

on the trauma caused by the experience of the communist Gulag or the biography that extends from the interwar period to the communist and post-communist period. The insistence on travesty as a mark of the armed resistance from the Apuseni Mountains shows that the biography is part of a playful cultural destiny (the travesty is characteristic to the carnival setting, a time in which order is suspended and the world is reordered in an up-side-down form), as well as an expression of the individual's personal dramatic experiences in the communist society – deprived of their own identity and forced to adapt to an ideologically approved identity, or risk illegality, exclusion and incarceration. Travesty is thus a playful-dramatic metaphor for the human destiny under a communist regime. Petrea Icoanei symbolises the emergence of the human individual who is deeply attached to the values of the traditional culture represented by Christian piety, but who is obligated to live under an identity that is tolerated by the atheist regime; the Christian values aid survival, conserve humanity and generate the antibodies needed to cure the social body of its “red cancer”.

The author discusses the subject of the fighters and the opposers who represented the anticommunist resistance and the exponents of the pre-modern Romanian culture who could not play the passive role of depersonalised subjects, who could not be *homo sovieticus*; through his work, he sends an activist, performative message regarding the individual's obligation to choose and to make his choices known in history and in politics, in accordance with the Popperian postulate. By presenting the people deported to Donbas, the ad-hoc victims, the author conveys an ethical approach of the past in order to know, assume, and appropriate it.

Professor Radosav's book is an introduction in the Romanian academic world to a new field of historiography, and it also represents a practice of oral history.

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doi: 10.26424/philobib.2017.22.2.17

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RODICA FRENȚIU, *Limbajul poetic – act creator și actualitate culturală. Modelul cultural japonez* (Poetic language – creative act and cultural actuality. The Japanese cultural model) (Cluj-Napoca: Editura Presa Universitară Clujeană, 2017).

The volume *Limbajul poetic – act creator și actualitate culturală. Modelul cultural japonez* (Poetic language – creative act and cultural actuality. The Japanese cultural model) authored by Rodica Frențiu is a remarkable achievement in the field of cultural poetics and semiotics, in her attempt to understand the Japanese literature and culture starting from the specificity of certain linguistic acts. Through the coherence and broad overview of the research, as well as through its subject, this volume is a true novelty in the Romanian cultural space and is part of

the larger, global field of Japanese studies. The author employs an elegant style without an excessive use of technical terminology and, despite the difficulty of its subject and the perspective of the study, she manages to deliver a graceful analysis and to prove that her premises are pertinent and the conclusions are viable – she provides all the necessary arguments in order to elaborate a clear Japanese cultural model. Focusing on all levels of linguistic understanding from cultural semiotics to poetics and aesthetics,, Rodica Frențiu’s book is a true *tour de force* as an attempt to include the Japanese culture in the configuration of a specific cultural model identified through semiotic and poetic analyses on multiple levels of interpretation.

The first and longest chapter entitled *Lingvistică. Poetică. Semiotică culturală: actualitatea culturii în limba/literatura japoneză* (Linguistics. Poetics. Cultural semiotics: the actuality of culture in Japanese language/literature) identifies the possible constituting elements of this cultural model on the levels of language, literature and culture, providing each level with an interpretation core structured through the specific methods of analysis. Starting from E. Coșeriu’s linguistic view and using Yoshihiko Ikegami’s pertinent analyses, Rodica Frențiu creates a necessary balance between language as a natural creative act and literature which uses language as a committed creative act. Taking a stand between the two linguists, Rodica Frențiu begins her analysis by reversing the perspective and identifying in the works of authors such as Murasaki Shikibu, Matsuo Bashō, Yasunari Kawabata or Haruki Murakami certain specific poetic marks – in their works, she identifies the constituting elements of a possible Japanese model of the world. Rodica Frențiu conducts a linguistic and semiotic analysis together with a subtle endeavour of literary criticism that is carefully historically contextualised. She thus manages to not only identify a literary characteristic *per se*, but also to emphasise the role of the integrative semiotic methodology through which culture is “renewed” in language. For example, from this viewpoint, I find that the way in which the author approaches the functioning mechanisms of Kawabata’s cultural array is very compelling – his opus concords with this type of semiotic practice since it is well known that this author is in a constant struggle to find the perfect *word*. If, on the one hand, Kawabata is concerned with the perfect word, on the other hand, Haruki Murakami, from a syntactic viewpoint, is concerned with the perfect *phrase*, which allows Rodica Frențiu to lead her demonstration in the direction in which the linguistic ambiguity connects the syntactic and the semantic levels. Literature would undoubtedly be linguistically limited outside the act of translation, which is why it does not come as a surprise for Rodica Frențiu – an accomplished translator from Japanese – to delve into the issue of searching for the perfect language, so sought after by any translator. In her analysis, the author’s knowledge in the field of translation allows her to approach the problematic cultural transfer that occurs in a literary translation – an issue whose significance increases as the spatial and temporal distance from the language of translation is greater, as is the case of the distance between the Japanese literature and the Romanian culture. Rodica Frențiu accurately analyses the visual poetry that eludes any linguistic translation, but which cannot lead to a complete poetic *depersonalization* by taking the poem out of its cultural context. However, through this very , method of pushing the literary text to

the limits of its interpretation, in an almost mathematical manner, Rodica Frențiu uses the example of visual poetry, identifies all the constituting elements of the Japanese cultural model and orders them in a unique, intelligible configuration – a possible means of interpreting a literature and a culture that are so different from the European ones, not only through the distinctive nature of the language, but also through the uniqueness of the Japanese culture.

The subject of the second chapter, *Poetica și semiotica culturală în exploatarea discursului publicitar japonez: de la Nihonjinron la Kawaiiron* (Cultural poetics and semiotics in exploiting the Japanese advertising discourse: from Nihonjinron to Kawaiiron) is surprising, considering the fact that more *classic* authors were analysed in the previous chapter, but its logic of interpretation is in perfect accord with chapter one. It completes the endeavour of elaborating a Japanese cultural model through an immersion in actuality and, in a global context, it is an attempt to define the cultural specificity in a contemporary, globalised world. Not surprisingly, then, in the final chapter of the book, *Semiotica culturală și arta caligrafiei: caligrafia japoneză – Imago Mundi și cunoaștere metafizică* (Cultural semiotics and the art of calligraphy: Japanese calligraphy – Imago Mundi and metaphysical knowledge), within the same wide context of cultural semiotics, the art of calligraphy is also treated as a creative effort to understand the world, both on a linguistic level and on a superior, interpretive, artistic level. This chapter legitimately closes the research conducted by Rodica Frențiu with rigour and finesse, aiming towards an open model of interpreting the poetic language as a creative act of cultural actuality. As the author suggests, Japanese calligraphy, a unique form of language and art, becomes a possible model for the reconfiguration of the *image of the world* from a metaphysical viewpoint.

Rodica Frențiu's volume *Limbajul poetic – act creator și actualitate culturală. Modelul cultural japonez* is very well documented and the author has the advantage of being familiar with the Japanese references. For the readers versed in Japanese language and culture, the volume is an excellent source of documentation for future researches. Equally, for the readers who are less familiar with this subject, this book is also a comprehensive introduction that may lead to a deeper understanding of Japanese culture through literature and art.

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doi: 10.26424/philobib.2017.22.2.18

Translated from the Romanian by Anca Chiorean