a smooth line going to the infinite, but as a sum of frames, scenes or time moments. The order of these time moments is to be found in word order and morphology of sentences.

2. The influence of direction and spatiality

The Chinese language, being closely related to the practical way of adapting human laws to the principles of nature, which the Chinese have established since the dawn of civilization, could not be influenced by them. The movement in the words' universe was designed to coordinate with the great cosmic movement.

The word order, characters construction and the way of writing, as well as the morphological and syntactical rules, all followed the general principles theorized in the 易经 (Book of Changes) and the theory of 阴阳 (Yin Yang). They were in agreement to the human nature, as a sixth sense by which the world perceives itself rationally through words. The old writing system, from right to left and top to bottom, reveals the fact that, after some careful observations, it has been adapted to basic instincts, especially of men. It is known that almost all predators attack from the right side. Because of this, both animals and humans have developed a right-wing reflex. Every time something new appears, the first instinct is to look to the right. This instinct is suitable for the reader, the right-left direction being in agreement to his inner instincts.

At the beginning those who wrote were men. It is known that men have an offensive personality, with attacking reflexes and tend to act from right to left so, the old way of writing fit their natural way of acting.

A third aspect, also very important, is that the direction of writing has neurolinguistic effects. The right to left writing system gives rise to offensive behaviors and that from left to right, to defensive behaviors.

It is already well known the fact that the animals are more peaceful when someone sits on their left side. So, when we want to ride a horse, we climb on the left side, so that the animal does not perceive this sudden movement as an attack (which would happen if we try to climb on its right side).

The old armies, including the European ones, started a fight almost exclusively from the right flank, using, thus, soldiers' basic instinct of attackers. The left flank did not exist or consisted in some insignificant troops. The claim that the Greek armies, for example, did not have a left flank out of superstition, is not true because, during the period of antiquity, there was a general habit of paying attention only to the right flank.

In 371 B.C, at the Battle of Leuctra, Epaminondas first introduced the left flank. Besides some decisive victories, his decision caused a great change not only in what concerned tactics but also in what concerned the natural behavior of fighters. These right-wing instinctive tendencies were not just a characteristic of ancient civilizations, but they have been used throughout history up to present. An example is the right-hand movement, introduced by Napoleon, who needed an offensive population, in order to expand his empire. Another example is that of the Romanian armies which, on the assumption that the Romanian soldier is eminently offensive, during the two World Wars, carried most of the attacks on the right side. This habit of looking instinctively to the right is currently taken into consideration and implemented in many domains of activity. For example: the referees are positioned on the right side of the offensive team, so that the central referee and the players can see the raised flag as soon as possible avoiding, thus, possible incidents; safety exits are mostly faced towards the right; right-wing political parties are usually offensive while the left-wing ones are more defensive and conservative.

So, the right-to-left writing system did not appear accidentally, it had an important influence on the establishment of Chinese language. It is true that, currently, Chinese has adopted the horizontal, left to right writing system, but it still maintains the spatiality rules of the old, right to left writings. Without a proper understanding of them, the word order in sentences or phrases, and their meaning cannot be understood completely.

The change from right-to-left writing to the left-to-right writing does not radically alter the meaning of *zhe*. The understanding of time and space remains unchanged, what is different is the angle from which the course of events is seen.

In the *xiandai hanyuzhong zhe he zhene de xingshi he yuyi fenxi* space is rendered in this way:

(7) 担鬼着肩上 (He carried the demon on his shoulder.)

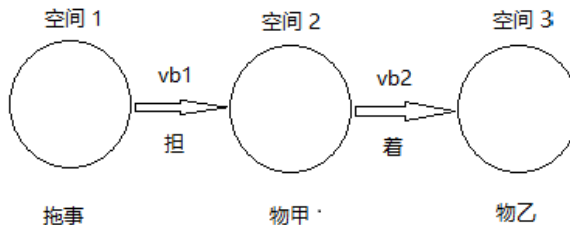


Fig.2

From the above scheme we can see that one of the verb's functions in Chinese is that of expressing a movement from one space to another or from a time moment to another. It, thus, gives us information about how to distinguish different time moments. That is another reason why we cannot speak of tenses in Chinese. So, although vb₁+zhe from the structure vb₁+zhe+[object.]+vb₂ it is translated in Romanian by using the gerund, it does not imply a relationship between vb₁ and time. It is just a means of expressing equivalence at the level of meaning and representation, but not at the level of grammar.

Another example that helps to understand the use of *zhe* as a functional word can be observed in the diagram below, used for:

(8) 风行着于土 (The wind travels by laying over the earth.)

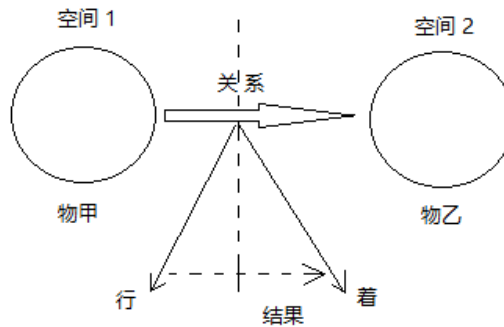


Fig.3

The scheme above, besides giving us information about how to move from one space or time moment to another, shows that there is a link between the two verbs due to the simultaneity of the actions. The result is expressed from the action the verb 行 (to travel), which is the main one, that of 着 being auxiliary and only helping to achieve the result.

From the two figures we can see that:

- there is an agent who performs vb₁'s action
- vb₂'s action is not the result of vb₁'s action, but uses its spatial position
- by abstraction and transforming, *zhe* into functional word, it uses the same space as vb₁
- The second frame (乙物) introduces a location which is part of the general context

In the above examples both verbs are action verbs which connect the two spaces, but there are also situations when one of the verbs can only describe a situation so, the action it expresses is limited to a single space.

Until the beginning of the last century, when *baihua* was introduced, the spatial meaning of *zhe* prevailed over the temporal meaning. Now the spatial meaning has not completely disappeared, it is still used, especially in story books or books which aim to disseminate traditional culture to natives. Here we will not find expressions in which grammar notions are used to render time, but, instead, we find expressions which suggest space images. That is why, in most of Chinese stories books, functional words like 了, 过 or 着, when they are used as temporal markers, are almost absent, although they are always present in a regular text.

3. The meaning and usage restriction of *zhe* in vb_1+zhe

The purpose of the introduction of the functional word *zhe*, derived from the verb *zhuo*, which was used in both of the cases: when it connects two spaces and suggests the development of an action and when it describes a space and suggests a continuous action.

However, there are situations in which we cannot use *zhe* with a verb. This happens when the verb can itself describe a space or an action. In this case some of the verbs may themselves suggest the property of a space, like: 合适 (to be suitable), 多 (to have a lot), 差 (to lack). Other verbs describe a relationship, and thus, establish a connection between spaces like: 象 (to be like), 等于 (to be equal to), 指 (to point at). In this category we can also include verbs which suggest an ability or desire, because they describe or make a connection between spaces like: 可能 (to be possible), 会 (to know how), 想 (to want), 敢 (to dare), but also verbs which suggest feelings like: 嫉妒 (to be jealous of), 放心 (to be relaxed), 失望 (to lose hope) or a psychological state like: 满足 (to be satisfied), 怀疑 (to doubt), 佩服 (to admire), because they help to describe spaces.

There are also situations when there are used verbs which suggest the starting point or ending point of an action or state, or verbs whose action or state cannot be settled between two time moments t_1 and t_2 , like: 入 (to enter), 死 (to die), 到 (to arrive), 毕业 (to graduate), 认识 (to know), 超过 (to overpass). The meaning of these verbs is different from that of *zhe*, which refers to time.

These general limitations of *zhe*'s usage are even more clear in the structure verb+着+ object+verb2, case in which there are three situations:

Case 1: the use of *zhe* shows that vb_1 helps vb_2 to carry out an action or a goal.

(9) 他骑着自行车回家。(Riding his bike he returns home.)

In the example above *cycling* helps to achieve the purpose of returning home. So, by using the direction of the time-space framework, we see that the

action of *riding the bike* is the first action and that of *returning home* is the final action, which points to the last framework, the purpose of the action.

Case 2: the verb before *zhe* no longer helps to achieve the goal. It suggests not only a secondary action that is carried out at the same time with the main action but also accompanies it.

(10) 她喝着咖啡看报。(Drinking coffee she reads the newspaper.)

In this example, the action of *drinking coffee* does not influence the main action of *reading*, but, as in the previous example, the main action is that of the last framework.

Case 3: by repeating vb₁+着 it is underlined a result expressed by vb₂ (not an intended purpose)

(11) 我们走着走着 [天色] 暗下来。(We were and walking [and the sky] darkened.)

The order of the events, in this situation, also corresponds to the space-time reality, the main action establishing a connection with the last framework.

Although the writing direction has changed, the space-time chain of events still influences the topic of modern Chinese and deviation from the norm by using inversions or poetic licenses is seldom allowed.

4. Main and secondary action in vb₁+zhe+[object]+ vb₂ structure. Translation difficulties in Romanian

According to the grammar rules of modern Chinese, in the structure vb₁+zhe+[object]+vb₂ the main action is expressed by vb₂, the secondary one vb₁, and *zhe* is seen as an auxiliary verb. According to the space model previously discussed, establishing which is the main action and which is the secondary action does not seem to raise particular difficulties, reaching the same conclusions. Following the direction of writing which is a space-time grammar axis, vb₂ is the one who, appearing at the end, states the main action.

However, there appear two situations which require special attention:

a) the influence of the context

In the article 旱灾纪念日募捐记事 (Notes on donations from the anniversary of the commemorative day of drought calamities) the author speaks about her participation to the demonstration and says:

(12) 四下了望着，又追着车儿奔走 (We were walking quickly, looking all sides and following the cars.)

The main action, the hurried walking behind the cars, suggested by the context, is in agreement with vb2 (to run), which renders the main action.

But in the article 鸟兽不可与同群 (Birds and wilds cannot...with the same group) she recounts how she was pursued by a dog, saying:

(13) 它追着我狂吠不止 (Following me, it was rabidly barking all the time.)

The main action suggested by the context is that of the dog chasing the author but the main action in example (13), taken separately, is the rabidly barking of the dog.

This situation shows that the main and secondary action of the analyzed structure, in separate sentence or phrase, is rendered by the grammatical and logical relationship between vb1 and vb2. When there is a context, the main action must be related to its general meaning.

b) translation problem

The translation of the verb accompanied by zhe is rendered in Romanian by using gerund which, in a sentence, introduces also a secondary action. But when there is a context, in Romanian as in Chinese, it is the one to determine the main action.

If we translate the structure vb₁+zhe+ [object] +vb₂ from Chinese to Romanian the only difficulty occurs when the sentence or phrase to which it belongs is part of a context and the main action of the context is different from that in the analyzed structure. The translation of the example (13) without a proper knowledge of the context may leave the impression that *barking* is the main action. In this case the translation of vb₂ by using gerund is one of the easiest ways to render the correct meaning.

Another difficulty occurs when the translation is from Romanian into Chinese. This is because the gerund in Romanian can be placed either before or after vb₂. Thus, if the context is missing it is very difficult to determine which is the main action and sometimes it is the translator who has to make the decision. For example:

(14) Bătea cu degetele în masă fluierând. (He knocked on the table with his fingers, whistling.)

(15) Fluierând, bătea cu degetele în masă. (Whistling, he knocked on the table with his fingers.)

In example (14) the gerund *fluierând* (whistling) expresses the secondary action, but in example (15) it is difficult to establish it also because the readers or listener's imagination can add several other verbs like vb₂. For example:

(16) He knocked on the table with his fingers, whistling, looked far away and sometimes frowned.

In this case it is obvious that the gerund expresses the main action and all the other verbs show secondary actions accompanying the whistling action. Moreover, when translating the word *fluierând* (whistling) into Chinese, *zhe* can no longer be used and suitable solutions must be sought in order to render the correct meaning.

In conclusion, *zhe* appeared through the abstraction and grammaticalization of the word *zhuo* in order to express a continuous action or state. Its use in the structure vb₁+zhe+[object] +vb₂ is according to the usual chain of events seen as a succession of individual frameworks. Today it is seldom used to express space, but more often used to suggest time. Although the direction of writing has changed, the topic still expresses a progressive action. This is why the structure vb+着 is always placed before the verb which expresses the main action. Establishing the main action in the structure vb₁+zhe and vb₂ is possible at two levels. At the grammar level we have a fixed subordination of vb₁ to vb₂ and at the logical level, where the main action is rendered by the context. In the absence of a context the main action is rendered by the relationship of grammar subordination.

BIBLIOGRAPHY

- BROLIN, Magnus. 2017. *The hierarchy of Chinese grammar: A cross-sectional study of L2 Chinese within Processability Theory*. Lund: Lund University Press
- FRANCEZ, Itamar and KOONTZ-GARBODEN, Andrew. 2017. *Semantics and Morphosyntactic Variation: Qualities and the Grammar of Property Concepts*. New York: Oxford University Press
- FULLER, A. Michael. 2004. *An Introduction to Literary Chinese*. Massachusetts and London: Harvard University Press
- GODDARD, Cliff. 1994. *Meaning and Universal Grammar: Theory and Empirical Findings*. Volume 1, Amsterdam/ Philadelphia: John Benjamins Publishing Company
- HARBSMEIER, Christoff. 1981. *Aspects of Classical Chinese Syntax*. London and Malmo: Curzon Press Ltd.

- HUANG, C-T James. 1998. *Logical Relations in Chinese and the Theory of Grammar*. New York & London: Garland Publishing Inc.
- PING, Li. 2006. *The Handbook of East Asian Psycholinguistics: Volume 1*. Chinese, United Kingdom: Cambridge University Press
- SHI, Yuzhi. 2002. *Establishment of Modern Chinese Grammar: The Formation of the Resultative Construction and Its Effects*. Amsterdam/ Philadelphia: John Benjamins Publishing Company
- WANG, William S-Y. and SUN Chaofen. 2015. *The Oxford Handbook of Chinese Linguistics*. New York: Oxford University Press
- CHANG, Jung-hsing. 2001. *The syntax of event structure in chinese*. A dissertation submitted to the graduate division of Hawai'i in partial fulfillment of the requirements for the degree of Doctor of philosophy in Linguistics, www.max.book118.com/html/2019/0328/8116052106002014.shtm, *Xiandai hanyuzhong zhe he zhene de xingshi he yuyi fenxi* (accessed at 25.01.2020)

HAND OVER HEART: NATIONAL IDENTITY AND RITUAL IN THE ROMANIAN ANTHEM

ANCA URSA*

ABSTRACT. *Hand over heart: National Identity and Ritual in the Romanian Anthem.* In the past 150 years Romania has had five anthems that appeared in different stages of the nation that they symbolically legitimized. The present anthem, *Deșteptă-te, române! (Awaken thee, Romanian!)*, based on the lyrics of a poem created during the 1848 revolution, is the product of the 19th-century romantic imaginary and thematizes important values for the moment of the creation/discovery of the ethnic-national solidarity, similar to the majority of European manifestos from that time. However, the former revolutionary song becomes an official national anthem in 1990, when the social projections and national values had long belonged to another paradigm, and it continues to dominate community rituals through unexpected structuring mechanisms.

Keywords: *national anthem, analysis of the imaginary, social ritual, nation, identity legitimization.*

REZUMAT. *Cu mâna pe inimă: identitate națională și ritual în imnul românesc.* În ultimii 150 de ani, România a avut cinci imnuri, apărute în etape diferite ale națiunii, pe care o legitimau simbolic. Imnul actual, *Deșteptă-te, române!*, pe versurile unui poem creat în timpul revoluției de la 1848, este produsul imaginarului romantic de secol XIX și tematizează valori importante pentru momentul creării/descoperirii solidarității etnic-naționale, ca majoritatea manifestelor europene ale aceluși moment. Totuși, fostul cântec revoluționar devine imn național oficial în 1990, când proiecțiile sociale și valorile naționale aparțineau de mult altei paradigme, și continuă să domine ritualurile comunitare prin mecanisme structurante neașteptate.

Cuvinte-cheie: *imn național, analiza imaginarului, ritual social, națiune, legitimare identitară.*

* Lecturer, PhD, at the Department of Modern Languages Applied to Medicine, Faculty of Medicine, „Iuliu Hațieganu” University, Cluj-Napoca, Romania, where she has taught since 2011. She is interested in modern language teaching, especially Romanian as a foreign language, teaching methods, applied languages to medicine, literature, and comparative studies of the Imaginary. E-mail : ancaursa@yahoo.com

1. Argument¹

The modern history of Romania includes five official anthems, starting with *Marșul triumfal (The Triumphant March)* from 1862, followed two decades later by *Imnul regal (The Royal Anthem)*, then by three anthems from the communist period and at present we have *Deșteaptă-te, române! (Awaken thee, Romanian!)*. The latter is a post-Decembrist re-investiture of a patriotic song written in 1848, thus a loop return to the years of the founding of nations. With the present study we begin a series of three texts, an analysis of the imaginary of the national identity that has been essentialized in anthems. We will pause for the moment upon the present national song and will continue with the royal anthem, and then with the communist examples.

The relatively frequent change of the national song over a century and a half does not make Romania a distinctive country. The anthem is associated with the nation and is part of its legitimizing tools. Thus, most European countries have initiated for themselves an official musical-poetic representation during the same time, around the middle of the 19th century. If there are states such as Belgium, Denmark, Albania or Greece that have maintained the same musical symbol for more than a century, others have changed a number of songs during the last decades, according to the local history and the circumstantial need for representation – Italy, Hungary, the states from former Yugoslavia or from Czechoslovakia.

What, in the end, makes a state choose another anthem at a certain point in its evolution? It could be related to associative connections blocked by an inadequacy stemmed from progress (Cerulo, 1995: 120) or to a historic trauma that demands another type of discourse about the self (Pavcović & Kelen, 2016: 18). In both situations, the imaginary of the era is plerarily manifested in anthemic texts. For this reason, although the music and the lyrics constitute a relevant unit, we have left aside the discussion on accords in favour of words, which are direct and faithful carriers of the imaginary of the era. We consider that poetry, thus the linguistic representation, can on its own give the exact picture of the national-identitarian projections, which have emerged out of an imaginary compelled to rapid and dramatic changes, during the 150 years of the Romanian nation.

2. Method

As announced in the introduction, in the investigation of identitarian images, it is considered that the most profitable tool, from the point of view of

¹ The present study is supported by The Ministry of Research and Innovation, CCCDI – UEFISCDI Project, No. PN-III-P1-1.2-PCCDI-2017-0326 /49 PCCDI, according to PNCDI III.

coverage, variety and dynamics belongs to the analysis of the imaginary. This results from the fact that, having been adapted to the object of the present study, it allows the understanding of the mythological, cultural and semantic charge of anthemic representations in their temporal evolution, with occurrences used and received differently, according to the historic paradigm. The method, as theorized by Gilbert Durand, concentrates on identifying the collective archetypal subconscious, which emerges at the consciousness level, in expressions that are culturally conditioned: “the primordial metalanguage accommodates itself in the natural language of the social group” (Durand, 2004, 114).

Since a nation is however an enterprise of an elite class or of a group that is socially or politically representative and rarely the spontaneous result of a community/society on the whole, the imaginary is not sufficient to capture the formation dynamics and mechanisms. In accordance with Anderson’s *imagined communities*, we consider that, on the one hand, the imaginary dimension of the new nations is incontestable and, on the other hand, the intentional character is just as evident (Anderson, 1983: 4). The *Cultural artefact* demands a two-way road in the interpretation of anthems, the reading of the era’s mythemes, which show through into poetry from the unconscious representations of the community, but also of the ideological charge, capable of treacherously changing the overall representations of the society about national reality. The best example for the second situation is the communist discourse, consistent with Romanians through the three anthems from 1948-1989.

A Canadian study that analyses 195 anthems, meaning all that include lyrics in the world, establishes a surprisingly limited inventory of the structuring themes: *the country, the flag, the history/past, the citizens and war* (Perreault *et alii*, 2018: 92). The values promoted are not diverse either: the attitudinal ones are generally courage, perseverance and solidarity, the emotional ones are love of country and hate/disdain for the enemies, while the relational values almost exclusively privilege possession rapports – unique heroes, myths or specific sceneries (Pavković & Kelen, 2016: 26-27). The Romanian anthem, again not unique in the slightest, entirely or partially includes the themes and the majority of the specific values mentioned. The expressions that are conditioned culturally, on the one hand, and ideologically on the other make, for instance, founding myths that are essential in outlining the historic imaginary to be formulated and reformulated according to the necessities of the national scenario of the moment, in which the reference group is comprised differently, ideologically and politically coloured.

Last but not least, the ethnolinguistics regulated theoretically by the Polish school from Lublin offers useful tools when reading identitarian texts. For instance, for the present analysis, of use are the keywords of a language, analysed

by Anna Wierbicka, as conceptual instruments that reflect the past experience of a society, its means of doing and thinking of things, as well as the manner in which they are kept (Wierzbicka, 1997, 5). In a recent article, Elena Platon systematizes and explains once more these tools of Ethnolinguistics, which should not be missed in the investigation of collective identities (Platon, 2019).

Beyond the banality of the thematic and axiological combinations, the anthem continues to be constantly present in the public life of countries, in political, diplomatic but also athletic or educational contexts. In fact, it coagulates more meaning of national and individual identity, but also more intense emotional reactions than other elements of national-identitarian representation, such as the flag, currency, uniforms or monuments. In opposition to these, the anthem presupposes performance and rhythm, thus an assisted process in a limited timeframe, outside normal order, similar to a religious ritual. Autochthonous political regimes, that have successively introduced new anthems, have fully known and exploited their liturgical potential. In what follows we will analyse the present anthem, mainly Andrei Mureșanu's poem, through the lens of the imaginary that generated it and of the linguistic expression, both of which are ideologically charged.

3. *Deșteaptă-te, române!* – a patriotic song. The national imaginary and identity in 1848.

The poem written by Andrei Mureșanu was published on 21 June 1848 in no. 25 of the journal "Foaie pentru minte, inimă și literatură" (in manuscript, *Unu răsunețu*), and was quickly associated with Anton Pann's music. As a result, his work insinuates itself into patriotic manifestations at a moment when the romantic imaginary was fuelling both literary and political breadth, congruently oriented towards the independence and unification of the principalities in which Romanian was the dominant language: Moldavia, Muntenia, Dobruja, Transylvania. They were under the otherwise increasingly fragile influence of the Turks, Russians and Habsburgs, and the urgency of the two political ideals stems as well from the pressure of the competing neighbours, Hungarian or Slavic, with similar national projects (Boia, 1993: 20). The poem written by the Transylvanian Andrei Mureșanu is thus tributary to the romantic ideas of ethnic solidarity and to the new, Messianic ideal of building a nation.

Bellow we will reproduce and discuss the eleven stanzas of the poem-anthem, with the mention that only stanzas 1, 2, 4, and 11 are generally performed at festive occasions. It must be mentioned as well that the present anthem reproduces the original poem without any changes, even though it

involves a series of phonetic, syntactic or semantic elements that are incompatible with the present Romanian norms.

1. *Deșteaptă-te, Române, din somnul cel de moarte,* **1.** *Awaken thee, Romanian, wake up from
În care te-adânciră barbarii de tirani! deadly slumber*
Acum ori niciodată croiește-ți altă soarte, *The scourge of inauspicious barbarian tyrannies*
La care să se-nchine și cruzii tăi dușmani! *And now or never to a bright horizon clamber*
That shall to shame put all your enemies.

2. *Acum ori niciodată să dăm dovezi la lume* **2.** *It's now or never that we prove to the world*
Că-n aste mâni mai curge un sânge de roman, *That in these veins still flows Roman blood*
Și că-n a noastre piepturi păstrăm cu fală-un nume *And in our hearts forever we glorify a name*
Triumfători în lupte, un nume de Traian! *Triumphant in battles, the name of Trajan.*

3. *Înălță-ți lata frunte și caută-n giur de tine,* **3.** *Raise your strong brow and gaze around you*
Cum stau ca brazi în munte voinici sute de mii; *As trees stand in a forest, brave youths, a hundred*
Un glas ei mai așteaptă și sar ca lupi în stâne, thousand
Bătrâni, bărbați, juni, tineri, din munți și din *An order they await, ready as wolves among the sheep*
câmpii! *Old men, and young, from mountains high and*
open plains.

4. *Priviți, mărețe umbre, Mihai, Ștefan, Corvine,* **4.** *Behold, imperial shadows, Michael, Stephen,*
Româna națiune, ai voștri strănepoți, Corvinus
Cu brațele armate, cu focul vostru-n vine, *At the Romanian nation, your mighty progeny*
"Vieață-n libertate ori moarte!" strigă toți. *With arms like steel and hearts of fire impetuous*
"Live in liberty, or die" that's what they all decree.

5. *Pre voi vă nimiciră a pizmei răutate* **5.** *You were vanquished by the evils of envy*
Și oarba neunire la Milcov și Carpați! *By the blind disunity at the Milcov and*
Dar noi, pătrunși la suflet de sfânta libertate, Carpathians
Jurăm că vom da mâna, să fim pururea frați! *But we, our Spirit touched by saintly Liberty,*
Swear allegiance, to be forever Brothers.

6. *O mamă văduvită de la Mihai cel Mare* **6.** *A widowed mother from the time of Michael*
Pretinde de la fii-și azi mână d-ajutori, the Great
Și blastămă cu lacrimi în ochi pe orișicare, *Asks of her sons a helping hand today*
În astfel de pericol s-ar face vânzători! *And curses, with tears in her eyes, whosoever*
In times of such great danger, proves to be a traitor.

7. *De fulgere să piară, de trăsnet și pucioasă,* **7.** *May lightning bolts, thunder and brimstone kill*
Oricare s-ar retrage din gloriosul loc, *Whoever retreats from the glorious battle*
Când patria sau mama, cu inima duioasă, *When motherland or mother, with a tender heart,*
Va cere ca să trecem prin sabie și foc! *Will ask us to pass through sword and flame.*

8. *N-ajunse iataganul barbarei semilune,* **8.** *Is not enough the yatagan of the barbaric*
A cărui plăgi fatale și azi le mai simțim; crescent
Acum se vără cnuta în vetrele străbune, *Whose fatal wounds we feel burning today;*
Dar martor ne e Domnul că vii nu o primim! *Now, the knout intrudes on our ancestral lands,*
But with God as witness, we will fight it to the Death

9. *N-ajunse despotismul cu-ntreaga lui orbie, 9. Is not enough the despotism and its unseeing eye
Al cărui jug din seculi ca vitele-l purtăm; Which for centuries enslaved us, as cattle?
Acum se-ncearcă cruzii, în oarba lor trufie, Now, attempt the cruel, in their blind haughtiness,
Să ne răpească limba, dar morți numai o dăm! To steal our Language, but we will fight them to
the Death*

10. *Români din patru unghiuri, acum ori niciodată 10. Romanians of the four corners, now or never,
Uniți-vă în cuget, uniți-vă-n simțiri! Be United in your Thoughts, United in your Feelings
Strigați în lumea largă că Dunărea-i furată Shout out to the world that the Danube is stolen
Prin intriță și silă, viclene uneltiri! Through intrigue and coercion, malicious plots.*

11. *Preoți, cu crucea-n frunte! căci oastea e creștină, 11. Priests, raise the cross, as this army is Christian
Deviza-i libertate și scopul ei preasânt. Give it liberty and it's sanctified scope
Murim mai bine-n luptă, cu glorie deplină, We'd rather die in battle, with honorary glory
Decât să fim sclavi iarăși în vechiul nost' pământ. Than live again enslaved on our ancestral land.²*

The beginning aims at captivating the reader through two strong techniques, classic paraenesis and the construction of the first stanza on strong antinomies, which romantically dramatize the access to the announced *narrative*. The awakening is more than an individual cognitive process, with the metonymy “Romanian” not leading towards the individual but the collective meaning of rationally building a national consciousness. Sorin Alexandrescu sees in the metaphor of the awakening an umbrella for the ritualistically symbolic action of taking possession of the consciously unionist projects: “a nation emerges by a slow process of “awakening”, a metaphor that is taken to mean that the nation under consideration becomes self-conscious of the distinctive features which mark it off in relation to other (surrounding) nations. The implication of this metaphor – which incidentally comes forth also in the national anthem of Romania is that the nation was previously “slumbering”, living on quietly without bothering itself about its identity.” (Alexandrescu, 2002: 138). Thus, the *awakening* goes beyond the local image and breaks the sleepiness of a Europe that is redefining and rebuilding itself from the ground up. The *awakening* is associated with the rationale and not with the romantic emotion, with a lucid consciousness and not with an excessive affective, as we would expect. The enlightened value is reinforced by the verb “to clamber”, implying the transformative individual action, almost contractual, just like with Rousseau’s citizen. However, the light and ascension are pessimistically counterbalanced, at a semantic and metaphoric level, by signs of the fall and darkness: *slumber, death, deepening, bowing*.

Returning to the antithetic, semantic and structural drama, there are no less than six oppositions in four lyrics, with their terms stated or merely

² The source page of the present translation and of some alternatives is found here: https://en.wikipedia.org/wiki/De%C8%99teapt%C4%83-te,_rom%C3%A2ne!

suggested: *awakening/deadly slumber, civilization/barbarism, now/never, old fate/new fate, slave/master, Romanian/enemy*. Their excessive, extreme and ultimatum-like tone removes the message from the field of the rationale induced by the first verb in the imperative. The strongest opposition appears, through repetition, between the *Romanian* and the *barbaric tyrants*, and the *cruel enemies* respectively. The imbalance between the singular of the invoked receptor and the double plural of the opponents underline the will and courage of the powerless, who compensates through the nobility of their personal ideal. This is similar to how things are in biblical scenarios, where David defeats Goliath or the apostles defeat the rationality of the classical world through faith. The religious connotations will become denser in the poem, until the Christian army from the end, with which the transmitter identifies. Returning to the *cruel enemies*, their identity is ambiguous and general until the end, where the synecdoches *the barbaric crescent* and *knout* (the whip with metal tips) reveals that the oppressors were successively, without pause, the Ottomans and the Russians.

The second stanza resumes the antithesis *now or never*, establishing a syntactic coherence with the first stanza, but emphasizing as well the temporal dimension, from the entire string of outlined tensions. *Now* therefore becomes more than a historic moment, a time of the possible successful initiation, thus an escape from history's determinism, in favour of the ceremonial time that brings, in a spiral, a suitable element from the mythical past, the descendancy from the Romans. Otherwise, the *narrative* of the stanza is simple – Roman blood flows through veins, and the name of emperor Trajan is taken to heart. Two observations are demanded. First of all, the ancestors are exclusively the Romans. Andrei Mureșanu did his studies in Blaj, where the influence of the Transylvanian School with its Latin purism was still very strong. Moreover, the Dacians have to wait longer to enter the romantic Romanian imaginary of autochthonous recovery, through the historiographical discourse of Hașdeu or Odobescu and through the poems of Eminescu (Grancea, 2006: 96). The next thing worthy of notice in the second stanza is the strong metaphor of the blood, which introduces in the patriotic scenario the type of narration that is stated, showed, not built after the French contractual model. The blood confirms the ethnic continuation of Romanians; it is a meta-symbol of the legitimization of the national existence. It is not built and it is not negotiated, it simply is and it only needs to be awakened from the imposed lethargy. Finally, the gestural ritual should not be overlooked here: the hand and the heart are mentioned. A long tradition of the solemn attitude in the ceremony of the anthem, with the hand taken to the heart, begins here.

The proof given to the world means the compulsory transmission of the historic continuity and of the victorious warrior's valour to the exterior, for an ignorant exo-group. As a result, the endo-group, the blood brothers, is aware of and takes upon itself the invoked merits. The narcissism of nations is frequently expressed in their official anthems, societies generally being nation-centric. Freud's opinion is memorable: the pathological behaviours stop being deviant if they are collectively practised and, additionally, have a therapeutic role: "The world of boastful, self-indulgent national identity consequently can help the individuals rid themselves of their surplus self-love and channel it to another object which still belongs to the self. This legitimate object would be the nation." (Csepeli & Örkeny, 1998: 44).

The third quatrain privileges the vertical symbols, semantically and morphologically expressed through ascensional elements, verbs (*raise, gaze, jump*) and nouns (*brow, fir trees, mountain*). They suggest ideals to reach, as in the majority of the patriotic poems of the time, just as the *strong brow* does not involve the frequent connotation of the wisdom or astuteness. Both symbols invoke, as a continuation of the initial *awakening*, raising one's gaze from the ground, the careful lucidity of consciousness, the rational awakening to take on and consciously maintain the freedom and unity acquired, for the time being, only at the level of their own consciousness. It is only in a second stage that it will be defended through battle, brute and wild force if needed, and the image of the *wolves among the sheep* has the precise role of changing the register from the rational to the brute and ferocious physical, necessary in protecting the acquired value.

If the second stanza involves the solidarity specific to anthems, expressed morphologically in the first person plural (*we prove, ours, we glorify*), in the fourth stanza we return to addressing a receiver that is no longer the generic Romanian, as it was in the beginning, but a group instance, formed from three leaders considered as a reference point in the history of each principality: Mihai Viteazul (Michael the Brave) in Muntenia, Ștefan cel Mare (Stephen the Great) in Moldavia and Matei Corvin (Matthias Corvinus) in Transylvania. The force in the context of the first one stems not from the governing of the principality, but from his function as the first unifier of Romanians in 1600, a union that lasted less than a year. Once more, the romantic and nationalist historiography claims that the union was made on the basis of the national idea, while other historians and chroniclers of the time show that, in fact, the "union" was just an act of conquest. Ștefan cel Mare, through the longest rule and a few fights of resistance before the Ottomans, in the 15th century, had already been transformed into a mythical figure for two centuries, according to the writings of the chroniclers. Matei Corvin, the son of Iancu de Hunedoara

(John Hunyadi), is placed symmetrically in the lyric to cover the glorious Romanian Transylvanian history, quasi-inexistent at that time, and not because he had an important role in the evolution of the Romanians in Transylvania. Hungarians also use the figure of Matyas in their national anthem, *Himnusz*, for his civilizing role as a prince of the Renaissance. Thus, the Hungarian king is brotherly divided into the pantheons of the neighbours who found themselves in conflict for many centuries.

This fourth stanza is also the only one that opens (slightly) the poem towards a possible glorious future. Generally, anthems project the nation they represent in a luminous, heavenly perspective. The Romanian anthem contains only one grammatical mark of the future – implying solidarity, *we will swear allegiance* – but here the gaze of the *imperial shadows* towards the great-grandchildren who choose freedom or death leaves a slight hope for continuity under fortunate auspices.

The dialogue with the voivode forefathers continues in the following quatrain, but the temporal axis is exchanged with the spatial organization of the new reality. Similar to the raising of the strong brow and the gaze that understands from the third stanza, here as well that the main cause of the failure of the Romanian union until that moment seems to be *blindness*, the lack of understanding one's own resources and status. The Milcov and the Carpathians, natural obstructing barriers, are integrated through the will of those who show allegiance. It goes without saying that neither of the three voivodes or any other leader up that point would have contemplated the problem of territorial reunion, in accordance with the forty-eighter values of the modern nation.

The sixth and seventh stanzas contain imprecations and curses, but not towards the oppressive enemies, rather towards the betrayers of their own people. The *country-mother* and *citizens-sons* probably represent the most frequent identitarian forty-either metaphors, ubiquitous in literature and other arts, in the political discourse or in historiography. The curse addressed to the betrayer sons, spread into violent images, condemns those who do not go through blade and fire out of love for the country to the most severe ordeals. The images, which are psycho-analysable within the collective imaginary, probably intended to amplify the emotional charge of the lyrics towards the cathartic end of the union *in thoughts and feelings*. To die for one's country is a supreme honour and national treason is seen as a crime and it is sanctioned with maximum severity by any legislation of the time: "breaking away from the nation is similar to exiting the Church in the Middle Ages, when the excommunicated one loses their quality and rights as a person." (Boia, 1999: 49).

The next to last stanzas (8, 9, and 10) return towards the difficult and oppressive past, coded in lamentable plastic images: the yatagan and knout have caused *fatal wounds*, despotism has enslaved Romanians in shackles that seemed eternal. It seems that the only anthems leaning towards tragedies, betrayals and an unfriendly destiny are the ones from Eastern Europe: "Less frequent is the version dwelling on the suffering and burden of the past which were to lead to the present celebrated moment of singing the song of the nation (...) Misfortune and betrayal are somewhat more emphasised in the texts of the Eastern European national anthems than in the Western counterparts." (Csepeli & Örkeny, 1998: 42).

The last stanza, the eleventh, reprises the message from the fourth quatrain – the inexistence of a solution other than freedom or death –, but promotes the motto not through heroic mythemes, but through elements from the religious imaginary: the army that fights for a Christian nation, led by priests. Beyond the impossible rendering in images of the lyric with the priests running in long and wide garments on the battlefield – because it would be of a savoury involuntary humour, that would go against the solemn-sombre tone of the text – the religious legitimization of a nation is one of the most frequent strategies for the mobilization of the masses. In a world that is still far from secularization, the novelty is not the appearance of the *Christian* reference but its isolated singularity. Yet, it is placed in a position of maximum impact, at the end of the text, in an apotheosis of identifying with the receiver, who is now involved in defending the nation, similar to the crusaders defending Christianity. The overlapping of these examples of eschatology is more evident in the *Royal Anthem*, composed three decades later by Alecsandri, an exemplary transfer of sanctity towards the newly installed monarchy.

A short re-evaluation of the values proposed by Andrei Mureșanu's poem reduces the inventory in regards to the lucid/visionary perspective, the heroic past, courage and valour, resolve in options, love for the country, and the sacrifice for the nation. They are not more than or different from those of other European peoples that are building their national symbols during this time as well. Of what then is the Romanian identitarian specificity comprised? The two theoreticians of the nationalism from the Balkans consider that it is not about authenticity and uniqueness in the affirmation of each new nation, but about a pure act of collective narcissism: "The aim is therefore obviously not identification or identity-construction of particular nations but instead a form of self-congratulation. The anthem thus allows the nation to laud its own praiseworthy qualities." (Pavković & Kelen, 2016: 27).

4. *Deșteaptă-te, române!* – a national anthem since 1989. Some observations on the dated national imaginary.

Up until this point, we have discussed Andrei Mureșanu's lyrics in the key of the 19th-century romantic imaginary exclusively, meaning by relation to the historic and cultural context that had generated it. The present Romanian anthem was officially legitimated in January of 1990, immediately after the December anti-communist revolution, and never before then. It is said that in 1987, the participants in the Anti-communist Revolt from Brașov also spontaneously started singing *Deșteaptă-te, române!* Several demonstrators were already singing it in the street on 22 December 89 and the Romanian television broadcasted it that evening, alternatively with the old anthem, *Trei culori* (*Three colours*). Thus, choosing a new national song seemed natural. But it was created a century and a half before, also close to a revolution for the founding of a new nation and it descended just as spontaneous in the street, without being anything more than a mobilizing patriotic song. It is difficult to say whether Romanians felt that, after Communism, what was being prepared was a national rebirth or a resetting of the values common to the society that had been dragged on for almost half of a red century. What is certain is that *Deșteaptă-te, române!* insinuated itself naturally and without obstacles into the rituals of the new world. This is a sign that the anthem included what Karen Cerulo – the most consistent theoretician of national symbols – calls associative symbols normal for the imaginary of the represented population and not deviant, while normality is an unbeatable predictor for the longevity of a given anthem (Cerulo, 1995: 120). In truth, 30 years later, the Romanian anthem has remained the same.

In the modern, demythologized paradigm, how much from the romantic imaginary poetically transferred by Mureșanu would find adequate receivers and would raise solidarity and patriotic breadth, just as it did 150 year ago? In fact, how many of the twenty million Romanians know the stanzas sung at ceremonies? Or at least the first stanza? There are certain serious impediments in retaining them: the long lyrics, the 12-14 syllable measurement, the vetust language, the imaginary of sacrifice and oppression that are difficult to articulate over the present ideals.

It is sufficient to return to the short inventory of values extracted from Mureșanu's poem at the end of the previous section, to discover that the majority are presently outdated or inadequate: a lucid/visionary perspective, heroic past, courage and valour in war, resolve in options, love for the country, and the sacrifice for the nation. The first four are no longer needed since their active role expired after World War II, while the latter is more than debatable.

On the other hand, the national sentiment continues to be neither contestable nor condemnable. It is just difficult for it to be validated by beliefs as the primordality of the nation before the individual or by the unconditional sacrifice for the country: "To die for the country has stopped being something that is that noble or intrinsic. Even more so since in the name of the Country (that never speaks), the political elite, one government or another, have engaged nations more than once in conflicts that proved to be ill-inspired." (Boia, 1999: 111). During the past thirty years competing principles have gradually insinuated themselves and have gained more consistent positions than the old national duties, first into the imaginary and then in the concrete social and political medium: individual rights, stating one's personal opinion, protecting the marginalized and their evolution towards their center.

In the past decade, several intellectual or political voices³ have proposed replacing the anthem *Deșteaptă-te, române!* with one that is more adequate for the present society and more aligned with the present European and humanist values. Andrei Pleșu considers that it is no longer functional, that it no longer has a beneficial effect on those who sing it or listen to it, that "the text (...) is vetust, neurotic, self-denigrating, funerary." Adrian Cioroianu states that "it has put us in a deeper sleep in the past 20 years, rather than awaken us. It is simply inappropriate as an anthem." The academician Adrian Toader and the politician Alexandru Coita have demanded as well publicly the replacement of the anthem in 2017 and 2019, respectively. In these past few years there have been adaptations and substitutions of anthems in countries with a democratic tradition, such as Switzerland, which is sensitive to old religious references (2017), or Canada, which has replaced only on lyric due to the gender inequality present in the official variant (2018).

In Romania, neither of the political endeavours materialized in any change or at the very least in a project initiative. Moreover, the online petition⁴ on the same subject raised only five signatures. In the 2014 election campaign, the winner was the candidate Iohannis who knew how to sing the first stanza of the anthem, unlike Ponta, who was better rated in polls but who confused the words *barbaric tyrants*.

³ Andrei Pleșu, "Psihologia imnului național", in *Dilema veche*, no. 397, 22-28 September 2011, <https://dilemaveche.ro/sectiune/situatiunea/articol/psihologia-imnului-national>; Adrian Cioroianu, in *Imnul, între "trrebuie schimbat" și „cu el vreau să mor”*, adevarul.ro/news/societate/imnul-trebuie-schimbat-cu-vreau-mor-1_50ad74bd7c42d5a663957ce4/index.html; Adrian Toader in <https://www.mediafax.ro/social/un-academician-cere-comisii-speciale-de-schimbare-a-imnului-16170731>; Adrian Coita in <https://www.capital.ro/se-schimba-imnul-romaniei-anunt-major-pentru-toti-romanii.html>.

⁴ https://www.petitiononline.com/schimbarea_imnului_national_al_romaniei

There are some possible explanations for the attachment towards the anachronistic anthem. The first would be the necessary connection in identitarian order with a historic moment of the beginning of a nation, unconsumed until de end, due to the soft, but exterior intervention of the monarchy and, later, to the brutal installation of Communism. Another explanation resides in the need for a structuring and legitimizing ritual for the community. The secularization of the state, forced by the installation of the Communist regime, consumed the ceremonial pulsations in a socially unhealthy manner, through political solemnities and events dedicated to the party and its leader. As a result, the return of the church and of religious ceremonies after 1989 in the forefront of community life was additionally enhanced and credited by half a socialist century. At present, the diminishing trust in the Orthodox Church, which coagulated an 86,45% adherence among the population according to the 2011 census, has created a new free space on the scene of solemn-ritualistic Romanian performances, that national symbols, including the anthem, can recover among the experience of collective emotions, which have not been otherwise ritualistically exploited by the present social imaginary. Then, it is possible that in the three decades of ceremonial performance, the melodic line and the words to have been charged emotionally with important moments of updated national solidarity: athletic victories, decisive historic moments such as the inclusion in NATO or the EU, demonstrations of the civilian society etc. Finally, it would not be excluded for the lyrics themselves to still be carriers of symbols that are adequate for a part of the society, which continues to find an identitarian meaning in the constitutive images: the illusion of a glorious and legitimizing past, the revolt coagulated against an exterior enemy and the amalgam of right orientation of Christianity with nationalism.

5. Conclusions

The present Romanian anthem accurately responds to the values of the 1848 Revolution, whose romantic imaginary generated it. However, in the last three decades it has continued to legitimize political or apolitical ceremonies, to ritualistically organize and emotionally infuse a national solidarity that is still present. Although the present values of Romanians have changed, under the Western cultural and institutional influence, *Deșteaptă-te, române!* proves to be a persistent symbol in the coagulation of group identity. Where the present national identity takes from the exterior and adapts new secular values, the continuity of mythemes in the imaginary compensates and supports a solidarity, which is quasi-dated from a historic and socio-political point of view, but which is manifested as a need for ritual.

REFERENCES

- ALEXANDRESCU, Sorin, (2002) "Towards a Modern Theory of Romanian Nationalism in the Interwar Period", in *Nation And National Ideology Past, Present And Prospects. Proceedings Of the International Symposium Held at the New Europe College*, Bucharest April 6-7, 2001, The Center for the History of the Imaginary and New Europe College, p. 138-164, <http://www.nec.ro/publications/research-and-symposia>.
- ANDERSON, Benedict, (2000) *Comunități imaginate. Reflexii asupra originii și răspândirii naționalismului*, București, Integral.
- BOIA, Lucian, (1997) *Istorie și mit în conștiința românească*, București, Humanitas.
- BOIA, Lucian, (2018) *De la Dacia antică la Marea Unire, de la Marea Unire la România de azi*, București, Humanitas.
- BOTH, Ioana, (2001) *Poezia patriotică românească*, București, Humanitas Educațional.
- CARA, Jean Marc, (2004) *Le concert des nations. Le tour du monde en 198 hymnes*, Éditions Numero UN.
- CSEPELI, György, ÖRKENY, Antal, (1998) "The Imagery Of National Anthems In Europe", in *Nation, Ethnicity, Minority And Border. Contributions to an international sociology*, edited by Alberto Gasparini, Istituto di Sociologia Internazionale di Gorizia (I.S.I.G.), Gorizia, p. 37-56.
- CERULO, Karen, (1993) "Symbols and the World System: National Anthems and Flags", in *Sociological Forum*, Vol. 8, No. 2, pp. 243-271.
- CERULO, Karen, (1995) *Identity Designs: The Sights and Sounds of a Nation*, Rutgers University Press, New Brunswick, New Jersey.
- DURAND, Gilbert, (2004) *Introducere în mitologie. Mituri și societăți*, Cluj-Napoca, Dacia.
- GRANCEA, Mihaela, (2007) „Dacismul și avaturile discursului istoriografic postcomunist” in *Studia Politica: Romanian Political Science Review*, 7(1), 95-115, <https://nbn-resolving.org/urn:nbn:de:0168-ssoar-56061-3>.
- PAVKOVIĆ, Aleksandar, KELEN, Christopher, (2016) *Anthems and the making of Nations-States. Identity and Nationalism in the Balkans*, London, New York, I.B. Tauris & Co. Ltd.
- PERREAULT, Stéphane, FALARDEAU, Marie-Chantal, GUÈVREMONT, Jeanne, (2018). «Au nom de la relation: le cas des hymnes nationaux». *Théologiques*, 26 (1), p. 83-103.
- PLATON, Elena, (2019). "Reflections On The Concept Of Linguistic Imaginary" in *Studia Universitatis Babeș-Bolyai Philologia*, 3, 109-122
- WIERZBICKA, Anna, (1997) *Understanding Cultures through Their Key Words*, English, Russian, Polish, German, and Japanese, New York, Oxford, Oxford University Press.

OBSERVATIONS ON THE MORPHEMATIC STATUS AND ON THE PARSING OF THE ROMANIAN FINAL VOWEL –Ă IN COMMON NOUNS FORMED THROUGH MOTIONAL DERIVATION

DIANA-MARIA ROMAN*

ABSTRACT. *Observations on the Morphematic Status and on the Parsing of the Romanian Final Vowel –ă in Common Nouns Formed through Motional Derivation.* This study represents the result of research on the morphology of the contemporary Romanian language and concerns the situations in which the final vowel –ă appears in the flexible lexical-grammatical classes specific to this language system. It focuses, in particular, on primary common nouns and on common nouns formed through motional derivation. In all of these cases, the morphematic category of –ă has been determined. As regards the nouns obtained through motional derivation, in order to ensure the compatibility between its morphematic status and the parsing of the lexemes in which the final vowel –ă appears, only one of three possible parsing versions has been chosen as valid. In the case of the other two, the ones “not accepted”, their “procedural errors” have been highlighted. This study has proved that, in the class of common nouns, there are two instances of motional derivation in which –ă appears at the end of the lexemes, bearing the common name of a lexical-grammatical morpheme: when this speech segment is both a derivational suffix and a desinence-flective, coinciding with both throughout its entire length; when the same speech segment is both an allomorph of the derivational suffix and a desinence-flective, coinciding only with the flective throughout its entire length. Thus, in these contexts, by simultaneously focusing on the morphematic status and on parsing, we have reached the conclusion that: at the level of the name, the final –ă plays a cumulative role, as it cumulates two opposable types of content, namely lexical and

* “Sextil Pușcariu” Institute of Language and Literary History, Romanian Academy, Cluj-Napoca and “Babeș-Bolyai” University, Faculty of Letters, Department of Romanian Language, Culture and Civilization, Cluj-Napoca. The present study is based on an unpublished paper entitled *Ă final din punct de vedere morfematic în flexiunea substantivelor comune și a adjectivelor propriu-zise românești* [*Final ă from Morphematic Point of View in Common Nouns and Proper Adjectives Inflection in the Contemporary Romanian Language*], presented at the International Conference Rethinking Social Action. Core Values in Practice – RSACVP, 8th LUMEN International Scientific Conference, Suceava, 27-28 April 2018, and represents an improved version which approaches a much more focused corpus. This work was supported by a grant of the Romanian Ministry of Research and Innovation, CCCDI - UEFISCDI, project number PN-III-P1-1.2-PCCDI-2017-0326 /49 PCCDI, within PNCDI III”. E-mail: deedee5891@yahoo.com.

grammatical, while at the speech level, it plays a decumulative role, the final vowel *-ă* being forced to occur in both positions in parsing: to the left, next to the root, as a motionally derived suffix, and to the right, as a desinence-flective, so as to do justice to this name.

Key-words: *morphematic status, motional derivation, lexical-grammatical morpheme, parsing, derivational suffix, flective, root, radical.*

REZUMAT. Observații asupra statutului morfematic și a segmentării grafice în arbore ale lui *-ă* final românesc în contextul substantivelor comune derivate moțional. Lucrarea de față reprezintă rezultatele unei cercetări de morfologie a limbii române contemporane și vizează situațiile în care *-ă* final apare în clasele lexico-gramaticale flexibile specifice acestui sistem lingvistic, cu privire specială asupra substantivelor comune primare și derivate moțional. În toate aceste situații, ca note comune, s-a stabilit încadrarea morfematică a lui *-ă* final, iar, în ceea ce privește substantivele derivate moțional, în vederea respectării unei compatibilități între statutul morfematic al acestuia și segmentarea grafică în arbore a lexemelor în care apare, s-a ales, ca validă, doar o variantă de segmentare dintre trei posibile, în cazul celor „neacceptate”, invocându-se și „viciile de analiză”. S-a dovedit că, în clasa substantivelor comune, există două situații ale derivării moționale în care *-ă* apare la finalul lexemelor, purtând denumirea comună de morfem lexico-gramatical: atunci când acest segment de expresie este și sufix derivativ, și flectiv de tip desinență, coincidând în toată lungimea sa cu ambele; atunci când același segment de expresie este și un alomorf al sufixului derivativ, și flectiv de tip desinență, coincidând în toată lungimea sa numai cu flectivul. Astfel, în aceste contexte, urmărind simultan statutul morfematic și segmentarea grafică în arbore, s-a conchis că, în planul denumirii, *-ă* final are rol cumulant, deoarece cumulează două tipuri opozabile de conținut, lexical și gramatical, iar, în planul expresiei, are rol decumulant, *-ă* final fiind nevoit să apară deopotrivă pe ambele poziții în cadrul segmentării grafice: în stânga, alături de rădăcină, ca sufix derivativ moțional, în dreapta, ca flectiv de tip desinență tocmai pentru a respecta această denumire.

Cuvinte-cheie: *statut morfematic, derivare moțională, morfem lexico-gramatical, segmentare grafică, sufix derivativ, flectiv, rădăcină, radical.*

0. Introduction

The present study is the result of research on the morphology of the contemporary Romanian language, which uses exclusively a synchronic approach and concerns both the morphematic status of the final vowel *-ă* in the

phonetic body of the flexible parts of speech¹ – with a special focus on the common Romanian nouns², in the particular context created by the appearance of some motional derivational suffixes – and the realisation of the parsing of the latter³.

From a phonetic-phonological point of view, the Romanian language system has, just like any other language, its own sounds. Some are specific to it in relation to other languages; hence, they are a distinguishing feature of it. The vowel *ă* is such a specific sound. It may occur at the end of words. In this context, the respective speech segment acquires a grammatical content. This is commonly the case with the flexible morphological values of the Romanian language. More precisely, the final vowel *-ă* becomes the expression of a flecional grammatical category⁴.

By way of motivating such a research direction, let us draw attention to the following aspects:

a. From a morphological point of view, the Romanian language is still, by and large, an inflectional language. It has many morphological values, such as the noun, the pronoun, the adjective, the numeral and the verb, as parts of speech that have, to a large extent, an inventory of flexible lexemes⁵. However, Romanian morphology studies are very few, with a very limited analytical scope⁶, and rather outdated. Moreover, the allomorphs of the different morphemes are approached, as a rule, “vertically rather than horizontally”.

b. From a formative-structural point of view⁷, the majority of the Romanian linguistic studies focus, to a large extent, on the morphematics of primary words – with particular reference, of course, to those morphological values that can enrich the vocabulary by means of derivation with suffixes⁸ – but not on derivatives or compounds.

However, in Romanian, there may be situations in which, in the process of attaching a derivational suffix – in this case, a motional suffix – the changes that occur within the flective have effects both at the level of the

¹ For the situation of final *-a*, see Roman, 2017a, pp. 291-298.

² In this paper, we will refer exclusively to the Romanian common nouns.

³ Graphically, the morphematic analysis can be performed in two ways: *using a parse tree* or in a *linear* way. For details, see Neamțu, 2005. In the present study, the *parsing analysis* is conducted solely using a parse tree.

⁴ On the opposition *flectional grammatical categories vs non-flectional grammatical categories*, see Roman, 2017b.

⁵ On the *lexeme*, see Neamțu, 2014a, p. 283.

⁶ For specialised studies in which *morphematic parsings* are provided, see Neamțu, 2014a, pp. 249-269.

⁷ For a *formative-structural* classification of words, see Neamțu, 2005.

⁸ For the distinction between *derivational suffix* and *grammatical suffix*, see Graur, Avram, 1989, pp. 5-13.

morphematic status of the speech segments it is composed of, and at that of the corresponding parsing.

That is why, in the literature, it has been argued that “the distinction between the various elements of the morphological structure of a word and the values of an element is not always firm and clear. There are times when one and the same affix has two or three different values in the structure of a word” (Graur, Avram, Vasiliu, I, 1966, 45). This suggests that derivation, as a means of word-formation, is drawing very close to morphology (Graur, Avram, Vasiliu, I, 1966, 18-23).

1. The Romanian final *-ă* in the phonetic body of primary flexible⁹ parts of speech, with the exception of common nouns

When the primary flexible parts of speech, with the exception of the common nouns, are inventoried and analysed regarding the possibility of the final speech segment *-ă* being materialised, two working coordinates specific to the Romanian language system emerge: on the one hand, certain situations may arise in which *-ă* is present in the phonetic body of the flective of the morphological values in question; on the other hand, there may appear contexts in which *-ă* is not present in the phonetic body of the flective, *being substituted*, each and every time, by another speech segment in the given position:

a. *As a component of the flective*, in other words, materialised as a speech segment with positive realisation¹⁰, the Romanian final vowel *-ă* can be:

a. 1. A *flectional unit*¹¹ of the desinence type, which means that it is not part of the same phonetic unit with any other flectional subunit. In such situations, it coincides with the flective itself, being a *monomorphematic flective*¹².

a. 2. A *flectional subunit*, exclusively of the desinence type, which means that it is part of the same phonetic unit with another flectional subunit/with other flectional subunits, being a *plurimorphematic flective*.

a. 3. It does not coincide with either a flectional unit or a flectional subunit, but represents an *allomorph*¹³ of a flectional subunit of the desinence type.

⁹ For details on the concepts of *flexible*, *non-flexible*, *variable* and *invariable*, see Roman, 2017c, pp. 653-661.

¹⁰ On the *positive* vs *negative* opposition in Romanian language morphematics, see Bidu-Vrănceanu, Călărășu, Ionescu-Ruxăndoiu, Mancaș, Pană Dindelegan, 2005, p. 166, p. 575, Neamțu, 2005.

¹¹ On the opposition *flectional unit* vs *flectional subunit*, see Neamțu, 2014a, pp. 270-281.

¹² On the opposition *monomorphematic flective* vs *plurimorphematic flective* or *monomorphematic flective* vs *bimorphematic flective*, see Neamțu, 2014a, pp. 270-281.

¹³ On the *allomorph* vs *morpheme* distinction, see Guțu Romalo, 1968, pp. 46-54, Coteanu, 1985, pp. 86-93.

Taking into account all of the situations described above, it can be concluded that, in any of the illustrated variants, the final *-ă* of the primary flexible parts of speech *is* or *is part of* a grammatical morpheme, which is exclusively one of the *desinence-flective* kind. The final *-ă* becomes the expression of certain flectional grammatical categories that are syncretically realised¹⁴ and it can never be replaced in the given position by either a flectional unit or a flectional subunit.

From the point of view of the content of the flectional grammatical categories¹⁵ manifested inside this desinence-flective, the following possibilities specific to the Romanian language emerge:

(1.) The Romanian final *-ă* is the expression of the *anaphoric categories a.1.*¹⁶ of gender, number and case: demonstrative pronouns of differentiation: *Cealaltă nu dorește să mai vorbească cu mine.* [The other one does not want to talk to me anymore.]; indefinite pronouns: *S-a făcut albă toată când m-a văzut.* [She turned white when she saw me.]; interrogative-relative pronouns: *Nu știu câtă să-ți mai spun să pui în ciorbă...* [I do not know how much more of it you should put into the soup...].

(2.) The Romanian final *-ă* is the expression of the *anaphoric categories a.1.* of gender and case: cardinal numerals with a pronominal value: *Numai două dintre ele ne-au mai căutat.* (Only two of them have stayed in touch with us.); collective cardinal numerals with a pronominal value: *Să fi știut că vor veni amândouă, puneam altfel problema.* [Had I known that both of them would come, I would have addressed the matter differently]¹⁷.

(3.) The Romanian final *-ă* is the expression of the *anaphoric categories a.2.* of gender, number and case: adjectives proper: *Ioana este o fată frumoasă.* [Ioana is a beautiful girl.]; demonstrative pronominal adjectives of proximity: *Această (fată) m-a căutat ieri.* [This (girl) was looking for me yesterday.]; demonstrative pronominal adjectives of differentiation: *Cealaltă (fată) nu m-a mai sunat așa cum mi-a promis.* [The other (girl) did not call me as promised.]; indefinite pronominal adjectives: *A risipit toată făina.* [He scattered all the flour.]; relative-interrogative pronominal adjectives: *Nu știu câtă răbdare să mai am cu tine.* [I don't know how much more patience I should have with you.]; possessive pronominal adjectives: *Cartea voastră nu va fi cumpărată prea curând.* [Your book won't be bought anytime soon.]; ordinal numerals

¹⁴ On the interpretation variants of *syncretism*, see Bidu-Vrănceanu, Călărășu, Ionescu-Ruxăndoiu, Mancaș, Pană Dindelegan, 2005, p. 479.

¹⁵ For details on the expression and content of the nominal group categories, see Roman, 2017b.

¹⁶ For details on the opposition *deictic categories (d.1.) vs anaphoric categories (anaphoric a.1. vs anaphoric a.2.)*, see Roman, 2016a, pp. 335-346, 2017b.

¹⁷ For an interpretation in which the number of the Romanian numeral is not considered a grammatical category, but a *lexical-semantic* one, see Roman, 2016b, pp. 278-287.

with adjective value: *O primă idee ar fi să stabilim un plan de lucru.* [A first idea would be to establish a working plan].

(4.) The Romanian final *-ă* is the expression of the *anaphoric categories a.2.* of gender and case: cardinal numerals proper with adjective value: *Două (fete) treceau pe stradă.* [Two (girls) were passing on the street.]¹⁸; collective cardinal numerals with adjective value: *Amândouă (fetele) mi-au spus că pleacă.* [Both (girls) told me they were leaving].

(5.) The Romanian final vowel *-ă* is the expression of the *anaphoric categories a.2.* of number and person, appearing in the singular and the plural, third person, indicative, present tense¹⁹, in two categories of verbs from the point of view of the conjugation pattern: verbs of the first conjugation, regardless of the presence or absence of the grammatical suffix *-ez*: *el/ei lucrează, el/ei cântă* [he is/they are working, he is/they are singing]; some verbs of the fourth conjugation, with the final *-î*, in the absence of the grammatical suffix *-ăsc*: *el/ei doboară, el/ei coboară* [he is/they are felling (something) down, he is/they are climbing down], etc. but also verbs of the fourth conjugation, with the final *-i*, in the absence of the grammatical suffix *-esc*: *el/ei diferă, el/ei descoperă* [he differs/they differ, he discovers/they discover], etc. (Guțu Romalo, 2005, I, 403-406).

(6.) The Romanian final *-ă* is the expression of the *anaphoric category a.2.* of number, in two variants:

(6.1.) When the final *-ă* coincides with the flecational subunit of the desinence type, i.e. in the singular, third person, indicative, perfect simple, in verbs of the first conjugation, *el cântă, el dansă* [he sang, he danced], etc.;

(6.2.) Where the final *-ă* is the allomorph of the flecational subunit of the desinence type *-ră*, that is, in the great class of the verb, third person, plural, in two tenses of the indicative mode, regardless the conjugation: the perfect simple - conj. I, *ei plecară* [they left], conj. II, *ei văzură* [they saw], conj. III, *ei merseră* [they went], conj. IV, *ei citiră* [they read], *ei coborâră* [they went down] and *past perfect* - conj. I, *ei plecaseră* [they had left], conj. II, *ei văzuseră* [they had seen], conj. III, *ei merseseră* [they had gone], conj. IV, *ei citiseră* [they had read], *ei coborâseră* [they had gone down] (Pană Dindelegan, 2016, 251-256).

b. In situations where the Romanian final *-ă* is *a component of the flecative, but necessarily absent, substituted in the given position*, the following observations can be made:

¹⁸ For more details about the type of cardinal numerals proper, in terms of their manifestation at the speech level, see Roman, 2017d, pp. 793-802.

¹⁹ At the level of the personal synthetic verb forms, the only indicative tense that does not have a final *-ă* in its inflection is the "imperfect" past tense, see Guțu Romalo, 2005, I, pp. 423-433.

b.1. In these contexts, too, whatever the morphological value of reference, this speech segment is exclusively a flectional unit of the desinence type and appears substituted also in the feminine, singular, NAc;

b.2. Depending on the part of speech considered, that speech segment is always substituted by other flectional units that are never of the same inflectional type:

b.2.1. By a *pronominal formative article* type of flective, in the case of certain pronouns²⁰: personal pronouns of politeness, *dânsa* [she], a series of compound apersonal pronouns, indefinite pronouns, *vreuna* [any of them], negative pronouns, *niciuna* [none of them] (Neamțu, 2014a, 278-279);

b.2.2. By a *deictic particle* type of flective²¹, in certain demonstrative pronouns of proximity: *Aceasta nu ne-a mai căutat* [She hasn't stayed in touch.];

b.2.3. By a *numeral formative article* type of flective, in the case of certain cardinal numerals proper, with pronominal value: *una* [one] in ordinal numerals with pronominal value and with adjective value: *A doua care a venit după mine a fost Ioana*. [The second that came after me was Ioana.]; *A doua (fată) care a sosit după mine a fost Ioana*. [The second (girl) who arrived after me was Ioana] (Neamțu, 2005, Roman, 2017d, 793-802).

2. The Romanian final *-ă* in primary and in motionally derived common nouns

When the Romanian common nouns are approached through the lens of a morphematic analysis, specialised studies often focus solely on primary words. While inventorying and analysing the forms of the primary common nouns, as regards the possibility of materialising the final expression segment *-ă*, only one working coordinate is individualised, which highlights the possible situations in which *-ă* manifests as a *mandatory component of the flective*. Two variants are described:

a. A *desinence type of flectional unit*, which is not part of the same phonetic unit with any of the other flectional subunits, coinciding with the flective itself; hence, it is a *monomorphematic flective*. This is the case of the non-determined common feminine nouns, of the type *masă vs mese* [table vs tables], *casă vs case* [house vs houses], *mamă vs mame* [mother vs mothers]; of the type *limbă vs limbi* [language vs languages], *ușă vs uși* [door vs doors]; of the type *lipsă vs lipsuri* [lack vs lacks], *treabă vs treburi* [chore vs chores],

²⁰ For the trichotomy *determinative article vs case article vs formative article (pronominal formative vs numeral formative)*, see Neamțu, 2014a, pp. 270-281.

²¹ For the full discussion of the situations in which the deictic particle *-a* becomes a component of the flective in Romanian, see Roman, Bocoș, 2016c, pp. 516-527.

noră vs *nurori* [daughter-in-law vs daughters-in-law], *soră* vs *surori* [sister vs sisters]; and of a few common masculine nouns: *tată* vs *tați* [father vs fathers], *popă* vs *popi* [priest vs priests] (Guțu Romalo, 2005, I, 78-83). Having the status of a *flectional unit, grammatical morpheme of the desinence type*, in the class of the common nouns, the final *-ă* becomes the expression of some flectional grammatical categories, more specifically, the expression of the *deictic categories d.1.* of number and case, appearing in the singular, NAc, in common nouns of the feminine and masculine genders²²;

b. A *desinence type of flectional subunit*, which is part of the same phonetic unit with another flectional subunit; hence, it is a *mandatory bimorphemic, discontinuous flective*. This is the case of common feminine and masculine nouns that are indefinitely determined: *o casă* [a house], *o veioză* [a bedside lamp], *o fată* [a girl], *un tată* [a father], *un popă* [a priest], etc. With this status of *flectional subunit, grammatical morpheme of the desinence type*, in the class of the common nouns, the final *-ă* becomes the expression of some flectional grammatical categories, more precisely, the expression of the *deictic category d.1.* of number, appearing in singular, NAc²³.

While, within the context of primary lexemes, there are no special situations that might pose problems in interpreting this speech segment, in terms of either its morphematic status or its parsing, thus leaving no place for further observations, in the case of lexemes derived with affixes²⁴ from the category of motional derivational suffixes, things can get complicated.

Most Romanian theoretical studies on the gender of nouns implicitly also refer to the ways of grouping them according to the way of expressing the semantic-grammatical distinction of gender in nouns that “designate animate entities, whose grammatical gender corresponds to the natural gender” (Guțu Romalo, 2005, I, 66). One of these consists in expressing the gender opposition through gendered pairs of nouns. This may occur in two ways:

(a.) First of all, there are situations in which the words have radically different meanings, as in the case of personal animate nouns, such as “*bărbat* vs *femeie*” [man vs. woman], “*băiat* vs *fată*” [boy vs. girl], etc.

(b.) Secondly, there are situations in which the words differ not in terms of the radical, which is and remains the same during the declination, but

²² The gender of the Romanian noun is not considered a grammatical category, but a *lexical-semantic* one. For details, see Roman, 2016d, pp. 27-43.

²³ For this approach, see Neamțu, 2005, Roman, 2017b, 2017e, pp. 695-709. For an alternative interpretation, one in which the flectional *-ă* is considered to be the *expression of the flectional grammatical categories* of number and case, while the speech segment *o*, as a flective of the type of the indefinite determinative article, is considered as the expression of the flectional grammatical category of the indefinite determination, see Neamțu, 2005.

²⁴ On the *affix*, see Bidu-Vrănceanu, Călărășu, Ionescu-Ruxăndoiu, Mancaș, Pană Dindelegan, 2005, p. 33.

in terms of derivational suffixes, a phenomenon known in the literature as *motion* (Graur, Avram, Vasiliu, 1966, 62; Coteanu, Bidu-Vrănceanu, 1975, 142), generating *mobile nouns* (Guțu Romalo, 2005, I, 67). Two other situations may occur, including the following:

(b.1.) By means of *motional derivation*, from a base noun, hence a primary noun, of the masculine gender, another noun, of the feminine gender, can be obtained through derivation. The “transition” is realised through the following *motional suffixes*:

(b.1.1.) “-ă: avocat → avocată [male lawyer → female lawyer], elev → elevă [male pupil → female pupil];

(b.1.2.) -că: român → româncă [Romanian man → Romanian woman], țăran → țărăncă [male peasant → female peasant];

(b.1.3.) -easă: împărat → împărăteasă [emperor → empress], preot → preoteasă [priest → priestess];

(b.1.4.) -iță: doctor → doctoriță [male doctor → female doctor], măgar → măgăriță [jack-ass → jenny-ass];

(b.1.5.) -oaică: lup → lupoaică [he-wolf → she-wolf], zmeu → zmeoaică [ogre → ogress]” (Guțu Romalo, 2005, I, 67).

Regarding the morphematic classification of the final -ă in all of the above examples, Romanian linguists have constantly drawn attention only to the context that appears in (b.1.1.): “Sometimes the same component *can function differently, as a lexical or grammatical morpheme, depending on the term with which the comparison is made*. Thus, in the form of the noun *elevă* [female student], if the morpheme -ă is related to the plural form *eleve* [female students], it functions as a *grammatical morpheme* (plural desinence), and if it is related to the lexeme *elev* [male pupil], it functions as a *lexical morpheme* (a motional derivational suffix, to create a feminine noun from the corresponding masculine noun)” [emphasis ours] (Pană Dindelegan, 2016, 10)²⁵.

It was concluded that in the situations described in point (b.1.1.), the final -ă represents “the distinctive marker of most feminine nouns and is the most important motional suffix in the Romanian language” (Sinteze de limba română, 1984, 80), so it plays the role of a *lexical-grammatical morpheme*. This confirms that “the relationship between grammar and word formation is so close that it is sometimes considered that word formation is a grammatical phenomenon or, more specifically, a morphological phenomenon” (Graur, Avram, Vasiliu, 1966, I, 18). Once the name is accepted and circulated, the final -ă certainly has a *double morphematic status* as a speech segment in this context.

Thus, the final -ă becomes a *special case* in the morphology of the Romanian language by the sheer fact that, in the situation described in (b.1.1.), it *cumulates*

²⁵ For the same line of interpretation, see also Graur, Avram, Vasiliu, 1966, I, p. 45.

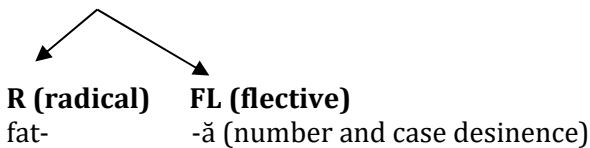
two completely opposite and well individualised contents: a lexical content, given the fact that it is considered a motional derivational suffix, lexical suffixes serving “to form new words,” unlike flexional suffixes, which are also known as “morphological or grammatical” suffixes and “serve to realise some forms of the same word” (Graur, Avram, 1989, 7); and a grammatical content, given the fact that this is considered a desinence-flective, as an expression of number and case.

Its proposed name – lexical-grammatical morpheme – should be accurately conveyed in the parsing. This aspect is crucial for teaching and learning the morphology of the contemporary Romanian language, as it completes the analysis and confirms its morphematic status.

Determining the morphological structure of a flexible word can only be achieved through *morphematic parsing*. As a general rule, any flexible word, regardless of the part of speech to which it belongs, is subject, in a first stage, to a *binary parsing*. More precisely, it is necessary to precisely delineate two complementary components of any flexible word: the *radical* vs the *flective*. The former carries the *lexical content* of the word, while the latter carries the *grammatical content* of the word²⁶. In conclusion, it is a *rule* that no word declared to be flexible can exist within a language in the absence of one of the two components (Neamțu, 2005).

In order to illustrate the above-mentioned distinction, there are two ways of realisation on a graphic level: *linear segmentation* and *parsing*. In the case of the latter²⁷, the radical is always located on the left side, while the flective is on the right side (see fig. 1) (Neamțu, 2005, Neamțu, 2014a, 249-269):

(Fig. 1) **fată** [girl]



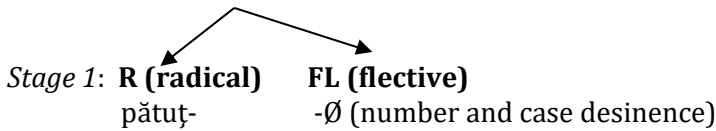
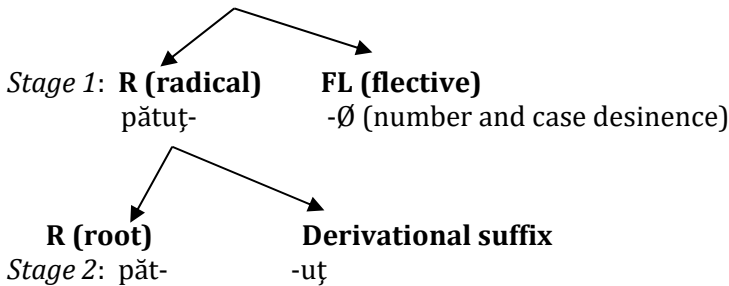
Of course, in the derivational situations²⁸, because the phenomenon demands the presence within the flexible word of derivational affixes, such as

²⁶ If the flective is *monomorphematic*, the parsing is exhausted in a single stage, in which the *radical* vs the *flective* are released. However, if the flective is *plurimorphematic*, parsing necessitates successive stages.

²⁷ In this study, the discussion focuses exclusively on *parsing using a parse tree*, a very well-known method in the academic environment of Cluj, thanks to the courses and seminars on the contemporary Romanian language delivered there, with particular emphasis on the *morphology* segment.

²⁸ For details on the phenomenon of *derivation* in Romanian, see Graur, Avram, Vasiliu, 1966, I, pp. 29-54, *Sinteze de limba română*, 1984, pp. 66-95.

suffixes and prefixes, simultaneously or separately, the parsing is complicated. The presence of these speech segments requires going through two stages in succession. In the first stage, the radical is delimited from the flective. Then, on the left side, pertaining to the lexical meaning, the radical is divided into the root²⁹ and the derivational affixes³⁰ (Neamțu, 2005):

(Fig. 2) **pătuț** [crib](Fig. 3) **pătuț** [crib]

As regards the position of the final *-ă* in the parsing using a parse tree, in the situation described at point (b.1.1.), the one who aims to perform it is objectively faced with three possibilities or three analysis variants (models):

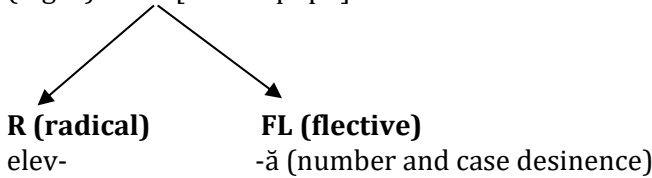
(1) The first variant (model) of parsing is one in which final *-ă* is positioned exclusively on the right-hand side, on the site of the flective. Priority is given to the fact that, by way of analogy with the other nouns of the same gender (feminine), which are, however, not derived and, hence, are primary, these words cannot remain without a flective: *elevă* [female pupil] vs *casă* [house], *avocată* [lawyer] vs. *mamă* [mother].

“Procedural error”: in such a situation, the parsing would suggest the fact that a word like *elevă* [female pupil] is, in fact, a primary word, not a *motional derivative*. This would contradict the morphological structure of the respective lexeme and, implicitly, the additional lexical meaning “carried” by the motional derivational affix. It cannot, therefore, be accepted.

²⁹ On this concept, see Graur, Avram, Vasiliu, 1966, I, pp. 41-44, Neamțu, 2005.

³⁰ The same thing happens when the flective is *bimorphematic* or *plurimorphematic*, i.e. it is necessary to subsequently segment the flective into two or more flectional subunits, depending on the situation.

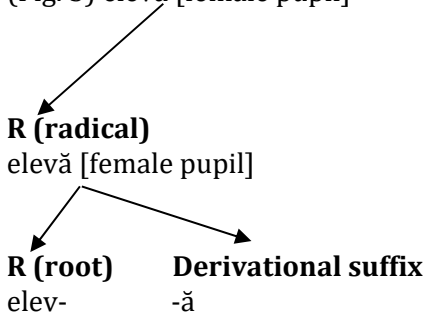
(Fig. 4) elevă [female pupil]



(2) The second variant (model) of parsing would be the one in which the final *-ă* is located on the left-hand side, within the radical, which will be subsequently divided into the root and the derivational suffix. Priority is given, this time, to the phenomenon of derivation, taking into account the presence of a motional derivational suffix which *produces a new word*, in this case, a common noun of the feminine gender from a common noun of the masculine gender: *elev* [male pupil] → *elevă* [female pupil].

“Procedural error”: in such a situation, the parsing reflects the fact that a word of this type, in other words, a *flexible* common noun, recognised as such – despite the fact that it has a *variable component* depending on certain flecional grammatical categories, number and case, *elevă* [female pupil] vs *eleve* [female pupils], specific to the entire class and manifested accordingly – is not, in fact, flexible. Put differently, it does not possess a flective, either as a positive or as a negative realisation. This contradicts again the morphological structure of the respective lexeme, which means it cannot be accepted.

(Fig. 5) elevă [female pupil]



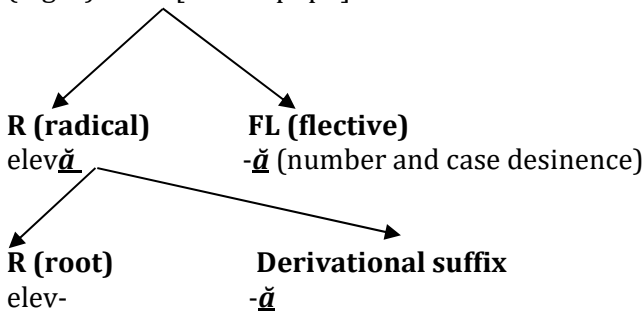
In Romanian, it has already been proved that those lexemes declared/ considered non-flexible, which have been integrated within the flexible morphological values, whatever these are, are not carriers of the flective. Their grammatical categories are regarded as non-flectional. To be precise, it has been concluded that the respective lexemes manifest by analogy with the

flexible lexemes only at the level of the content. However, at the expression level, they can materialise neither positively nor negatively³¹. In any case, such common nouns cannot be declared as non-flexible, since the flective is “visible” and “functional”.

(3) The third variant (model) of parsing is that in which the final *-ă* is located *physically* in both positions. In other words, it appears twice within the same parsing, attesting the *decumulative role*³² it has in such a situation. Two different contents are *cumulated* in its expression: “Although the two classes of morphemes (lexical and grammatical) are distinguished quite clearly, it sometimes happens for a certain morphematic segment to *cumulate* both types of meaning” [emphasis ours] (Sinteze de limba română, 1984, 205).

Therefore, while the *cumulative role of the final -ă* is highlighted by its morphematic name or classification as a lexical-grammatical morpheme, its status changes and its *decumulative* role is emphasised on a graphic level. Therefore, the simultaneous presence of the final *-ă* in both positions – as a desinence-flective and as a motional derivational suffix – is mandatory and necessary, despite the fact that, at first glance, it seems redundant. It is compulsory precisely in order to respect the reality of the proposed name. Within the parsing, thanks to its physical presence in both positions, the final *-ă* satisfies, in fact, two “needs” of the respective lexemes: from a lexical point of view, the presence of the derivational suffix is mandatory because these are words obtained through motional derivation and, from a grammatical point of view, the presence of the flective is mandatory as well because they are flexible words.

(Fig. 6) elevă [female pupil]



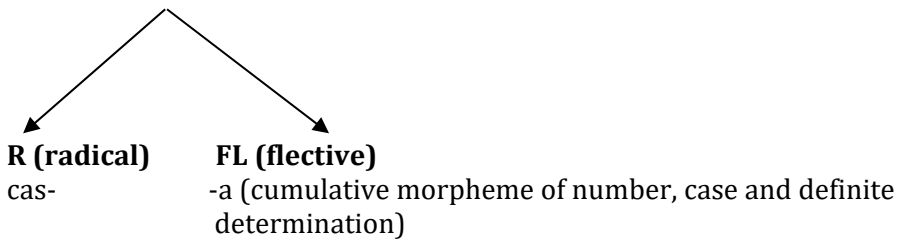
³¹ For details on these issues, see Roman, 2017c, pp. 653-661, 2017f, pp. 782-792, 2017g, pp. 245-262.

³² See the situation of *cumulative relatives*, which *decumulate* in a university code, see Neamțu, 2014b, pp. 389-393.

In the morphematics of the contemporary Romanian language, the phenomenon of *cumulation* is well-known in the great class of nouns and adjectives proper, when the desinence-flective is eliminated or suppressed. In the case of the first morphological value, two specific situations can be delineated. These are, in fact, two members of the category of gender, when the final *-ă* is substituted: *masc. sg. NAc: tată* [father] → *tata* [the father]; *popă* [priest] → *popa* [the priest]; *fem. sg. NAc: casă* [house] → *casa* [the house]; *fată* [girl] → *fata* [the girl]; *masă* [table] → *masa* [the table]. In the case of the class of adjectives proper, the phenomenon³³ manifests when they precede the nouns to which they are subordinated: (*fată*) *frumoasă* [beautiful (girl)] → *frumoasa* (*fată*) [the beautiful (girl)], etc. (Neamțu, 2005, Neamțu, 2014a, 270-281).

However, unlike in the situation of the final *-ă*, in the situations in which the final *-a* appears, several syncretically expressed flectional grammatical categories are *cumulated*: number, case and determination (definite determination), so what are *cumulated* are several *grammatical contents* whose position is to the right of the radical, not both to the right and to the left. In his case of the final *-a*, in the above examples, which refer to primary lexemes, the *phenomenon of decumulation* cannot be represented through parsing, because the speech segment in question *occupies a single position* – that of a coincident flectional unit – across its entire length, with the flective of the respective part of speech, a common noun or an adjective proper (Fig. 7)³⁴.

(Fig. 7) casa [the house]



³³ This is what the literature calls *positional articulation*, see Neamțu, 2014a, p. 277.

³⁴ It goes without saying that, in all of the three analysis variants presented above, when the derived lexemes are definitely determined, the position of the final *-ă* is occupied by the final *-a*. The final *-ă* is *suppressed* and the final *-a* follows the same positioning pattern within the parse tree, that is, it occupies the already discussed positions of the final *-ă*. In the third analysis variant, its decumulative role will be the same: through its physical presence both to the right and to the left, it is confirmed that the final *-a*, which replaces the final *-ă*, must serve both as a motional suffix and as a flective (a flective of the definite determinative article), hence as a carrier of some grammatical contents. In the latter case, it is the expression of three synchronically manifested flectional grammatical categories: number, case, and definite determination.

The final *-ă* also appears within some speech segments that Romanian linguists describe as motional suffixes, making reference to all the contexts in paragraphs **(b.1.2.)**, **(b.1.3.)**, **(b.1.4.)**, **(b.1.5.)**, but without specifying very clearly that they are lexical-grammatical morphemes as well: “In a noun such as *poetă* [poetess], *-ă* is, on the one hand, a lexical suffix underlying the formation of a feminine noun (other than the masculine noun *poet* [poet]; cf. *doctoriță față de doctor* [male doctor compared to female doctor])...” [emphasis ours] (Graur, Avram, Vasiliu, I, 1966, 45).

Regarding all of these contexts, the following observations can be made:

a. Once any of the suffixes listed under paragraphs **(b.1.2.)**, **(b.1.3.)**, **(b.1.4.)**, **(b.1.5.)** is considered as a *motional derivational suffix*, it goes without saying that it also functions as a *lexical morpheme*, according to the model in **(b.1.1.)**, so it is the basis for the creation of some feminine nouns from corresponding masculine nouns. This makes it impossible to cancel its morphematic incorporation within the radical, since it is a component of the latter, alongside the root;

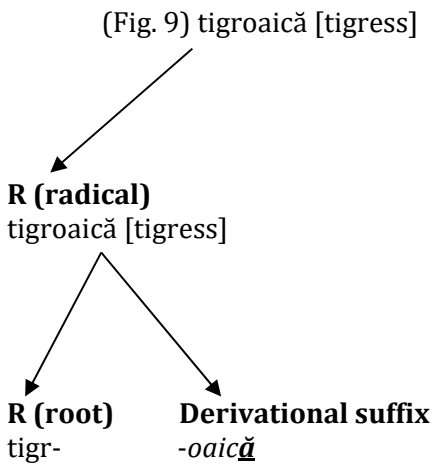
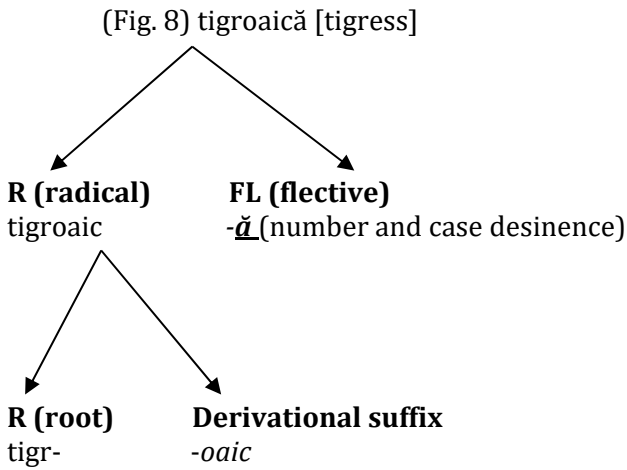
b. At the same time, all the lexemes listed under paragraphs **(b.1.2.)**, **(b.1.3.)**, **(b.1.4.)**, **(b.1.5.)**³⁵, included in the class of the noun, have all of the morphological characteristics specific to that part of the speech. The forms *românce* [Romanian women], *țărănci* [female peasants], *împărătese* [empresses], *preotese* [priestesses], *doctorițe* [female doctors], *măgărițe* [jenny-asses], *lupoaițe* [she-wolves], *zmeoaice* [ogresses] result from the marked number and case oppositions of feminine nouns of the type *casă* [house] vs *case* [houses], so they are the ones that realise the number and case oppositions *-ă* vs *-e*.

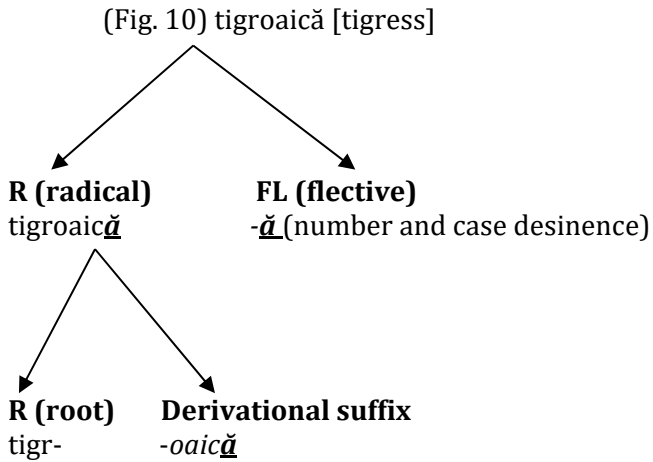
Therefore, in such contexts, following the model in **(b.1.1.)**, it is admitted that the speech segment to which the final *-ă* belongs is a lexical-grammatical morpheme, too, for several reasons: on the one hand, from a lexical point of view, it is part of the motional derivational suffix and, on the other hand, from a grammatical point of view, it must also fulfil the role of the flective of the nouns in question, after the model of the lexemes in **(b.1.1.)** However, in all the situations from **(b.1.2.)**, **(b.1.3.)**, **(b.1.4.)**, **(b.1.5.)**, the flective of the nouns no longer coincides with the motional derivational suffix itself, but is much shorter, being reduced exclusively to the final *-ă*. This complicates the parsing even further.

In the parsing analysis, there would be three variants for the position of the final *-ă*, according to the models presented above: (1) *exclusively to the right*, in the place of the flective, leaving the lexeme without an allomorph of the derivational suffix (Fig. 8), the situation corresponding to the one in fig. 4; (2) *exclusively to the left*, along with the rest of the derivational suffix, leaving

³⁵ By way of exemplification, a single situation was chosen, the *tigroaică* [tigress] model, as all the others follow the same parsing pattern.

the word without a flective (Fig. 9), the situation corresponding to the one in fig. 5; and (3) *both to the left*, as a constituent of the derivational suffix (hence, as an allomorph,) from which it cannot be divided since the suffix forms a single whole and there are no derivational or even motional suffixes that can be subjected to a sequential parsing analysis of the derivational suffix into smaller components with morphematic individuality, *and to the right*, in the position of the flective, respecting the realisation of the marked number and case oppositions of nouns (see Fig. 10), the situation corresponding to the one in fig. 6.





3. Conclusions

In Romanian, the vowel *ă* is a specific sound which may also appear at the end of flexible primary words: nouns, adjectives proper and pronominal adjectives, synthetic forms of the personal verbs, pronouns, numerals with pronominal and adjectival value. In these cases, the vowel *ă* occupies the position of a flective.

From the point of view of the flectional typology of these Romanian morphological values, the final *-ă* can be either a flectional unit or a flectional subunit, of the desinence type, sometimes in the inflection of synthetic personal verbal forms, manifesting as an allomorph of a flectional subunit, also of the desinence type. In any of these situations, the final *-ă* becomes the expression of some flectional grammatical categories that behave in syncretic manner.

In the great class of the Romanian common nouns, when the morphematic analysis is carried out, what is mandatory to take into consideration both at the level of the morphematic status and at the parsing level are not only the primary lexemes, but also those derived motionally, given that there may appear some contexts with several apparently possible variants (models).

It has been pointed out that, in Romanian, in the case of the motional derivation of common nouns, there are two situations in which the lexemes end in *-ă*: when it coincides entirely both with the derivational suffix and with the desinence-flective and when it does not coincide completely with the derivational suffix, being an allomorph of the latter, but only with the desinence-flective. In both cases, the name of the segment is the same: lexical-grammatical morpheme.

Therefore, it can be concluded that, as far as the name is concerned, this type of morpheme plays a *cumulative* role, as it *cumulates*, within one and the same speech segment, *two opposable types of content*: lexical vs. grammatical, whereas, at the expression level, in the parsing analysis, it plays a *decumulative* role, its *simultaneous appearance in both positions* – as a derivational suffix and as a desinence-flective – being compulsory in order for it to comply with the suggested name.

BIBLIOGRAPHY

- BIDU-VRĂNCEANU Angela, CĂLĂRAȘU Cristina, IONESCU-RUXĂNDOIU Liliana, MANCAȘ Mihaela, PANĂ DINDELEGAN Gabriela, *Dicționar de științe ale limbii*, București, Editura Nemira, 2005.
- COTEANU Ion (coord.), *Limba română contemporană. Fonetica. Fonologia. Morfologia*, Ediție revizuită și adăugită, București, Editura Didactică și Pedagogică, 1985.
- COTEANU Ion, BIDU-VRĂNCEANU Angela, *Limba română contemporană*, Vol. II, *Vocabularul*, București, Editura Didactică și Enciclopedică, 1975.
- GRAUR Alexandru, AVRAM Mioara (redactori), *Formarea cuvintelor în limba română*, Volumul al III-lea, *Sufixe*. 1. *Derivarea verbală*, Vasiliu Laura, București, Editura Academiei R.S.R., 1989.
- GRAUR Alexandru, AVRAM Mioara, VASILIU Laura (coord.), 1966, *Gramatica limbii române*, Vol. I, Ediția a II-a revăzută și adăugită, București, Editura Academiei R.S.R., 1966.
- GUȚU ROMALO Valeria, *Morfologie structurală a limbii române (substantiv, adjectiv, verb)*, București, Editura Academiei R.S.R., 1968.
- GUȚU ROMALO Valeria (coord.), *Gramatica limbii române. I. Cuvântul*, București, Editura Academiei Române, 2005.
- HRISTEA Theodor (coord.), *Sinteze de limba română*, Ediția a III-a revăzută și din nou îmbogățită, București, Editura Albatros, 1984.
- NEAMȚU G.G., *Curs de limba română contemporană, Morfologie*, Facultatea de Litere, Universitatea "Babeș-Bolyai", Cluj-Napoca, anul universitar 2005-2006, 2005.
- NEAMȚU G.G., *Studii și articole gramaticale*, Cluj-Napoca, Editura Napoca Nova, 2014a.
- NEAMȚU G.G., *Teoria și practica analizei gramaticale, distincții și... distincții* (cu trei seturi de grile rezolvate și comentate), Ediția a IV-a, revăzută, adăugită și îmbunătățită, Pitești, Editura Paralela 45, 2014b.
- PANĂ DINDELEGAN Gabriela (coord.), *Gramatica de bază a limbii române*, Ediția a II-a, București, Editura Univers Enciclopedic Gold, 2016.
- ROMAN Diana-Maria, *Numărul numeralului românesc, o categorie deictică d.1. de tip lexico-semantic, și implicațiile sale în ceea ce privește acordul paradigmatic și sintagmatic*, în *Studii de filologie*. In onorem Ștefan Găitănar, coord. Soare Liliana, Sămărescu Adrian, Dumitru Adina, Pitești, Editura Universitatea din Pitești, 2016a, pp. 335-346.

- ROMAN Diana-Maria, BOCOȘ Cristina, *Numărul numeralelor cardinale și ordinale românești, o categorie lexico-semantică*, în *Annales Universitatis Apulensis. Series Philologica*, Nr. 17, Tom 1, 2016b, pp. 278-287.
- ROMAN Diana-Maria, BOCOȘ Cristina, *The Romanian deictic particle –a to Pronouns and Pronominal Adjectives – between allomorph of stem and flective*, în *Globalization and National Identity. Studies on the Strategies of Intercultural Dialogue*, Editor Iulian Boldea, Târgu Mureș, Editura Arhipelag XXI, 2016c, pp. 516-527.
- ROMAN Diana-Maria, *Noun Gender in Romanian, a Lexical-Semantic Category*, in *Logos Universality Mentality Education Novelty LUMEN, Secțiunea Philosophy and Humanistic Sciences*, Vol. 4, Nr. 1, 2016d, pp. 27-43.
- ROMAN Diana-Maria, *A final în limba română contemporană din punct de vedere fonetico-fonologic și morfosintactic*, în *Educația din perspectiva valorilor*, Tom XII, *Summa Paedagogica*, Editori Dorin Oprea, Ioan Scheau, Octavian Moșin, București, Editura Eikon, 2017a, pp. 291-298.
- ROMAN Diana-Maria, *Categoriile grupului nominal: între deictic și anaforic, aflectival și flectival*, Cluj-Napoca, Editura Risoprint, 2017b.
- ROMAN Diana-Maria, *Invariable and/or non-flexibile words?!*, în *JRLS*, Nr. 10, 2017c, pp. 653-661.
- ROMAN Diana-Maria, *The Content and Expression of the Gender of the Romanian Cardinal Numeral*, în *JRLS*, Nr. 11, 2017d, pp. 793-802.
- ROMAN Diana-Maria, *The Flective-Relateme of the Determinative Article Type in the Romanian Language*, în *Proceedings Volume: Rethinking Social Action. Core Values in Practice*, Editori Camelia Ignătescu, Antonio Sandu, Tomiță Ciulei, Editura Lumen, Iași, România & London, UK, 2017e, pp. 695-709.
- ROMAN Diana-Maria, *The Adherence-Relateme of the Romanian Proper Adjectives*, în *JRLS*, Nr. 11, 2017f, pp. 782-792.
- ROMAN Diana-Maria, *Notes on Suppletion in the Contemporary Romanian Language*, în *Studia UBB Philologia*, LXII, Nr. 4, 2017g, pp. 245-262.

OBSERVATIONS ON THE REALIZATION OF THE MORPHOLOGICAL OPPOSITION OF NUMBER IN NEUTER NOUNS WHOSE ROOT ENDS IN *-E*

CRISTINA BOCOȘ*

ABSTRACT. *Observations on the Realization of the Morphological Opposition of Number in Neuter Nouns Whose Root Ends in -e.* The study aims to identify the main rules governing the distribution of the etymological desinences for plural nouns (*-e* and *-uri*), in order to establish the principles that should be applied in the case of neuter nouns with the root ending in *-e*, a category of nouns that has been little studied in the literature. As neologisms are borrowed from other languages, this category is significantly enriched, becoming increasingly fluctuant and heterogeneous. Since the previously formulated rules do not apply consistently in the case of these nouns, the *-e* at the end of the root – which could be confused with the homonymous plural desinence – is the only element that imposes either the neutralisation of the number opposition (*nume* [name], *index* [index], *faringe* [pharynx], etc.), or its realisation exclusively by using the desinence *-uri* (*degradeuri* [colour gradients], *café-frappé-uri* [frappé coffees], *puzzle-uri* [puzzles], etc.).

Keywords: *neuter gender, morphological opposition of number, etymological desinences -e/-uri, neuter nouns with the root ending in -e.*

REZUMAT. *Observații referitoare la realizarea opoziției morfologice de număr a substantivelor neutre cu radicalul în -e.* Lucrarea de față își propune să identifice principalele reguli referitoare la distribuția desinențelor etimologice de plural (*-e* și *-uri*) în vederea stabilirii principiilor care s-ar putea aplica în cazul neutrelor cu radicalul în *-e*, adică în cazul unei categorii de substantive puțin studiate în literatura de specialitate. Odată cu împrumuturile neologice, această categorie se îmbogățește semnificativ, devenind tot mai eterogenă și mai fluctuantă. Întrucât regulile formulate anterior nu se aplică în mod unitar în cazul acestor substantive, *-e*-ul din finalul radicalului, care s-ar putea confunda

* Lecturer **Cristina BOCOȘ**, PhD, is a member of the Department of Romanian Language, Culture and Civilisation at the Faculty of Letters, Babeș-Bolyai University Cluj-Napoca. She teaches Romanian as a Foreign Language. Her research interests are: didactics of Romanian as a foreign language, Romanian phonology, morphology and syntax. "This work was supported by a grant of the Romanian Ministry of Research and Innovation, CCCDI - UEFISCDI, project number PN-III-P1-1.2-PCCDI-2017-0326 /49 PCCDI, within PNCDI III". E-mail : cm.bocos@gmail.com.

cu desinența omonimă de plural, reprezintă unica condiționare ce impune fie neutralizarea opoziției de număr (*nume, index, faringe, laringe, torace* etc.), fie realizarea acesteia exclusiv cu ajutorul desinenței *-uri* (*degradeuri, café-frappé-uri puzzle-uri* etc.).

Cuvinte-cheie: *genul neutru, opoziție morfologică de număr, desinențe etimologice -e/-uri, neutre cu radical în -e.*

The neuter gender is a grammatical category frequently studied in Romanian linguistics. Throughout the twentieth century, various hypotheses were advanced regarding the origin, the development, the designation, the peculiarities compared to the other Romance, Slavic and Germanic languages, the semantic content, the inflection, or the regional evolution of this class.¹ Numerous studies on the Romanian neuter gender refer to the evolution of the etymological type of plural desinences and their distribution in nouns. Based on empirical or statistical analysis, these studies are all set on finding a solution for one of the thorniest issues of Romanian grammar, namely the impossibility to establish a general rule regarding the use of *-e* and *-uri* in the plural of neuter nouns (Macrea, 1954: 135).

The expression of the number category by means of specific desinences was first studied by Iorgu Iordan, who, after analysing an extensive material excerpted from the literary texts of his time, stated that the original characteristic sign of the *ambigen* (ambigeneric, two-gender) plural, namely *-uri*, risked disappearing or, at least, diminishing because of the competing ending *-e*, which tended to spread ever more widely (Iordan, 1938: 18). The author studied the trends underlying the formation of the plural both in neuter nouns long entrenched in the word-stock and in neuter loan nouns.

¹ The bibliography dedicated to the Romanian neuter gender includes reference studies, authored by some of the most prestigious Romanian linguists. From among these, we shall mention here only some of the best known and most valuable studies: Iorgu Iordan, *Pluralul substantivelor în limba română actuală*, in "Buletinul Institutului de Filologie Română 'Alexandru Phillipide'", Universitatea din Iași, no. V/1938, pp. 1-54, Alexandru Graur, *Les substantifs neutres en roumain*, in "Romania", no. 2/1928, pp. 249-260, idem, *Sur le genre neutre en roumain*, in "Bulletin linguistique", Paris, Copenhagen, Bucarest, no. V/1937, pp. 5-11, idem, *Genul neutru în românește*, in LR, no.1/1954, pp. 30-44, idem, *Tendențele actuale ale limbii române*, Editura Științifică, București, 1968, 437 p., I. Coteanu, *Despre pluralul substantivelor neutre în românește*, in LL, no. 1/1955, pp. 103-117, Acad. Al. Rosetti, *Contribuții la studiul neutruului în limba română*, in SCL, no. 4/1963, pp. 433-438, Gr. Brâncuș, *Pluralul neutrelor în limba română actuală*, in SCL, no. 3/1978, pp. 153-262, I. Pătruț, *Despre genul neutru în limba română*, in CL, volume I, no. 1-4/1956, pp. 29-40, I.I. Bujor, *Genul substantivelor în limba română*, in LR, no. 6/1955, pp. 51-64, V. Arvinte, *Terminația de plural -auă a unor substantive neutre*, in SCL, no. 2/1959, pp. 213-239, Em. Vasiliu, *Observații asupra categoriei genului în limba română*, in SCL, no. 3/1960, pp. 769-770, Paula Diaconescu, *Numărul și genul substantivului românesc (analiză contextuală)*, in SCL, no. 3/1964, pp. 295-316 and the list could go on.

In the case of the former, he found that the plural forms ending in *-uri* were all the more numerous as the studied texts were older and that, in speech, they were better represented in the informal than in the formal register (Jordan, 1938: 40). In the case of ambigeneric nouns long extant in the language, the author noticed that “a battle is waged between the two most important (and traditional) desinences *-uri* and *-e*” (Jordan, 1938: 18), generating various double forms, the most widely used being the one ending in *-e* (Jordan, 1938: 18). The less and less frequent use of *-uri* was attributed to its expansion to feminine nouns, where it was used to mark plurals such as: *blănuri* (furs), *bunătățuri* (goodies), *frumusețuri* (beauties), *legumuri* (vegetables), *mâncăruri* (dishes), *mătăsuri* (silks), *ocăruri* (reproaches), *pânzetur* (canvases), etc. (Jordan, 1938: 23), contributing to the formation of what Alexandru Graur calls an “over-plural”, with a collective sense (Graur, 1954: 41).

As regards loanwords, which Iorgu Jordan described as belonging to the word-stock of educated people, the analysis of numerous examples taken from the literary texts of the time revealed that they exhibited a strong tendency to form their plural in *-e* (Jordan, 1938: 40). This led the linguist to state that “the more recent the loan, the greater the appeal of this ending” (Jordan, 1938: 30). There was only one exception to the rule: the neuters ending in *-iu* in the singular tended to regularly receive the desinence *-ii* in the plural: e.g. *consorții* (consortia) (Jordan, 1938: 30).

The increasingly rare use of the desinence *-uri* in ambigeneric nouns is, therefore, explained in terms of its archaic and popular nature, of the loss of its status as a specific marker of neuter nouns in the plural, caused by its extension to feminine nouns, and of the competition exerted by *-e*, which is gaining ground because of neologisms. The author’s predictions, based on the observations referenced above, indicate that the ending *-uri* in neuter nouns will eventually be replaced with *-e*.

I. Coteanu approaches the distribution of the desinences *-e* and *-uri* in plural neuter nouns from a different perspective. The conclusion he reaches is that in Romanian the differences between the two are not stylistic; in other words, they are not used to express the opposition *educated/neological/written* vs. *archaic/popular/oral*, as previously argued by Iorgu Jordan. The distribution of the two desinences is done according to phonological and morphological criteria, more precisely, according to accent rules and to the syllabic structure of the root.

The author notes that the desinence *-uri* has certain use restrictions. It can be used to mark the plural of neuter nouns that are oxytone in the singular, but not that of neuters that are paroxytone or proparoxytone in the singular. By contrast, the use of *-e* as a marker of the plural is not conditioned by the accent. It can be attached to any of the nouns in the aforementioned categories. On the other hand, however, *-uri* has the advantage of leaving the root of the noun

unchanged, as it does not generate phonological alternation (either in vowels or in consonants). For that reason, it is preferred especially in the neuter nouns that, for various reasons (phonetic structure, linguistic novelty, monosyllabic character), cannot or should not alter the sound sequence of the root. Things are different with *-e*, which activates a whole inventory of vowel and consonant alternations (Coteanu, 1955: 116-117). By and large, the tendency of the contemporary literary language is precisely to avoid these phonological alternations in the root (Brâncuș, 1978: 261).

The specific features of the desinence *-uri* “have been used to form one-syllable neuter nouns” (Coteanu, 1955: 110). This is a category of nouns consisting of “all kind of words, both from the basic word-stock and from the broader lexicon, some of them new or very new” (Coteanu, 1955: 115). Thus, an analysis carried out on a sample of over 455 one-syllable neuter nouns – whether of higher or lower frequency in the language, whether they entered common use long ago or recently – reveals that the plural of only 35 nouns is formed with *-e*, and that 10-15 have double forms, ending either in *-uri* or in *-e*. In addition, *-uri* appears to be preferred over *-e* in all of the new neuter nouns, whose phonetic structure is not yet perfectly adapted to the Romanian language, as in the following examples: *bibelouri* (china figurines), *cadouri* (gifts), *depouri* (storehouses), *maiouri* (tank tops), *platouri* (plateaus), *radiouri* (radios), *sacouri* (jackets), *stilouri* (pens), *tricouri* (t-shirts), etc. (Coteanu, 1955: 110).

The existence of a series of nouns which used to form their plural with *-e* but resort to *-uri* to form it in contemporary language (*discurse* – *discursuri* [discourses], *răspunse* – *răspunsuri* [answers], *înțelese* – *înțelesuri* [meanings], *începute* – *începuturi* [beginnings]), in conjunction with the high frequency with which it is used to form the plural of certain categories of neuter nouns, shows that *-uri* remains a very active ending for the plural of nouns in the Romanian contemporary language (Coteanu, 1955: 114).

Alexandru Graur discusses this topic in several studies. Reflecting on Iorgu Iordan’s statement concerning the existence of a clear tendency to relinquish the desinence *-uri* in favour of the desinence *-e*, he claims that he is not “fully convinced this thesis is correct” (Graur, 1954: 40), because in order to see which of the endings is used with greater frequency, “the numerous recent neologisms, which form the plural with *-uri*, should also be taken into account: *colhoz* (collective farm), *puđ* (puod), *sovrom* (communist economic enterprise), *tanc* (tank), etc.” (Graur, 1954: 40). Then, in the light of studies relating to loanwords, he nuances his position, maintaining, in any case, a dose of scepticism.

The author’s analysis of the neologisms that enter the basic word-stock highlights the fact that there are many more loan words that form their plural with *-e* than those that form their plural with *-uri*. Being aware that the basic word-stock is not a relevant source for drawing objective conclusions about the frequency of etymological desinences (since it includes mostly words that have

been in the language for a considerable amount of time), Graur also undertakes a statistical study on the neologisms in the DLRM. The terms excerpted from the dictionary show that 39 of the neuter nouns starting with the letter D form their plural with *-uri*, 93 with *-e*, and 5 with *-i* (that last one is considered to be “rare” and is found only in *decenii* [decades], *detalii* [details], *domenii* [domains], *domicilii* [domiciles], *diluvii* [deluges]). A similar distribution of the desinences is identified for the entries starting with E (24 with *-uri*, 88 with *-e*, 7 with *-i*) and F (30 with *-uri*, 72 with *-e*, 4 with *-i*). If the ratio between the plural forms ending in *-uri* and those ending in *-e* is calculated, an average of 2.5 to 1 will be found in favour of *-e*. In spite of the statistical data obtained by analysing the DLRM, Graur is, once again, somewhat reserved. He points out that the statistic has been compiled for only three of the alphabet letters, that the dictionary does not always indicate the plural forms, that sometimes it does not recommend the more commonly used form and that, “in a language, not all of the words are equally significant: some are rarely used and pertain to a literary register, while others are more colloquial” (Graur, 1968: 127-134).

The study of the DLRM also leads to a series of secondary conclusions that reinforce Ion Coteanu’s older assertions that the desinence *-uri* is more common in short nouns. It also supports the idea that the desinence *-e* occurs more frequently in compound nouns with an instrumental suffix, such as *-t(or)* or *-s(or)*. This idea is developed later by Gr. Brâncuș.

A second statistical study of seminal importance for the topic of the distribution and frequency of etymological desinences for the plural of neuter loan nouns is based on *Dicționarul explicativ al limbii române* (The Explanatory Dictionary of the Romanian Language, DEX), the 1975 edition. Its findings reveal that out of 4568 loan nouns, 3061 form their plural with the help of the desinence *-e*, 1307 with the help of the desinence *-uri*, 161 with the help of *-i* and 57 have double plural forms, ending both in *-e* and in *-uri*. This study also confirms the pre-eminence of *-e* over *-uri*. The ending *-e* is identified in 66.75% of the cases, while *-uri* occurs in only 28.68%. The desinence *-i* has an extremely low frequency, being found in only 3.52% of the analysed situations, while doubles appear only sporadically, totalling just over 1% (Brâncuș, 1978: 255).

Several conclusions are substantiated by these statistical data. The desinence *-uri* is frequently found in: neuter loan nouns with a one-syllable root (e.g. *bar* [bar], *bec* [electric bulb], *blanc* [tanned leather], *bon* [receipt], *bord* [board], *chec* [cake], *cod* [code], *cor* [choir], etc.); compound derivatives with prefixes or prefixoids that are based on a one-syllable root (e.g. *afront* [offence], *arhetip* [archetype], *demisol* [semi-basement], *consens* [consensus], *export* [export], *nonsens* [nonsense], *substrat* [substrate], etc.); loans whose root ends in a vowel (e.g. *decolteu* [cleavage], *eseu* [essay], *jелеu* [jelly], *bolero* [bolero], *studio* [studio], *loto* [lottery], *radio* [radio], *zero* [zero], *piure* [purée], *taxi* [taxi], *cinema* [cinema], etc.); and unassimilated loan nouns, which are still perceived as foreign (e.g. *cortex*

[*cortex*], *memorandum* [petition], *epos* [epic], *hematom* [haematoma], *sarcom* [sarcoma], *cricchet* [cricket], *fault* [foul play], *grefpfrut* [grapefruit], *ofsaid* [offside], *jeep* [jeep], *seif* [safe], *miting* [meeting] etc.). The desinence *-e* is more common in the case of multisyllabic neuter nouns, derivatives with suffixes and suffixoids such as *-or* (*-tor*, *-sor*), *-aj*, *-on* (*-fon*, *-con*), *-ar*, *-ment*, *-ism* etc., that is, with derivation elements specific to the scientific and technical-professional jargon: *accelerator* [accelerator], *capsator* [stapler], *compresor* [compressor], *afișaj* [display], *ambalaj* [packaging], *avion* [airplane], *balon* [balloon], *ciclon* [cyclone], *abecedar* [primer], *abonament* [subscription], *condiment* [spice], *comunism* [communism], etc.

The author concludes that the distribution of the two plural endings among the neuter loan nouns is determined by the general tendency of contemporary literary language to avoid phonetic alternations in the root. Thus, in the first phase of the adaptation period, neuter loan nouns with non-Romanian endings automatically belong to the *-uri* type of plural. On the other hand, the loan nouns derived with suffixes and suffixoids that end in a specific consonant of the Romanian language belong to the *-e* type of plural, which, with rare exceptions (e.g. *miriapod* – *miriapode* [centipede-centipedes]), determines phonological alternations, especially of a vowel nature: *microfon* – *microfoane* (microphone-microphones), *avion* – *avioane* (airplane-airplanes), *capsator* – *capsatoare* (stapler-staplers), *horoscop* – *horoscoape* (horoscopes-horoscopes), etc. (Brâncuș, 1978: 258-262).

More recent studies on the competition between the etymological desinences of plural nouns *-e/-uri* show that, with the entry into the language of many inanimate nouns of English origin, classified as neuter nouns, the desinence *-uri* is experiencing a spectacular revitalisation, being preferred over *-e* (Pitriciu, 2006, 345).

As regards Anglicisms, *-uri* is encountered in the case of short/one-syllable words: *bluff*, *boom*, *brand*, *creek*, *flash*, *rock*, *start*, etc., in the case of long/two-syllable or multisyllabic words: *banking*, *charleston*, *compound*, *modelling*, *shopping*, etc., of compound nouns: *coffee-break*, *exit-poll*, *hypermarket* [hypermarket], etc., of oxytones: *paraflow*, *one-man show*, etc., of paroxytones and proparoxytones: *overlock*, *western*, etc. This has led some experts to assert that the desinence is not conditional on the stylistic register or on the length/the syllabic structure of the root (Dragomirescu, 2005, 117-118). The only past hypotheses that are valid in this case are the following two: 1. very recent neologisms that do not belong to the specialised languages tend to select *-uri*, and 2. specialised scientific and technical terms prefer the desinence *-e* even in the early adaptation stages: *browser*, *controller*, *scanner*, *toner* (the field of computer science); *banner*, *poster*, *prompter*, *recorder* (the field of entertainment), etc. (Dragomirescu, 2005, 119).

This literature review has highlighted the Romanian linguists' concern for identifying the rules for the formation of the plural in neuter nouns, in general, and in neuter loan nouns, in particular. However, studies reveal a

tendency to focus extensively on identifying the combinatorial possibilities of the etymological desinences *-e* and *-uri*, to the detriment of other themes such as: the peculiarities of the subclass characterised by the neutralisation of the number opposition or the evolution tendencies of neuter nouns that end in *-iu/-eu* in the singular and in *-ii/-ee* in the plural. That is why, in what follows, we will examine a niche topic: neuter nouns with the root ending in *-e*. Our approach is aimed at identifying the particularities of this class and of its members, the influence that the singular form exerts on the plural form, the neutralisation of the number opposition vs. its realisation through specific desinences, and orthographic and orthoepic aspects of the plural forms.

With the exception of uncountable nouns, such as *spate* (back), *lapte* (milk), *sânge* (blood), *full-time*, *porridge*, *room-service*, *striptease*, *mascarpone*, *mate*, *panetone*, etc., which differ in terms of age and degree of adaptation to the Romanian inflectional system, neuter nouns ending in *-e* in the singular are subdivided into:

A. Nouns that do not realise the number opposition: *apendice* (appendixes), *cefalotorace* (cephalothoraxes), *codice* (codices), *faringe* (pharynges), *indice* (indexes), *laringe* (larynges), *meninge* (meninges), *metatorace* (metathoraxes), *microsporange* (microsori), *nume* (names), *pânțece* (wombs), *portavoce* (megaphones), *prenume* (first names), *renume* (renown), *spadice* (spadices), *sporange* (sori), *supranume* (sobriquets), *torace* (thoraxes), etc.

The number of words included in this category seems to be oscillating. Under pressure to realise the number opposition with the help of specific desinences, some of them tend to change either their singular or their plural form.

For example, *pânțece* (womb), inventoried as a neuter noun that does not realise the number opposition, according to the older dictionaries (Scriban, 1939; DLRLC), has created an alternative singular form: *pânțec*, which currently doubles and competes with the variant of the singular *pânțece* (DOOM2; DEX 2009; MDA2). If the latter prevails and becomes entrenched in usage, the noun will slide into the better represented and more stable category of the neuters of the following type: (consonant) *-Ø/-e*: *scaun - scaune* (chair - chairs), *sat - sate* (village - villages), *pânțec - pânțece* (womb - wombs).

Microsporange (microsorus) is inventoried as a neuter noun that does not realise the number opposition (DOOM2). However, in the case of the root *sporange* (sorus), older in the language, a gender mutation has already occurred. Older dictionaries identify it as a neuter noun, *sporange - sporange* (DLRLC; DMLR), while the current ones list it as a masculine noun: *sporange - sporangi* (DOOM2; DEX, 2009, etc.), which realises the number opposition through the specific desinences: *-e/-i*, in keeping with the model: *frate-frați* (brother-brothers), *munte-munți* (mountain-mountains).

The gender mutation, brought about by the tendency to avoid the singular - plural homonymy, can be found in other cases as well. For example, *indice* (index-indexes) is considered to be an invariable neuter noun when used

in the sense of bibliographical or citation listing, but a masculine noun that realises the number opposition: *indice* – *indici* (index–indices), when referring to all other meanings.

Also, *clește* (pliers) used to be considered as an invariable neuter noun (Scriban 39; DER). Subsequently, it was included among neuter nouns of the type *clește* – *clești* (pliers) (GA, 1963: 70), and then was characterised as a masculine noun, since, in this category, the combination of desinences is much more common (DLRLC; DEX, 1998; DEX, 2009; DOOM2).

A similar change may be expected in the case of the noun *portavoce* (megaphone), because *voce* (voice), the root of the word, is a noun that realises the number opposition through the same type of specific desinences –*e*/–*i*: *voce* – *voci* (voice – voices). Given the classification of the latter as a feminine noun, *portavoce* (megaphone) should slide into the category of feminine nouns with –*e* in the singular and –*i* in the plural: *o portavoce* – *două portavoci* (one megaphone – two megaphones), rather than into that of masculine nouns with identical desinences: *un portavoce* – *doi portavoci*.

As regards the neuter nouns that end in –*e* in the singular and that are invariable from the point of view of the category of number, they are generally limited to an old lexeme, included in the basic word-stock: *nume* (name – names), with its derivatives: *prenume* (first name – first names), *supranume* (sobriquet – sobriquets), *renume* (renown), and to a few Latin-Romance neologisms in the specialised fields, ending in a palatal consonant, more precisely, in the groups –*ce*, –*ge*, with their possible derivatives: *torace* – *cefalotorace* (thorax – cephalothorax), *metatorace* (metathorax), etc.

When the latter mark the number opposition through specific desinences: *sporange* – *sporange* (sorus – sori), *indice* – *indici* (index – indices), the tendency is to select, without fail, the –*i* of plural masculine or feminine nouns at the expense of the other desinences, such as –*uri*, from the plural of neuter nouns. This conditioning might be determined by the ending of the root. Despite the fact that theorists claim that nouns ending in a palatal consonant can take, without restriction, both the desinence –*e* and the desinence –*uri*, all of the excerpted examples render the palatal graphically through the clusters –*ci*/–*gi*: *bici* – *bice* (whip – whips), *brici* – *brice* (razor – razors), *sforaci* – *sforace* (rope – ropes), *teglici* – *teglice* (last – lasts, tools used by cobblers), *trăgaci* – *trăgace* (trigger – triggers) or *bâlci* – *bâlciuri* (fair – fairs), *beci* – *beciuri* (cellar – cellars), *clenci* – *clenciuri* (hook – hooks), *clinci* – *clinciuri* (clinch – clinches), *ghiveci* – *ghiveciuri*/*ghivece* (one-pot dish – one-pot dishes/pot – pots), *lipici* – *lipiciuri* (glue – glues), *meci* – *meciuri* (match – matches), *plici* – *pliciuri* (click – clicks), *puci* – *puciuri* (coup d'état – coups d'état), etc. (Pitriciu, 2006: 348–349; GALR, 2005: 81). If we accept that *ce*, *ge* have a slightly different palatal timbre from *ci*/*gi*, then we can say that in end position, the palatal followed by –*e* imposes certain combinatorial restrictions. In other words, any noun that ends, in the singular, in *ce/ge*, which marks the number opposition through specific desinences, will select

solely the desinence *-i* to mark the plural, after the model of the masculine and feminine nouns with similar phonetics: *cange* – *căngi* (spear – spears), *cruce* – *cruci* (cross – crosses), *lance* – *lănci* (lance – lances), *lege* – *legi* (law – laws), *minge* – *mingi* (ball – balls), *pace* – *păci* (peace), *salce* (old form of *salcie*) – *sălci* (willow – willows), *voce* – *voci* (voice – voices), etc. (f.), *doge* – *dogi* (doge-doges), *rege* – *regi* (king-kings) (m.), etc.² The impossibility of these nouns to combine with another plural desinence can also be seen in an example such as *sânge* – *sânghiuri* (blood) (plural form of the neuter not accepted by DOOM2, but inventoried by numerous other dictionaries: DLRLC, DEX 1998, DEX 2009 and others). It appears that a combination with *-uri* causes a slight alteration of the palatal, as *sânghiuri* has a slightly different pronunciation from the unaltered variant **sângeuri* (*sânge* + *uri*). The data on which this hypothesis is based are, however, insufficient to draw a clear conclusion in this regard. In order to do this, further, more detailed research is needed on other words as well. Experimental research is particularly necessary to either confirm or disprove the different phonetics of the *ce/ge* vs *ci/gi* groups and their combinatorial possibilities.

B. Nouns that achieve the number opposition exclusively with the help of the etymological desinence of the plural *-uri*. What they all have in common is that they have relatively recently entered the language and that they have the ability to receive, in addition to the plural desinence, all article types, including the enclitic definite article. This has led some researchers to consider that they are completely adapted to the Romanian inflectional system (Dragomirescu, 2005: 121). On the other hand, however, they are individualised in many other respects. They are nouns derived from different languages: French: *bie*, *bourrée*, *col-roulé*, English: *office*, *puzzle*, Spanish: *ole* (Andalusian dance). They can be both short/one-syllable words: *cafe*, *site*, *mouse*, and long/two- or multi-syllable words: *home-page*, *degrade* (colour gradient), *walkie-talkie*. They can be oxytone: *cloisonné*, *portbebe*, or paroxytone: *aide-mémoire*, *autoservice* (car service). They can belong to the field of science/technology: *autodafé*, *pipeline*, but they can also represent words in general use: *piure* (purée), *single*. They can be adapted from the point of view of the spelling: *degrade* (colour gradient), *file* (filet) or not: *boogie-woogie*, *cottage* etc.

As is clear from the examples above, in their case, none of the rules previously laid down can be relied upon to express an exclusive association with the plural desinence *-uri*. The only constant feature that could determine such a conditioning is the presence of *-e* at the end of the root, but even this *-e* is of several types:

a. final stressed *-e*, pronounced and written as in Romanian: *autodafe* (auto-da-fé), *bie* (biais, oblique), *bucle* (bouclé), *cafe* (café), *degrade* (dégradée,

² The only exception to this rule seems to be *bridge* [pron. *brîj*] – *bridge-uri*. Listed by the older dictionaries as an uncountable noun (DLRLC, DLRM), *bridge* seems to have acquired a plural form over time: *bridge-uri* (DOOM2, DEX 2009). However, because it is a non-adapted neologism, its phonetics in the source language are slightly different from those of an adapted noun, ending in *-ge*, of the *laringe* [larynx] type.

gradient), *file* (filet), *hașe* (haché), *lame* (lamé), *nescafe* (instant coffee, Nescafé), *ole* (olé), *parfe* (parfait), *pate* (pâté), *piure* (purée), *portbebe* (porte-bébé, carrycot), *sote* (sauté), etc. Most of the nouns in this subcategory are neologisms of French origin, oxytones whose French pronunciation is faithfully rendered with the means provided by the alphabet of the Romanian language.

b. final stressed *-e*, pronounced, but graphically rendered by means of the letter “é” or by the groups of letters: “ai”, “ay”, “ez”: *bourrée*, *café-frappé*, *chardonnay*, *cloisonné*, *col-roulé*, *consommé*, *crème brûlée*, *forfeit*, *pince-nez*, etc. (Pitriciu, 2006: 350). As a rule, French loanwords that retain their etymological spelling belong to this category.

c. final *-e* is unpronounced/mute, but rendered graphically: *aide-mémoire*, *quiche*, *aftershave*, *autoservice* (car service), *boogie*, *boogie-woogie*, *bridge*, *cottage*, *device*, *drugstore*, *drive*, *duty-free*, *exchange*, *mouse*, *pipeline*, *puzzle*, *ragtime*, *remake*, *sample*, *self-service*, *service*, *single*, *site*, *slide*, *skate*, *template*, *upgrade*, *update*, *walkie-talkie*, etc. Most of these nouns are Anglicisms that have recently entered the language and are not adapted to the Romanian spelling. Some of them are so new that they have not even been recorded by the dictionaries.

In all of the examples above, the presence of an *-e* that could be mistaken for the homonymous desinence (Dragomirescu, 2005: 118) at the end of the root of neuter loan nouns is an element of sound and spelling (sometimes only of spelling)³ that demands the selection of *-uri* as the sole marker of the plural. In accordance with the current rules, this desinence should be attached without a hyphen if the nouns end in letters of the Romanian alphabet that are pronounced the same way as in Romanian: *cafeuri* (café), *degradeuri* (gradients), *portbebeuri* (porte-bébés), etc. but with a hyphen if the final letter is written and pronounced differently: *chardonnay-uri* (chardonnays), *col-roulé-uri* (col roulés, polo necks), *quiche-uri* (quiches), *service-uri* (services), etc. (DOOM2, 2005: LXII).

The above-mentioned rules, governed by the tendency to preserve the etymological spelling “especially in the case of loanwords deemed to be international words” (Athu, 2006: 45) generate spelling difficulties, especially in situations such as: *cafe* – *cafeuri* (café – cafés), *nescafe* – *nescafeuri* (instant coffee) vs *café-frappé* – *café-frappé-uri* (café-frappé – café-frappés). Ordinary speakers have no way of knowing, for each individual case, whether or not the spelling of the stressed *-e* at the end, which they do pronounce, has been adapted or not. Some inconsistencies in the normative dictionary, such as *cafe* – *cafeuri* (café – cafés) vs *ole* – *ole-uri* (olé – olés) (DOOM2) can be invoked to show the difficulty of this problem.

³ In the context of a more complex discussion on the preference of recent loanwords for one of the etymological desinences of plural nouns, Adina Dragomirescu shows that the selection of the desinence *-uri* is conditioned by the final *-e* in the spelling of the root of Anglicisms such as *cottage*, *device*, etc. (Dragomirescu, 2005, 117-118), but does not go into details, nor does she focus on this aspect in other types of loanwords.

Not only does the maintenance of the etymological spelling make it difficult to write down neologisms, but it also causes an excessive and unnecessary complication of the Romanian inflectional system. This has been seen in other cases as well: loanwords ending in consonants that are not specific to the Romanian language (Bocoş, Cuibus, 2016: 70-77) or compounds with *-man/-men* (Bocoş, 2018: 32-34). Thus, no less than three different patterns can be identified in the following category alone: neuter nouns with the root ending in *-e* which realise the number opposition with the help of the desinence *-uri*.

- a. *-e/-uri: degrade/degradeuri* (gradient/gradients), not recorded in GA (1963: 69-71), but inventoried in GALR (2005: 81) – is the result of the spelling adaptation of some French neologisms;
- b. the end-stressed [é] pronounced like in Romanian, but spelled as follows: (1) “é”, (2) “ée” (3) “ai”, (4) “ay”, (5) “ez”, or any other possible combinations of letters that are pronounced [é]/*-uri* in the source language: *café-frappé/café-frappé-uri* (café-frappé/ café-frappés), *bourrée/bourrée-uri* (bourrée/bourrées) is the result of the fact that certain French loan nouns have not adapted their spelling to Romanian. These loan nouns could be very easily assimilated to the variant above;
- c. silent final *-e/-uri* (in writing) vs (consonant) *-Ø/-uri* (in pronunciation): *puzzle/puzzle-uri* (puzzle/puzzles), *site/site-uri* (site/sites). This is an uncertain pattern, unnatural for the Romanian language, the result of the general tendency not to adapt Anglicisms and also some Frenchisms.

Given these possibilities, however difficult it would be to find acceptable solutions for adapting neologisms in the spirit of the phonetic principle, which is fundamental for Romanian spelling, and however many controversies this might generate, this remains the preferable option. Otherwise, the Romanian inflection would become excessively and unnecessarily complicated.

In conclusion, it can be said that neuter nouns ending in *-e*, almost all of which are loanwords that entered the language a long time ago or more recently, realise the number opposition exclusively with the help of the etymological desinence *-uri*, attached with or without the hyphen. This is due to sound and spelling conditionings (sometimes only spelling ones) related to the presence, at the end of the root, of an *-e* that might be confused with the homonymous desinence of the plural. The exceptions to this rule include a noun inherited from Latin, *nume* (name), with all its derivatives: *prenume* (first name), *renume* (renewal), *supranume* (sobriquet), and a series of neologisms *-ce/-ge: laringe* (larynx), *faringe* (pharynx), etc., whose phonetics appear to impose restrictions in the selection of desinences. Apparently incompatible with the desinence *-uri*, they select solely the desinence *-i* to mark the plural. This desinence is often found in masculine and feminine nouns with identical roots. If they do not modify their gender (see, for example, the masculine *sporance – sporangi* [sorus – sori]), neuter nouns ending in *-ce/-ge* remain unchanged from the point of view of the category of number.

BIBLIOGRAPHY

- ATHU Cristina, 2006, *Neologismele din engleză în perspectiva lucrărilor normative DOOM¹ și DOOM²*, in LR, LV, no. 1-2, 2006, pp. 41-64.
- BOCOȘ Cristina, 2018, *Sistematizarea substantivelor masculine neologice compuse tematic cu man/men în DOOM1 și în DOOM2. Dificultăți ortografice ortoepice și morfologice*, in "Dacoromania", New series, XXIII, no.1/2018, pp. 27-37.
- BOCOȘ Cristina, CUIBUS Daiana, 2016, *Observații referitoare la grafia neologismelor terminate în k, y, q și w*, in *România Orientale - La lingua rumena. Prospettive e punti di vista*, a cura di Nicoleta Neșu, Roma, Bagatto Libri, no. 29/2016, pp. 69-78.
- BRÂNCUȘ Gr., 1978, *Pluralul neutrelor în limba română actuală*, in SCL, no. 3/1978, pp. 153-162.
- COTEANU I., 1955, *Despre pluralul substantivelor neutre în românește*, in LL, no. 1/1955, pp. 103-117.
- DER, 1958-1966, *Dicționarul etimologic roman*, Alexandru Ciorănescu, Universidad de la Laguna, Tenerife.
- DEX, 1998, *Dicționarul explicativ al limbii române*, second edition, Academia Română, Institutul de Lingvistică, Editura Univers Enciclopedic, 1998.
- DEX, 2009, *Dicționarul explicativ al limbii române* (second revised edition), Academia Română, Institutul de Lingvistică, Editura Univers Enciclopedic.
- DLRLC, 1955-1957, *Dicționarul limbii române literare contemporane*, Dimitrie Macrea, Emil Petrovici (eds.), Editura Academiei Republicii Populare Române.
- DMLR, 1981, *Dictionnaire morphologique de la langue roumaine*, A. Lombard, C. Gâdei, Editura Academiei, București.
- DOOM2, 2005, *Dicționar ortografic, ortoepic și morfologic al limbii române*, second revised edition, Academia Română, Institutul de Lingvistică, Editura Univers Enciclopedic.
- DRAGOMIRESCU Adina, 2005, *Substantivele neologice recente și adaptarea lor morfosintactică*, in SCL, LVI, no. 1-2, 2005, pp. 113-123.
- GA, 1963, *Gramatica limbii române*, vol. I, second revised edition, Editura Academiei R.P.R., București.
- GALR, 2005, *Gramatica limbii române*, vol. I. *Cuvântul*, Editura Academiei Române, București.
- GRAUR Alexandru, 1954, *Genul neutru în românește*, in LR, no.1/1954, pp. 30-44.
- GRAUR Alexandru, 1968, *Tendențe actuale ale limbii române*, Editura Științifică, București.
- IORDAN, Iorgu, 1938, *Pluralul substantivelor în limba română actuală*, in "Buletinul Institutului de Filologie Română Alexandru Phillipide", Universitatea din Iași, no. V/1938, pp. 1-54.
- MACREA, Dimitrie, 1954, *Gramatica limbii române. Vol. 1, Vocabularul, fonetica și morfologia*. București, Editura Academiei Republicii Populare Române.
- MDA2, 2010, *Micul dicționar academic*, second edition, acad. Ion Coteanu (ed.) Academia Română, Institutul de Lingvistică, Editura Univers Enciclopedic.
- PITRICIU Silvia, 2006, *Neutrelle atematice cu pluralul în -e/-uri în limba română actuală*, in *Studii de gramatică și de formare a cuvintelor în memoria Mioarei Avram*, ed. M. Sala, pp. 340-352.
- SCRIBAN August, 1939, *Dicționarul limbii românești*, Institutul de Arte Grafice "Presa Bună".

TO PEOPLE AN ISLE: *THE TEMPEST* AND COLONIALISM

VLAD RĂZNICEANU*

ABSTRACT. *To People an Isle: The Tempest and Colonialism.* Contemporary critical directions often construe *The Tempest* in the post-colonial paradigm. The relationship between the slave Caliban and Prospero, his master, monopolizes many analyses of the play. The present author attempts to identify several foibles of this frame of thinking, reconsiders several tenets of New Historicism and Cultural Materialism, and finally offers alternative interpretations.

Keywords: *Shakespeare; The Tempest; Post-Colonialism; New Historicism.*

REZUMAT. *A Ocupa o Insulă: Furtuna și Colonialismul.* Direcțiile critice contemporane adesea configurează *Furtuna* într-o paradigmă post-colonială. Relația dintre Caliban sluga și Prospero stăpânul monopolizează multe analize ale piesei. Autorul acestui studiu încearcă să identifice anumite carențe ale acestui tipar de gândire, reexaminează diverse principii ale noului istorism și ale materialismului cultural, oferind în final interpretări alternative.

Cuvinte cheie: *Shakespeare; Furtuna; post-colonialism; noul istorism.*

Harold Bloom once noted that “Shakespeare’s mysterious Orphic drama is never easy to perform, and is more difficult to understand now than it ever was” (Bloom, 242). The Yale scholar suggests that our *Zeitgeist* has engendered a novel sensitivity to the play’s issues, and a diversity of interpretations which obscure the play’s meaning and puzzle the reader. In order to articulate a clear and accurate hermeneutic today, it may then be necessary to analyze the play with special attention to its cultural and linguistic background. In line with the directions traced by Umberto Eco (1988), we consider faithfulness to the *intentio operis* to be the litmus test distinguishing between the ‘interpretation’ and the ‘use’ of a text. Thus, we eschew the many problems raised by groping

* Vlad RĂZNICEANU studies English and Norwegian at the Babeș-Bolyai University of Cluj, and is a member of the Students’ College for Academic Performance. His current research project is called “The Flight from Schizophrenia: Clinical Matrix, Cultural Object, Theological Subject”. E-mail: vlad.razniceanu@yahoo.com

for an apocryphal and ineffectual *intentio auctoris*, as described by Wimsatt and Beardsley (1946) under the name of ‘intentional fallacy’.

This is not to say that the ‘uses’ of a text are devoid of interest or legitimacy. A case can be made for politically appropriating Shakespeare, as José Enrique Rodó, Roberto Fernandez Retamar and Robert Márquez did with Ariel and Caliban, in order to oppose oppressive forces (Vaughan and Vaughan, 144-157). And, indeed, it is perfectly legitimate to cast Elizabethan plays against present concerns, as is the case of *The Merchant of Venice* or of Marlowe’s *The Jew of Malta* after the Holocaust. Yet, our concern is what distinguishes legitimate hermeneutic viewpoints from political instrumentalization. In order to heighten the understanding of the play, not the prejudice of his age, the critic must understand and respect the *intentio operis*.

To a large extent, the exegesis of *The Tempest* has coincided, since the mid-twentieth century, with the attempts of interpreting Caliban. He holds such a crucial role in the economy of the play that one cannot advance any major reinterpretation of *The Tempest* without reconsidering Caliban, and vice-versa. This is not to say that we neglect Bloom’s warning¹ and are substituting Prospero’s play for Caliban’s, but that the conception of the magus is indelibly linked to that of the “salvage and deformed slave”. Each is the other’s obverse: when the monster acts as the quintessential representation of the *yanqui* colonists, who are “rough and obtuse Calibans”, Prospero is dubbed “the wise magician of Shakespeare’s *Tempest*” (Rodó, 31).

With Octave Mannoni’s seminal essay on the Madagascar crisis, *La Psychologie de la colonisation* (1950), an inversion of that imagery occurs – Prospero becomes the autocratic miscreant, and Caliban the enslaved martyr. The rhetoric duly changes. Philip Mason considers Caliban “the man who will be Prime Minister after independence”, while Prospero becomes the cunning master of *Realpolitik* on the island, handing out knighthoods to Ariel for loyal submission, and attempting to suppress the native’s “seditious” speech – somewhat puzzlingly, considering Prospero conferred it to him in the first place (Mason, 78-79).

Given Caliban’s potent poetic or counter-poetic function (with the exception of Prospero, he speaks the greatest number of lines in the play)², interpreting him is key to discerning the *intentio operis*. If, as Virginia and Alden Vaughan believe, “Shakespeare used no single idea or figure as Caliban’s model”

¹ With a somewhat rhetorical prick, Bloom asserts that “Caliban and Prospero are antithetical to one another, as they desperately discover. It is Caliban’s island, but Prospero’s play, and any critic who tries to displace Prospero will become only another Stephano.” (245)

² Bloom was right to say “that Caliban has aesthetic dignity, and that the play is not wholly Prospero’s because of him.” (204)

(274), then no single idea is governing *The Tempest* either. Ambiguity is a poor steward in Shakespeare's motley court of meanings, multiplicity and polyphony being much more likely figures.

For that reason, one may simultaneously interpret the play as the opposition of nature and nurture, and the former's sordid triumph; a re-enactment of Plato's σῶμα-νοῦς-ψυχή distinction (Papahagi, 139); a Freudian (or Jungian) excavation of the subconscious—"This thing of darkness I acknowledge mine" (V.i.276); the conclusion of a destruction and regeneration cycle³; a colonial allegory that operates at the level of consolidation or subversion of the status quo⁴; an experiment in *commedia dell'arte* and court masque, as a response to Ben Jonson and in compliance with King James I's tastes⁵; an anti-Utopian, anti-Platonic treatise on the impotence of philosopher kings, as formulated by Erasmus a century earlier⁶; *enfin*, it is hard to resist the interpretation of *The Tempest* as Shakespeare's farewell to the theatre.

In the second half of the twentieth century, a newfound preoccupation with the historical, linguistic and cultural aspects of human knowledge generated substantive changes in critical discourse: *Gott ist tot*, there is nothing outside "the text", identity is negatively constructed, subjects are products of power relations and linguistic determinism (*cf.* Rorty 1967, Cusset 2007). Such theories, however, have proven as capable of distorting truth as of dispelling prejudice. Spearheaded by Mannoni's work, *The Tempest* has been subjected to post-colonialist colonization from the direction of deconstruction and certain ramifications of Marxist, Althusserian and Foucauldian thought. The stress falls on context, so much so that the primary text becomes a mere pretext, crushed under the weight of historical references and linguistic juggling. This is not problematic if one's purpose is to shed light on the complexities of an epoch, to use the text as an exercise in an interpretative *jeu de massacre*, or to make a

³ "Not only do Ferdinand and Miranda sustain Prospero in representing a new order of things that has evolved out of destruction; they also vouch for its continuation. At the end of the play Alonso and Prospero are old and worn men. A younger and happier generation is needed to secure the new state to which Prospero has so painfully brought himself, his friends, and all his enemies save Caliban." (Tillyard, in Bloom, 139)

⁴ Jonathan Dollimore provides a technical clarification of these terms from a Cultural Materialist point of view: "Three aspects of historical and cultural process figure prominently in materialist criticism: consolidation, subversion, containment. The first refers, typically, to the ideological means whereby a dominant order seeks to perpetuate itself; the second to the subversion of that order, the third to the containment of ostensibly subversive pressures." (52)

⁵ "Given that *The Tempest* was performed for James's court and that Shakespeare was a member of the King's Company, the dramatist was aware of royal concerns. [...] Shakespeare must have known what his contemporary and rival, Ben Jonson, was doing." (Vaughan and Vaughan, 277)

⁶ "No state has been so plagued by its rulers as when power has fallen into the hands of some dabbler in philosophy." (Erasmus, *The Praise of Folly*, quoted by Kenny, 2)

point about the nature of language, but such approaches often fail to explain “the text as a coherent whole” (Eco 1988, 163).

One can notice the shift of interest from auctorial intent towards subtext and context in Sibnarayan Ray’s interpretation of Shylock, Othello and Caliban as metaphors for oppressed communities. “A work of art, once completed, may communicate meanings which were outside the conscious intentions of the artist,” Ray wrote (2). As a starting point, this angle is correct – utterances can also communicate unconsciously disclosed or completely unintended meanings. However, the issue is not that the meanings may be outside the artist’s conscious intentions, but lies in the manipulative approach to those meanings.

In 1974, *The Massachusetts Review* published an issue titled *Caliban*, whose editor, Robert Márquez, wrote rather tendentiously: “Against the hegemonic, Eurocentric, vision of the universe, the identity of Caliban is a direct function of his refusal to accept – on any level – that hegemony...” (Vaughan and Vaughan, 157). However, the African witch’s son is not to be taken at his word when telling Prospero “For I am all the subjects that you have, / Which first was mine own king” (I.ii.342-43). The magus speaks true when calling him “a most lying slave” (I.ii.345).⁷ Prospero also reigns over Ariel and his host of spirits, and Caliban is compulsively slavish; while Prospero is busy tending to Alonso’s group, the demi-devil squanders his interim of freedom by mirthfully bending the knee to Stephano: “Ban’ ban’ Ca-caliban, / Has a new master, get a new man” (II.ii.180-81).

Another recurrent aspect in this type of criticism is its anachronistic bent. Our understanding of the “hegemonic vision of the universe” cannot be superimposed on the Jacobean worldview⁸, just as Caliban is no disgruntled proletarian log-bearer, and the “red plague” from his curses is not a subtle reference to Gonzalo’s communist Utopia. Again, Umberto Eco offers the antidote to radical readings: “To say that a text has potentially no end does not mean that every act of interpretation can have a happy end” (1992, 24).

In Cultural Materialist and New Historicist paradigms, a penchant for anecdote also runs the risk of producing sweeping generalizations that end

⁷ A reasonable, and certainly not a “somewhat hysterical response” (Barker and Hulmes, 202), nor an “indirect denial” of Caliban’s claim to the island (as he renounced it to Prospero); In addition, one must mention that the “counter accusation of attempted rape” is corroborated by Caliban in the lines immediately following Prospero’s: “Would’t had been done;/ Thou didst prevent me, I had peopled else/ The isle with Calibans.” (I.ii.350-52)

⁸ In line with Meredith Anne Skura’s thoughts: “The recent criticism not only flattens the text into the mold of colonialist discourse and eliminates what is characteristically “Shakespearean” in order to foreground what is “colonialist,” but it is also – paradoxically – in danger of taking the play further from the particular historical situation in England in 1611 even as it brings it closer to what we mean by “colonialism” today.” (Skura, 213)

unhappily. Viewing *The Tempest* as a “play imbricated within the discourse of colonialism”, Francis Barker and Peter Hulmes’ exhibit that penchant from the opening paragraph:

No one who has witnessed the phenomenon of midsummer tourism at Stratford-upon-Avon can fail to be aware of the way in which ‘Shakespeare’ functions today in the construction of an English past: a past which is picturesque, familiar and untroubled.” (191)

Is this quasi-bucolic Shakespearean past truly represented in schools, theatres, broadcasts and books throughout England? Impossible to know, as the article offers no further evidence for its questionable hypothesis. It would seem, however, that Barker and Hulmes offer a critique of tourism rather than of Shakespeare’s function in modern England.

These authors are critical of New Criticism’s “autotelic” text, defined by Hirsch as “fixed in history and free of historical limitation” (46), and stress the significance of contexts when interpreting any written work:

The text is designated as the legitimate object of literary criticism, *over against* its contexts, whether they be arrived at through the literary-historical account of the development of particular traditions and genres or, as more frequently happens with Shakespeare’s plays, the study of ‘sources’. In either case the text has been separated from a surrounding ambit of other texts over which it is given a special pre-eminence. (192)

The problem is that this separation is what any critical effort implies. Barker and Hulmes’ contention seems to be founded on a repudiation of something as fundamental as disciplines. If a text cannot be foregrounded over other texts in the genesis of critique, how exactly can any one text be chosen over another? One cannot write about all texts ever written and their outer structural interplays – not in a study, a book or a lifetime’s work. Even if that were possible, one would still have to decide in what order texts should be interpreted, which of them are causally connected, and what apparent connections are merely cautionary tales of the tempting *post hoc ergo propter hoc* fallacy. A categorization and hierarchy of texts is implicit in any critical endeavour; if *The Tempest* does not deserve precedence “over against its contexts”, why exactly should a study focus on contextualizing it in light of other works and not on contextualizing other works in its light?

Five years after the publication of John Drakakis’ *Alternative Shakespeares*, this style of criticism occurs in denser form in Stephen Greenblatt’s *Learning to Curse*. Addressing colonial narratives about the languages of New World inhabitants,

Greenblatt corrals sources as diverse as Anonio de Nebrija's 1492 grammar (also mentioned by Hulmes and Barker, 200) and Samuel Daniel's meditative poem *Musophilus* (first connected to the play by Frye, 184), providing an overview of the Renaissance association of eloquence and civilization. What wavers in Greenblatt's nuanced argument seems to rest not so much on its content as on some of his main assumptions: firstly, that Caliban represents a hypertrophied example of Renaissance narratives about wild men and natives; secondly, that teaching Caliban language is an act of oppression; thirdly, that Renaissance scholars were generally prejudiced against minority and aboriginal languages.⁹ Commenting on attitudes that set the native Americans either as speakers of barbarous gibberish or as having acquired a pristine English, Greenblatt notes:

If it was immensely difficult in sixteenth-century narratives to represent a language barrier, it is because embedded in the narrative convention of the period was a powerful, unspoken belief in the isomorphic relationship between language and reality" (38).

However, according to Vivian Salmon, the Renaissance seems to display a much greater sensibility to cross-linguistic richness and nuance than Greenblatt allows for:

Associated with the advocacy of teaching by rule was the argument that it was necessary to be aware of the rules of one's native language before attempting to learn another; Hoole (1660: pt. 2,5) reported, for example, that he prepared his schoolboys for Latin by teaching them to 'take notice what every part of speech is... And this I did by English examples'. This system eventually gained such popularity that it earned the designation of 'syncrisis'. (57)

The mentality surrounding foreign languages seems to be lucid: being aware of the discrepancies between languages means being aware of multiple perspectives that languages can provide, and simultaneously being able to conceive and "represent a language barrier".

In addition, some English scholars even argued that the languages of some often stigmatized and ostracized groups (such as Hebrew and Arabic) are superior to those of their Occidental, white-skinned, "civilized" neighbours. Speaking about the influence of Edward Brerewood's survey of the "seuerall Languages wherein the liturgies of Christians in seuerall Parts of the World are celebrated", Salmon notes:

⁹ "The rough, illiterate sea dog, bartering for gold trinkets on a faraway beach, was far more likely than the scholar to understand that the natives had their own tongue." (27)

As a result of such comprehensive studies, English scholars learnt to distinguish between ‘occidental’ and ‘oriental’ languages (Leigh, 1663:56) and to disparage the former on the grounds of their ‘far greater toyle in composition, many terminations without any need’, whereas the oriental is ‘as single and simple as the English it selfe’ (Ravis, 1649: 17,18). (58)

This goes to show that “colonial” discourse did not monopolize linguistic investigations and apprehensions in seventeenth-century England among men of letters. Therefore, Prospero’s act of teaching Caliban language need not have been informed by “colonial” narrow-mindedness. While it is true that colonists tended to believe that their own language “represented the true, rational order of things in the world” (Greenblatt, 38), in the case of Caliban the question is not whether one language is superior to another, but whether any language is superior to none.

Though Greenblatt’s Wittgensteinian speculation that Caliban’s “construction of reality” maintains a certain “independence and integrity” (43) by virtue of the word “scamels” is thought-provoking¹⁰, the play nonetheless makes clear that before Prospero taught Caliban language, the monster did not know how “to name the bigger light and how the less/ That burn by day and night.” (I.ii.336-37).

If the play’s aim truly were to construct a character who has been linguistically displaced, it presents us with a lamentable failure. There are many transparent ways in which to develop a representation of somebody with an ambivalent relationship to language. And yet, there is no evidence of interspersed native words or telltale exotic accessories, no lachrymose reference to some lost linguistic repository and no evidence of garbled linguistic conventions (as with Gobbo and Old Gobbo in *The Merchant of Venice*). Therefore, learning to curse is concomitant with learning to speak¹¹, and the fact that this is more of a benediction than a malediction is as moot a point to make as the rectitude of teaching language to a wild foundling.

¹⁰ Though Brian Vickers rebuffs this hypothesis: “True, that word [scamels] is baffling, whether it refers to sea-mels (seamews), shellfish, or perhaps, as has recently been suggested, derives ‘from *squamelle*, furnished with little scales. (Contemporary French and Italian travel accounts report that the natives of Patagonia in South America ate small fish described as *fort scameux* and *squame*). Whether the indeterminacy of the word is due to Shakespeare’s handwriting, the printers’ misreading, or just an unfamiliar expression from a garbled traveller’s manuscript, it seems the height of empathy with the oppressed to ascribe to Caliban this proof of the authenticity of his world, before the colonists overran it.” (248)

¹¹ Which is why we should be wary of interpretations such as Barbara Fuchs’, who believes that: “Emphasis on the impenetrability of Caliban’s language – even he, according to Miranda, cannot understand it – evokes the English colonizers’ frustration with Gaelic as a barrier to their penetration of the territory” (53). Construing the unintelligibility of Caliban’s babble as a question of accessibility against impenetrability is not even wrong, it is meaningless, as there is nothing to penetrate *to*.

Lastly, conceptualizing Caliban as the Ignoble Savage *par excellence* follows from an argument built on shifting sand. Contrasting Caliban's admirable defiance and its "sense of devastating justness" with the grotesquerie inherent to the traits of our "freckled whelp", Greenblatt writes:

Caliban is deformed, lecherous, evil-smelling, idle, treacherous, naive, drunken, rebellious, violent, and devil-worshipping. [...] *The Tempest* utterly rejects the uniformitarian view of the human race, the view that would later triumph in Enlightenment and prevail in the West to this day. (35)

With sufficient rhetorical verve, one can flip the image: Caliban is resolute, sensitive, repentant, tenacious, well-spoken and self-aware, being virtuous enough to transcend his wicked origins in the final act. But Caliban is simply too nuanced a character to polarize or appropriate.¹² Though the grotesque is explicit in the character's description and behaviour, and his heritage has malevolent underpinnings, these are not sufficient measure for the whole of Caliban's character. It may be with this in mind that Greenblatt adds that "Shakespeare, in *The Tempest*, experiments with an extreme version of this problem, placing Caliban at the outer limits of difference only to insist upon a mysterious measure of resemblance." (42)

Complexity often begets mystery. For that reason we cannot assent to Brian Vickers' hypothesis that Caliban is a case study of the dis severance of Cicero's link between *ratio et oratio*.¹³ Nor can we adopt Northrop Frye's position that he "is to comedy what Swift's Yahoos are to satire: evidence that the animal aspect of man, when isolated by itself, is both repulsive and incompetent" (185).

The ground for these rejections is that Caliban, in spite of his base bearing, is actually *cunning*. He is well aware of the extent of Prospero's magical powers: "I must obey; his art is of such power/ It would control my dam's god Setebos,/ And make a vassal of him." (I.ii.372-74). He knows that Stephano is preferable to a far more formidable and hostile master. Privy to the power of Prospero's books, he suggests burning Prospero's tomes as a strategic move, not out of bibliophobia, as Greenblatt suggests by citing reports of Indian superstitions towards books (33). He even lies in order to encourage his newfound companions:

¹² Hazlitt develops this idea judiciously: "The character of Caliban is generally thought (and justly so) to be one of the author's masterpieces. It is not indeed pleasant to see this character on the stage any more than it is to see the God Pan personated there. But in itself it is one of the wildest and most abstracted of all Shakespeare's characters, whose deformity whether of body or mind is redeemed by the power and truth of the imagination displayed in it. It is the essence of grossness, but there is not a particle of vulgarity in it." (in Bloom, 84)

¹³ "The best way to see Caliban, I suggest, is as an anomalous category within the Great Chain of Being. He is capable of language, and thus above the animals, but incapable of reason, that ability to control the appetites and live peaceably in the social group." (Vickers, 243)

"[...] Remember/ First to possess his books, for without them/ He's but a sot, as I am, nor hath not/ One spirit to command: they all do hate him/ As rootedly as I." (III.ii.91-6). And as far as language is concerned, his command of English is flawless and occasionally spun in an exquisite idiom. Though a slave, Caliban is definitely not a barbarian. His various skills, alongside his reasonable scheming and the conciliatory note of his closing resolution, renders untenable the views that he is wholly repulsive, incompetent or intemperate.

The "mooncalf", "abhorred slave", "puppy-headed monster", "deboshed fish", "tortoise", "born devil", "demi-devil", "earth", "freckled whelp, hagborn", "hag-seed" is not just the incarnation of an oppressed class of individuals, but a dramatic formulation of the psychosocial principle upon which the notion of the 'enemy' or the 'outsider' is constructed, hence explaining the sheer multitude of keys in which he can be interpreted – Old World wild man, Irishman, African, American Indian and so forth. Past perceptions of the character point towards the same conclusion, as Meredith Anne Skura notes:

In *Bartholomew Fair* (1614) Jonson refers scornfully to a "servant-monster," and the Folio identifies Caliban as a "salvage and deformed slave" in the cast list. Both "monster" and "salvage" are firmly rooted in the discourse of Old World wild men, though the latter was of course also applied to the New World natives. In other words, these two seventeenth-century responses tend to invoke the universal and not the particular implications of Caliban's condition." (in Bloom, 214)

Thus, it is scarcely unreasonable to assume that Caliban, as viewed by other characters, is not a particular case of colonial subjection, nor even a dramatization of the ideas surrounding colonial islanders in general,¹⁴ but rather an inquiry into the way people have since times immemorial verbally willed each other into inferiority.¹⁵ Caliban is the *genus* to which multiple interpretative *species* are subordinated.

We can then explain the scathing treatment of Caliban throughout the play as being an extreme case of *sociogermophobia*.¹⁶ Though Caliban is in many

¹⁴ Also Meredith Anne Skura's conclusion after contextualizing the play: "[D]espite the claims about the play's intervention in English colonialism, we have no external evidence that seventeenth-century audiences thought the play referred to the New World." (in Bloom, 214)

¹⁵ With reference to the contemporaries of Shakespeare, Skura notes: "It is true that no writer ever treated Native Americans as equals—any more than he treated Moors, Jews, Catholics, peasants, women, Irishmen, or even Frenchmen as equals." (in Bloom, 220)

¹⁶ A technical term employed by the historian Gregory Claeys in *Dystopia: A Natural History* in order to offer an account of the social and psychological mechanisms which engender perceptions of the monstrous. He provides the following definition: "Sociogermophobia is a sociomedical term which describes an extreme obsession with group purity that is contingent upon demonizing outsiders and is usually combined with intense paranoia. It is the collective equivalent of a well-known form of obsessive-compulsive disorder, a contamination anxiety resulting in obsessive cleaning." (56)

ways flawed (his attempted rape, his timorous naïvety, his unalloyed ill-temper), his qualities are never acknowledged by anyone but the critics.¹⁷ This is important, as it stands in stark contrast to the contemporary perception of natives, which was far from being as monolithically censorious as it is in the case of Caliban.¹⁸

Andrei Zlătescu also suggests that conceiving the “thing of darkness” taps into a deeper pattern for conceiving others: “often, what is said of the new world’s inhabitants is no truer than what has been assumed previously of otherworldly realms within Christian mythology” (64). Colonial metaphors make intelligible enigmatic and outlandish types which are too complex to grasp without conjuring their diminutive versions¹⁹, and for whose depiction the native may be considered the latest contemporary formal device.

In this sense, other interpretations of the play may be opened up again after the advent of revisionist critique²⁰: we are no longer concerned with the purely socio-historical determination of our characters, but with the way in which their perceptions are engendered by certain abiding anxieties that transcend the synchronic horizon of a political unconscious. One needs to value again approaches like Skura’s understanding of the bond between Prospero and Caliban as a filial connection, Bloom’s replacement of the colonial rapport with “too intimate, too familial a relation for it to be dissolved” (243), or Frye’s tripartite structure of Quest, Ordeal and Vision that conceptualizes the characters’ development in a play wherein “theatre is the central character”.

These efforts notwithstanding, while interpreting *The Tempest* we may find that *The Tempest* interprets us. Joyce had a still juvenile optimism when prefacing *A Portrait of the Artist as a Young Man* with a quote from Ovid’s *Metamorphoses* (“Et ignotas animum dimittit in artes, naturamque nouat”). Shakespeare would offer a bleaker resolution on the last leg of his artistic

¹⁷ With the exception of Stephano’s conclusion to the second act: “Lead the way, brave monster” (II.ii.184), which is, however, open to interpretation. Considering the ridiculous, comical and ironic connotations associated with the exchanges of the scene in question, it is easy to regard even this as further disparagement of the monster, whether intended by Stephano or not.

¹⁸ Skura remarks, after surveying narratives surrounding the Indians around the early seventeenth century, that “although these do not by any means live up to our standards for non-colonialist discourse, their typical attitude is a wary, often patronizing, but live-and-let-live curiosity, rather than the exploitative erasure which would later become the mark of colonialist discourse.” (in Bloom, 220)

¹⁹ Bloom, too, tabulates Caliban together with involuted misfits: “Part of our difficulty in absorbing Caliban is his originality, even in Shakespeare’s cosmos of characters. He is in the tradition of Shakespeare’s displaced spirits, of figures who seem to have wandered in from the wrong play: Shylock, Barnardine, Lear’s Fool, Malvolio.” (243)

²⁰ Yet again, Skura is a voice of reason: “one can still take account of fantasies and motives that, though now regarded as secondary, or as irrelevant to politics, may interact with political motives in ways we have not yet begun to understand – and cannot understand so long as we are diverted by trying to reduce psychology to politics or politics to psychology.” (Skura, 231)

journey, quasi “Et notas animum dimittit in artes, nihil nouat”. In that sense, and not only by way of Caliban’s irreducible quality in the face of interpretative shibboleths, it is true that “Shakespeare also holds an ironic mirror up to his posthumous critics.” (Papahagi, 232). Because the play’s pessimism implies that between erudition and politics, reason and passion, art and milieu, the latter are bound to prevail, *The Tempest* announces the contemporary critical situation with uncanny prescience.

BIBLIOGRAPHY

- The Arden Shakespeare Complete Works*, ed. by Richard Proudfoot, Ann Thompson, David S. Kastan, and Harold Jenkins, London: Arden Shakespeare, 2001.
- Barker, Francis, Peter Hulme. “Nymphs and Reapers Heavily Vanish: the Discursive Contexts of *The Tempest*.” *Alternative Shakespeares*, ed. by John Drakakis, London and New York: Routledge, 1985, 191-205.
- Bloom, Harold, Neil Heims, eds. *Bloom’s Shakespeare Through the Ages: The Tempest*, New York: Infobase Publishing, 2008.
- Bradshaw, Graham. *Misrepresentations: Shakespeare and the Materialists*, Ithaca and London: Cornell UP, 1993.
- Claeys, Gregory. *Dystopia: A Natural History. A Study of Modern Despotism, Its Antecedents, and Its Literary Diffractions*, London: Oxford UP, 2018.
- Cusset, François. *French Theory*, Paris: Éditions la Découverte, 2005.
- Dollimore, Jonathan. “Shakespeare, Cultural Materialism and the New Historicism.” *New Historicism and Renaissance Drama*, ed. by Richard Wilson and Richard Dutton, New York: Longman Publishing, 1992.
- Eco, Umberto. *The Role of the Reader: Explorations in the Semiotics of Texts*, Bloomington: Indiana UP, 1984 (1st edn 1979).
- . “Intentio Lectoris.” *Differentia: Review of Italian Thought 2* (1988), 147-168.
- . *Interpretation and Overinterpretation*, Cambridge: Cambridge UP, 1992.
- Frye, Northrop. *Northrop Frye on Shakespeare*, ed. by Robert Sandler, New Haven and London: Yale UP, 1986.
- Fuchs, Barbara. “Conquering Islands: Contextualizing *The Tempest*.” *Shakespeare Quarterly* 48 (1997), 45-62.
- Greenblatt, Stephen. *Learning to Curse: Essays in Early Modern Culture*, New York/London: Routledge, 2007 (1st edn 1990).
- Hirsch, E. D. *Validity in Interpretation*, New Haven: Yale UP, 1967.
- Kenny, Anthony. *The Rise of Modern Philosophy*, Oxford: Oxford UP, 2009.
- Kott, Jan. *Shakespeare, Our Contemporary*, tr. by Boleslaw Taborski, New York: Doubleday, 1964.
- Mannoni, Octave. *Psychologie de la colonisation*, Paris: Seuil, 1950.
- Mason, Philip. *Prospero’s Magic: Some Thoughts on Race and Colour*, London: Oxford UP, 1962.

- Papahagi, Adrian. "Caliban: Ideology meets Irony." *Studia UBB Philologia* 61 (2016), 135-146.
- Ray, Sibnarayan. "Shylock, Othello and Caliban: Shakespearean Variations on the Theme of Apartheid." *Calcutta Essays on Shakespeare*, ed. by Amalendu Bose, Calcutta: Calcutta UP, 1966, 1-16.
- Rodó, José Enrique. *Ariel*, tr. by Margaret Sayers Peden, Austin: University of Texas, 1989 (1900).
- Rorty, Richard, ed. *The Linguistic Turn: Essays in Philosophical Method*, Chicago: Chicago UP, 1992 (1st edn 1967).
- Skura, Meredith Ann. "Discourse and the Individual: The Case of Colonialism in *The Tempest*." *Shakespeare Quarterly* 40 (1989), 42-69.
- Vaughan, Alden T., Virginia Mason Vaughan. *Shakespeare's Caliban: A Cultural History*, Cambridge: Cambridge UP, 1991.
- Vickers, Brian. *Appropriating Shakespeare: Contemporary Critical Quarrels*, New Haven and London: Yale UP, 1993.
- Salmon, Vivian. "The Study of Foreign Languages in 17th-Century England." *Histoire – Épistémologie – Langage* 7 (1985), 45-70.
- Wimsatt, W. K., and M. C. Beardsley. "The Intentional Fallacy". *The Sewanee Review* 54 (1946), 468-488.
- Zlătescu, Andrei. *Prospero's Planet: Critical Quandaries around Shakespeare's Last Play*. Bucharest: Publica, 2014.

INTERNATIONAL SYMPOSIUM: *NIHONGO DEKIMASU.* 20 YEARS OF JAPANESE STUDIES AT THE BABEȘ-BOLYAI UNIVERSITY

Organizers: Prof.dr.habil. Rodica Frențiu; Lect.dr. Florina Ilis
26.10.2018 - 25.11.2018

SIMPOZION INTERNAȚIONAL
日本語出来ます
20 DE ANI DE STUDII JAPONeze
LA UNIVERSITATEA BABEȘ-BOLYAI
(26.10.2018-25.11.2018)

26.10.2018, ora 12:00
Casino – Centru de cultură urbană din Parcul Central „Simion Bărnuțiu”
100 de cireși japonezi pentru municipiul Cluj-Napoca din partea orașului Matsuyama, în Anul Centenarului Marii Uniri
* **Rodica Frențiu**, *Aminințele pensulei - Expoziție de caligrafie japoneză*
* **Flaviu Rus**, *The Cultural and Diplomatic Relations between Romania and Japan 1880-1920 (Editura MEGA, 2018)*
Expoziție documentară: România și Japonia – un secol de cultură

25.10.2018 - 4.11.2018
Facultatea de Litere, UBB, Lectoratul Japonez
Experiența culturii japoneze – workshop-uri de arte tradiționale japoneze: sumie, chigirie, renzuru, mizuhiki
Invitat: prof. Emiko Higashi (Tokyo, Japonia)

1.11. 2018, 15:00 - 18:00
Facultatea de Litere, UBB, Lectoratul Japonez
Cultura japoneză ca provocare pentru tinerii cercetători – masă rotundă
* **Oana Birlea, Ioana Toșu, Călina Tudorică**
Lansare de carte: Rodica Frențiu, Hitori sumo o toru: 301 expresii idiomatice japoneze (Ed. Argonaut, 2018)
Invitați: prof.univ.dr. **Liana Pop**; conf.dr. **Valentin Orga**

3.11. 2018, ora 16:00
Muzeul Etnografic al Transilvaniei, Cluj-Napoca
Japonia în caleidoscop
Cuvânt de deschidere
Tudor Sălășean, Călin Rus
Invitați: **Silviu Albu, Julien Bratu, Cristina Dobrotă, Rodica Frențiu, Angela Hondru, Florina Ilis, Dorin Marchiș, Mircea Muthu, Arnella Nechita Rotta, Șerban Țigănaș**
* **Moment muzical cu Iulia Merca și Ato Sumi. Opera Română Cluj-Napoca**
* **Expoziție de sumie, chigirie, renzuru, mizuhiki** – realizată de studenții specializării Limba și literatura japoneză (Facultatea de Litere, UBB)

19.11. - 25.11.2018
Facultatea de Litere, UBB, Lectoratul Japonez
Seminar de teatru japonez
Invitat: Prof.univ.dr.habil.emerit **Stanca Scholz-Cionca**, Universitatea Trier (Germania)

UNIVERSITATEA BABEȘ-BOLYAI FACULTATEA DE LITERE
BIBLIOTECA UNIVERSITĂȚII BABEȘ-BOLYAI
EFIME UNIVERSITY
SUNIMPROF KOTTAPRINT
UNIVERSITATEA DE ȘTIINȚE ȘI LETTERE
REPUBLICA ROMÂNIA

Introducing, in the academic year 1998/1999, the Japanese Language and Literature program in the university's curricula is part of the general strategy adopted by Babeș-Bolyai University, a strategy oriented towards diversifying the university's academic offer. This initiative aimed to be a response to the necessity of a good academic performance, acutely felt within the Transylvanian area, where there was no previous possibility of studying, systematically and in-depth, Asian languages and literature.

Contemplating all the years that have passed, we celebrated them through an international symposium entitled *Nihongo Dekimasu. 20 Years of Japanese Studies at the Babeș-Bolyai University* (26.10-25.11.2018). On this occasion, together with the Sembazuru Centre of Japanese Studies, we organized various events, trying to bring Japan closer not only to the Japanese Language and Literature program's students, but also to the large audience in Cluj-Napoca, to everyone who wishes to understand, in their own country, Japan's irresistible charm that continues to expand throughout the world.

Trying to make the meeting between Cluj for the people and Japan for the people possible, the anniversary event debuted by finishing, in 26.10.2019, the civic project *100 Japanese Cherry Blossom Trees for the City Cluj-Napoca from City Matsuyama, in the Centenary Year of the Great Union*, together with Ehime University (Japan). On this occasion, we launched the volume *The Cultural and Diplomatic Relations between Romania and Japan (1880-1920)*. These documents were edited by Faviu Vasile Rus in a volume where the editor, in a contemporary historian manner and through the lenses of cultural memory, analyses a collection of Japanese and Romanian patrimonial texts. Moreover, on this occasion, Rodica Frențiu held a Japanese calligraphy exhibition entitled *The Memories of the Brush*, centered around the piece *Cherry Blossom Flower (sakura no hana)*.

In the timeframe 25.10-4.11.2018, the students of the Japanese Language and Literature program had the opportunity to experience direct contact with the Japanese culture through traditional Japanese art workshops, such as *sumie* (black ink painting), *renzuru* (conjoined origami cranes), and *mizuhiki* (ornamental greeting cards), coordinated by guest professor Emiko Higashi (*sumie* master), from Tokyo (Japan).

The event *Japanese Culture for Young Researchers* reunited, at a round table, PhD students Oana Bîrlea, Ioana Toșu and Ciliana Tudorică, students of The Doctoral School of Linguistic and Literary Studies (their field being cultural semiotics and Japanese poetics), who presented, in front of an academic audience, the subject they are researching for their PhD thesis. This moment was enhanced by launching the volume: Rodica Frențiu: *Hitori sumo o toru: 301*

expresii idiomatice japoneze (Argonaut ed., 2018), presented by Prof. dr. habil. emeritus Liana Pop.

The event *Japan through a Kaleidoscope* that took place on November 3rd, as part of the same international symposium, celebrated Japanese Culture Day at the Transylvanian International Museum. The event, inaugurated by the museum's director Dr. Tudor Sălăgean and by Prof. univ. dr. habil. Călin Rusu, Vice-Rector of Babeş-Bolyai University, was honored by the following guests: Prof. univ. dr. Silviu Albu, "Iuliu Hațieganu" University of Medicine and Pharmacy Cluj-Napoca), Conf. univ. dr. habil. Cristina Dobrotă, Babeş-Bolyai University (Cluj-Napoca), Prof. univ. dr. habil. Rodica Frențiu, Babeş-Bolyai University (Cluj-Napoca), Lect. dr. Florina Ilis, Babeş-Bolyai University (Cluj-Napoca), Dorin Marchiș, the president of the "Aikikai" Romanian Aikido Foundation, Prof. univ. dr. Mircea Muthu, Babeş-Bolyai University (Cluj-Napoca), Andrei Răduțu, Kaizen Institute Romania (Bucharest), Arnella Nechita Rotta, Executive Manager, Rottaprint, Conf. dr. arh. Șerban Țigănaș, Technical University (Cluj-Napoca). The communications from the *Japan through a Kaleidoscope* event were completed by a musical moment with Iulia Merca and Ato Sumi from the Cluj-Napoca Romanian Opera, accompanied on the piano by Eva Butean. The students of the Japanese Language and Literature program organized within the event an exhibition of *sumie* (black ink painting), *renzuru* (conjoined origami cranes) and *mizuhiki* (ornamental greeting cards), coordinated by Associate Visiting Professor Emiko Higashi (Tokyo, Japan).

The celebration of 20 years of Japanese studies at the Babeş-Bolyai University ended with a Japanese theatre seminar held by Prof. dr. Stanca Cionca, from Trier University, seminar which took place between 19.11-25.11.2018.

At the beginning of the 21st century, Japan does not mean only Japanese people's Japan, but also Japan for the rest of the people. We are holding on to the hope that the international symposium *Nihongo Dekimasu. 20 Years of Japanese Studies at the Babes-Bolyai University*, with which the academic year 2018/2019 debuted, created resonance within the vibrations of an exotic land which instigates fascination and the ones of our university and city, kindling and endorsing a feeling of proximity.

RODICA FRENȚIU
rfrentiu@hotmail.com,
FLORINA ILIS
ilisflorina@gmail.com

ORGANIZATION OF THE “FOURTH INTERNATIONAL KOREAN SPEECH CONTEST AND EDUCATORS’ WORKSHOP,” CLUJ-NAPOCA, MARCH 21-23, 2019

Organized by: The Section of Korean Language and Literature,
Faculty of Letters, Babeş-Bolyai University

Sponsored by: The Academy of Korean Studies, The Embassy of the Republic
of Korea in Romania



**The 4th International
Korean
Speech Contest
and Educators' Workshop**
제4회 국제 한국어 말하기대회 및 교육자 워크숍

Babeş-Bolyai University
March 21-23, 2019

Program

Thursday, 21.03
Arrival
18.00 Opening Dinner

Friday, 22.03
9-12: Speech Contest
12:30-14: Lunch
14-16: City Tour
16-18: Educators' workshop
/ roundtable I
18-19: Quiz Contest & Award ceremony
19.00: Dinner

Saturday, 23.03
10-12.30 Educators' workshop
/ roundtable II
13.00 Lunch

Organized by: The Section of Korean Language and Literature, Faculty of Letters, Babeş-Bolyai University
Sponsored by: The Academy of Korean Studies, The Embassy of the Republic of Korea in Romania

In 2018, Babeş-Bolyai University was selected among the recipients of an Academy of Korean Studies Seed Grant (2018-2021). One of the activities planned within the project was to continue to organize a yearly event entitled *International Korean Speech Contest and Educators' Workshop* (“국제한국어 말하기 대회 및 교육자 워크숍”). The first edition was organized in March 2016.

For the fourth edition, we invited professors and students from the following universities (in alphabetical order): Eötvös Loránd University in Budapest (ELTE, Hungary), St. Kliment Ohridski Sofia University (Bulgaria), University of Bucharest (Romania), University of Ljubljana (Slovenia), University of Vienna (Austria). Each university was represented by a group of three students and one professor.

The event consisted of three main moments:

- 1) A Speech Contest in Korean Language. Designated topic for the fourth edition: “Unresolved Historical Issues.” The contest was meant to motivate students to enhance their Korean language proficiency. The Embassy of the Republic of Korea usually provides very generous prizes for this event.
- 2) The contest was followed by a “Quiz Contest: How much do you know about Korea?” Students listed in the Speech Contest, as well as students in the audience could participate in the Quiz Contest.
- 3) Besides, educators of Korean Language and Korean Studies from Hungary, Bulgaria, Austria, Slovenia, and Romania shared their teaching experience in a workshop. The theme of this edition was: “The Translation of Korean Literary Texts.”

The themes of the previous editions of this workshop were:

- 2016 “Korean language education: The use of culture in theory and practice” (한국문화를 활용한 한국어 교육방법의 이론과 실제)
- 2017 “Suggestions for teaching Korean history and culture” (올바른 한국역사와 문화교육을 위한 제언)
- 2018 “The exploration of ways to develop the Korean Studies Programs” (현지의 한국학 발전을 위한 방안 모색)

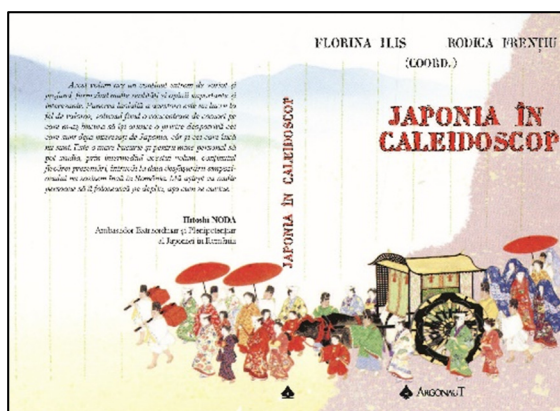
CODRUȚA SÎNTIONEAN
codruta.sintionean@gmail.com

BOOKS

FLORINA ILIS, RODICA FRENȚIU (COORD.), JAPONIA ÎN CALEIDOSCOP. 20 DE ANI DE STUDII JAPONEZE LA UNIVERSITATEA BABEȘ-BOLYAI. [JAPAN THROUGH A KALEIDOSCOPE. 20 YEARS OF JAPANESE STUDIES AT BABEȘ-BOLYAI UNIVERSITY], CLUJ-NAPOCA, EDITURA ARGONAUT, 2019, 274 P.

Japan has always fascinated the world with its rich history and unique culture. The harmonious coexistence of apparently opposite elements along centuries-old traditions still standing the test of time are just a few of the peculiarities of the Land of the Rising Sun which never cease to amaze.

In order to celebrate two decades of Japanese studies at Babeș-Bolyai University followed by numerous achievements, Prof. Dr. habil. Rodica Frențiu (the head of the department) and Lect. Dr. Florina Ilis organized an International Symposium in November 2018 which gathered people from different academic environments with a mutual passion: Japanese culture and traditions. As a result of the manifestation, the volume entitled *Japonia în caleidoscop. 20 de ani de studii japoneze la Universitatea Babeș-Bolyai* [Japan through a Kaleidoscope. 20 years of Japanese Studies at Babes Bolyai University] was published the following year.



The fascination towards Japanese language, culture and traditions is transposed into words and images throughout the volume, exposing this universe from different angles, through both personal and academic experiences. Similar to the function of the optical instrument, *kaleidoscope*, it reflects the many facets of Japanese culture and traditions in different lights and colors, thus suggesting the uniqueness of each experience. The volume is divided into two main sections, *Români în Japonia – experiența culturii japoneze* [Romanians in Japan – experiencing Japanese culture] and *Centrul de studii japoneze Sembazuru. Noi perspective de cercetare* [The Sembazuru Japanese Studies Center. New research perspectives]. From Japanese management model (*kaizen*) to scientific developments, martial arts (aikido), architecture or calligraphy, the first part is constructed around personal experiences of Romanians discovering or rediscover-

ing the mysteries of Japan, whilst the second one is devoted to current and future trends in Japanese studies.

In *Kaizen – a Bridge that Connects Japan and Romania*, Julien Bratu, country manager at Kaizen Institute Romania and Andrei Răduțu, consultant and manager at Kaizen Romania emphasize the importance of continuous improvement on both personal and business level. The authors argue that the key to a successful bilateral relationship between Romania and Japan is to learn and live in *kaizen* spirit, thus to “change for the better”. Cristina Dobrotă, lecturer at the Faculty of Biology and Geology describes her personal experiences in *Japan - Retrospective Snapshots* and focuses on the connection between the idea of “static” and “dynamic” in the Japanese culture. In *Aikido*, the president of the Aikido Foundation in Romania, Dorin Marchiș draws attention to the capacity to evolve and create a better world through sports. For Dorin Marchiș, aikido is a „moving meditation”. Following, Arnella Nechita-Rotta, executive director at Sunimprof Rottaprint describes in her paper, *Diplomacy: 10-18 April 2018*, the journey of 23 Romanians eager to discover Japan through cultural and educational activities. The “cultural-diplomatic mission” aimed to reinforce the bilateral relationship between the two countries and to offer good practice examples to the young generations. In the following contribution entitled *Japan, Snapshots on the Architect's Retina*, one of the most important Romanian architects, Șerban Țigănaș invites the reader to explore Japan through its rich architectural heritage and pinpoints the important role of etiquette and order in the Japanese society. Moving to another visual art, in *A mo-*

ment's Memory: Notes from a Diary of Japanese Calligraphy, Rodica Frențiu, highly appreciated calligraphy master, defines destiny and the idea of finding your inner peach through *shodō* (Japanese calligraphy). Calligraphy works are not mere representations of objects through ideograms or pictograms, but the reflection of the mind, spirit and soul of the artist. Rodica Frențiu associates her first encounter with this centuries old art form with a journey-of-becoming. Like many Japanese arts, calligraphy can be perceived as an extension of the soul.

The second part of the volume is dedicated to Japanese language and culture studies and focuses on new research perspectives in the field. Starting with traditional Japanese poetry (*haiku*) [Florina Ilis, *Matsuo Bashō and the New Poetics of the Impersonal in the Art of the Haiku*], artistic writing (*shodō*) [Ciliana Tudorică, *Learning Kanji Ideograms*] and key concepts of pop-culture [Oana-Maria Bîrlea, *Kawaii – Symbolic Repertoire of Japanese Advertising discourse*; Ioana Toșu, *The Role of Yakuwarigo in the Study of Japanese Language*], the members of the Sembazuru Japanese Studies Center have presented their research interest and objectives revealing different perspectives on Japanese worldview.

The collective volume, *Japonia în caleidoscop. 20 de ani de studii japoneze la Universitatea Babeș-Bolyai* [Japan through a Kaleidoscope. 20 years of Japanese Studies at Babeș Bolyai University] is not only a testimony of the Romanian fascination towards Japanese culture and traditions, but it is also a proof of two decades of efforts in promoting Japanese language, culture and values in Romania.

OANA-MARIA BÎRLEA
oana.birlea@lett.ubbcluj.ro

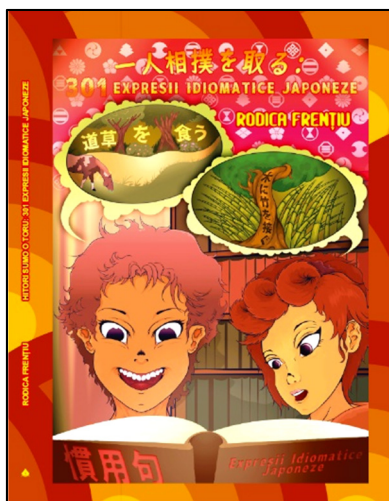
BOOKS

RODICA FRENȚIU, 一人相撲を取る : 301 Expresii idiomatice japoneze, [一人相撲を取る : 301 Japanese Idiomatic Expressions] Cluj-Napoca, Argonaut, 2018; 116 p.

Hitori sumo o toru: 301 Expresii idiomatice japoneze is the most recent volume authored by Rodica Frențiu, a comparative study between Japanese and Romanian idioms. This publication is a celebration of an academic career of more than two decades and marks the 20th anniversary of the Japanese Language and Literature major at the Faculty of Letters, Babeș-Bolyai University, Cluj-Napoca.

The author, Rodica Frențiu, is an essayist, poet, translator, master calligrapher and, last but not least, a university professor, who expresses her interest in the Japanese language, literature and culture through didactic and research activities, materialized in works such as: *Haiku și caligrame, Haruki Murakami. Jocul metaforic al lumilor alternative, Clar-obscur, vag și ambiguitate. Avataruri ale literaturii japoneze moderne și contemporane, Limbajul poetic – act creator și actualitate culturală. Modelul cultural japonez* to name only a few of the most well-known titles.

There is a saying that one should not judge a book by its cover but, in this case, it is only appropriate to do so. The



cover of this volume, illustrated in collaboration with Tudor-Marian Dîmbean, a former Japanese major student, offers a sneak peek of the more than 301 idioms analysed in the 116 pages of the book. The three incentives offered by the cover are: *michi kusa o kuu* (to eat grass on the road or “to dawdle”, the Romanian equivalent is ‘a tăia frunză la câini’ – p. 47), *ki ni take o tsugu* (to graft a bamboo in a tree

or informally known as “square peg”, the Romanian equivalent is ‘ca nuca în perete’ – p. 42) and *hitori sumo o toru* (to do sumo by oneself or “to burn the candle at both ends”, the Romanian equivalent is ‘a se strădui de unul singur’ – p. 85), the idiom that titles this volume.

The volume is organized in 6 chapters, beginning with an argument and a short presentation of the structure the book follows. Just as the author herself confesses in the *Argument* (or the introduction of her work), the book is addressed to those who are interested in the Japanese culture and language. In the chapter called *Expresiile idiomatice* [慣用句] în ‘actualitate’ culturală (engl.: “The

idiomatic expressions of nowadays culture”), the author creates a theoretical framework of the research, where she reminds the reader of names such as Aris-totel, Humboldt and Eugenio Coșeriu. Considered to be creative acts through language, the author proposes the interpretation of Japanese idioms as “linguistic expressions of human experience” (p. 16). These subjective manifestations are closely related to the cultural context in which they have appeared, with the impossibility of deciphering them being discussed and proved in the story *koan-ului Zen* (The Story of *Koan Zen*) without which the idiom *doro o kaburu* (to throw dirt on ones head) would be meaningless (p. 82).

There are more than 300 idiomatic phrases in Japanese (which are explained and equated with Romanian idioms in the next four chapter of the volume) which demonstrate, yet again, the way in which the traditions of speakers of a linguistic community materialise in speech. They are categorised according to the main area of interest they gravitate towards. It is interesting to notice not only the differences but also the similarities that arise between the Japanese and Romanian expressions because, despite the geographical distance, sometimes the perception and interpretations of the world intersect. Chapter 3 titled *Expresiile idiomatice și cunoașterea enciclopedică* (“Idiomatic expressions and encyclopaedic knowledge”) posits two lists: one focused on the natural universe and one on the human universe. The expressions are alphabetically arranged, offering the original version, the Romanian equivalent and also a literal translation. I believe that such presentational structure of the idioms makes the book easily digestible, both by those who have studied the Japanese language and culture and also by those who are simply curious.

Chapter 4 *Expresiile idiomatice ca texte culturale* (“Idiomatic expressions as cultural texts”) expands on the list of Japanese idioms, with a focus on their cultural contextualisation. Japan is renowned for its rich tea culture which makes it easy to understand the abundance of cultural references such as *ocha o nigosu*. Literally translated as “to unsettle the tea”, the semantic sense is easily understandable. However, from a pragmatic viewpoint, the meaning reveals itself only to those who read the explanations offered by the author as well. The list is completed by three haikus attributed to famous shoguns: Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Ieyasu. The poems are part of a Zen parable that illustrated the character traits of the three leaders, who find different solutions for the *cookoo* who just won’t sing.

Chapter 5 *Proverbe și zicători* [諺] (“Proverbs and sayings”) carries on the lesson about the Japanese culture, mentality and spirituality. We find references to Japanese mythology, such as *kappa*, we discover the importance of the seasons in their mentality and it confirms the fact that *asa oki wa san mon no toku* (“the early bird catches the worm”) which means that waking up early is a handy virtue (p. 99).

The final chapter *Maxime și cuge-tări din patru kanji* [四字熟語] (“Maxims and thoughts from four kanjis”) provides insight into Japanese idioms made up of only four Chinese characters. The meaning of each individual ideogram does not play a crucial role in the discovering of the significance of the whole linguistics unit. Full of mystery and often originating in myths and fairy tales, they reveal themselves only to the connoisseurs. Nevertheless, the author found the appropriate Romanian equivalents: *ichi go ichi e*,

BOOKS

translated as “orice întâlnire este unică” (eng.: “each encounter is unique” or lit.: “one time, one encounter”). (p.111).

This study of idioms proposed by Rodica Frentiu, who uses a corpus in Japanese analysed in equivalence with expressions in Romanian, is unique in the Romanian linguistic and cultural domain. Accessible to all who want to discover the “Japanese mystery”, reading this book is a necessary exercise, especially for the those students specialising in Japanese, but not only, being a profound research in the

cultural substrates which reflect themselves in the usage of language. The Japanese culture, and above all the Japanese language represent a permanent challenge for those who dared take on an adventurous journey- ever so full of satisfactions- of discovering the mysteries of the Japanese land. Rodica Frentiu’s book is an invitation to discovery, knowledge and understanding of the cultural manifestations expressed through language, which I am happy to have accepted.

IOANA RUXANDRA TOȘU
ioana.tosu@lett.ubbcluj.ro

BOOKS

YU HUA. *Mânia lui Mao: China de astăzi văzută prin ochii unui scriitor*, [Mao's fury: China today seen through the eyes of a writer], translated from Chinese by: Mugar Zlotea, București, Humanitas, 2019, 161 p.

Translated into more than thirty languages, the literary works of the Chinese writer, Yu Hua, have become more and more known to the public from China and outside of China, due to the unique way of the writer of expressing his ideas and also, due to the increasing interest of the public for Chinese literature. As it has been declared many times by the Romanian sinologists, we are witnesses to the era of the Chinese novel.

During the last decades, precious works of the important contemporary Chinese writers, including Yu Hua, have been translated into Romanian language, being accessible to Romanian readers, therefore making one step forward in the relationship with the uncountable values that China owns.

As *Le Monde* describes the writer, *this Hemingway of China*, was born in Hangzhou, Zhejiang, in 1960, and his life is marked by the Chinese Cultural Revolution, which forces him to give up Medicine in favor of Literature. Yu Hua walked timidly on the literature scene through the stories he had published since 1984, then continuing with novels, stories and essays. The most influential works have been translated into Romanian: *În viață – Alive* (2016), *Cronica unui negustor de sânge - Chronicles of a Blood Merchant* (2017), *China în zece cuvinte - China in Ten Words* (2018), and in the year of 2019, the volume of short texts: *Mânia lui Mao: China văzută prin ochii unui scriitor -*

Mao's fury: China today seen through the eyes of a writer.

From a compositional point of view, the volume: *China văzută prin ochii unui scriitor*, has brought together 26 texts that have been translated into different languages of international circulation, such as English, French, Spanish and published in international magazines. However, the texts have not appeared so far in a volume that would have facilitated the access to them and the understanding, in fact, of the situation that China is currently facing.

The importance of this work results from the combination of the unique, sometimes ironic, humorous and simple literary style of the author, which, as Lisa See points out, *is one of China's deepest voices today*, with some specific themes from the Chinese society, not so much known to the Romanian public.

Topics such as censorship of the works of art, such as film or books, the illogical laws of China, the pollution that goes beyond the control of the authorities, patriotism and the perspective of Chinese outside China versus the perspective of Chinese in China related to their country, censorship in virtual space and the inventive ways in which Chinese manage to post on micro-blogs their own opinions on hot topics in China, but also the past and present perspective on America are just a few of the topics discussed by Yu Hua.

Being of short length dimensions, of only a few pages, the texts are very

focused on presenting the theme of each one. The author takes great care to provide a brief introduction, developing only the highlight and offering, as a conclusion, where his presence is felt, either a joke, a rhetorical question, or an answer received from any reader who sets out his point of view on the article in question. The author often identifies himself with the voice of his readers.

The volume begins with the text *Diferite fațete ale cenzurii - Different faces of censorship*, in which the way that books, films, newspapers and everything in front of the public are checked and carefully selected is briefly presented. Following this text, the reader can understand why a book can be sold and become a best seller, but a film made on the basis of it will be rejected and banned. Of course, these decisions made by the two entities involved, one of the censorship of books being represented by commercial entities, and the other of the censorship of the films, which are subordinated to the state, create various reactions from the Chinese public. In response, the author publishes a message on the Chinese equivalent of Twitter, named Weibo, comparing film censorship to food control, stating that food safety officers only need to learn from those who check the films, and thus the problem would be solved. Yu Hua ends his story with a reply from one of his readers who argued that roles should be reversed between the two entities, and that China could solve two important issues: food control and freedom of expression.

The literary talent of the author can be better perceived especially in the text called *Amintiri despre ziua națională - Memories of the national day*. The text begins with an account of an event in the

author's life that had taken place a few days before China's National Day, at which point his friends and he were having dinner at a restaurant on Chang'an Boulevard, a boulevard that had already been closed for rehearsals for the big day of October 1st.

The second part of the text takes us, the readers, to the author's childhood, when, being born and living in southern China, he did not have the opportunity to go to Beijing to attend the National Day. However, by the ingenuity of a photographer who painted on the wall the Tian'anmen gate and the portrait of Mao Zedong, Yu Hua manages to have a photograph that made him think of his presence in the big market of the Chinese capital. As a child, watching the celebrations on television, the author remembers his fascination with firefighters and the way he looked at the table with the fruits and sweets he saw in the documentary, alongside Mao's image. At the same time, the author confesses that those were some of the most beautiful moments of his childhood.

The story continued, the author digging deeper into the rock of his childhood memories, and heading for the oldest memory they had, regarding the National Day, namely -the ceiling in his room.

He tells that once a year, his father changed the newspapers on the ceiling, to prevent dust and dirt from falling over him and to give the impression that there is something between the tiles on the roof and them.

The image kept in the author's mind is the large photo of Mao that appeared in newspapers with China's National Day, and the fact that over time, other political figures such as Liu Shaoqi or Lin Biao accompanied him, have been

replaced; only Chairman Mao remained the same.

The author concludes this story in a meditative way, saying that *remembering the past means living again*.

Yu hua's book thus presents both real-life aspects of everyday Chinese life and the perception that Chinese have of the space that is outside China, as presented in the text of *Cele trei Americi - The three Americas*, but also aspects related to the author's own perspective, reproduced in the text *Amintiri despre ziua națională - Memories about The National Day*.

This volume is, in addition to the novels written by Yu Hua in which although the theme of Chinese society and the shortcomings it faces are present, but rendered indirectly, the texts in this

volume directly highlight the solutions that the Chinese use to provide an answer to the challenges imposed by the regime, thus illustrating the portrait of a country, of a nation in a transformation that is unfolding so rapidly that it is difficult and sometimes almost impossible to assimilate.

The book is therefore recommended both to those interested in contemporary Chinese literature that have already become acquainted with Yu Hua's humorous style, to those who are passionate about Chinese history and culture, but also to those who want to know the current state of daily life, to the Chinese and not least, to those who study Chinese language, literature and culture, in order to form a realistic perspective on China.

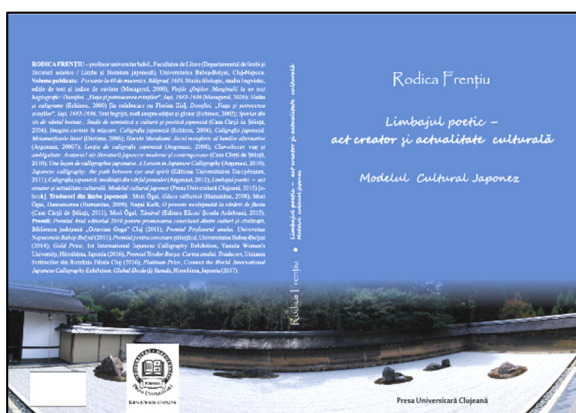
DIANA-ELENA VEREȘ

E-mail: elenadianaveres@gmail.com

RODICA FRENȚIU. *Limbajul poetic – act creator și actualitate culturală: modelul cultural japonez* [Poetic language – Creative Act and Cultural Actuality: the Japanese Cultural Model], Cluj-Napoca: Presa Universitară Clujeană Publishing House, 2017, 250 p.

Poetic Language – Creative Act and Cultural Actuality: the Japanese Cultural Model is a complex work that can be enjoyed by both researchers of Japanese language and culture, as well as readers passionate about Japan. The complexity of the issues addressed and the manner in which these matters have been analysed mark the volume as an important research point for both Japanese language students and researchers from numerous fields.

Rodica Frențiu is prof. univ. dr. habil. at the Faculty of Letters, Japanese Literature and Language Department, Babeș-Bolyai University, director of the Asian Languages and Literature Department, while also being a prestigious researcher in the field of Japanese poetics, spirituality and translation, as well as a calligrapher, master of Japanese calligraphy. Combining the experience and the knowledge gathered throughout her career, Rodica Frențiu manages to offer readers and researchers altogether a clear image of Japan, outlined through a critical approach.



In *Argument*, the author highlights the role of culture and human activity and underlines the importance of cultural semiotics in understanding and analysing diverse cultural aspects. By

doing so, the author pinpoints her research within the cultural semiotics framework outlined by Tartu School and further developed by the Japanese linguist Yoshihiko Ikegami. The volume, therefore, starts from the premise that *poetic language is the most defining aspect of human semiosis* (p. 14).

The volume consists of three chapters: *Linguistics. Poetics. Cultural semiotics: the “Actuality” of Culture in the Japanese Language/Literature, Poetics and Cultural Semiotics in Exploiting Japanese Advertising Discourse: from Nihonjinron to Kawaiiron, and Cultural Semiotics and the Art of Calligraphy: Japanese Calligraphy – Imago Mundi and Metaphysical Knowledge*. The first two chapters are structured on subchapters, thus facilitating the readers’ understanding of the intricate matters showcased within the volume.

One of the merits of the book is the homogenous manner through which various aspects of Japan are analysed. The author addresses issues of culture, language and literature altogether, the very structure of the volume thus becoming an example of the way in which cultural semiotics is a reference point for this volume. As cultural semiotics promotes unity in the way in which a semiotic system of culture is analysed, rather than indicating the way in which the respective semiotic system is different from other semiotic systems, cultural semiotics, therefore, highlights the common ground between two or more semiotic systems. Rodica Frențiu manages to implement this principle not only on a micro level, through the critical lenses applied to each analysed issue, but also on a macro level, as the volume's structure itself highlights the fact that numerous aspects of Japanese language and culture are interpreted by pinpointing the similarities between them.

The first chapter, *Linguistics. Poetics. Cultural Semiotics: the "Actuality" of Culture in the Japanese Language/ Literature*, is a holistic analysis of Japanese language. The author initially displays the Japanese cultural model, which contains all the other matters debated in the present edition. Japanese literary history is presented as an applied cultural memory, setting the ground for later examining aspects of poetics. Following this, a subchapter dedicated to matters of linguistic analysis investigates interjections, onomatopoeia and Japanese language idioms from the perspective of cultural semiotics.

The examples that illustrate the theoretical framework are oftentimes

highlighted by depicting them in a cultural or literary context. To exemplify this, we would like to draw attention to the the explanation of the idiomatic expression *doro o kaburu* that is provided through a *koan* from the book *The Golden Pavilion*, written by Yukio Mishima. Further deepening the link between linguistics and literature, the fourth subchapter contains an analysis of well-known Japanese literary texts, such as *The Tale of Genji*, *haiku* poems, or the Japanese authors' Kawabata and Murakami search for the "perfect word" or the "perfect phrase".

Within this chapter, the author highlights issues related to translating from the Japanese language. Because this subject is addressed after analysing literary works, the reader is gradually introduced to the matter, facilitating their understanding process. In the sixth subchapter, the author approaches visual poetry, setting the ground for the last chapter, where Japanese calligraphy is analysed. The last part of the chapter deals with *chūshingura*, a concept that might be unfamiliar to the readers, but the author manages to explain the basics of it, as well as go in-depth with the way in which this concept is revamped in Gheorghe Băgulescu's *Suflet japonez*.

The second chapter, *Poetics and Cultural Semiotics in Exploiting Japanese Advertising Discourse: from Nihonjinron to Kawaiiron*, focuses on the advertising discourse, particularly on the differences between *Nihonjinron* – a theoretical perspective that highlights the uniqueness of Japanese culture –, and *Kawaiiron* – an advertising discourse that focuses on everything that is cute, which is why this direction is often accused of being su-

perfidious. The author draws attention to the fact that *advertising discourse sets certain rules of cultural communication*, showing the way in which Japanese culture is reflected in advertising as well as the manner in which advertising itself can become a cultural trendsetter. This idea is supported by analysing articles from the *Wa Raku* (和楽) magazine in order to show the way in which *Nihon-jinron* and *Kawaiiron* harmoniously coexist, rather than exclude the existence of the other. This approach corresponds to the cultural semiotics framework, highlighting the common ground between two semiotic systems and serves as an indirect explanation of the way in which Japanese culture is a balanced combination of tradition and modernity, of past and present.

The last chapter of the volume, *Cultural Semiotics and the Art of Calligraphy: Japanese Calligraphy – Imago Mundi and Metaphysical Knowledge*, deals with the topic of Japanese calligraphy – *shodō* (書道). In order to circumscribe the concept of *shodō* within the Japanese cultural framework, Rodica Frențiu defines Japanese calligraphy and the concept of image, ultimately presenting calligraphy as a linguistic image (p. 218). The author identifies two registers of the image within *shodō*, a *visual image*, closely linked to intuition, and a *verbal image*, linked to an abstract analysis function.

The theoretical description is illustrated through calligrams created by the author herself, which grants the volume an element of novelty and uniqueness. An example which proves the craftsmanship of the author, not only in the field of linguistics, but also in the

artistic field, is the heart sutra fragment over which the character *mu* (無), which means “nothing”, “void”, has been written (p. 226). The theme of the void is a recurring motif within the volume, as the author views the issue from several perspectives. In the first chapter, *haiku* is presented as an “empty” poem, which is why this type of poem accepts and validates any given interpretation.

The interdisciplinarity and the interdependence of the chapters makes the volume a captivating lecture, in which the disputed elements are presented through their relationship with other cultural and linguistic aspects. For this reason, mentions of Japanese calligraphy can be noticed throughout the book, starting with the first chapter, when *haiku* is presented as a visual expression similar to the pictograms and ideograms through which it is written, namely a *painting made of words* (p. 64).

Throughout the volume, the author emphasises and analyses ideas and concepts that belong to cultural semiotics, always relating these concepts to the theme currently debated in the chapter. This technique is an indirect reflection of the cultural semiotics’ idea of unity, supported by examples related to Japanese culture, literature or language. The correlation of the points discussed to the Zen philosophy and religion, one of the greatest influences on Japanese art, anchors the volume within Japanese spirituality, showcasing the deep layers of the Japanese way of thinking.

Through the previously mentioned particularities, the book *Poetic Language – Creative Act and Cultural Actuality: the Japanese Cultural Model*

BOOKS

becomes a delightful and practical lecture for a large audience, from Japanese studies specialists to various categories of readers who are passionate about the Japanese language or culture. Ultimately

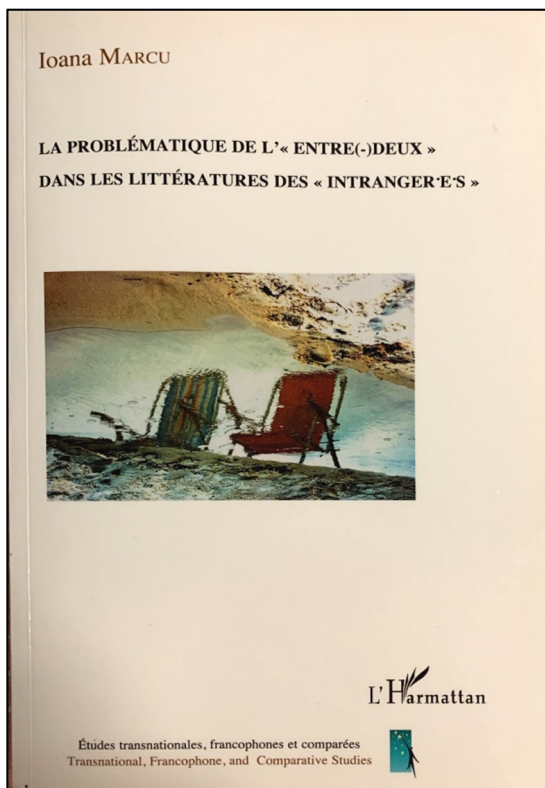
using the author's own calligraphic works as an example for the theoretical framework accentuates the uniqueness of the volume and skilfully illustrates Rodica Frențiu's ideas and expertise.

IOANA-CILIANA TUDORICĂ
ciliana.tudorica@lett.ubbcluj.ro

BOOKS

IOANA MARCU, *La problématique de l'«entre(-)deux» dans les littératures des «intranter-è-s»*, l'Harmattan, 2019, collection « Études transnationales, francophones et comparées », 342 p.

Le titre de l'ouvrage surprend et engage, car il contient deux termes que Ioana Marcu essaie d'expliquer le long des chapitres : l'«*entre(-)deux*» et des «*intranter-è-s*». La démarche critique y suivie est une incursion de méta-critique visant la terminologie et les méthodes d'investigation, les multiples contextes balisant la réception de ce type de littérature et la bigarrure concernant l'appartenance au genre littéraire. L'ouvrage de Ioana Marcu se veut un passage en revue des principaux points de vue critiques sur les littératures coloniales, insulaires, minoritaires et les petites littératures nationales (autre que la Grande Littérature entrée en canon, selon Antoine Compagnon ou Harold Bloom). L'auteure nous démontre qu'une halte sur tous ces aspects mérite un examen de plus : tous ces types de littératures for-



ment la littérature de l'exiguïté et illustrent le caractère excentré de la littérature sortie du *centre* classique (p. 228-229).

Le livre plaît et convainc par l'acuité de l'examen des « étiquettes » que les critiques colent sur le phénomène littéraire de la migration. Vu que ce phénomène vise l'espace urbain, surtout par les facilités que celui-ci accorde, les chercheurs se sont pressés à nommer ce type de littérature à

l'aide de plusieurs termes liés à cette sorte de lieux : *littératures urbaines, de banlieue, de cité, de quartier ou littérature sub-urbaine* (p. 238-239), *de périphérie*. Ioana Marcu analyse avec patience, comme un expert en billets de banque qui cherche les signes de fausseté, les points forts et points faibles de ces dénominations, de leurs significations et de leurs limites, ainsi que leurs légitimité et utilité

dans le langage méta-critique des chercheurs qui se sont penchés sur ce phénomène assez récent de la littérature de l'extrême contemporain.

Cet ouvrage envisage le parcours sinueux de la littérature des intrangers avec ses œuvres remarquables, faites de succès et d'échecs, de hauts et de bas, d'expériences réussies et de fiascos personnels, toutes entrées dans le canon littéraire contemporain. La notion de l'« entre(-)deux » est indissociablement liée à cet échafaudage critique : c'est la loupe interprétative appliquée aux textes en analyse. Ce concept illustre le caractère et la condition incertains, indécis et controversés de ce type de littérature du point de vue du statut, de l'appellation, du genre littéraire, du champ littéraire de rattachement. C'est une réflexion critique sous l'angle de l'extratextuel. L'auteure se propose d'investiguer ici autant les questionnements soulevés par la littérature issue de l'immigration maghrébine, que le dialogue bilatéral entre *Patria literarum* (communément et largement admis et inclus dans les canons esthétiques et littéraires) et les productions littéraires des intrangers situés, presque toujours, en position marginale, malheureusement.

Les thèmes que cette littérature aborde sont : la ville comme cadre de l'action du personnage ou protagoniste, la description des non-lieux, le déplacement d'une ville à l'autre, d'un quartier à l'autre, la fresque du quotidien et de la micro-histoire, les fractures sociales, etc. On voit bien que la ville se définit d'abord comme un ensemble des relations sociales et interhumaines, puis comme une entité architecturale (p. 240). Elle importe moins par sa couche sociale, plutôt par son architecture. Neutre du premier point de vue, elle est vive de l'autre.

Où encadrer, du point de vue du genre, ce type d'écriture ? L'auteure lui

attribue le nom de « typologie romanesque hybride », sans préciser la nature de cette hybridité esthétique ; en échange, elle enregistre nombre de points de vue et termes des critiques qui font référence à cette instance extratextuelle : selon la critique, cette écriture serait, tour à tour, *récit de vie, ouvrage narratif de l'auteur, roman à l'épreuve de la société, roman de la marginalisation sociale, récit du cri et du gouffre, mais fiction pure* selon les romancières interviewées.

De toutes les dénominations de la liste des appellations attribuées à la littérature produite par les intrangers, la plus curieuse nous semble l'« étiquette » de *littérature naturelle*, qui, selon Habiba Sebknî, couvrirait le sens d'« illégitimité », à savoir les rapports (parfois gâchés) de la seconde génération avec la société d'accueil d'un côté, et avec la société d'origine, de l'autre côté. Il s'agit donc d'une *littérature naturelle*, si on prend en considération le contexte référentiel autobiographique ; celui-ci se trouve toujours en marge de la culture dominante qui refuse à le reconnaître et à accepter comme légitime ce corpus littéraire nouvellement créé (p.253). Ioana Marcu se situe d'une manière critique vis-à-vis de ces opinions et filtre les points de vue critiques, même si elle ne nous dévoile pas son point de vue concernant cette multitude de dénominations.

Un chapitre sans doute provocant par les questions posées est le troisième, intitulé *Ancrages* (pp.59 - 72), car l'auteure se concentre surtout sur les détails qui visent le rapport intersectionnalité versus transversalité, illustré dans les littératures maghrébines, de langue/d'expression française. Quels sont les points communs ? Jusqu'à quel point le texte est fictionnel ? Quel est/sont le(s) points d'intersection avec la réalité ? Entre le lyrisme des âmes pures, tributaires à une

culture qui veut garder et pratiquer ses valeurs dans une société diamétralement opposée et le réalisme/naturalisme des faits durs, où sont les points de transversalité ?

Quelles que soient les réponses, on opte en général pour l'intégration de ces textes beurs dans le genre romanesque, puisque ce sont bien des écrits de mode narratif assez longs, « destinés à être lus et appréciés esthétiquement » (p.265). Si on veut leur reprocher la défaillance sur le plan de l'imaginaire et l'éternisation de la réalité brute, comme facteurs qui empiéteraient le fictionnel, alors l'étiquette de Bildungsroman marcherait mieux. Par exemple, Ioana Marcu justifie que le roman *Beur's story* appartient à la tradition du roman de formation, parce que tout au long du roman, Malika, la protagoniste, découvre ce que signifie « être fille d'immigrés » et apprend à combattre pour sa liberté.

D'une réelle aide scientifique pour les spécialistes et les amateurs ce sont les annexes nos. 2-6, qui enregistrent au détail les définitions des mots-clés de la recherche : *beur, exil, diaspora, migrant-immigrant-immigrés*. Ioana Marcu prend en discussion plusieurs types de dictionnaires, à partir du *Dictionnaire de l'Académie* ou du *Trésor de la langue informatisé* jusqu'aux dictionnaires d'argot ou le dictionnaire de la zone, en passant par *le Grand Dictionnaire terminologique*, ou le *Dictionnaire Sensagent* et les dictionnaires en ligne : média dico, Encyclopédie

L'internaute, le *Dictionnaire de la langue verte*. Ioana Marcu n'hésite pas à se servir des dictionnaires parmi les plus spécialisés qui enregistrent des nuances moins courantes de ces notions base de la recherche : l'abord historique se conjugue avec l'abord étymologique, l'approche non-conventionnelle avec celle encyclopédique (p.320).

Tant par la minutie de son étude que par son érudition et sa pertinence analytique, cet ouvrage constitue un jalon bibliographique dans le domaine des littératures et des cultures francophones.

À la fin de ces quelques considérations sur ce travail critique vraiment bien fait, il nous semble nécessaire de rappeler certains aspects de la formation professionnelle de Ioana Marcu qui continue ses recherches dans ce domaine à l'Université de l'Ouest de Timișoara où elle donne actuellement des cours sur les littératures francophones, renforçant ainsi ses chantiers un peu plus larges : la littérature issue de l'immigration, les littératures francophones du Maghreb et de l'Afrique noire, la littérature du déplacement, de la langue littéraire et l'écriture féminine. Diplômée de l'Université de Bourgogne et de l'Université Paris 8 Vincennes-Saint-Denis où elle a obtenu son doctorat en 2014, Ioana Marcu fait partie des jeunes chercheurs qui confirment par la pertinence de leurs points de vue magistralement soutenus.

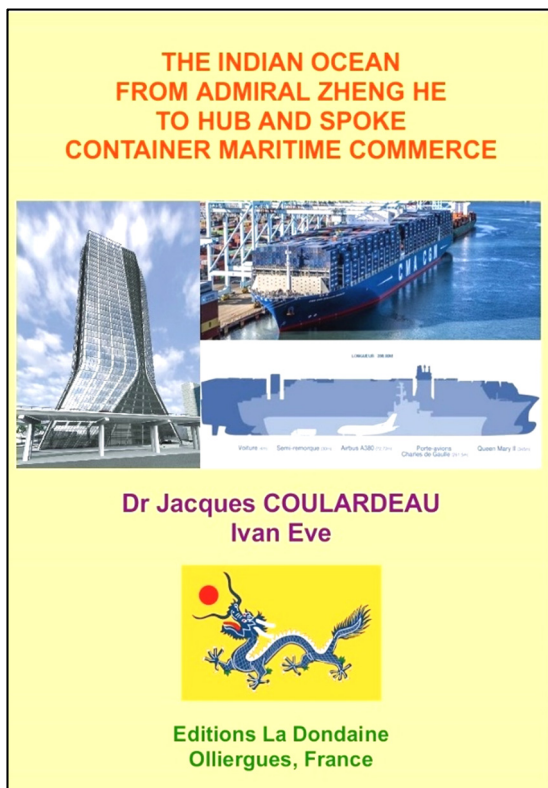
RAMONA MALITA
malita_ramona@yahoo.fr

BOOKS

JACQUES COULARDEAU and IVAN EVE, *The Indian Ocean from admiral Zheng He to hub and spoke container maritime commerce*, Editions La Dondaine, January 21, 2016, Kindle Edition, 274 pages.

This book tackles the New Silk Road from a number of different perspectives, historical, social, economic, and from the standpoint of geopolitics. The reader is given a background regarding the Old Silk Road – its human cost and the socio-economic implications in the present, typified by what is called Post-Traumatic Slavery Disorder and Post-Traumatic Slave Syndrome.

We learn about the 13 centuries of slave trading done by the Muslim powers, and of the Trans-Atlantic slave trade, which lasted 300 years, but produced approximately the same number of casualties. We learn about slavery in India and about the slave-trade in the Indian Ocean. That it had existed since probably the emergence of agriculture, something like 12,000 years ago. Religious motivations



for slavery are also highlighted, alongside the changes in thought and values, from Judaism to Islam, and of course, Christianity.

Afterwards, the book presents the Old Silk Road proper, the ancient network of trade routes that were central to economic and cultural interactions among different regions of Asia, connecting the West and East from China to the Mediterranean Sea. The religious implications associated with the various countries and trade interests are also approached (Buddhism, Hinduism, and Islam). We learn from that ancient epoch and we're moved to the 15th century, to admiral Zheng He, his great fleet of merchant ships – and the reader learns of his visits to foreign lands, most notably, his repeated journeys into India, Africa, and Arabia.

Past that point, the book moves the reader into the present and reveals great information regarding planned investments in new port infrastructure and upgrades, new trade routes, cross-judicial and economic cooperation between countries for safety and development. Figures regarding freight capacity and throughput are given for some key trade nodes in China, Africa, Singapore, Hong Kong, Dubai, and South Korea. The authors make important observations, especially regarding China. In maritime trade, it's investing in the port of Colombo and in Hambantota. It is developing the hub-and-spoke model; but China is also developing alternatives to it. To reach America, the railroad option via the Behring Strait. To reach Europe, via the Arctic approach and westward along its ancient route – by linking virtually the whole of Europe through railways, down to Spain.

Coulardeau and Eve take special note of India and Sri Lanka, and do not dismiss them from the greater scheme in the wake of such big projects like the Trans-Pacific Partnership deal – which, for political reasons that the authors identify, are left outside by the main geopolitical power, the USA. Globalization is a multi-door street, but some doors are bigger and wider than others. Such free trade agreements can only push for lower sovereignty at the regional and national level, enforce strict intellectual property laws, and diminish the collective bargaining power of labor.

The race to the bottom is a true phenomenon. It manifests itself when governments implement policies meant to keep domestic purchasing power and living standards low, in the hope of gaining market share for their export-oriented enterprises. These countries are thus

deliberately choking their domestic levels of Aggregate Demand, foolishly trying to import it from abroad in net terms in order to keep their economies working (albeit with considerable unused capacity, while granting unjust and unsound boons to multi-nationals).

Issues of flags of convenience are explored in the book, alongside those of safety. Ships and harbors require protection. Merchandise requires tracking. Elements of corruption, bureaucracy, and the relationship between capital and labor must not endanger the flow of goods and services, or add undesired and unnecessary costs to it. The authors state that what's required for true security is the existence of an international agency, with satellite monitoring capabilities, and with the legal mandate and military means to combat terrorism, human trafficking, drug smuggling, and illegal weapons trade.

I believe the many countries involved in the New Silk Road must follow the two principles behind the Peace of Westphalia of 1648, which ended successfully 150 years of religious war and established the notion of co-existing sovereign states. The first tenet said that for the sake of peace, the crimes of all sides must be forgotten. While the second tenet maintained that foreign policy must be carried out with the “interest of the other” in mind. It is precisely this lack of Westphalian sovereignty among nation states today, as well as the desire to severely outsource national and local sovereignty to super-state bureaucracies, that endangers the peaceful process of globalization – and turns it into a deliberate phenomenon of exploitation carried out by cartels, rent-seekers, and usurers: the neofeudal domination of international shareholders.

ȘERBAN V.C. ENACHE