

BABEȘ-BOLYAI UNIVERSITY
DOCTORAL SCHOOL OF LITERARY STUDIES
FACULTY OF LETTERS

**Major Directions in the Reception of the
Japanese Spirit in the Romanian Literary and
Publicistic Realm between 1920-2010**

PhD Thesis

Summary

SCIENTIFIC COORDINATOR
PROF. UNIV. DR. ȘTEFAN BORBÉLY

PhD STUDENT
MIHAELA HAȘU-BĂLAN

SUMMARY

I. FOREWORD.....	4
II. <u>INTRODUCTION TO THE MODERN AND CONTEMPORARY JAPANESE HISTORICAL AND ARTISTIC CONTEXT</u> (Political and Cultural Background: Tradition and Innovation from the Meiji Era to the Heisei Era; Religious Syncretism; War and Peace.....	8
III. <u>RECEPTION: A THEORETICAL VIEW FRAME</u>	18
3.1. Theories of the Act of Reading.....	18
3.2. Types of Receptions.....	23
3.3. Translation.....	24
3.3.1. Between Theory and Practice.....	24
3.3.2. Between Creation and Reception.....	27
IV. <u>HISTORICAL AND CULTURAL RECEPTION: THE IMAGE OF THE JAPANESE LITERATURE IN THE ROMANIAN CULTURAL PRESS</u>	30
4.1. Romanian-Japanese Relations.....	30
4.2. Stages in the Reception of the Japanese Spirit.....	35
4.2.1. The Historical Reflection of the Romanian Literature Inspired by the Japanese Spirit.....	35
4.2.2. The Historical Reflection of the Foreign Literature Inspired by the Japanese Spirit, Translated into Romanian.....	37
4.2.3. The Historical Reflection of the Japanese Literature in the Romanian Cultural Press.....	39
4.2.4. The Division into Periods and the Reflection of the Japanese Literature in the Romanian Editorial Medium.....	44
4.3. Interferences.....	52
4.3.1. Travelers in Japan.....	52
4.3.2. Romanian Literature, Translated into Japanese.....	98
V. <u>LITERARY RECEPTION: THE IMAGE OF JAPAN IN THE ROMANIAN LITERARY WRITINGS BETWEEN 1920-2010</u>	100
5.1. The Reception and Awareness of the Japanese Spirit in the Romanian Literature.....	100
5.1.1. Explicit Reception.....	103
5.1.1.1. Prose.....	105
5.1.1.2. Poetry.....	161
5.1.1.2.1. Theoretical and Historical Frame.....	161

5.1.1.2.2. Japanese Inspired Poetry (thematically).....	174
5.1.1.2.3. Japanese Inspired Poetry (formally).....	189
5.1.1.2.4. Literary Societies and Magazines.....	210
5.1.2. Implicit Reception.....	213
5.1.2.1. Japanese Literature Rebound into the Romanian Literary Imagery.....	213
5.1.2.2. Japanese Inspired Foreign Literature Translated into Romanian.....	216
VI. <u>CRITICAL RECEPTION:</u>	
<u>MODERN AND CONTEMPORARY JAPANESE LITERATURE TRANSLATED INTO ROMANIAN</u>	219
6.1. A Short Historical Overview.....	219
6.2. An “Insane” Literature?.....	226
6.3. The Reflection of the Romanian Critics upon Japanese Literature.....	229
6.3.1. Literary Critics.....	229
6.3.2. Anthologies and Bibliographies.....	232
6.3.3. Studies of Japanese Language and Grammar.....	239
6.4. Short Exegeseses of Various Japanese Literary Works, Translated into Romanian.....	240
6.4.1. The Autism in Literature and the Identity of the Paper Being. The Problem of Identity, between Struggle and Abandonment.....	242
6.4.2. Europe – A Ultramarathon of Civilization. Interculturality in the Novels of Mishima Yukio and Murakami Haruki.....	252
6.4.3. Demythization and Desemantization in the Contemporary Japanese Novel.....	264
6.4.4. Time and Space in the novels of Murakami Haruki.....	277
6.4.5. From <i>Seppuku</i> to <i>Hikikomori</i> . Suicidal Patterns in the XXth and XXIst Centuries Japanese literary Imagery.....	290
6.4.6. Cell Phone Novels – a Digital Form of Literature?.....	305
6.4.7. <i>Nantonaku</i> Stories.....	320
6.4.8. Narrative Representations of Love in the Modern and Contemporary Japanese Novel.....	329
VII. <u>EXPLORATORY RECEPTION</u>	362
VIII. <u>CONCLUSIONS</u>	369
IX. <u>ANNEXES</u>	371
9.1. Interviews.....	371
9.2. Literary Survey.....	384
X. <u>GENERAL BIBLIOGRAPHY</u>	430

2. Key-words: reception, Romanian literature, Japanese literature, Japan, Exotism, alterity, traveler, translation, haiku, Modernism, Postmodernity, love, death, cell phone novel, myth, identity, exegesis, literary theory.

3. General summary

The central theme of the reception of Japanese spirit into the Romanian literary and publicistic realm describes a significantly large area in the Romanian cultural and literary imaginary. This work aims at exploring and developing the impact produced by the Japanese cultural imagery and feeding further on our need for alterity. Grafted on a history of almost a century of interrelations, the reception of the Japanese spirit in Romania has been given in historically and mentally conditioned sequences. These sequences have shaped the reception, filtering it through exotism and cliché, so that we could discover a different, strong, lasting, authentic, spiritual background. Alterity is very important within the theory of reception, given the fact that man is a social animal, and, as Jean Paul Satre states, „art cannot exist but for and through *the other*”.

The reception of literature through the act of reading is primarily necessary to man of all times. In Umberto Eco’s opinion „fictional texts come to help our metaphysical smallness”. Reading does not take into account boundaries and man is learning especially from other cultures, from the wisdom of alterity. Reception requires an ontological and epistemological opening towards the *other* in a search of the world and of the self. Under its multiple occurrences, reception is a topic here from the literary point of view, which is divided into several necessary types. The artistic, historical and exegetic aspects form the body of the thesis, which is oriented in the direction of comparatism, as well as in the direction of history of literature, touching lightly the idea of mentality studies, with semiotics of reception, so that at the end we will have incorporated all dimensions of cultural reception of the Japanese spirit, the way it is made visible gradually ramified in the literary text, with the sections: Romanian literature inspired by the

Japanese culture and Japanese literature translated into Romanian; and in the publicistic text, which has developed an exegetic and historical reception during more than a century of intercultural relations.

The present perspective directs the approach diachronically toward a practice by two major trends, one of them focusing on the influence of the Japanese spirit on the Romanian literary and publicistic realm, and the second one analysing the mechanism, the chronological pattern of the modern and contemporary Japanese prose diffusion in successive translated editions. Both trends are analyzed through the specific historical conditions which have marked the Romanian spiritual development: the pre-war, Communist and post-Communist periods.

The study of the Japanese literature, a literature which a short time ago was viewed as exotic, is followed on three levels. An historical-cultural level, which analyses the difference of perception and reception during the two periods that are still defining us, the pre-Communist and post-Communist age, in which the social dimension, detectable in various forms of media (cultural and literary journals, newspapers, volume editions) has marked the evolution of reception, revealing a higher level of cultural, political, socio-economical bilateral interest. This interest has been also highlighted by the diaristic prose or *travelogue* type, while the contacts between the two countries has developed into a strong relationship so that we may ascertain the results of Japanese and Romanian researches within the specialized studies, in the translated literature and in artistic creations.

A literary level, concerning the reader's horizon of expectation, detectable in the image of the Japanese culture, as it appears in the literature of Japanese inspiration, but also in the translated Japanese literature (and thus, accessible to the Romanian public) breaks down the reception in these two directions that enlarge the spectrum and homogenize the perspective. The result is that through the prose of Japanese inspiration (be it the case of half-autobiographical (Ion Timuș), historical (Gheorghe Băgulescu) or fictional (Florina Ilis), by the poetical formulas that follow the Japanese pattern grafted on the Romanian imaginary, but also through the Japanese prose and poetry, translated into Romanian, a literary area was created, which requires a serious and informed analysis. This paper has the goal to prospect and analyse the mentioned fertile area, without being exhaustive.

At the third level – the critical one – we sketched an analysis of the reception of the Japanese literature in the Romanian critical mentality, dealing with various fictional texts of

some of the translated Japanese authors, among which Mishima Yukio, Abe Kōbō, Murakami Haruki, Murakami Ryū, Ōe Kenzaburō, interpreted from the perspective of the following themes: the identity problem, between fight and abandonment; Europe – an ultramarathon of civilization; demythization and desemantization in the contemporary Japanese novel; from *seppuku* to *hikikomori*; narrative representations of love. The section was conceived as an openness toward the development of the critical demarche which this segment of prose needs at the moment, being aware, at the same time, of the complexity of the approach and the time conditioning.

In essence, the present thesis proposes the development of a mechanism of reflection, mirroring two literatures, cultures and mentalities. Being so different, the two literatures have found a fertile vitalizing channel, in which diversity meets unity. Trying to analyse and reach to the invisible, but powerful resorts that support the artistic and human nature, we may observe two literatures communicating. The influence of the Japanese spirit is considerable if we refer to haiku poetry, it is exotic if we refer to ikebana, origami, martial arts, and it is prolific if we refer to the numerous translated literary texts.

The reception of this world reveals, through the pluralism of approaches, the actuality of interest and, at the same time, the maintenance on a position of *outsiders*, still cedind to exotism, to cultural encoding of the much debated integrated alterity. Mapped with the Occidental compass, these coordinates of investigation have only underlined the structural difference between East and West. Subdued by a collonial tradition, the West tolerates, due to the background, the elision of a fundamental premise – the reverse perspective. In the Postmodern context it was just one edifice that was not shattered: the one of the cultural encoding. If the reception is made through the same code, subtleties will remain foreign and, consequently, unknown. A hypothesis of reaching truly the cultural and mental profoundness would consist in undertaking the difference and bringing the unknown implied by this difference toward our known, keeping and accepting, as we have already pointed out, the essence of that alterity.

4. The Summary of the Main Parts

Being fully conscious of the scope and richness of such a subject, we have strived to highlight its most important directions: after a necessary contextualization of the Japanese

cultural, political and religious extent, we dealt with outlining the implicit and natural relations that are established between creation, translation and reception, following the theories of reception, the history of translation as a discipline, and then the way in which these domains cooperate. The reception, as the premise of this research, is established as a regulatory mechanism, allowing an opening toward alterity, valued in unique artistic creations or in translations. The theories of reception and translation complete and lead the comparative perspective of the research, as the paper highlights the cultural translation of the Japanese spirit, quantified in the appeared texts approximately in one century. The reception of literature through the act for reading is primordial necessary to man in all times. Umberto Eco mentions that “The fictional texts come to help our metaphysical smallness” so that beginning with fairy tales, man felt the need for tales, to “escape time”, to live other experiences, to feed his imagery and to understand and come closer to the world. The reading (more than the spectacle) can project the “modern man beyond his time and integrate him in other rhythms, making him live another history”, as Mircea Eliade argues, and *in extenso* to live History, to fully understand the Sense, beyond any temporal, spatial and linguistic boundary, actualizing the World through the Word.

Literature, as “verbal art must inevitably reflect the characteristics by which it is built of” (Roman Jakobson). The *word*, vehicle that transports the world “from itself to itself” (the words of Nichita Stănescu) must be loyal to the sense, the message, being the icon that gives life, procesual coherence and historicity to the event, be it social, historical or artistic. Reading does not take into account the boundaries, man learning more from other cultures, from the wisdom of the alterity. Thus, the reception requires a natural opening of ontological and epistemological nature towards the *other*, functioning as a searching engine, searching the world and the self. The alterity occupies an important place in the theory of reception, given the fact that the basis is the man as the social animal, as Jean Paul Sartre asserted that “art cannot exist but for and through the other”. As long as reading is interpretation, reception is the finality of interpretation, transforming the sense from a primary one during the reading into a secondary one, full of virtualities, after the reception.

We thus reach the condition of the receiver, the reader or the attacker – the one who has the liberty of interpretation. In the economy of this study, the triad reception – translation – creation represents the situation *beyond the mirror* of the natural process creation – translation – reception. This perspective gives us the possibility of moving the emphasis from the creative act

to the act of the reception. In the relation creation-reception we may identify a series of dichotomies, delineating the condition of the reader. A fertile analogy appears in our binomial relation *creation-reception*, and in the Asian philosophical one – *full-empty*: on the one hand creation, through its fixed character, is established as *full* (that can't be more than it already is), and on the other hand, reception, through its flexibility, representing the empty that activates the latent virtualities of the work. Another dichotomy is instituted in the representation part: the perception supports the act of creation, having as narrative instances the assessors (narrator and actor), while the reception supports the act of reception with the receptors as its instances (narrator and reader). The reception supposes an intellectual and emotionally active engagement on the behalf of the reader that has the power of sense-making. From this point of view, we may notice two types of readers: the *prime reader* or the reader with power, who is the *native* reader and the translator, having direct access to the text; the second one, the *second reader* or the reader of the translation is the *foreign* reader, who can have access to the original through the quality of the translator as a conductor. The narrator projects the ideal reader as being the native reader so that the foreign reader has access to a conditioned reception by the constitutive factors of the collective mentality specific to the source culture. But the benefit from such a situation is revealed in the access to another world, a plentiful access that extrapolates the limit.

The problem of *translation* and, implicit, the access to the text through this filter, has developed numerous interventions – pros and cons – regarding the imperfection of a translation. More recently, the theory of translation accepts this as an inevitable cultural fact, as through translation cultures and societies may come closer to each other. The translation itself, says Romanița Constantinescu in the preface of the study *Actul lecturii* by Wolfgang Iser, “does not multiply the ways of saying, but finds the remembrance of the pure language. It does not exist for the sake of the original, but for the sake of the language beyond the idioms”. The reader of a translation is unprivileged *ab initio* not as much by the transposal from another language, but by the cultural, mental, historical and philosophical context of the original language, which they need to know for a responsible and de-coded reading. We observe through translation a literature of a second degree, a re-created literature. This re-creation does not reside in impairing the original sense with the translator's „creativity”, but in the creative choice of the lexical, grammatical, semantic forms that are most suitable with the target-language with the aim of the optimal equivalence of the message from the source-text. In the case of Japanese literature,

which is hardly accessible due to dependence on the context, we may discuss the relationship between translator and reader, confirmed by the tacit agreement of collaboration and trust. The iconic property of the Japanese literature consists in the non-discursive, visual-sensitive attributes that manifest photographically toward the meaning so that the translator has the responsibility of translating significances and subtleties.

The Japanese literary area is now just a part of the cultural diversity present in the editorial market in our country. In the spirit of integration and globalization, the fascination for intangible spaces, protected by distance, fades away, facing a more adequate reception: the one of the financial power. Money fascinates in the postindustrial world so that the exotic has undergone a morphological mutation through which Japan is perceived as the second economic power of the world. The contemporary Japanese literature unlaces its anguishes, limits, problems in a search of post-occupational and post-Occidental humanity and identity.

4.1. The Cultural-Historical Reception

The chapter that opens the research is the reception from a historical and cultural perspective, where the analysis is focused on the evolution of the Romanian-Japanese relations starting with the first signs of contact between the two countries, following their development on social, economic, politic and, most of all, cultural and literary plans. From 1902, with a break between 1944 and 1959 until nowadays, the bilateral contacts were characterized by a sinuous path due to the political aspects. Both the Romanian pre-war royalty and the post-war Japanese Communism had generated favorable contexts for developing political, economic and cultural relations, manifested by cultural exchanges (exhibitions, conferences, congresses, sports, booklets) or educational (scholarships for students and for businesses). Thus, we learn from diplomats' information (from the Archives of the Ministry of Foreign Affairs or from published volumes), from travelers' notes (simple traveling notes, subjective, fragmentary in nature or well documented) the variety of contacts and the profundity of some of them with long-term effects. One example would be the Japanese-Romanian Dictionary from 1940, written by the secretary of legation Radu Flondor instructed at Waseda University, collaborating with a team of Japanese specialists (professor Kenzō Nezu, interpreter Fukashi Hayashi and proofreader Kiyomitsu Aoyama); translators from Japanese, but also into Japanese, Niponologists/Romanists (Stanca Cionca, Ioan Timus, Gheorghe Bagulescu / Naono Atsushi and Sumiya Haruya); the emergence

of Romanian-Japanese Associations with official character, which had monitored the activities of collaboration, others with cultural character, based on the twinning of two cities (Musashino-Brasov, Yokohama-Constanta).

Historically speaking, the reflection of the literary level imposes two periods of creative effervescence: the first one is the inter-war period, when Ioan Timuș (1938) and Gheorghe Băgulescu (1939) affirm themselves, but in which works of commercial quality became successful, continuing the tradition of Pierre Loti or of commercial prose – Vasile Pop (1921). The second period is the post-communist one, when the attention is directed toward the Japanese space, defining another age of literature. We encounter the short Postmodern prose of Ruxandra Cesereanu and the novels of Claudia Golea, Florina Ilis and George Moise. There are also reverential novels of Mihai Epure, in which the literary labor of fictionalizing Băgulescu's biography and autobiography stops at a weak epic narrative. There is also his poetry, which, despite the obsolete charm of the 19th century, is nothing but amateurism.

Compared to prose, in poetry, dissociating the reception in poetry that innovated through the content of cultural Japanese inspiration and poetry that followed the Japanese form, we may notice an active presence. During the inter-war period, Alexandru Macedonski (1927) and Al. T. Stamatiad (1935) promote the Japanese cultural and literary space. In the post-war period, we meet Eugen Jebeleanu (1958), Aurel Rău (1973), Marin Sorescu (1973), Nichita Stănescu (1978), Adrian Păunescu (1987), who include as an eccentric tendency the Japanese pattern in the imagery of their works. Focusing on the Japanese literary lode until identification is the trait of the poets named *haijini*: Florin Vasiliu, Mioara Gheorghe, Vasile Smărăndescu, a name that helps us to differentiate them.

The reception of this space may be analysed through the foreign literature of Japanese inspiration, which may be framed historically in three periods, characterized by the need of the exotic and new world. The first period is the beginning of the 20th century, represented by Pierre Loti, the one who had lead the biographical and creative path for many writers, bringing in the foreground the exotism of *geisha*. James Clavell is the representative of the second half of the 20th century, who through a different narrative approach reveals an unknown aspect of Japanese mentality (*samurai*), leading to the reception of the large audience. In 2006, Arthur Golden brings to the Romanian public another type of perceiving the *geisha* – a disenchanting *geisha*

from Loti's exoticism, but charming due to the narrative pathos of the tale from within, of the biographical fiction, which opens the door of authenticity for the contemporary reader.

From the historical point of view, the Japanese literary background is reflected in the cultural and daily press of the time on two segments: one situated before 1989 until the presence in the Romanian press was weakly represented, marked by the interruption of the relations that was difficultly remediated in the Romanian mentality. After 1990, the inter-cultural dialogue is manifested more freely, while the reflection in the press being much more dynamic. There are specialized and scientific journals as *Studia et Acta Orientalia* (1957; articles in English and French: *How to Teach Sino-Japanese Ideograms*, Radu Flondor – no. 1/1957; *La transcription dans la langue roumaine du système phonétique japonais*, Ioan Timuș, - no. 2/1959) or journals of culture and literature like *Studii nipone* (2000; established by several enthusiastic youngmen and the first issue is focused on Mishima's personality), while there are journals focused on poetry like *Haiku* (1991), *Albatros* (1992), *Hermitage* (1993), *Orion* (1995), *Orfeu* (1998), *Roku* (2010). All of them speak of the academic and amateur interest, promoting the Japanese culture and civilization, bringing closer to the public a large variety of perspectives. We also ascertain the appearance of thematical issues in journals like *Secolul XX* or *Vatra*, as well as a variety of articles presented in numerous literary and cultural journals, all of them representing the moving image of the reception of the Japanese artistic spirit. The historical path of all these literary and cultural representations is an ascendant one, revealing the nowadays assumed interest with professional competence and no traces of facile exoticism.

From the editorial point of view, the Japanese literature translated into Romanian follows an ascendant path, in direct proportion with the development of the programs of Japanese studies. An investigation of the editorial appearances reveals that, although initially the majority of translations came through the European ways (French, German, English), later on appeared revised editions, translated from Japanese, besides from the first editions translated directly from Japanese. The editorial appearance of Japanese literature in the Romanian media and editorial context, with all its hesitations, reissues and victories of bringing on the Romanian soil such a remote space (physically, culturally and linguistically speaking), as well as the struggle of forming an informed public is an ascendant, but jumpy one, although resistant, because a phenomenon that testifies it is the focusing of some big editorial houses on this segment of foreign literature, publishing extensively works of authors like Murakami Haruki,

Murakami Ryū, Abe Kōbō (Polirom), Ōe Kenzaburō (Rao), Kawabata Yasunari, Mishima Yukio, Yasushi Inoue, and bringing into reader's attention an editorial diversity: Enchi Fumiko, Miyamoto Teru, Ariyoshi Sawako (Humanitas). On the other side, we remark an ascendant interest for translating the Romanian literature into Japanese, some echoes being signaled in the press of some translations from Mihai Eminescu, Lucian Blaga, Zaharia Stancu, Tudor Arghezi, Mihail Sadoveanu, Mircea Eliade (entirely translated), Urmuz, Fanus Neagu, Eugen Barbu and others. The stocktaking of the works on the Romanian market from the criterion of the source language traces this path toward quality in the spirit of an optimal understanding of the *other*.

In his quality of cultural translator, the traveler was the first ambassador of the remoteness, the first promoter of intercultural communication. The journey means discovery, conquest, fascination and seduction of the unknown, the *Other*, thus, an apologia of alterity, an intrinsic premise of globalization through which the remoteness becomes closeness. The journey to the Rising Sun was dominated for centuries by the exotism of the situation at the opposite pole of Earth, on the one hand, and on the other hand, by the unwonted of an extremely different civilization compared to the Romanian Balcanism. The travelers have searched the different par excellence if not the opposite of what „home” means. The desire to know, to enlarge the pantheon of the human civilization through journey has been manifested through a variety of forms, but in this paper we have focused on those that made possible the reception of the Japanese spiritual space in the Romanian literary space. The section *Interferente* deals with an overview of the Romanian travelers in Japan from the first approximations to the cultural and mental studies of high recognition, as it is the case of *Caracterele civilizației japoneze*, in which there are studies of Ioan Timus and Gheorghe Bagulescu, awarded by the Society for Cultural Relations (Japan) at an international contest for celebrating 26 centuries from the establishment of the Japanese Empire. Names like Spătarul Milescu, Eugen Relgis, Elie Bufnea, Radu Flondor, dr. Gheorghe Ionășescu, Ion Frunzeti, Radu Lupan, Ioan Grigorescu, Mitică Detot, Mihai Epure, Constantin Vlad, Florea Țuiu, Paul Diaconu, Andrei Pleșu, Emma Tămâianu, Cătălin and Roxana Ghiță or Emil Eugen Pop had brought news from the Rising Sun, who, being in official, political, cultural or sportive mission, presented many times the Country of the Rising Sun with an eclectic narrative flair or from the economical perspective in numbers, offering especially before 1989 a global and systematic image, in which the authentic impressions are sometimes copied by the responsibility toward the fulfillment of political expectations. These were ambassadorial aspects

for our country there and they told the experience of alterity in a diversity of styles: from the historical-geographical accounts to reporter and spectator role and to the narrative exposure, sometimes humorously, sometimes desperately presented in a diagram from objective with completeness tendencies toward subjective, dominated by fragmentarism and ludic spirit.

4.2. The Literary Reception

The central theme of this thesis brings into foreground the reception of the Japanese spirit as it is reflected in various literary and linguistic creations like: novels of Japanese inspiration, theatre being weakly represented, then haiku poetry (very well received and developed on the Romanian ground), as well as other forms of Romanian and Japanese poetry. The interaction path of the two cultures seen retrospectively, points out the ups and downs, the stagnation and revitalizing of the contacts. From the literary perspective, the reception functions as a boomerang, turning in an eclectic way in various forms that emphasize the Japanese specificity, as it is the case of the novels of Japanese inspiration, placing the action in the Japanese space, or in forms specific to the Japanese literature, but which emphasize the specificity of the Romanian imaginary, as it is the case of the *haiku*, *tanka* or *senryū* poetry, in which it is set off the Romanian culture.

The Occident represented Japan every time through its own epistemology. The intimate, genuine understanding of this extremely Oriental insular space depends on the abolition of the Occidental perspective or its reversal. Having as a starting point a theory of alterity, that world may be associated to the other face of Janus, as the reversal of our world; arts, poetry, thought are activated by another type of mechanism. There are, of course, similarities and connections, an aspect that contributed to a dialogue between collective consciences so that the studies referred alterity to identification. The unknown and the different had been judged through the known. Europe had labeled as *exotic* everything that was from the *outside*, *foreign* (<gr. *exotikos*) and had developed a dialectics of the reception of the different through *exotism* and *alterity*. From a historical perspective, this dialogue involves a third concept, that of *identity*, and Ștefan Augustin Doinaș in an analysis of the exotic brings together the three concepts defining the exotic as the “ideal space in which the alterity of things is asserted, (...) [and which] constitutes, at the same time, an exam of identity with yourself”. Therefore, the exotism makes the “two irreducible realities: *Ego* and the *Other*” to communicate. It is necessary a conceptual demarcation of the

term, as the theoreticians of the exotism have formulated a disjunction: we separate the exotism that preserves an aura of the sacred (Umberto Eco) or, in Blaga's perspective "enhances the mystery" that, led by a high conscience, may be found in the work of art, and the facile, touristic exotism, found in the rush after weird souvenirs. This distinction is due to the fact that since the "journey absorbs the heterogeneous, it dissolves the exotic" (Ștefan Augustin Doinaș), reducing the diversity of the real to kitsch, exhausting its power of representation.

Through the dichotomy explicit/implicit we want a taxonomy, which demarcates and emphasizes the process of reception of the Japanese artistic space, process that proves to function diachronically and synchronically. The mechanisms through which the Japanese culture and world have come to us have a large usage, but we are focused here on few directions, like the journey that was the basis of the future reception, the foreign readings that had shaped and directed reception, and translation that had brought the Romanian reader close to a variety of texts, leading the reception toward an understanding closer to reality and authenticity.

We may notice three waves of reception, one at the beginning of the 20th century through the travelers, then, at the half of the 20th century through translations from German or French of the Japanese poetry, and starting with this second half we begin to distinguish a wave of direct translations from Japanese prose and poetry. There was developing a literary development of wide scope of *haiku* poetry that passes over diachronically these waves, making efforts to become a form of poetry adapted to the Romanian spirit.

In the Romanian literature, Japan considers the whole range of modified hypostases of cultural and identity morphology: from an identification with the Japanese tradition in Băgulescu's style or Ioan Timuș's assumed authentic exotism through *haiku*, *tanka* or *senryū* to Ruxandra Cesereanu's intertextuality and Claudia Golea's exiting taboo.

Situated at the literary frontiers, in the area of popular literature and easy prose, Vasile Pop fictionalises the journey experience through the exotism in the novel *Vândută de propria mamă*. The intention of the writing, revealed by the bombastic title in the spirit of this type of literature, excludes the author from the sphere of serious literature, but our interest in this novel is exploratory, taking into account the theme of exotism and of reception of the Japanese spirit in a period in which diary notes (fictionalised or not) constituted the only rapprochement of mentalities.

Ioan Timuș in the novels *Transiberiana*, *Ogio-san* and the drama in seven scenes *Hara-kiri* (only mentioned as existing in manuscript) reveals himself as a prose writer, effervescent in narration, paying attention to details, unveiling a fine sense of humour, a remarkable ability of handling the sentence and reaching for the delicate and profound structure of the insular spirit as an insightful analyst of mentalities and language, the qualities yet un-explored by the Romanian criticism. Written in 1938, the novel *Ogio-san* is from the perspective of phenomenology of culture an act of force, bringing not the exaggerated exotism from the fashionable books at that time, but an incursion attentively balanced regarding the inherent subjectivism and the informed objectivism into the Japanese reality in the years of opening toward Occident.

The novel *Suflet japonez* (1939) written by Gheorghe Băgulescu is a success of intercultural communication, given the fact that his writing was spontaneous, thus, authentic, with no political commitment. The novel itself is the product of an amateur effort, situated at the confluence of canonical and amateur literature, succeeding to offer a truthful image to the historical document, as well as a fascinating fictional perspective, tracing the essence of the traditional Japanese spirit in the Romanian language. This triumph was recognized and appreciated in Japan and based on this fact we may classify this novel as a lesson of the alterity reception, disenchanted by exotism due to the fact that the author recreates a foreign topos with a certainty of narratological movement that disconcerts the horizon of expectations of the informed reader. Far from being included in a theoretical taxonomy, although the Romantic and Realist elements may be discussed, the novel survives the time due to the factor of documentary accuracy and the internal net of significances that ensures the factual coherence and sometimes the dynamism, sometimes the discursive delicacy.

Inclined toward a stylized language, Mihai Epure tries to render what the historical document loses (that shred of life and emotion) by applying the epic form, but the texts remain at the level of romanced rendering of the biographical facts in a tendentious presentation, with no narrative force, which reduces significantly the reader's attention. *Dor de Sakura* (2007) is a homage novel to Gheorghe Băgulescu, in which the author narrates the diplomat's biography, elaborating his stay in Japan and presenting epically the love affair with Ueno Akiko. The failure as a prose writer is due to the lack of narrative talent and lack of vision. Instead, the lyrical space seems more suitable for him and even if at the amateur level, he is more credible. The eulogist

discursive style specific to a necrology induces a state of compassion and revolt against destiny and human smallness.

The narrative discourse is radically changed in Claudia Golea's literary work. The style of auto-fiction allows the author to hide and to discover in a postmodern attractive and edgy manner the reality called the "underground" reality in Tokyo, named this way as a cliché. *Planeta Tokyo* (1998) and *Tokyo by Night* (2000) are just two explosive novels in Murakami Ryū' style, in which the reality is exposed as nudity, bluntly and shamelessly. *Vară în Siam* (2004), *French coca-cola* (2005) are novels that continue the biography, the first of the Thailand experience and the second of childhood and teenagehood in so many places that the Japanese word *gaijin*, foreigner, defines her destiny. *Flower-Power Tantra* (2007) unveils the power of the vice, adopted as the second nature. The reception of Claudia Golea's works has met vehement critics, but also positive appreciations, being conscious of the narrative and discursive change. We consider that some reticence is necessary: unleashing in promiscuous language and underground imaginary, under the cover of auto-fiction doesn't certify the literary value.

The value is re-confirmed in the case of Ruxandra Cesereanu by the short story *Bătrânețea periculoasă a domnului Hokusai*, included in the volume *Nebulon* (2005). In a postmodern mosaic, the prose brings in the same existential plan the creator of famous matrices that influences substantially the artistic style of impressionists, Kurosawa – the representative of modern Japanese cinematography – Kawabata and Mishima – great personalities of modern Japanese prose. In a globalizing intention of abolishing the distances, the author gives up the historical linearity and adopts the logic of synchrony so that the discourse flows naturally through Japanese and European names, while the fictional line traces zigzags through time, space, history, culture and religion.

Florina Ilis, already a prominent figure of the nowadays literature, has transposed the passion for Japan in poems that complete the volume that leads toward an intentional traditional-artistic Japanese reception (*Haiku și caligrame*, 2000) and in the novel *Cinci nori colorați pe cerul de răsărit* (2005), which brings the reverse of that enthusiastic-exotic reception of the Japanese space in the actuality of a hyper-technologized reality in which the traditional survives in rich contexts where ceremonial is kept by generations as cultural and identity decorum. Florina Ilis' fictional game is not a simplistic one. The story is simple, while the implications are numerous and places on levels of symbolization. In the backstage of fiction, Florina Ilis slides

with subtlety from the Japanese world behind the mask, where the informational espionage pulls the strings, to the underground Romanian world from the metropolis of the extreme East. The name Darie, homonym with that of the Romanian restaurant in Tokyo, screen for the hidden relations of the officials of the two countries and the industry of exporting entertainment girls may refer, in esopic key, to the underground reality of the diplomatic secret.

The debut with an auto-biographical novel with an epistolary structure, *Iertați-mă că nu sunt japonez* (2011) announces George Moise. Conceived as letters for those who are at home, the novel renders the first year of the narrator-character in his new life in Japan, the first year towards another “home”. The narrative conscience, present in the text, certifies the authenticity of the story, narrative course, so that these letters are the “reloaded” form for the Reader. The reader is involved in the text, inherent procedure for the epistolary style, but Moise’s model reader is an intimate one, because, although the reader had started by being the closest human being – the mother –, through publishing we talk about Eco’s model reader. The author manages to handle a familiar relationship between the text and the reader, so that the reception of the Japanese space, with all its mental differences, the pros and cons (non-exotic) has become an open, dynamic, plausible one, never met in the Romanian literary context.

Thus, we may notice that in the representation of the Romanian proses, which have the subject of Japanese cultural, literary, social, historical imaginary, there is an evolution from a simple narration under the influence of the commercial novels toward a critical and literary assumption of amateurism specific to Postmodernity.

In Romania, the phenomenon of the Japanese poetry has developed in the forms of *haiku*, *tanka*, *renga* or *senryū*. There were established literary societies that had thematic journals, there were conferences organized and international associations were formed, as well as contests and international awards so that *haiku* has become today the most outspreaded form of Japanese art. The poem of Japanese origin had pervaded firstly through edited anthologies, translated from French and German languages, and then from Japanese, and only later they were tried as species of the lyrical genre by Romanian poets attracted by exotic and unusual poetic formulas. Few are those who succeed in getting closer to the poietics of the formula and to withdraw behind the words, saying a tenth and suggesting the other ninth, process of distilling the feeling that was proposed under the form of distilling the thought, aiming at the same passing beyond concrete and derisory, pointed out by Ion Pillat in his poems in a verse. The poetry of

Japanese inspiration is found on Romanian soil in the following hypostases: *haiku*, *tanka*, *renga*, *senryū* and in the poetry with a Japanese subject, as it is the case of Macedonski's poems, Florin Iaru's postmodern formula, Eugen Jebeleanu's and Mihai Epure's thematic poetry or Emil Eugen Pop's combining formula.

In its Romanian hypostasis, the poetry of Japanese inspiration form is often characterized by metaphors, intellectualism and bookish influences, fading away from the essence of the Japanese poetry. A rigorous draught of quality is imposed due to the fact that *haiku* poem should reach its goal of temporary illumination. The frenzy of writing *haiku*, *tanka*, *renga*, the variety of poets and the vastness of creations make the reception suspended in error. In the multitude of poems the reader loses the interest for the essence of this type of poetry: he cannot stop the moment, running through poems – too many of them metaphorical, interpretative and cryptic. Those who are reminiscent and stop the moment by enhancing the mystery are about to get lost. That is why we have identified in the poetry of *haiku* three types of writing: a superficial one that keeps the form of the 17 syllables, but transmits nothing (the message being paradoxical, unintelligible); one specific to the Romanian imaginary, dominated by metaphors and European intellectualism (named in *haiku style*); the third follows truly the way of the Japanese aesthetics, removing, layer after layer, the features of the European discursive and interpretative spirit in order to stay true to the flash of the authentic moment of desubjectified feeling of communion with the Universe.

The history of writing poetry in the Japanese style has in the Romanian context an evolution marked by three periods. The first one – the exotic – was realized through translations of various types and through writings of some travelers in Japan, among whom we mention here Al. Vlahuță, George Voevidca, Al.T. Stamatiad, Traian Chelariu, Ioan Timuș, Gheorghe Băgulescu, Alexandru Macedonski, this period being set between 1911-1943. The second period – the awareness – is a period of linguistic and creative initiative, encouraged at one moment by the direct linguistic competence, having as results anthologies of Japanese poetry, translated from Japanese, but also lyrical creations with Japanese themes or shy attempts of *haiku* of some well-known Romanian writers. The second period is between 1945-1990, and we mention Eugen Jebeleanu, Maria Banuș, Ion Acsan, Dan Constantinescu, Aurel Rău, Florin Vasiliu, Octavian Simu, Emil Eugen Pop as representatives. The last period from the proposed taxonomy is the contemporary one (1990-2010) - the aesthetic -, a period of poetic explosion and aesthetic

rigour, this being the most constructive and rich period, in which poets with national and international success have become prominent (Cornelia Atanasiu, Mircea Petean, Constantin Abăluță, Alexandra Flora Munteanu, Ion Codrescu, Eduard Țară and others). Some theoreticians of the Romanian *haiku* have appeared (Florin Vasiliu, Brândușa Steiciuc, Ion Codrescu), as well as journals, publishing houses and specialized societies (*Haiku*, *Orion*, *Albatros*, *Hermitage*, *Orfeu*; Publishing House *Haiku*, Publishing House *Alcor*, Publishing House *Ambassador*; the Romanian Society of *Haiku*, Society of *Haiku* in Constanța, School of *Renga*, *haiku* student societies, *on-line* journal *Roku* and others). There are also some recent blogs and sites (romaniankukai.blogspot.ro, mariuschelaru.blogspot.ro/, haikudomm.blogspot.ro/) that express a creative dynamism of the phenomenon.

The poetry in Romanian formula uses a Japanese imaginary and it is created under the exotic influence of literary readings, be it the case of symbolic-parnassien nature (Macedonski), under the influence of the events of the nuclear conflict (Eugen Jebeleanu), under the direct experience (Mihai Epure, Emil Eugen Pop) or the postmodern linguistic game (Florin Iaru, Mihai Vieru). The reception of this poetry by the Romanian reader is tributary to exotism and fascination of the Extreme Orient, being appreciated less due to the message quality or form. Classified in poetry of a fixed form, in the classic formula, in the free verse or in postmodern deconstruction, this poetry represents for most poets a niche in their creation, proving the influence of the enthusiasm toward the condition of the *stranger*.

The demarche of placing face to face two different epistemological systems, through the literature interface (emphasized here through the function of keeping and revitalizing the profound mechanisms of the collective subconscious), deals with observing, investigating and analyzing the way in which the reception is realized – what is adopted mimetic, what is filtered by the own culture and mentality, what is transformed in a new authentic product, based on the spatial-temporal fact in the reception culture.

4.3. The Critical Reception

Concerning the Japanese literature, we have opened more directions of reception, of this charming realm, dealing with the modern Occidentalized period, trying to present the Western intrusion in the collective mentality and in the Japanese cultural imaginary, as well as the local reminiscences, which, together with the contribution of cultural, social, economic and political

alterity, build a different social and cultural entity, although profoundly Japanese. The Japanese have not overtaken the Western culture, but have filtered it through their mentality, adjusting it to the Japanese spirit and developing a new identity, a recognizable identity. The rhythm in which this transfiguration was produced was a quick one (along time the Japanese gave proof of an exaggerated frenzy, in many occasions, which cost them much – see Katō Shūichi, 1998) and alienating in many cases. The history of the last century may be compared to a journey with Shinkansen, in which the eye (*ie* the brain) does not have the time to perceive the landscape changes and, once got at the destination, tries a feeling of ontological bedazzlement. The quick industrialization and technologization, the restoration after the nuclear catastrophe, as well as after the psychic defeat after the war, the rhythm of the daily life – all these are aspects to absorb organically and then mentally by the individual, creating at the subconscious level an acute feeling of derooting, of losing identity. These aspects were reflected in the artistic moments (the anguish literature with Western references – Camus, Kafka, Ionesco, Dostoevsky – feeding then literary the phobias born from the historical trauma. Our interest is constituted in this part of the moving sands, still changing, coming closer to the commercial value, but being proof of a singular experience in the world history – of shadow petrification (*See* the atomic effects in Hiroshima!).

The chapters of this section include a short contextualization of the modern and contemporary Japanese literature from the perspective of the literary history, including operative concepts, such as *shishōsetsu*, and literary trends – Romanticism, Naturalism, Postmodernism; the reflection of the Romanian exegesis upon the edited Japanese literature in volumes of criticism, anthologies, studies of Japanese language or in media in critical articles and reviews. In this area we mentioned that the degree of critical professionalism had overcome rarely the level of review or critical article in the specialized journals. The variety and multitude of articles, reviews point out the ascendant direction of the critical reception, while the volumes (*Dicționar de literatură japoneză*, Octavian Simu, *Haruki Murakami. Jocul metaforic al lumilor alternative sau Speriat din vis de vântul hoinar... Studii de semiotică a culturii și poetică japoneză*, Rodica Frențiu, *Ghid de literatură japoneză*, Angela Hondru, *Haiku. Estetica tăcerii*, Mihaela Hașu; *Limba japoneză. Schițe de gramatică funcțională*, Emma Tămâianu-Morita) may represent a solid foundation in the exegesis building.

A more dynamic part is constituted in the exegetic analysis of some of the works and authors early mentioned, expressing the epic premises and analysing symbolic, cultural, psychological, fantastical aspects, revealing affinities between the authors, with the European space, followed in the case of some themes as autism, myth and demythization, suicidal patterns, interculturality and internationality, love or the stories of the young generation, a ground and mutilated generation from the identity perspective. What we have experienced in this section is a sounding of the actual Humanity, of the problems of spiritual-universal essence, identifying one of the proposed solutions by literature as ancestral art – that of the cosmological and eschatological power of the Word.

The modern and contemporary Japanese literature proposes an alternative to suicide and alienation. Even if authors like Abe Kōbō and Murakami Ryū engrave in their novels a hurtful facet of reality with a direct cause in the lack of communication, more emphasized and devastating so that the voluntary claustration, as well as the autism are the negative effects of the lack of communication and indifference, there are still other new ways and means to regain humanity. The suicide (Mishima Yukio, Taguchi Randy, Yamada Taichi) is a social act, individual though execution and collective through cause and motivation. Therefore, the society must make a step side and look the entire picture to identify the problem, the cause and the solution. On the other hand, the Japanese novels project love (Natsume Sōseki, Kawabata Yasunari, Inoue Yasushi, Ariyoshi Sawako, Kanehara Hitomi) profoundly, although this is a different type of love compared to the Western vision, but the power of the feeling, related to the inherent virtues of the Oriental spirit and the flusters of the soul, bring in the foreground the fascination of the *emptiness* and the limit of the *fullness*, of the flesh.

On another level of the Story, we have observed and analyzed the internationalization of the writing (Murakami Haruki, Mishima Yukio), which highlights the same problem of identity, but from another angle, from the reader's angle, more and more informed culturally and scientifically. This brings us to the conclusion that, in the actual context of globalization, internationality is *a fact*, not a choice. The question that emerges and which we feel as being acute is if there may be anything national, rooted in the forefathers' land, giving identity and stability.

Fabricating myths through the Word's power of bringing into being, man has protected himself from the unknown and has developed the artistic imaginary. Thus, the myth becomes a

defensive mechanism, but also a means of escaping from the reality. We may shape the re-mythizing perspective of the contemporary literature, as the natural order does not permit stagnation, only evolution, and, after, experimenting the crisis, the imaginary will open new reading proposals of the myth. Brought in front of these experiences, the character and the reader understand life differently, being conscious of the existence of *before* and *after*. The limits of the reality, spatial temporality, spread by the intrusion of the unreal in case of authors as Enchi Fumiko, Murakami Haruki, Taguchi Randy provoke the imaginary to a resettlement of the metaphors of the actual world, to a reestablishment of priorities, aiming at reaffirming the Man through an explosion of the subconscious safeties.

A new fictional form, *keitai shōsetsu* (the novel written on the mobile phone) though it is far from being literary in the sense of the high literature, is the type of popular literature among the young generation, which, in this hyper technologized context, does not perceive reading as the richest entertaining. Created in the time between school and home, in a colloquial, elliptical language, in series, these novels are the product of the Japanese post-technological culture in which the speed, the high technology on one hand, and the visual iconic specificity of the Japanese language on the other hand, are a form of psycho-affective therapy of the teenagers confronted with various temptations and dangers as sex, drugs, disillusion, need of a happy end. Thus, the Story remains in man's affective imaginary; the fairy tale with heroes and princesses survives over time and fashions.

Additionally, we've opened the reception toward the virtual space of blogs and the social-literary space of inquiries in an exploring reception. The actual form of reception and more difficult to analyze is the virtual dimension through which the one that stays hidden in a digital relativity. The blog is in its primary, etymological sense, a "disseminated diary through the internet" (Iulian Boldea). Thus, the blog becomes the easiest form of contact between the author and the reader, the blog is the presence at a click. The revealed identity almost in the manner of the intimate diary is also the one that hides and fictionalizes itself. The blog as a virtual form of literature reception – through reviews, essays, opinions, literary creations, extensions toward other pages – has another advantage of continuing the reading in a virtual form depending on the electricity, but in a direct contact with the teenage reader and with the future.

The literary inquiry and a series of interviews with translators (of Japanese literature) has unveiled that the reception of the modern Japanese literature, represented by the translated authors is the effect of the universal literary canon. The reading of these authors, although heavy, demanding, is predictable in the academic formation in a demarche of an archeologist searching for the internal mechanisms of the text or of the spirit or of the confirmation of the preset value judgments. Regarding the reception of the Japanese literature as the mirror of Japan, Kawabata's novels have been perceived for a long time as a mimetic reflection of reality. The author still suggests that Japan of his novels is a projection of *pharmakon* type, which treats the terrible anguish of those years, fact that determined Ana Scuturici to say: "It is not Japan that created Kawabata, but Kawabata created a Japan". In this way, the reception depends on a cliché and this exotic cliché originated in a cultural-mental and cultural-psychological non-understanding that needs to be annulled.

It seems that now, at the beginning of the 21st century, becoming conscious of the responsibility of reception is an acuter issue and, lacking the instrumentation to *translate* the difference for a proper acceptance, everything remains at the level of easy exotism in front of a closed world. We may hear here and there that "you need a Japanese mind to understand truly a haiku" or "the Japanese language, depending on the context, with its visual property of pictographies, transmits the sense vertically". These assertions function as cultural-linguistic barriers and will influence the access to reality. The reception of the Japanese space is based on coming close through familiarity and European status.

Therefore, we consider that Japan's opening and westernization has been perceived as truncated. The westernization has been made in the sense that the West had pervaded roughly the *tatami* of the Japanese spirit, while a true opening had not occurred. We may talk about a first stage – a voluntary one for modernization – when the opening was directed in a single way: the Japanese had obtained the information, absorbed it in their thought and mentality, without giving up their inner specificity – profoundly – but even here we may observe their closing nature. Those who wanted to know them discovered the evasive, the foggy suggestions – harsh barriers of volcanic stones for the European mind accustomed to a more direct attitude.

The second stage of opening – involuntary, forced by the military defeat – has functioned in the same one way; the Americans came, made pictures of the arched bridges with the petite geishas, brought the technological comfort, while the Japanese changed their clothes

(the exterior, the mask), becoming businessmen and giving up the small steps that retained the glance and delayed the rhythm of Transition, wearing high heels and sheering. Nevertheless, they are not opened toward the West, they are closed under the politeness mask of the smile and evasive, and even if the West thought that they had decrypted the Japanese, the reality is different. Despite the fact that even their literature *seems* western, using the trivial language, bringing into discussion the American music, the European paintings, the Greek myths, the Japanese literature is something else. That is why we still perceive the Japanese as aliens. The discussion is long and it opens brightly on one side, just in order to make us realize that it closes on the other – painfully and frustrating for us, who analyze it.

If Japan's stigma in the Western imaginary (Romanian included) is represented by the exotism of the cherry flower, of the charming and refined *geisha*, of the respect toward nature, of the Emperor cult and Kawabata or Mishima literature, then this work tries to suspend this horizon of expectation, multiplying the reception of the space of latent valences through an epic and lyric perception of the Japanese spirit. The paper highlights the means of the Romanian literature to find the fertile soil in exploring a remote reality, bringing it closer sometimes through an assumed fictionalization, sometimes just an exotic reality, while bringing in the foreground another face of the country of the Rising Sun – a translated, much Westernized, alienated, under the influence of the vicious night temptations, of despair in front of the failure, of the lack of communication that is uncontrollable, of lost loves, extreme violence – all played greatly on the scene of life and death. This is a world with no high aspirations, in which the man fights for survival in a reality captured more and more by machines, but which still has the power of transmitting the message: “it's OK; the world is still under your feet. I stay on this ground; the same ground where are tress and ants that are carrying sugar to their hillocks, and girls who playing with the ball, and puppies that are running” (Murakami Ryū).

The thing that made the Westerner to understand, to respect and to love this evasive space, full of delicacy and rigidity, is precisely the power of this spirit of suggesting, of not telling, of leaving the richness of significance to float *beyond* the palpable of *Yes* and *No*, in that space full of latency and virtuality that *enchants*.

4. General Bibliography

1. Prose

1.1. Romanian (fiction and journey notes)

1. Aldescu-Aldea, Grigore, *Diplomați români în Japonia. Evocări*, cuvânt înainte de acad. Florin Constantiniu, Editura Victor, București, 2007
2. Assan, B.G., *Călătorie împrejurul pământului*, stab.grafic I.V. Socecu, București, 1899
3. Băgulescu, Gheorghe, *Caracterele esențiale ale culturii japoneze*, în General Gheorghe Băgulescu, Ministrul României la Tokyo și Ioan Timuș, *Caracterele civilizației japoneze*, Asociația japono-română, București, 1942
4. Băgulescu, Gheorghe, *Suflet japonez*, vol. I, II, Editura Cartega în colaborare cu Editura Nipponica, București, 2004
5. Bufnea, Elie, *Pe drumuri japoneze. Siberia – Mandjuria – Japonia – Havai*, Tipografiile române unite, București, f.a.
6. Cesereanu, Ruxandra, *Nebulon*, Editura Polirom, București, 2005
7. Detot, Mitică, *Cunoscând Japonia. Memoriile unui atașat militar – 1975-1987*, vol.II, Editura Pastel, Brașov, 2007
8. Detot, Mitică, *Japonia. Un miracol perpetuu*, Editura militară, 1996
9. Detot, Mitică, *Misiune în țara Soarelui Răsare, Japonia. Un miracol perpetuu*, Editura Militară, București, 1996
10. Epure, Mihai, *Aproape de Soare Răsare*, Editura Cartega în colaborare cu Editura Nipponica, București, 2002
11. Epure, Mihai, *Dor de akura*, Editura Cartega, București, 2007
12. Epure, Mihai, *Samuraiul depe Argeș*, Editura Cartega, București, 2009
13. Filip, Corneliu, *Bun găsit, Japonie!*, Editura Haiku, București, 1994
14. Găvănescul, Constantin, General, *Ocolul pământului în șapte luni și o zi*, călătorie făcută cu ASR Principele Carol, Moștenitor al Tronului, vol I, tipografia Gutenberg, Timișoara, f.a. (1924?), p. XIII
15. Ghețău, George, *Secvențe japoneze. Însemnările unui inginer român*, Editura Sport-Turism, București, 1975
16. Ghiță, Roxana și Cătălin, *Darurile zeiței Amaterasu*, Institutul European, București, 2008
17. Golea, Claudia, *Planeta Tokyo*, ediția a II-a, Editura Polirom, București, 2005
18. Golea, Claudia, *Tokyo by night. Planeta Tokyo 2*, Editura Polirom, București, 2005
19. Golea, Claudia, *Tokyo by night. Planeta Tokyo 2*, Editura Polirom, București, 2005

20. Grigorescu, Ioan, *Fenix inflamabil*, Editura Eminescu, București, 1970
21. Ilis, Florina, *Cinci nori colorați pe cerul de răsărit*, Editura Cartea Românească, București, 2006
22. Ionășescu, Gheorghe, dr., *Curiozități din China și Japonia*, tipografie Adevărul, 1929
23. Mihai Epure, *Din Carpați până la Fuji*, Editura Cartega în colaborare cu Editura Nipponica, București, 2000
24. Milescu, Nicolae Spătaru, *Descrierea Chinei*, traducere, prefață, tabel cronologic și note de Corneliu Bărbulescu, Editura Minerva, București, 1975
25. Moise, George, *Iertați-mă că nu sunt japonez*, editura Curtea Veche, București, 2011
26. Oprea, Catinca, *Poveste japoneză*, cu ilustrații de Ilinca Oprea, Editura Seductive, București, 2010
27. Pop, Vasile, *Vândută de propria-i mamă*, Editura Călăuza, Deva, 1993
28. Relgis, Eugen, *Soare – Răsare. Schițe, legende și însemnări japoneze*, editura Librăria Universală, Alcalay & Co., București, 1917 (I); o altă ediție arată tipografia Dacia Petru Iliescu, Iași, 1918 (II)
29. Stănică, Ana, *E lung pământul, ba e lat...*, Editura Biblioteca tineretului român, București, f.a.
30. Timuș, Ioan, *Japonia de ieri și de azi*, tipografia Universul, București, 1943
31. Timuș, Ioan, *Ogio-san*, ediție și prefață de Doina Curticăpeanu, Editura Dacia, colecția Restituiri, ClujNapoca, 1984
32. Timuș, Ion, *Japonia. Viața și obiceiurile*, prefață de Nicolae Iorga, Editura Casa Școalelor, București, f.a. [1924]
33. Tudor, Vasile, *Prin arhipelagul nipon*, Editura tineretului, București, 1964
34. Țuiu, Florea, *Japonia*, Editura Sport-turism, București, 1982
35. Vasiliu, Florin, *Japonia. Pagini de istorie, civilizație, cultură*, Editura Corint, București, 2001
36. Vlad, Constantin, *Japonia. Introducere în istorie, cultură, civilizație*, editura Fundației România de Mâine, București, 1998
37. Vulcănescu, Romulus, *Izvoare de cultură. Secvențe dintr-un itinerar etnologic*, Editura Sport-Turism, București, 1988

1.2. Japanese:

1. Mori, Ōgai, *Gâsca sălbatică* [1911 -1913], Traducere din limba japoneză de Rodica Frențiu, Editura Humanitas, București, 2008
2. Natsume, Sōseki, *Zbuciumul inimii* [1914], Traducere de Elena Suzuki și Doina Ciurea, Editura Univers, București, 1985
3. Tanizaki, Jun'ichirō, *Labirintul destinului* [1928-1930], Traducere din limba japoneză de Roman Pașca, Editura Trei, București), 2007
4. Tanizaki, Jun'ichirō, *Jurnalul unui batrân nebun* [1962], Traducere și note de Silviu Mihai, Editura Univers, București), 2007
5. Kawabata, Yasunari, *Țara zăpezilor* [1935-1937], Traducere din limba japoneză de Stanca Cionca, Editura Humanitas, București, 2008
6. Kawabata, Yasunari, *Kyoto sau Tinerii îndrăgostiți din străvechiul oraș imperial* [1962] 1970, Editura Grai și suflet: Cultura națională, București, 1995
7. Kawabata, Yasunari, *O mie de cocori* [1949-1952], Traducere de Periple Marinescu, Prefață de George Șipoș, Editura Humanitas, București, 2004
8. Kawabata, Yasunari, *Frumusețe și întristare* [1964], În românește de Sorin Mărculescu, Editura Humanitas, București, 2002
9. Mishima, Yukio, *Templul de aur* [1956], Traducere din limba japoneză de Angela Hondru, Editura Humanitas, București, 2000
10. Mishima, Yukio, *Tumultul valurilor* [1954], Traducere de Ana-Maria Năvodaru, Editura Univers, București, 1975
11. Mishima, Yukio, *Confesiunile unei măști* [1949], Traducere din limba japoneză de Emil Eugen Pop, Editura Humanitas, București, 2003
12. Mishima, Yukio, *Soare și oțel* [1968], Traducere din limba japoneză de George Șipoș, Editura Humanitas, București, 2008
13. Kōbō, Abe *Bărbatul-cutie* [1973], Traducere din limba japoneză și note de Angela Hondru, Editura Polirom, Iași, 2007
14. Inoue, Yasushi, *Maestrul de ceai* [1981], Traducere din limba japoneză și note de Anca Focșeneanu, Editura Humanitas, București, 2007

15. Inoue, Yasushi, *Pușca de vânătoare* [1949], În românește de Lia și Platon Pardău, Editura Humanitas, București, 2000
16. Ariyoshi, Sawako, *Soția doctorului* [1967], Traducere din japoneză și note de Angela Hondru, Editura Humanitas, București, 2008
17. Yamada, Taichi, *Străini* [1987], Traducere din limba japoneză și note de Iuliana Oprina, Editura Humanitas, București, 2007
18. Ōe, Kenzaburō, *O experiență personală* [1964], Traducere din limba japoneză și note de Roman Pașca, Editura Rao, București, 2004
19. Murakami, Haruki, *Underground*, [1997] Traducere din limba japoneză de Adina Mihaela Merlan, Editura Polirom, Iași, 2008
20. Murakami, Haruki, *Dans-dans-dans*, [1991] Traducere din limba japoneză de Iuliana Tomescu, Editura Polirom, Iași, 2006a
21. Murakami, Haruki, *După cutremur*, Traducere din limba japoneză de Iuliana Oprina, Editura Polirom, Iași, 2006b
22. Murakami, Haruki, *Kafka pe malul mării*, [2002], Traducere din limba japoneză de Iuliana Oprina, Editura Polirom, Iași, 2006c
23. Murakami, Haruki, *Salcia oarbă, fata adormită*, Traducere din limba japoneză de Silvia Cercheza, Editura Polirom, Iași, 2007a
24. Murakami, Haruki, *Elefantul a dispărut*, Traducere din limba japoneză de Iuliana Oprina, Editura Polirom, Iași, 2005a
25. Murakami, Haruki, *Pădurea norvegiană*, [1987], Traducere din limba japoneză de Angela Hondru, Editura Polirom, Iași, 2002
26. Murakami, Haruki, *La sud de graniță, la vest de soare*, [1992], Traducere din limba japoneză de Angela Hondru, Editura Polirom, Iași, 2003a
27. Murakami, Haruki, *În căutarea oii fantastice*, [1982], Traducere din limba japoneză de Andreea Sion, Editura Polirom, Iasi, 2003b
28. Murakami, Haruki, *Iubita mea, Sputnik*, [1999], Traducere din limba japoneză de Andreea Sion, Editura Polirom, Iași, 2004a
29. Murakami, Haruki, *Cronica păsării-arc*, [1994], Traducere din limba japoneză de Angela Hondru, Editura Polirom, Iasi, 2004b

30. Murakami, Haruki, *La capătul lumii și în țara aspră a minunilor*, [1985], Traducere din limba japoneză de Angela Hondru, Editura Polirom, Iași, 2005b
31. Murakami, Haruki, *În noapte*, [2004], Traducere din limba japoneză de Iuliana Oprina, Editura Polirom, Iași 2007b
32. Murakami, Haruki, *Autoportretul scriitorului ca alergător de cursă lungă*, [2007], Traducere din limba japoneză de Iuliana Oprina, Editura Polirom, Iași, 2009
33. Murakami, Ryū, *În supra Miso*, Traducere din limba japoneză și note de Florin Oprina, Editura Polirom, Iasi, 2006
34. Murakami, Ryū, *Albastru nemărginit, aproape transparent*, Traducere din limba japoneză și note de Florin Oprina, Editura Polirom, Iasi, 2005a
35. Murakami, Ryū, *Copii de aruncat*, Traducere din limba japoneză și note de Florin Oprina, Editura Polirom, Iasi, 2005b
36. Miyamoto, Teru, *Brocart de toamnă*[1982], traducere din limba japoneză de Angela Hondru, editura Humanitas, București, 2009
37. Taguchi, Randy, *Vertij*, Traducere din limba engleză de Monica Șerban, Editura Quality Books, București, 2007
38. Yoshimoto, Banana, *N. P.*, Traducere din limba japoneză de Roman Pașca, Editura Rao, București, 2006
39. Yoshimoto, Banana, *Kitchen*, Traducere din limba japoneză de Angela Hondru, Editura Humanitas, București, 2004
40. Akasaka, Mari, *Vanille*, Traducere din limba japoneză de Roman Pașca, Editura Nemira, București, 2007
41. Akasaka, Mari, *Vibrator*, Traducere din limba japoneză de Roman Pașca, Editura Nemira, București, 2005
42. Kanehara, Hitomi, *Șarpe&cercel* [2004], traducere din limba japoneză de Claudia Golea și Haruya Sumiya, Editura PandoraM, București, 2008

2. Poetry:

2.1. Romanian:

1. Ana Ruse, *Trăiri de-o clipă*, Editura Caz, Constanța, 2003
2. Atanasiu, Cornelia, *Alb și negru*. Haiku – haiga – fotohaiku – haibun, Editura Atar, București, 2008
3. Botea, Jules Cohn, *Reverberații. Poeme tanka și haiku comentate; poeme într-un vers*, traducere în limba engleză de Adriana Hoancă, Editura ATar, București, 2003
4. Bucur, Romulus, *Greutatea cernelei pe hârtie*, Editura Albatros, București, 1984
5. Costin, Calistrat, *Soare cu dinți – miniaturi – în haiku și tanka*, Editura Corgal Press, Bacău, 2002
6. Dale, Magdalena, *Perle de rouă*, ediție bilingvă, Editura Făt-Frumios, București, 2007
7. Dan Florică, *Greieri, până la stele*, ediție trilingvă, traducere în engleză de Dana Dima, în franceză de Constantin Frosin, Editura Haiku, București, 1999
8. Dămăcuș, Iulian, *E plin de petale paharul uitat ...*, Editura Napoca Star, Cluj Napoca, 2011
9. Dumitrescu, Emilia, *Haiku și tanka. Poeme*, prefață de Radu Voinescu, Editura Fiat Lux, București, 2000
10. Dumitrescu, Emilia, *Vacanță rustică. Poeme în stil tanka*, Editura Haiku, București, 1998
11. Enăchescu, Adina, *Miresme și greieri*, ediție trilingvă, traducere de Sorina Crihană Dascălu, prefață de Marcel Crihană, Editura Perpessicius, București, 2007
12. Epure, Mihai, *Evantaie lirice*, Editura Cartega, București 2002
13. Florică, Dan, *Majestatea sa, Clipa. Poeme într-un vers*, ediție bilingvă, traducere în limba franceză de Paula Romanescu, Editura Orion, București, 2000
14. Găbudean, Ioan, *Tăceri*, Editura Lyia, Târgu-Mureș, 2008
15. Grigoriu, Florin, Enăchescu, Adina, *Autoare de haiku din România*, Editura Societății Scriitorilor Români, București, 2008
16. Jebeleanu, Eugen, *Poezii*, Texte comentate de Tudor Cristea, Editura Albatros, București, 1990
17. Macedonski, Alexandru, *Excelsior. Poema rondelurilor*, posfață și bibliografie de Daniel Dumitru, Editura Minerva, București, 1977
18. Marin Sorescu, *Altfel*, Editura Junimea, Iași, 1973

19. Moldovan, Vasile, *Într-o zi de vară*, ediție bilingvă, traducere în engleză, Elisabeth Harisson-Paj, Editura Verus, bucurești, 2010
20. Munteanu, Alexandra Flora, *Autori, gânduri, cărți*, Editura Fundației Andrei Șaguna, Constanța, 2002
21. Nichita Stănescu, *Opera poetică*, vol.II, Editura Cartier, Chișinău, 2005
22. Pascu, Bogdan I., *Câtă vreme iarba ... Tanka și poeme într-un vers*, Editura Fiat Lux, București, 1998
23. Păunescu, Adrian, *Viața mea e un roman*, Editura Cartea românească, București, 1987
24. Petean, Mircea, *Lovituri de nisip*, Editura Limes, Cluj Napoca, 2004
25. Pillat, Ion, *Poeme într-un vers*, Editura Cartea românească, București, 1936
26. Pop, Domnica, *Rodia cu rubine*, Editura Minerva, Arad, 2010
27. Pop, Emil Eugen, *Criza' teme niponoclaste*, Editura Univers, București, 2006
28. Rău, Aurel, *În inima lui Yamato. 9 priviri lirice asupra Japoniei*, Editura Ex Ponto, Constanța, 1999
29. Ruse, Ana, *Nestematele clipei. Haiku, tanka, haibun*, ediție bilingvă, traducere în engleză de Alexandra Flora Munteanu, Editura Europolis, Constanța, 2007
30. Smărăndescu, Vasile, *Cimitirul ploilor*, Editura Dacia, Cluj Napoca
31. Stamatiad, Al. T., *Eșarfe de mătase. Antologie japoneză*, Editura contemporană, București, 1943
32. Theodoru, Ștefan, *Centum*, haiku, vol III, ediție trilingvă, introducere de Florin Vasiliu, Editura Vasile Cârlova, București, 1997
33. Theodoru, Ștefan, *Între răsărit și apus*, haiku, vol. IV, Publicația autorului, New York, București, 2003
34. Untaru, Ion *Paso doble*, poeme haiku, poeme într-un vers, aforisme, poezii, prefață de Vasile Moldovan, Editura Amurg Sentimental, București, 2009
35. Untaru, Ion, Patrichi, Radu, *Din tainele prieteniei*, Editura Amurg Sentimental, București, 2006

CRITICAL SELECTED -BIBLIOGRAPHY:

1. In volumes:

1. Acsan, Ion, Constantinescu, Dan, *Tanka-Haiku. Antologie de poezie clasică japoneză*, Editura științifică și enciclopedică, București, 1981
2. Aldescu-Aldea, Grigore, *Diplomați români în Japonia. Evocări*, cuvânt înainte de Florin Constantiniu, Editura Victor, București 2007
3. Améry, Jean, *Despre îmbătrânire. Revolt și resemnar*, Traducere din limba germană de Alexandru Al. Șahighian, Editura Art, București, 2010
4. Améry, Jean, *Despre sinucidere. Discurs asupra morții liber alese*, Traducere din limba germană de Corina Bernic, Editura Art, 2012
5. Barthes, Roland, „Plăcerea textului”, Editura Cartier, București, 2006
6. Barthes, Roland, *L'empire des signes*, Les Sentiers de la Création, Editions d'Art Albert Skira S.A. Genève, 1970
7. Bărbulescu, Corneliu, *Povestea frumoasei Hachikazuki. Basme japoneze*, traducere din limba rusă de Alexandru Ivănescu, note de Liviu Petrina, Editura Minerva, București, 1976
8. Benedict, Ruth, *The Chrysanthemum and the Sword. Patterns of Japanese Culture*, Houghton Mifflin Company, Boston, 1989
9. Benjamin, Walter, *Iluminări*, Traducere de Catrinel Pleșu, Notă biografică de F. Podszus, Editura Idea Design & Print, Colecția Balkon, Cluj-Napoca, 2002
10. Biddle, Ward William, *The Authenticity of Natsume Sōseki*, Monumenta Nipponica vol. 28, nr. 4, Iarna, 1973, pp 391-426
11. Blyth, R.H., *A History of Haiku*, The Hokuseido Press, Tokyo, 1984
12. Boldea, Iulian, *Simbolism. Modernism. Tradiționalism. Avangardă*, Editura Aula, Brașov, 2002
13. Borbely, Ștefan, coord., *Experiența externă*, colecția secolul XX, Editura Institutul European, Iași, 2001
14. Borbély, Ștefan, *De la Herakles la Eulenspiegel. Eroicul*, Editura Dacia, Cluj-Napoca, 2001
15. Braga, Corin, *Carlos Castaneda și stările alterate de conștiință*, în revista „Caietele Echinox”, vol. 8, Editura Dacia, Cluj-Napoca, 2005
16. Cassegård, Carl, *Shock and Naturalization in Contemporary Japanese Literature*, Global Oriental Ltd., United Kingdom, 2007

17. Chelaru, Marius, Iacob, Olimpia, *Călători pe meridiane haiku*, 20 autori români și americani, Editura Premier, Ploiești, 2010
18. Cheng, Francois, *Vid și plin. Limbajul pictural chinezesc*, traducere de Iuliana Crenguța Munteanu, prefață de Octavian Barbosa, Editura Meridiane, București, 1983
19. Cionca, Stanca, *Evantaiul cu noroc. Antologie de literatură comică japoneză*, selecție și studiu introductiv de Stanca Cionca, prezentări și note de Stanca Cionca și Ion Dianu, Traduceri Stanca Cionca, Elena Mocanu și Ion Dianu, Editura Univers, București, 1988
20. Codrescu, Ion, *Imagine și text în haiga*, Editura Herald, București, 2008
21. Compagnon, Antoine, *Demonul teoriei. Lieratura și bunul simț*, trad. de Gabriel Marian și Andrei-Paul Corescu, Editura Echinoc, colecția Săgetătorul, Cluj-Napoca, 2007
22. Cook, Haruko Taya și Cook, Theodore F., *Japan at War. An Oral History*, The New Press, New York, 1992
23. Cornea, Paul, *Introducere în teoria lecturii*, Editura Polirom, Iasi, 1998
24. De Voss, Patrick (ed.), *Litterature Japonaise Contemporaine. Essais*, Editions Labor, Bruxelles, 1989
25. Delumeau, Jean, (coord.), *Religiile lumii*, Editura Humanitas, București, 1996
26. Diaconu, Kazuko și Paul, *Japonezii despre ei înșiși*, vol. I și II, Editura Nipponica, București, 1994
27. Durheim, Émile, *Despre sinucidere*, în românește de Mihaela Calcan, Editura Institutul European, Iași, 1993
28. Eco, Umberto, *Baudolino*, Traducere din limba italiană și note de Ștefania Mincu, Editura Polirom, Iași, 2007
29. Eco, Umberto, *Limitele interpretării*, Editura Polirom, București, 2007
30. Eco, Umberto, *Șase plimbări prin pădurea narativă*, Editura Pontica, Constanța, 1997
31. Eliade, Mircea, *Mituri, vise și mistere*, Traducere de Maria Ivănescu și Cezar Ivănescu, editura Univers, București, 1998
32. Eliade, Mircea, *Sacrul și profanul*, Traducere de Brîndușa Prelipceanu, Editura Humanitas, București, 1995
33. Frențiu, Rodica, *Haruki Murakami. Jocul metaforic al lumilor alternative*, Editura Argonaut, Cluj-Napoca, 2007

34. Frențiu, Rodica, *Speriat din vis de vântul hoinar...*, Editura Casa Cărții de Știință, Cluj, 2004
35. Fuentes, Carlos, *Cervantes, or The Critique of Reading, în Myself with Others: Selected Essays*, Farrar, Straus and Giroux, New York, 1988
36. Fukuyama, Francis, *Sfârșitul istoriei*, Traducere din limba engleză de Dana Bercea, Editura Vremea S.C., București, 1994
37. Gherghinel, Daniela Aurora, *Romanul japonez între Orient și Occident*, Editura Ade Print, Sibiu, 2010
38. Grigoriu, Florin, Enăchescu, Adina, *Autoare de haiku din România*, Editura Societății Scriitorilor Români, București, 2008
39. Hașu, Mihaela, *Haiku. Estetica tăcerii*, Editura Limes, Cluj, 2005
40. Hibbett, Howard, *Contemporary Japanese Literature. An Anthology of Fiction, Film and Other Writing Since 1945*, Charles E. Tuttle Company, Tokyo, 1977
41. Hondru, Angela, *Ghid de literatură japoneză*, vol. I și II, Editura Victor, București, 1999, 2004
42. Hosea, Hirata, *Discourses of Seduction: History, Evil, Desire and Modern Japanese Literature*, Ed. President and Fellows of Harvard College, 2005
43. Hosea, Hirata, *Discourses of Seduction. History, Evil, Desire, and Modern Japanese Literature*, Harvard University Press, Cambridge, London, 2005
44. Hume, G. Nancy, *Japanese Aesthetics and Culture. A Reader*, State University of New York Press, New York, 1995
45. Hume, Nancy G. (editor), *Japanese Aesthetics and Culture. A Reader*, State University of New York Press, Albany, 1995
46. Ikegami, Yoshihiko, *Characters that Represent, Reflect and Translate Culture* in “The Empire of Signs: Semiotic Essays on Japanese Culture”, John Benjamins Publishing Company, Tokyo, 1991
47. Iliș, Florina, *Fenomenul science fiction în cultura postmodernă. Ficțiuneacyberpunk*, Editura Argonaut, Cluj-Napoca, 2005
48. Iorgulescu, Mircea, *Marea trăncăneală*, Editura Fundației Culturale Române, București, 1994

49. Iser, Wolfgang, *Actul lecturii*, trad. din limba germană, note și prefață de Romanița Constantinescu, trad. Fragmentelor din limba engleză de Irina Cristescu, Editura Paralela 45, Pitești, 2006
50. Jeanrenaud, Magda, *Universaliiile traducerii. Studii de traductologie*, Editura Polirom, Iasi, 2006
51. Karatani, Kojin, *Origins of Modern Japanese Literature*, Duke University Press, 1993
52. Katō, Shūichi, *Istoria literaturii japoneze (de la origini până în prezent)*, traducere din limba japoneză de Kazuko Diaconu și Paul Diaconu, cu un interviu al autorului pentru cititorii români și prefață de Nicolae Manolescu, vol. I și II, Editura Nipponica, București, 1998
53. Keene, Donald, *Five modern Noh Plays*, Editura Tuttle, 1981
54. Keene, Donald, *Literatura japoneza modernă*, Editura Univers, București, 1991
55. Keene, Donald, *The Japanese Discovery of Europe, 1720-1830*, Stanford University Press, Stanford, California, 1969
56. Lazăr, Ioan, *Filmele etalon ale cinematografilei românești*, Ed. Felix Film, București, 2009
57. Lippit, Noriko Mizuta, *Reality and Fiction in Modern Japanese Literature*, M.E. Sharpe, Inc., White Plains, New York, 1980
58. Lippit, Seiji M., *Topographies of Japanese Modernism*, Columbia University Press, New York, 2002
59. Loughnaon, Celeste, *Postmodern Japan in Haruki Murakami*, in Yoshinobu, Hakutani, *Postmodernity and Crossculturalism*, Fairleigh Dickinson, Univeristy Press, 2002
60. Makoto, Ueda, *Modern Japanese Writers and the Nature of Literature*, Stanford University Press, California, 1976
61. Maurice Pinguet, *Moartea voluntară în Japonia. De la harakiri la kamikaze*, Traducere din limba franceză de Andreea Mihail și Angela Martin, Editura Ararat, București, 1997
62. Mănuca, Dan, *Perspective critice*, Editura Universității Al. I. Cuza, Iași, 1998
63. Minois, George, *Istoria sinuciderii. Societatea occidentală în fața morții voluntare*, Traducere din limba franceză de Mircea Ionescu, Editura Humanitas, București, 2002
64. Miyoshi, Masao, and H.D. Harootunian, *Postmodernism and Japan*, Duke University Press, Durham, London, 1989

65. Miyoshi, Masao, *Off Center. Power and Culture Relations between Japan and the United States*, Harvard University Press, Cambridge, London, 1994
66. Murakami, Fuminobu, *Postmodern, Feminist and Postcolonial Currents in Contemporary Japanese Culture: a Reading of Murakami Haruki, Yoshimoto Banana, Yoshimoto Takaaki and Karatani Kojin*, Routledge, London, New York, 2005
67. Naito, Hatsuko, *Zeiî tunetului. Povestea piloţilor kamikaze*, Traducere din limba engleză de Iulia Arsintescu, Editura Nemira, Bucureşti, 1995
68. Nakamura, Hajime, *Orient și Occident: O istorie comparată a ideilor*, Traducere din limba engleză de Dinu Luca, Editura Humanitas, Bucureşti, 1997
69. Napier, Susan J., *The Fantastic in Modern Japanese Literature. The Subversion of Modernity*, Routledge, London, New York, 1996
70. Newmark, Peter, *A Textbook of Translation*, Prentice Hall International, Singapore, 1988
71. Nish, Ian, editor, *The Iwakura Mission in America and Europe. A New Assessment*, Japan Library, Curzon Press Ltd., 1998
72. Noica, Constantin, *Modelul cultural European*, Editura Humanitas, Bucureşti, 1993
73. Ochiai, Emiko, *The Japanese Family System in Transition. A Sociological Analysis of Family Change in Postwar Japan*, LTCB International Library Foundation, Tokyo, 1997
74. Passin, Herbert, *Japanese and the Japanese. Language and Culture Change*, Kinseido Ltd., Tokyo, 1980
75. *Poezie japoneză modernă*, Antologie, prefață, note și versiune românească de Emil Eugen Pop, Editura Univers, Bucureşti, 2003
76. Pollack, David, *Reading against Culture: Ideology and Narrative in the Japanese Novel*, Cornell University Press, Ithaca, New York, 1992
77. Puşcariu, Sextil, Naum, Teodor A., *Îndreptar și vocabular ortografic*, Editura Cartea românească, Bucureşti, 1932
78. Reader, Ian, *Religion in contemporary Japan*, MacMillan Press Ltd, 1991
79. Reader, Ian, *Religious Violence in Contemporary Japan. The Case of Aum Shinrikyō*, University of Hawaii Press, Honolulu, 2006
80. Reischauer, Edwin O., Jansen, Marius B., *The Japanese Today. Change and Continuity*, The Belknap Press of Harvard University Press, Cambridge, Massachusetts/ London, England, 1996

81. Reischauer, Edwin O., *Japan. The History of a Nation*, Harvard University, Ch. E. Tuttle Comp, Tokyo, 1981
82. Reischauer, Edwin O., *Japan. Tradition and Transformation*, Harvard University, Ch. E. Tuttle Comp, Tokyo, 1981
83. Richie, Donald, *Words, Ideas, and Ambiguities. Four Perspectives on Translating from Japanese*, Imprint Publications, Chicago, 2000
84. Ricoeur, Paul, *Despre traducere*, Traducere și studiu introductiv de Magda Jeanrenaud, Posfață de Domenico Jervolino, Editura Polirom, Iași, 2005 (2004)
85. Rimer, J. Thomas, Gessel, Van C., editors, *The Columbia Anthology of Modern Japanese Literature*, vol. 2 *From 1945 to the Present*, Columbia University Press, New York, 2007
86. Rimer, Thomas, *A Reader's Guide to Japanese Literature*, Kodansha International Ltd., Tokyo and New York, 1988
87. Rotaru, Ion, *O istorie a literaturii române de la origini până în prezent*, Editura Dacoromână, București, 2009
88. Sartori, Giovanni, *Ce facem cu străinii? Pluralism versus multiculturalism. Eseu despre societatea multitehnică*, traducere din italiană de Geo Vasile, Editura Humanitas, București, 2007
89. Serban, N. *Pierre Loti. Sa vie et son oeuvre*, Jassy Cercle d'etudes Franco-Roumaines, Lutetia, 1922
90. Simu, Octavian, *Civilizația japoneză tradițională*, Editura Saeculum I.O., București, 2004
91. Simu, Octavian, *Dicționar de literatură japoneză*, Editura Albatros, București, 1994
92. Simu, Octavian, *Lumea teatrului japonez*, Editura Vestala, București, 2006
93. Snell-Hornby, J. Benjamin, *Translation. An Integrated Approach*, Amsterdam, 1988
94. Snyder, Stephen and Gabriel, Philip, *Ōe and Beyond*, University of Hawaii Press, Honolulu, Hawaii, 1999
95. Sorescu, Constantin, *Japonia, o continuă revelație. Reprezentări românești*, antologie, note și eseu introductiv de Constantin Sorescu, Editura Fiat Lux & Anup, București, 1997
96. Stănescu, Nichita, *Antimetafizica*, Nichita Stănescu însoțit de Aurelian Titu Dumitrescu, prefață de Al. Paleologu și posfață de Dan-Silviu Boerescu, Editura Allfa, București, 1998
97. Stănescu, Nichita, *Opera poetică*, vol.I, Colecția Poesis, Editura Cartier, Chișinău, 2005

98. Steiner, George, *După Babel. Aspecte ale limbii și traducerii*, Traducere de Valentin Negoită și Ștefan Avădanei, Prefață de Ștefan Avădanei, Editura Univers, București, 1983
99. Sumie, Okada, *Japanese Writers and the West*, Palgrave Macmillan, New York, 2003
100. Suter, Rebecca, *The Japanization of Modernity: Murakami Haruki between Japan and the United States*, Harvard University, Asia Center, 2008
101. Suzuki, Daisetz T., *Zen and Japanese Culture*, Charles E. Tuttle Company, Tokyo, 1997
102. Suzuki, Tomi, *Narrating the Self. Fictions of Japanese Modernity*, Stanford University Press, Stanford, California, 1996
103. Timuș, Ioan, *Basmе japoneze*, Editura Cugetarea, București, 1940
104. Timuș, Ioan, *Cocorul alb*, povești culese și tălmăcite din folclorul japonez, editura Tineretului, colecția „Traista cu povești”, București, 1967
105. Țuiu, Florea, *Povești japoneze; Vrajitorul din Yamato. Povești japoneze*, prima ediție apărută la Editura Ion Creangă, București, 1981, iar a doua, la aceeași editură, 1995
106. Ueda, Makoto, *Modern Japanese Writers and the Nature of Literature*, Stanford University Press, California, 1976
107. Vasiliu, Florin și Lucia, *Scritori români călători în Japonia*, antologie de texte, studiu introductiv de Florin Vasiliu, Ed. Haiku, București 1999
108. Vasiliu, Florin, *Japonia necunoscută*, Editura Europa Nova, București, 1999
109. Vasiliu, Florin, *Umbra libelulei*, Editura Haiku, București, 1993
110. Vohra, S. K., *Negative Utopian Fiction*, Shalabh Prakshan, Meerut, 1987
111. Weston, Mark, *Giants of Japan: The Lives of Japan's Most Influential Men and Women*, New York, Kodansha International, 1999
112. Wunenburger, Jean-Jacques, *Utopia sau criza imaginarului*, Traducere de Tudor Ionescu, Editura Dacia, Cluj-Napoca, 2001
113. Yamanouchi, Hisaaki, *Privire asupra literaturii japoneze moderne*, traducere de Valentin Negoită, Editura Univers, București, 1989
114. Yamanouchi, Hisaaki, *The Search for Authenticity in Modern Japanese Literature*, Cambridge University Press, London, New York, Melbourne, 1978
115. Yourcenar, Marguerite, *Mishima sau viziunea Vidului*, Traducere din franceză de Daniela Boriceanu, Editura Humanitas, București, 2003

116. Zafiu, Rodica, *Poezia simbolistă românească. Antologie. Introducere. Dosare critice. Comentarii, note critice și bibliografie de Rodica Zafiu*, Editura Humanitas, București, 1996
117. Zielenziger, Michael, *Shutting Out the Sun: How Japan Created Its Own Lost Generation*, Nan A. Talese, New York, 2006

2. Periodicals:

1. Arima, Michiko, *Japanese Haiku vs. English Haiku vs. Concrete Poetry*, în *Poetica. An International Journal of Linguistic – Literary Studies*, nr. 46, Tokyo, Japan, 1996
2. Barthes, Roland, *Efectul de realitate*, în revista *Film Menu*, nr. 5, aprilie 2010
3. Boldea, Iulian, *Blogurile – contracultură sau subkultură*, în revista *Vatra*, nr. 10-11, Târgu-Mureș, 2012
4. Doinaș, Ștefan Augustin, *Opoziție și complementaritate*, în revista „Secolul XX”, nr. 7, 1973
5. Doncea, Ștefan, *Haiku*, în revista *Studii nipone*, Editura Fundației Ioan Slavici, Arad, an I, nr. 1, 2000
6. Dușu, Olga, *Ion Pillat – De la poemul într-un vers la haiku*, revista *Albatros*, vol IV, nr. 1-2, 1995
7. Fortunescu, N.D., *Caleidoscop*, în revista *Secolul XX*, nr. 6-7, 1972
8. Frențiu, Rodica, articolul *Haruki Murakami. Întrebări posibile – lumi posibile. Amintirea unei lumi nevăzute*, în revista *Vatra*, nr. 4, 2009
9. Frunzetti, Ion, *Timbrul unei anume calități umane*, în revista *Secolul XX*, nr. 1-2, 1975
10. Fukuchi, Isamu, *Kokoro and “the Spirit of Meiji”*, *Monumenta Nipponica*, vol. 48, nr. 4, Iarna, 1993, pp. 469-488
11. Haruya, Sumiya, *Japonia – «O mare putere a traducerii»*, în revista *Secolul XX*, nr. 11-12 / 1998
12. Kawakami, Chiyoko, *The Unfinished Cartography: Murakami Haruki and the Postmodern Cognitive Map*, *Monumenta Nipponica*, vol. 57, nr. 3, Toamna 2002

13. Lăsconi, Elisabeta, articolul *Stranietăți japoneze*, în revista *România literară* Numărul 29 din 2007
14. Lăsconi, Elisabeta, articolul *Răstălmăcind un rit inșiat* în revista *România literară*, Numărul 41, 2006
15. Lupan, Radu, *Cărți poștale ilustrate din Tokio, 1971*, în revista *Secolul XX*, nr. 6-7, 1972
16. Mitrașcă, Marcel, *Japan in Romanian Books before World War II*, în revista *Acta Slavica Iaponica*, numărul 23, 2006
17. Muthu, Mircea articolul *Mircea Eliade despre lectură*, în *Apostrof*, nr.10, 2007
18. Nicolîțov, Valentin, *Poemul haiku în România*, în revista *Haiku*, nr. 45/2011, primăvară-vară
19. Steinhoff, Patricia G., *Student Protest in the 1960s*, în *Japan in the 1960s*, în revista *Social Science Japan*, Institute of Social Science, University of Tokyo, March 1999
20. Stretcher, Matthew C., *Beyond "Pure" Literature: Mimesis, Formula, and the Postmodern in the Fiction of Murakami Haruki*, în revista *The Journal of Asian Studies*, vol. 57, nr.2, Mai, 1998, pp. 354-378
21. Swann, Thomas E., *What Happens in Kinkakuji*, în *Monumenta Nipponica*, vol. 27, nr. 4, Iarna, 1972, pp. 399-414
22. Teodorescu, Adriana, *O experiență personală. Literară, neapărat literară*, în revista *Contemporanul*, nr. 6/ 2013
23. Timuș, Ion, *La transcription dans la langue roumaine du système phonétique japonais* în revista *Studia et Acta Orientalia*, nr. 2/ 1959
24. Vasiliu, Florin, *Literatura japoneză în România și literatura română în Japonia*, în revista *Viața românească*, nr. 5-6, 1975
25. Vasiliu, Florin, *Literatura japoneză în România și literatura română în Japonia*, în revista *Viața românească*, nr. 5-6, 1975, p. 157
26. Yoshikawa, Hiroshi, *High Economic Growth in the 1960s*, în *Japan in the 1960s*, în revista *Social Science Japan*, Institute of Social Science, University of Tokyo, March 1999
27. Yoshikawa, Hiroshi, *High Economic Growth in the 1960s*, în „Social Science Japan”, *Japan in the 1960s*, Institute of Social Science, University of Tokyo, March 1999

28. *Albatros*, revistă editată de Ion Codrescu, vol. I – IV, anii 1992-1995
29. *Haiku*, revistă editată de Florin Vasiliu, București
30. *Orion*, revistă editată de Șerban Codrin, Centrul Cultural „Ionel Perlea”, Slobozia, nr. 2-3-4/ 1995
31. *Micul Orion*, revistă editată de Șerban Codrin, Centrul Cultural „Ionel Perlea”, Slobozia, nr. 1-6, anii 1995-1996
32. *Orfeu*, revistă editată de Ian Găbudean, Târgu-Mureș, 1998

3. E-Bibliography:

1. Allen, Steven Robert, art. Haruki Murakami's „Norwegian Wood”, Vintage International Original
2. Arensberg, Ann, Just Myths Ma'am, în New York Times, 3 decembrie 1989,, <http://www.nytimes.com>, accesat pe 10.09.2012
3. Ash, Katie, *A novel idea crafted on a cell phone*, April 3, 2008, www.edweek.org, accesat pe 25 iunie 2010
4. Ashby, Janet, ‘Earth Mother’ Randy Taguchi wins plaudits for her fiction pe <http://www.japantimes.co.jp>, din 13.05.2001, accesat pe 08.09.2011
5. Atanasiu, Corneliu Traian, în <http://romaniankukai.blogspot.ro> , accesat în 12.07.2013
6. Blaine, Sue, *South Africa: Cell phone novel a ‘Best-Cellar!’* , 29 marie 2010, www.allafrica.com, accessed June 25, 2010
7. Cernat, Paul, *(E)scatologii milenariste*, în *Observator cultural*, nr. 339/ septembrie 2006, pe www.observatorcultural.ro, accesat 20.07.2013
8. Dale, Magdalaena, *Poemul haiku în România – Florin Vasiliu*, pe www.poezie.ro, din 16.05.2006, accesat în 08.08.2013
9. Darrieussecq, Marie, *L’Autofiction, un genre pas sérieux*, în Alexandru Matei, *Autoficțiunea, control de rutină*, în www.observatorcultural.ro, nr. 184, septembrie 2003, accesat 22.07.2013

10. Dobrescu, Simona, *Haiku vs. Senryū*, pe <http://romaniankukai.blogspot.ro>, 2 septembrie 2007, accesat 10-08.2013
11. Doubrovsky, Serge, *Écrire sur soi, c'est écrire sur les autres*, în <http://www.lepoint.fr>, 22.02.2011, accesat în 22.07.2013
12. Farrar, Lara, *Cell phone stories writing new chapter in print publishing*, February 26, 2009, www.cnninternational.com, accesat pe 25 iunie 2010
13. Frențiu, Rodica, *Scritori japonezi în limba română: Mori Ōgai, Gâsca sălbatică*, în revista Studies of Science and Culture nr. 13 / 2008, pe www.ceeol.com, p. 28, accesat pe 07.05.2009
14. Gârbea, Horia, *Florina Ilis: „Nu cred că există rețete ale succesului. Sau, chiar dacă ele există, în orice caz eu nu le cunosc”*, în www.revistaramuri.ro, nr 2/2008, accesat la 26.05.2013
15. Gilhooly, Rob, *Romanian woman thrives as gheisha*, www.japantimes.co.jp, din 23 iulie 2011, accesat 22.11.2012
16. Goodyear, Dana, *Young women develop a genre for the cellular age*, 22 Decembrie 2008, http://www.newyorker.com/reporting/2008/12/22/081222fa_fact_goodyear?currentPage=all, accesat pe 28 august 2010
17. Grigore, Rodica, *Pasiunea dansului și dansul pasiunii*, în revista Cultura, nr. 285/ 05.08.2010, <http://revistacultura.ro>, accesat 06.09.2013
18. Grigore, Rodica, *Arta discreției și a sugestiei*, în revista Viața Românească, nr.11-12/ 2011, <http://www.viataromaneasca.eu>, accesat pe 06. 09.2013
19. Hakamada, Takayuki, *What support is available for those who shut themselves away from society?*, Mainichi Shimbun, www.mainichi.jp, July 27, 2010, accesat 12.02.2012
20. Hani, Yoko, *Cell phone brads hit bestseller lists*, 23 septembrie 2007, <http://search.japantimes.co.jp/cgi-bin/fl20070923x4.html>, accesat pe 25 iunie 2010
21. <http://www.aos.ro>
22. <http://www.ro.emb-japan.go.jp>, accesat 09.08.2013

23. Itô, Yuki, *The Evolution of Modern Japanese Haiku and the Haiku Persecution Incident*, în *Simply Haiku: A Quarterly Journal of Japanese Short Form Poetry*, nr. 4, vo. 5, iarnă 2007, <http://www.simplyhaiku.com>, accesat 05.08.2013
24. Ivan, Sabin, articolul *Elie Bufeana cu voluntarii români în Siberia (1917-1920)*, în „Memoria. Revista gândirii arestate”, nr. 30, vezi www.revista.memoria.ro, accesat 24.03.2013
25. Kacian, Jim, *Beyond Kigo: Haiku in the Next Millennium*, în *In Due Season, Acorn Journal of Contemporary Haiku*, Supplement #1, 2000, www.gendaihaiku.com, accesat 05.08.2013
26. Kawaharazuka, Mizuho and Takeuchi, Kayo, *Considering the Cell Phone Novel (Keitai Shousetsu)* în revista *Developing International Communication Skills in Japanese Cultural Studies*, 31 martie 2010, pages 131-137, vezi <http://teapot.lib.ocha.ac.jp/ocha/handle/10083/49269>, accessed August 27, 2010
27. Laouyen, Mounir, *L'autofiction: une réception problématique*, în Alexandru Matei, *Autoficțiunea, control de rutină*, în *Observatorul cultural*, nr 184/ septembrie 2003, www.observatorcultural.ro, accesat 20.07.2013
28. Matei, Alexandru, *Autoficționarii*, în *România Literară*, nr 21/2006, www.romlit.ro, accesat 20.07.2013
29. Mauermann, Johanna, *Cell phone novels. A reading phenomenon made in Japan*, May 27, 2010, http://www.lesen-weltweit.de/zeigen_e.html?seite=8392, accessed August 28, 2010
30. McNeill, David, *Japanese embrace the mobile phone novel*, 8 februarie 2008, www.independent.co.uk, accesat pe 7 iulie 2010
31. Moise, George, www.cinemagia.ro, accesat în 28.07.2013
32. Nagae, Akira, *Japanese Electronic Publishing left Behind – The Impact of the Kindle and the iPad -*, 1 martie 2009, http://www.yomiuri.co.jp/adv/wol/dy/opinion/culture_100301.htm, accessed August 27, 2010
33. Nagano, Yuriko, *For Japan's cell phone novelists, proof of success is in the print*, 9 februarie 2010, www.latimes.com, accesat pe 7 iulie 2010

34. Onishi, Norimitsu, *Thumbs Race as Japan's Best Sellers Go Cellular*, 20 ianuarie 2008, www.nytimes.com, accesat pe 25 iunie 2010
35. Osterhout, Jacob E., *Japan's latest literary craze – novels written by cell phone: report*, February 10, 2010, www.nydailynews.com, accessed July 7, 2010
36. Pricop, Lucian, în articolul *Prințesa Elena Bibescu a ținut auditoriul sub vrajă*, www.jurnalul.ro, din 12.08.2012, accesat 16.06.2013
37. Shinfuku, Naotaka, *Are Japan's hikikomori and depression in young people spreading abroad?* în *The Lancet*, vol. 378, aricol 9796, Septembrie 2011, p.1070, www.thelancet.com, accesat 12.02.2012
38. Șimonca, Ovidiu, „*Mi-am descoperit senzualitatea la 30 de ani*”. *Interviu cu Ruxandra Cesereanu* în www.observatorcultural.ro, nr.352-353, 2006, accesat 26.05.2013
39. Șipoș, George, *Literatura tânără în Japonia – între comerț și artă*, în revista *România literară*, nr. 46/2005, <http://www.romlit.ro>, accesat în 20.03. 2013
40. Ștefănescu, Alex, *Un big-bang al poeziei*, în revista *România literară*, nr.45/2008, www.romlit.ro, accesat 08.08.2013
41. Tamaki, Saito, *Age of electronic books finally reaching Japanese shores*, 14 iulie 2010, <http://mdn.mainichi.jp/perspectives/times/news/20100714p2a00m0na004000c.html>, accesat pe 27 august 2010
42. www.amazon.co.jp, accesat în 16.11.2012
43. www.romaniatabi.jp, accesat în 16.11.2012

4. Archives of the Ministry of Foreign Affairs:

1. G. Paraschivescu într-o scrisoare către Ministrul Afacerilor Străine, Mihail Manoilescu, în 14 septembrie 1940, Tokio, din Arhivele MAE, în *Dosarul Fondul 71/ Japonia, 1925-1944, vo. 12, Relații cu România*
2. Fond Japonia, Dosar Problema 217 /1968 / Schimburi științifice, turnee artistice, editări și traduceri. Direcția Relațiilor culturale

3. Fond Japonia, Dosar Problema 70-71/ 1945-1948, vol. 1, Relații cu România
4. Fond Japonia, Dosar Problema 71/ 1925-1944, vol. 12. Relații cu România