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THE “SELF-SHAPING” OF CULTURE AND ITS IDEOLOGICAL RESONANCE:
THE COMPLICITY OF *ETHOS* AND *PATHOS*
IN THE JAPANESE ADVERTISING DISCO

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Abstract: With the ternary relationship of influence and cooperation between sign, object, and its interpreter in the semiotic rapport as a starting point, the present study aims to capture the “productive tension” of semiotics and communication in the Japanese advertising discourse. The advertisement, considered a semiotic system which ranks the fundamental functions of language in a particular manner, searches for new methods of communication, of message production, directing the sign towards the symbolic space of communication. In trying to measure this symbolic fund of mass communication, the following text wishes to argue, from the perspective of rhetoric and cultural semiotics, that in the Japanese advertising message which is not transmitted mechanically between speaker and listener, one may recognise a model of impressiveness (impact marketing) alongside a model of stimulation (affect and passion) or of insertion (clandestine persuasion and subliminal power). Also, calling on “syncretic” semiotics, this research devoted to the Japanese advertising discourse wishes to probe the way in which meaning is constructed through the act of signification resulted from the interaction of the verbal sentence with procedures and strategies that manifest themselves in several types of language, such as the visual, auditory, gestural, etc.

Key Words: advertising discourse, cultural “self-shaping”, “syncretic” semiotics, persuasion, seduction

“Japanese advertising has clear links with another, much older aspect of the country’s culture: haiku, the beautiful one-line poetry whose best-known proponent among westerners is probably Bashō. This is an art form entirely based on symbolism. The Japanese are skilled at reading between the lines so the audience can extrapolate from a single image.”

Mark Tungate, *AD Land. A Global History of Advertising*

“The best example for what is ostensive ideology is represented by advertising, which has become the encyclopedia and the art of modernity.”

Aurel Codoban, *The Empire of Communication. Body, Image and Relation*

Theoretical Background: The Rhetoric of the Advertising Discourse

If any cultural model and any act of social behaviour involves communication, in a new image of the contemporary world, which seems to maneuver humanity from the episteme of knowledge to that of communication based on a diversified code, convertible to the various functions of language and adaptable to factors of time and space,¹ advertising not only reflects society, but also builds it. A cultural artifact,² the advertising discourse is, at the same time, a sign connected to a certain representation of social reality.

Defined as a practice of communication through mass-media channels, the advertising message can be seen as a “norm-image”³ that reflects social dynamics, influencing human behaviour and its social aspect through means different than those of scientific knowledge or art. Being an act of communication in the anthropological sense of the term⁴, through the advertising discourse people can influence other people, engendering intersubjective relationships that ultimately lay the foundations of society. But the “humanisation” of communication⁵ in the advertisement implies the intervention of a speaker and a listener involved in an assumed discourse, while both of them try to show themselves to the other in a moment of self-becoming. Although it initially seems to be at the service of consumer ideology, advertising surpasses its economic function and thus “acts” on social structures, as it can be used to promote certain ethics and morals at the level of the masses, considering that intersubjective communication is possible by overlapping not only linguistic messages, but also social and cultural knowledge. It is precisely from this viewpoint that advertising is considered a mass culture that can cause multiple social effects. Using language built on the propaganda logic⁶ of “exultation” and “highlighting”, indeed, most often only for objects and services that are incorporated in quotidian practices, the advertisement can become a form of social coercion. The advertising discourse contains a manifest message

and a latent one,⁷ and owes its power of influence over society according to the received interpretation. And if the decoding is made by the consumer on a value background common to that of the offerer, understanding that the latter gives the product symbolic value alongside objective value,⁸ the advertising discourse turns into a “genuine social phenomenon”,⁹ a catalyst for the activation of the participatory function of communication. As it presents features given by immediate intake and the instantaneity of receipt, considered through the filter of relative simultaneity¹⁰ realised between the production of the message and its consumption, the advertisement becomes an efficient instrument of mass communication.¹¹ Its new definition seems to emphasise the construction of relationships rather than transmitting information,¹² outbidding the relational and affective side in the communicative process.

Initially enjoying an analysis from a research perspective that combined the theory of signs propounded by Charles S. Peirce¹³ and that of the model of communication affirmed by Roman Jakobson,¹⁴ the advertising discourse has been, in recent years, subjected to minute examination of various types: sociological, psychoanalytical, anthropological, etc. These attempt to emphasise the particular traits that individualise it among other varieties of discourse, since, in order to capture attention, the advertisement needs to have a unique presentation at least at the level of expression, stirring the reader-receiver. Thus, the rhetoric of an advertising discourse always presents a hidden cipher,¹⁵ whose decoding is done through a series of operations which the reader undertakes. For example, there is the recognition of the signs of a natural language or the identification and elucidation of the message paradox through deviation from degree zero of normal discursivity.¹⁶ Inevitably, the bigger the paradox is, the higher the degree of persuasion. It follows that, to the intention of communication, alongside information, there is an addition of not only fun, emotional amusement¹⁷, but also persuasion, as communication firstly means influencing the minds of other people¹⁸ through signs.

But the rhetorical model of communication has already been theorised by Greek and Roman rhetoric. Aristotle defines rhetoric as the ability to find suitable means of persuasion¹⁹ in every case, for instance the *ethos*, or the trustworthy nature of the speaker, the *pathos*, or the feelings stirred by the speaker in the audience, and the *logos*, or logical reasoning. *Logos* means content, while *ethos* and *pathos* imply relationship, so that, if in the written discourse the message is constituted through reasoning and logic, the *logos* becoming the main method of persuasion, in oral communication persuasion is based on *ethos* and *pathos*.

Later on, the analysis of the communication situation and functions of communication done by Roman Jakobson suggested a balance between the information transmitting aspect (which is referential, metalinguistic and poetic) and the communication relationship aspect (the expressive

function – speaker, impressive/conative function – receiver and phatic function – communication channel). However, the postmodern, globalising concept of communication weighs in the favour of the latter:

“To communicate means to be in a relationship because the origin of communication lies in the necessity of putting people in relation, of making them cooperate and coordinate their actions to general common purposes. In social life, nothing can be obtained without communication.”²⁰

The Japanese Advertising Discourse Within New Ethics of Communication

Initially considered a vehicle necessary to market economy, the advertising discourse has gradually acquired other attributes in Japan as well. At present, advertising seems to hold the function of a genuine system of communication, whose global message incorporates both social cohesion and ideological dimension. An example for this may be given by the magazine “Kōshitsu” (皇室), which is published entirely in Japanese but still offers two pieces of information in English: on the cover, just under the Japanese title, the equivalent in English is given with “Our Imperial Family”, despite the fact that a literal translation would be “The Imperial Household [Family]”. The conversion of the contents in English is also displayed. Attention is immediately drawn to the lack of the possessive adjective “our” in the Japanese version of the title. The interpretation of its absence in Japanese and presence in English respectively can be referenced, one may believe, to the role played by the emperor in the establishment of the nation in Japanese history, especially beginning with the second half of the 19th century, but also in the preservation of the values of Neo-Confucianism on the Japanese archipelago, where, even to the present day, the emperor is supposed to be a guarantee of these. The Japanese are aware of their history and to speak of the emperor requires a possessive. However, this detail cannot remain valid when the conversation is carried in a language other than Japanese.

The Meiji era (1868-1912), with which the modernisation of Japan begins after over two hundred years of isolation (*sakoku*), is the one that proposes the promulgation of the Imperial Constitution. It was made public on the 11th of February 1889, on the national holiday of *kigensetsu*, celebrating the mythical founding of the nation in 660 B.C., when it is said that the first Japanese emperor descended from heaven. The Constitution, which became the special “present” offered to the people by the emperor who represented “government authority” and “military duty”,²¹ attempts

to reform the social, technological and educational fields. Marking the end of the “renovation” of the political system that was started by the Meiji Restoration, the Constitution, whose architect was Itō Hirobumi (1841-1909), continues the cultural heritage of the previous period, the Tokugawa Shogunate (1600-1868). Thus, it is alternately in *conflict* and in *synthesis* with the modern culture of the West with which Japan had begun to come into contact.

The Meiji Restoration of 1868, also called an “aristocratic revolution”,²² because of its similarities with other modern revolutions that superseded an old regime, proving its incompetence, wished for the creation of a new Japan, alongside the complete transformation of the country into a modern nation. Yet, if “nation” normally refers to a community organised politically by speakers who share the same language and culture,²³ at that particular point in time the sense of the term displays subtle nuances. For the creation and conservation of the new state a certain strategy was needed, which, according to an imperial decree from 1868, entailed the concentration of governmental power in a single centre, held by the emperor, and into a single identity of national consciousness: “The rapid march of civilization demands the concentration of the governing power in a single centre and identity of feeling in the national mind [...]”.²⁴ And, if at the beginning of the Restoration, “modernisation” had become an equivalent of “Westernisation”, while “modernity” was considered diametrically opposed to “tradition”,²⁵ alike to all nationalist and independence movements at the beginning of the 20th century, the attempt at reconciling tradition and modernity manifests itself in Japan as well. Hence the idea of “uniqueness” when it comes to the Japanese nation and its people. Specificity is given, first and foremost, by the uninterrupted line of imperial government. Led by the decision of restoring “the imperial honour” through “national self-strengthening”²⁶ and aware that “civilised countries” (*bunmeikoku*) are superior not only economically, but also morally²⁷, the Japanese elite launches a trend promoting a code in which morality implies not only personal progress, but also attachment to the generally recognised values of society, as they had been consolidated over time:

“The Japanese tried to set aside the past with the minimum disruption, transform their society in the mold of those who had coerced Japan into transforming itself, and forge relatively smooth relationships between Japan and the external environment, while simultaneously stabilizing their national identity even as they also attempted to redefine it.”²⁸

Becoming one of the “axes” of nationalism, *The Imperial Rescript on Education*, in 1890, will subsequently encourage to revise the way in which society thinks, promoting the “beauty” of traditional virtues, to which it will confer a transcendent character:

“Be filial to your parents, affectionate to your brothers and sisters; as husbands and wives be harmonious, as friends true; bear yourselves in modesty and moderation; extend your benevolence to all; pursue learning and cultivate arts, and thereby develop intellectual faculties and perfect moral powers; furthermore, advance public good and promote common interests; always respect the Constitution and observe the laws; should emergency arise, offer yourselves courageously to the State; and thus guard and maintain the prosperity of Our Imperial Throne coeval with heaven and earth.”²⁹

If the *bakufu* government of the Tokugawa era modeled its attitude according to the slogan *sonnōjōi* (‘revere the Emperor, expel the barbarians’),³⁰ leading to the isolation of the country for two hundred years, the Meiji government promoted the politics of immediately opening Japan, in all possible forms, its ambition being to fortify the power of the new state by possessing western technology and assuming the model offered by western institutions. To accomplish the wish of the Meiji Restoration, that of having the new state internationally acknowledged, the same nationalism that had preached the expulsion of foreigners now manifested under the guise of the search for “civilisation and enlightenment”. And if, during the first half of the 19th century, Sakuma Shōzan (1811-64), an intellectual of a Confucian and Western ambivalent trend, had suggested as a slogan for the period “Eastern morality, Western science”,³¹ the Meiji government rephrased the idea, turning it into a purpose to achieve: “Adopt what is best in the culture of Europe to compensate for shortcomings in that of Japan”.³² Under the pretext of creating a state based on the European example, that would have been placed on equal footing with European countries, the new leadership attempts to build “an ideal nation”.³³ To this end, it propounds a few conduct directives briefly expressed by the slogans: *fukokukyōhei* (“enrich the country, strengthen the army”), *bunmeikaika* (“civilisation”) and *jōyakukaisei* (“revise the (unequal) treaties”).³⁴ Although ultranationalism and imperialism will emerge later on, the origin of the attitude does not seem to have anything to do with modern nationalism,³⁵ but rather with the ancient history of the archipelago, connected to national integration under the rule of an emperor. Moreover, ever since the 8th century, Dengyō (767-822), who had studied in China, mentioned *Dai Nippon* (‘Great

Japan’),³⁶ so that, for example, a hundred years later, Honda Toshiaki (1744-1821) would also share the conviction that Japan must become one of the greatest nations in the world.³⁷

In the unique Japanese relationship between emperor and people promoted by the *kokutai* (‘a special national polity’), a term enforced by the Meiji era, the family-state ideology finds its basis in the constellation of meanings that the concept of “nationalism” had already earned, both national unity and national morality being connected to the historical roots of the Japanese people. However, wishing to conserve the sense of its own tradition to define its particular cultural identity, the Meiji government insists on keeping the unity of the “house” (*ie*) as a “structural unit”.³⁸ The emotions that it includes constitute an intrinsic part of the Japanese traditional value system. Indeed, in Japanese, *ie* can be understood in three ways: as ‘building’, as ‘home, family’ and finally as ‘a lineal family system’,³⁹ the last being, in fact, the most important in Japanese traditional society.

The lineal family system, seemingly adequate to the spirit of the developing modern nation, became the guarantee of preserving Japanese society as it had been built on the basis of Confucian and Neo-Confucian laws in the preceding historical period. According to these, the rules that governed the structure of the family were imperative for order and peace: “ordering the realm and bringing peace to all under Heaven”,⁴⁰ taking as an example the imperial family, just as “*Kōshitsu*” magazine reminds its readers in the material and images published in the last issue of 2013.

In the Meiji period, when the feudal regime succumbs and central authority is established in the figure of his holiness the emperor as symbol of the unity of the Japanese nation, special attention is given to “the ethics of nationalism”.⁴¹ The Confucian ethical values of loyalty (*chū*) and filial piety (*kō*), to which are added obedience to the Constitution and to authority and respect for the law and patriotism understood as the will to sacrifice oneself for the nation, become the political guarantee for the Meiji government in restoring social stability and spiritually moulding the country. But Confucius’ (552-479 BCE) doctrine, maybe one of the strongest political ideologies, promoting the belief that human beings have the capacity of living socially, ethically and culturally, had established itself as the nucleus of political thinking ever since the Tokugawa period and would play a crucial role in the Meiji period as well. Of the Confucian teachings the most remembered are especially those referring to the state concept (*kokutai*), in a context in which the ruling class of the Tokugawa era wished to serve the country with a system of ethical, ideological and political principles that would support government. Nonetheless, historical development of Confucianism in the Tokugawa era was aided by the Neo-Confucian school founded by Zhu Xi (1130-1200), that eventually became the orthodox tradition of Confucian thought. With teachings that take the shape of the classical texts of the

doctrine, the Neo-Confucian school reconfirms the idea that progress has not only an intellectual component, but a moral one as well,⁴² where, in fact, Confucianism is assimilated by Japan in order to match the ancient pattern of ancestor veneration⁴³ and filial piety. Moral Confucian education promoted the Five Virtues of "humanity", "righteousness", "rites", "wisdom" and "faithfulness" in the typology of the Five Relationships identifiable between parent and child, leader and vassal, husband and wife, the old and the young and between friends.⁴⁴ It later seemed, in the Meiji period, much closer to western European civilisation rather than to Anglo-American liberalism. Yet, by promoting benevolence, righteousness, wisdom, sincerity and the idea of the insecurity of life,⁴⁵ Confucian morals, associated with Buddhist faith, were able to offer "alternate ideas"⁴⁶ so that the Meiji era elite could restore social discipline and the order of old Japan. Filial piety had thus become the paradigm for loyalty to the monarch, to the state, and towards the superior in general, while political loyalty was reaffirmed through respect for the head of the family.⁴⁷

"Kōshitsu" magazine, dedicated to the Japanese imperial family and its activities, comes to illustrate, once again, the way in which the advertising discourse can create themes of social reflection. The way in which advertising can enforce a vision or an ideal accomplishes the passage from erudite culture, of the silent, library type, to mass culture, communicative and voluble. In advertising rhetoric it becomes obvious that, through manipulation of text and image, all the effects of verbal codes can be obtained,⁴⁸ the descriptive (epidictic) function and the argumentative (deliberative) function becoming complementary in such a discourse, which today asks for "new ethics of communication".⁴⁹ In turn, through the proposed rhetoric, "Kōshitsu" magazine considers the *ethos* to be the appropriate means of persuasion, as it claims the trustworthy character of the speaker, calling on what is previously built by education and mentality. Like the prophet or the priest, the emperor should be, in turn, "the coin of symbolic currency",⁵⁰ to which it is enough to lend a voice in order for it to be right. The truth of its sentences automatically finds proof in outstanding turns of phrase.

Argumentation, Interpretation and "Auto-Communication" in the Architecture of the Japanese Advertising Discourse

But the advertising discourse is a multiple coded construct,⁵¹ intentionally and unintentionally, and it is decoded in an interactive manner, in a multilayered interpretation process. As a result, from the perspective of cultural semiotics, the advertising discourse enforces certain rules of cultural communication, related to the circumstances of tradition transmission, to bringing the past into the present and to ensuring cultural continuity, so that a cultural resource can

also become an ideological resource. For this, the advertising discourse, an instrument of promotion exclusively, combines two apparently competing structures, the text and the image,⁵² in the service of an ideology. If, until this age of the visual, ideology imposed itself into reality through the force of knowledge, at present it utilises imagology. Used successfully in communication, it inflicts a certain reality on humanity, and what is said becomes as important as what is shown. Passive contemplation of the image is replaced by its active use, the image somehow representing the meeting point between the individual and collectivity. Since it modifies the type of social communication and due to its high degree of indicativeness, which makes it seem more “real”, the advertising image easily adapts not only to the needs of the individual, but also to social demands, by the lack of syntactic and logical constraints. It thus becomes “the language of maximised intelligibility”,⁵³ specific, in fact, to mass communication and popular culture:

“Actually, it is not the role of images or their power that has changed, but the type of culture to which they belong, their cultural evaluation framework. Images, which are an appropriate method of mass communication, can be found now in a mass culture that grants them value, and not as before, in the setting of an erudite, elite culture of the text, which disregarded them. Culture has become democratised, scholars have lost their elite and hegemonic function.”⁵⁴

The semiotic analysis of an image offers it meaning. The image conveys a visual message, making the settlement of synonymy between image and its visual representation possible. But, sometimes, in the Japanese advertising discourse, the image becomes symbol, crossing from similarity or imitation to socio-cultural convention. Hence advertising has the capacity of turning a product into the object coveted by the social consumer, as cultural value can also activate ideological value. Breaking a routine, the new Japanese advertisement takes the side of not only argumentation, but of the role played by interpretation in the case of advertising and the way in which this could influence the values of society. “*Wa Raku*” (和楽) magazine Issue #2 (February) of 2008, whose title can be translated with ‘Japanese joys / pleasures’, could become an illustrative example to this effect. Published entirely in Japanese, the mentioned issue, despite being a special issue dedicated to traditional art and calligraphy, also presents in its content numerous other extremely interesting texts devoted to various aspects of Japanese cultural life, such as tea ceremony, culinary arts, the art of *kabuki* theatre and so on. However, one of them is remarkable due to the unique architecture of the suggested advertising discourse.

After the product advertisements on the opening pages (cosmetics, jewellery, wine, airlines, etc.), the magazine continues, on almost a third of the total number of pages, with material devoted to Japanese calligraphy and contemporary master calligraphers who try to keep the spirit of this art alive even in an age that is under the almost absolute hegemony of the computer. Afterwards, an article concerned with Japanese culinary art is followed by material on the objects used in tea ceremony: 細川家の茶道具・千利休の精神を伝える (‘Tea Ceremony Instruments of the Hosokawa Family. Passing On the Spirit of Sen Rikyu’), which directs one’s attention particularly to the *kumagawa* tea bowl, but also towards the way in which tea ceremony instruments have been kept, over time, by the Hosokawa family, in full conformity with the spirit of the ceremony, as it was established by its founder, master Sen no Rikyu, in the 16th century. From page 98 to page 109, images of instruments used in tea ceremony are accompanied by explanations and comments, until, surprisingly, on pages 110-111, the image of a Lexus automobile is reproduced in front of the gate of a 400-year old temple, and which is tightly connected to master Sen no Rikyu, as it is disclosed by a small note at the bottom of the page. The text in the columns that accompany the image (“Refined beauty taken to the highest level in a meeting beyond time”, “Japanese beauty that transcends time” or “An invitation to an experience on unknown heights”) does not offer the disconcerted reader any support at first glance. For an instant, the words remain an independent, rather obscure message, without any possible association with the image of the luxury car appearing in this context. The perplexity is strengthened when the page is turned and the (superb!) image of a tea bowl appears, appended by a short explanation: “A form of pleasure that shakes all five senses”. Nonetheless, the next page, with an image that joins the front part of the Lexus and the tea bowl, confirms a possible connection between the automobile and the bowl, trying, through image and text, to explain the proposed challenge: “Shape towards a sublimation of time”. The eye realises, at first level, thanks to the offered image, that the joining of the two objects is due to a formal similarity: the frontal shape of the luxury Lexus car retakes, in contemporaneity, the shape of the traditional tea ceremony bowl. Later, the intellect will process the information, understanding that, ultimately, the surprise-image that ends the article devoted to tea ceremony instruments somehow represents the “brand” of early 21st century Japan, in a happy reunion of tradition and modernity. With the rhetoric of this argumentation, composition and page layout have built themselves into an extremely important aspect of advertising construction,⁵⁵ ranking the elements of the message and directing the reading process.

If an American advertisement for the luxury automobile Cadillac, from 1959, combined the design of the car with the silhouette of a very elegant woman,⁵⁶ the Japanese Lexus advertisement in the 2008 issue of *Wa*

Raku magazine seems to attempt the reconstruction of the Japanese “Nipponic” dream. Generally, advertisements for products are only searched for when there is interest in acquiring something, but this context does not appear to prevail here, although the Lexus still reminds one, if only tangentially, that it is an object made to serve the “creative logic of luxury”.⁵⁷

The art of tea appears, before anything else in Japanese cultural mentality, as an aesthetic conception of life itself, whose ideal consists of living in spontaneous rapport with nature and beauty, in a world of harmony where any intellectual assessment is excluded. A complex art which addresses all five senses, tea ceremony, unlike the glass case of a museum, revives objects of hundreds of years old,⁵⁸ and so everyday life gains different value for a few hours. Liberated from the burden of routine and purely pragmatic preoccupations, tea ceremony opens the entry gate to a universe of pure sensation, contingent on beauty. A way of life, but also an ideal of beauty in simplicity, tea ceremony emphasises, among other things, the elegance and perfect beauty of gestural movement. As such, joining the image of a tea bowl with that of a Lexus in a contemporary magazine gives way to a suggestion of interpretation connected to the analogy that can be built between the two objects, but also to the “emotional link”,⁵⁹ to the wishes, expectations and needs that they can recreate in the receiver.

To tea ceremony as a spiritual practice is connected the name of master Sen no Rikyu (1521-1591), who fixed its rules in the 16th century. In the definition given by the great master: “Tea ceremony means to put tea in boiled water, to make it tea, and drink it.” (*Cha no yu to wa tada yu wo wakashi cha wo tatete nomu bakari naru koto to shirubeshi*).⁶⁰ Beyond the apparent prosaism, one may glimpse a philosophical grounding with roots in *Shinto* belief. According to it, nature is sacred and endowed with spirit, which determines the fact that every detail in the ceremony, from the instruments to the gestures, is treated by the host and guests as an item of utmost importance. Thus, to the Japanese, drinking tea becomes a cultural ceremony that, in its complex progress, annexes various other artistic and cultural compartments. Examples are architecture, painting and calligraphy, *ikebana* flower arrangement, the clothing of the host and participants, leading the ceremony to seem very close to a traditional *noh* play, long prepared rather than “improvised”. Ultimately, to the Japanese, tea ceremony is a way of thinking and being. The Lexus, it seems, tries to share the same system of values, and the construction of the advertising discourse manages to suggest all this through its formation after the rhetorical principle called *synecdoche*,⁶¹ the figure of speech that expresses the general through the particular, the whole through the part, the genus through the species. Without using the image of man, but reminding one of the permanent couple man-car, alongside the tea bowl, the Lexus becomes the other main character in the story, who, like the

instruments of tea ceremony, is a part of everyday life, granting worth to every second. The automobile has turned in the sign-object offered to general commentary,⁶² in which humanity, mores and civilisation play a significant part. Aware that, over time, the car has become a mass object with domestic function, the advertising message in the Japanese magazine appears to wish to extract the object from its social "neutrality", offering it new status.

Originally a Zen ritual, that demanded that monks gathered before the statue of Bodhidharma drink from a single bowl, tea ceremony has been raised in the 16th century to nearly religious aesthetics, turning into a "religion of the art of life".⁶³ To simplify, it results that the ceremony could be defined as a cult devoted to beauty in day-to-day life,⁶⁴ all the participants gathered around the amber coloured elixir enjoying the path of art that determines good and evil to become relative notions:

"The tea ceremony was originally an aesthetic experience transcending the boundaries of aesthetics. Life and art become one and the same thing in the tea ceremony. The tea ceremony has survived to this day against all odds because the highest expression of the Japanese belief in the present moment can be found in this ultimate aesthetic experience."⁶⁵

Likewise, the advertising message that adjoins a tea bowl with a luxury car could, in its turn, be analysed aesthetically, semiologically and hermeneutically in this context, leading to an interpretive conclusion that transforms the car, through analogy with a tea ceremony bowl, into the same "cult of beauty" in the midst of the commonplace. However, as advertising is a type of discourse that activates persuasive communication, one believes that in this case it attempts, among other things, to retake the concepts that have become "neuralgic" aspects in contemporary globalising times, such as those of "national identity" and "Japanese". This reminds of a trend that debuted, in fact, in the Meiji era, and which peaked in the '70s-'80s of the 20th century,⁶⁶ known as *Nihonjinron* or "the debate about Japaneseness".

Losing faith in what was Japanese, the politics of the Meiji government had initially promoted the politics of indiscriminately borrowing the material and spiritual values of the West, the national ambitions of the period being under the slogan "Datsu-A nyu-O" ("exit Asia, enter the West").⁶⁷ However, little by little, there is a change of attitude in the society which begins to wish more and more acutely to be both "Japanese" and "Western" at the same time. But this "dialectical development"⁶⁸ of trust as a modern state was strangely accompanied by the deepening of a feeling of insecurity, although different from the second half of the 19th century xenophobia, ending with the military

campaigns in China and Russia, and, later, with the Pacific War. In this manner can be explained the great mobilisation of these wars and the general civic and mass-media enthusiasm that came with them. The unanimous idea for which a context that favoured its expression had been created was that Japan had aligned itself with the "civilised" nations, that Japan had gained a "national mission" and that the national "destiny" of the country was achieved through the step taken in the international arena:⁶⁹ "Japan for itself alone", the Land of the Rising Sun, had become "Japan for the world":

"Japan appears firstly as a place of meetings and mixtures; but its geographical position at the eastern extremity of the Old Continent and its intermittent isolation have, at the same time, permitted it to function as a filter, or, if you prefer, as an alembic that distills a rarer and subtler essence than the substances borne by the currents of history which came to mingle here. This alternation of borrowings and synthesis, of syncretism and originality seems to me the most appropriate to define its place and role in the world."⁷⁰

If it is true that to believe in a person or a cause, in an ideal or an ideology means to be constant in attitude and decisions, conforming to a framework or to fidelity,⁷¹ the Japanese advertising discourse placed in the service of affirming national identity proves this beyond a doubt. In 1985, for example, within a project that had already been launched by the national television channel NHK a few years before, the Kodansha publishing house released a series of essay collections under the theme "私の日本文化論" ('Japan as I see it'). These were bilingual (Japanese-English) popularisation editions, debuting with the volume "日本の心" ('Japanese Sensitivities'), continuing with "日本文化を深まる" ('Behind Japanese Culture') and drawing to a close with "日本らしさ" ('Japanese Essences'), boasting texts signed by great personalities of the moment (writers, anthropologists, sociologists, and so on), like Kenzaburo Oe, Chie Nakane, Shusaku Endo, Yasushi Inoue, Hayao Kawai, etc., all attempting to define the concept of "Japanese" and the role of Japan in the international arena from various perspectives:

"When I look out at the rest of the world as a Japanese, I cannot help but feel that it is about time that all of human society rid itself of the ideological ghosts of the great late civilizations such as fundamentalism. [...] I do not wish to take the stand

that Japan is ahead of the rest of the world in this context, but I do feel that the whole of human society will in the future enter into a peaceful exchange of culture wherein confrontations and collisions are avoided by the mutual acceptance of each other's good points while gradually moving away from the 'basic principle-ism' of the past.”⁷²

The advertising image of the Lexus under analysis finally seems to consist of two subsystems, simultaneously perceived by the receiver: a level of denotation and another of connotation, the latter being supported by the first.⁷³ However, connotation implies not only the formation of the sign (signification, synthesis, mythical, poesis), but also sends to the communication relationship contracted with or through the sign (emotion, empathy).⁷⁴ Moreover, all the ensembles of connoted signification in the case of the advertising discourse reconstruct certain “ideological fields” of contemporaneity.⁷⁵ As a result, in the considered advertisement, the tea bowl seems to connote the “Japaneseness” of the luxury Lexus automobile, and the advertising discourse can be easily analysed as an ideological one precisely because of its persuasive character. The well-known speaker-receiver communication layout seems, in this case, to have changed two items into one, giving birth to the phenomenon of “self-communication”,⁷⁶ dominant when the terms of the conversation employ a national organ:

“May the Japanese people long maintain this precious balance between the traditions of the past and the innovations of the present; and not only for their own good, as the whole of humanity finds here an example to meditate upon.”⁷⁷

Intentionally codifying the elements of an ideological text, reception will take place according to interests and needs, motivations and inhibitions.⁷⁸ Use of the image in the advertising discourse gains essential value, as what is seen somehow becomes more credible, while in the general sophism of this type of communication “to show” means “to prove”, “to inflict oneself” on sight. If the analysis of the advertising image of the Lexus debuted as argumentative, it then demanded to be completed by an interpretive image, and the interpretative conversion gained utmost importance. Through the tea bowl, a genuine Japanese cultural symbol, the speaker proposed a code for the receiver to decipher. The code is connected to a possible closeness between tea ceremony instruments and the Lexus, thus leading the receiver on a certain trail of interpretation where the reading of the details instituted a relationship of analogy and suggested a dialogue. In this case as well, interpretive reception was built on: inferential “interpretive calculus”,⁷⁹ through questions like *who?*, *where?*, *when?*, *what?* (*who*, and *why* did he wish the apparently unique

proximity of objects belonging to such different fields of civilisation and culture?); through topical calculus in which, consciously or not, archetypal socio-cultural topoi commonly shared by the speaker and receiver were reactivated, the interpreter being most often able to refresh only a part of the topoi inserted by the creator (the “Japaneseness” of the tea bowl and the Lexus); through axiological calculus, provoked by the discourse aspect of the advertising message, where valorisation indices are of aesthetic and ethical order, etc. (two objects, although apparently belonging to very different worlds, both wish themselves a cult of beauty in Japanese everyday life); and, not lastly, through calculus that refers to the purpose for which a certain image was produced, based on deductions and suppositions starting from the most striking areas of the image (the initial surprise relating to the joining of the two objects not only made way for the advertising of the tea bowl from the Hosokawa family patrimony, but also for the Lexus). The process of interpretation is a continuous collaboration between the speaker and receiver, yet, in order to do this, the speaker will pay attention to every detail relating to the word, image or cultural and ideological reference used, anticipating the receiver understanding on his own, but also attempting to orient his understanding, especially when there is an ideological substratum.⁸⁰ The interpretation of the listener, most of the time nonlinear, makes way for the *pathos*, for the emotions stirred in the audience by the speaker by referral to persuasion:

“If the old ideology was the activity of installing a normative and interpretive code of textual inspiration supported by education, the new ideology is ostensive rather than explicitly normative. The judgements it forms no longer have the shape of obvious logical reasoning, but that of the obviousness of perception: narration replaces theory, the same way in which metaphors and metonymies of image replace logical reasoning, and credibility – or, often, just belief – replaces the old logical truth. [...] It (the mass communication characteristic) supervises ostensive ideology through which the transition from saying to invoking by saying is made, in other words, from signification through words (unmotivated, arbitrary, digital) to showing through analogy.”⁸¹

Cultural Universe and Individual Memory: The Advertising Discourse in Search of Contemporary Japanese Identity

The advertisement construction, defined as an ensemble of signs that constitutes a type of discourse difficult to analyse owing to the symbols

and ideological fragments that it may contain, exploits all the functions of language as they were phrased by Roman Jakobson. However, it ranks them differently from a regular discourse, establishing conflictual tension between them. In what follows, one wishes to study the way in which the visible or invisible tensions launched by these functions in fact create a meaning that reclaims itself from both a cultural universe and individual memory.

In 2012, the Japanese Ministry of Foreign Affairs (MOFA) released advertising material in the form of a DVD called “Japan: Fascinating Diversity”, that can be watched to this day not only on the ministry’s website, but also on YouTube. A year after the triple disaster suffered by the Japanese archipelago on the 11th of March 2011, which combined one of the most powerful earthquakes in history with an extremely violent tsunami, followed shortly by the damage on the Fukushima nuclear power plant, the Japanese authorities attempted to regain the consideration and trust of the world by bringing five concepts to the attention of the international public. These concepts seem to define the Japanese identity of the moment : *oishii* (‘tasty’), *kawaii* (‘cute’), *takumi* (‘skill, talent’), *omotenashi* (‘hospitality’) and *mirai* (‘future’) through five film sequences under the following titles: *Oishii: The Magnificent Flavors of Tohoku*, *Kawaii!: Inside Japanese Pop Culture*, *Takumi: Japan’s Artisan Tradition*, *Omotenashi: Japanese Way of Hospitality* and *Mirai: Technology for a Better Future*:

“The people of Japan are continuing their tireless reconstruction efforts following the Great East Japan Earthquake and Tsunami of March 11, 2011, which devastated the Tohoku region of northeastern Japan. In this short five-episode film, five presenters – well-known foreign specialists with extensive knowledge and insight on Japan – guide viewers to intriguing destinations, introducing Japan’s fascinating culture and heritage along the way. They also take viewers to the Tohoku region, which shows every sign of recovery. The film’s goal is to help viewers around the globe rediscover the appeal of Japan.”⁸²

With a certain “reading convention”⁸³ between production and recognition for the realisation of a “meaning effect”⁸⁴ as starting point, the “Japan: Fascinating Diversity” DVD provides a new recipe for communication. It manufactures, through “tender complicity”,⁸⁵ a message that also contains the invention of an ideological sense produced by the moral of the image. Different axes cross so that the discursive dimensions of themes, narratives, characters, decors, etc. may collaborate in the creation of a sense that searches for contemporary Japanese identity. As if writing the oral history of Japan nowadays, the Japanese

basic values of life of the moment in the considered advertising material go from "tasty" to a projection of the "future", adding and completing other advertising texts, where, for example, the model of the emperor guarantees the conservation of traditional values or in which a luxury automobile continues a Japanese way of being, all against the background of dominant passions generated by the awareness that one belongs to a nation.

Any subject possesses its own world, owning a system of information, memories or anticipation that integrates and orients a new signal with every instant.⁸⁶ As such, viewing a piece of material called "Japan: Fascinating Diversity" inevitably asks the most often non-native receiver to adapt his own culture from one world to the other for an adequate interpretation. Of course, for the foreigner who attempts closeness with a different cultural space, trying to understand a culture one has not been born in and in which one was not educated determines residue where one may probably find that something that has to do with the most intimate essence of the respective culture and which will undoubtedly remain inaccessible forever. But, for "good" communication,⁸⁷ the invoked advertising material tries to overcome these limits, the concepts that define contemporary Japan being brought into discussion by settled foreigners or foreigners who have already lived in Japan for a long time: a Spanish cook appreciates Japanese cuisine, a contemporary Japanese artist speaks of pop culture, the Anglophone owner of a Japanese art gallery presents Japanese veterans in the art of pottery, dye-works and varnishing, a writer from Iran, travelling from the north to the south of the archipelago, describes Japanese hospitality, and a Vietnamese business consultant opens the discussion on Japanese future robotics. The advertising discourse "Japan: Fascinating Diversity", although produced by the Japanese, offers the exciting opportunity to rediscover the culture and civilisation of early 21st century Japan in its various aspects not only to foreigners, but also to its natives, who may thus view themselves in the image the West sees of them. The discourse on "Japaneseness" (*nihonjinron*) that crossed an entire century trying to define the concepts of "Japanese" and "Japan", somehow from the perspective of eternity, is rephrased and replaced by contemporary times, full of rapid change, of crises and reorientations, through the discourse on Japanese "cuteness" (*kawaiiiron*), where "Japanese" and "Japan" are terms that attach to themselves, maybe even too often, the adjective "kawaii" ('cute').

As if trying to create a sort of advertising messianism, the three dimensions of the discourse – locution (connected to the linguistic component), illocution and perlocution (that regard the effects of this type of discourse)⁸⁸ – are combined in the advertisement "Japan: Fascinating Diversity". Thus, at the level of the locutionary act, the image accompanies the text emphasising the relationship of the Japanese with the world, while, at the illocutionary level, by the activation of two

perspectives, an informative and descriptive one on *how* the Japanese are and an argumentative and incentive one, on Japanese uniqueness, complementary but also antagonistic, the phenomenon of info-persuasion is reached. It offers data with regard to actual Japanese culture and civilization, the perlocutionary act then activating a complex persuasion strategy that can find its place in the centre of affective memory, as the foreigner is asked to know the Japan built by the advertising material. The DVD thus suggests searching for the conjugated effects between meaning and senses, between signification and the sensory,⁸⁹ highlighting a series of constant structures and symbolic constellations that, at present, are privileged in Japan by the sensitivity of the age. In this manner, postmodern Japanese advertising builds a genuine collective imaginary, invents a tradition and a symbolic cultural construction whose purpose desires to be the expression of national spirit, but also a change in attitude towards the product named "Japan". Created by communication politics, the advertising discourse "Japan: Fascinating Diversity" displays an emotional side in the process of seduction it engenders and fixes the information and the emotion in the affective memory of the receiver, helping him differentiate Japanese culture from other national cultures, subjecting to his attention norms, values and ideals that are irreducible to other cultures.

In the semiotic system created by an advertising discourse that firstly desires itself persuasive, the cardinal functions of language: referential (the message centered on context offered by economic, technical, utilitarian information), conative (the message oriented towards the receiver), phatic (keeping communicational contact), poetic (effects of language) and metalinguistic (the rhetoric of language turned on itself)⁹⁰ arrange themselves in a different hierarchy, where the prevalent function seems to be the conative, followed by the phatic. With persuasion as primary characteristic, the emotive function is the direct expression of the attitude of the subject with regard to the object, asserting the affectivity of an *I* or *us*, sending directly to the conative function,⁹¹ which orients the message towards the receiver in an implied or imperative form. The discussed advertising discourse particularly activates persuasion through *pathos*, attempting a true gesture of seduction, the seductive component of argumentation in an advertisement of this type consisting especially of the fact that it can base itself on value judgements, passions, beliefs and stereotypes:

"Communication influences or determines the attitude, decision, behaviour or action of man according to the four cardinal directions on the territory of its processes: demonstration, persuasion, manipulation, seduction."⁹²

The image and the text of the advertising material "Japan: Fascinating Diversity" are perceived in the framework of a homogeneous universe of meanings, where the word interacts with the image, explaining it, while the image tries to represent the word.⁹³ Iconic argumentation, indexed with implicit beliefs and ideologies through archetypal and socio-cultural topoi,⁹⁴ benefit from illocutionary effects, like the emotional shock caused by meeting a unique cultural space, and perlocutionary effects, like the invitation to visit Japan. The advertising message stakes constituents of unequal value,⁹⁵ combining pertinent traits according to the frame of experience or of representation and in the perimeter of interpretive cooperation, with effects on context and with rules of use or forms of legitimation. As a result, although an artefact, "Japan: Fascinating Diversity" simultaneously turns into a sign connected to a certain representation of social reality, making way for seduction from a moral perspective.⁹⁶ Closer to persuasion than to manipulation, seduction accesses the desire to be desired, referring to unlimited imagination. The wizard of advertising discourse aims at the everyman,⁹⁷ as the functions of the message are grouped, in their seduction, around the expressive (emotional) function.⁹⁸ And if persuasion is based on argumentation that often refers to other affective or authority resources, manipulation, on the other hand, refers to what has been previously built by education and mentality, seduction being, in this case, the inverted sign of manipulation. However, through these communication processes can be constructed the idea that undoubtedly has "religious-cultural programming"⁹⁹ as its foundation. For example, the monotheism of Christian faith leads to a sort of monotheism of the self in Western culture, to placing the actor-self in a constant, coherent, centrifugal role, wholly different from the Japanese self, which is rather centripetal,¹⁰⁰ built from the outside, but towards which everything is oriented:

"In an epiphanic religiosity, like that of Japan, it is not the self that sometimes contains the sacred, but places. As such, the self can be different in relation with places and moments when it plays certain parts which give it coherence of context."¹⁰¹

The Postmodern Japanese Advertising Discourse as Cultural "Self-model"

Although it can be broken into two distinct sequences: speaker – message and receiver – message,¹⁰² the speaker-receiver relationship is, in fact, very direct and involved, as proved by the Japanese advertising discourses here considered, through the created space of symbolic or semiotic mediation. Yet, paradoxically, this space measures human freedom,¹⁰³ despite the fact that it is also submitted to code and convention at the same time. The social theme, turned into the expressed

theme in an advertisement, constructs its own staging through complex processes, without forgetting that it actually comes from a social world where communication phenomena produce less complex meaning effects.¹⁰⁴ In a postmodern society that transforms communication into an existential action,¹⁰⁵ the world of signs engendered by the advertising message somehow helps man protect himself against the aggression of the real. Creating “self-models of culture”¹⁰⁶ that aspire to correspond as fully as possible with existing culture, the advertisement seems to transform itself, for the young Japanese generation, into a form of culture¹⁰⁷ that advances a message where meaning is built with the help of context, revealing aesthetical, philosophical, ideological preferences. As it can also be considered an expression of cultural and ideological identity, the advertising discourse exhibits Japanese culture, civilisation and ideology in tones and tonalities where everything simultaneously depends on various registers.¹⁰⁸ This resonance recalls the evocative capacity of things and the pathos of the heart expressed by the mysterious phrase (from Japanese aesthetics) *mono no aware* or ‘the beauty of simple and transient things’.

Notes:

¹ Cf. Roman Jakobson, *Essais de linguistique générale. *Rapports internes et externes du langage* (Paris: Les Éditions de Minuit, 1973), 40.

² Cf. Daniel Bougnoux, *Introducere în științele comunicării / Introduction to the Science of Communication*, Translated by Violeta Vintilescu, (Iași: Polirom, 2000), 41.

³ See Vasile Sebastian Dâncu, *Comunicare asimbolică. Arhitectura discursului publicitar / Symbolic Communication: the Architecture of Advertising Discourse*, Revised edition, (Cluj-Napoca: Eikon, 2009), 67.

⁴ Sandu Frunză, “Political Communication and the Median Space of Religious Experience”, *Revista de Cercetare și Intervenție Socială*, vol. 39 (2012): 176-186.

⁵ Cf. Boutaud Jean-Jacques, *Comunicare semiotică și semen publicitare. Teorii, modele, aplicații / Semiotic Communication and Advertising Signs. Theories, Models, Application*, Preface by Yves Jeanneret, Translated by Diana Bratu and Mihaela Bonescu, Edited by Valentina Pricopie, (Bucharest: Tritonic, 2005), 25.

⁶ See Jib Fowles, *Advertising and Popular Culture* (California: Sage Publications, 1996), 96.

⁷ See Jakobson, 33.

⁸ See Charles S. Peirce, *Semnificație și acțiune / Signification and Action*, (Bucharest: Humanitas, 1990), 302.

⁹ Dâncu, 53.

¹⁰ See Marshall McLuhan, *Understanding Media: The Extensions of Man* (New-York: McGraw-Hill Book Company, 1964), 28.

¹¹ See Sandu Frunză, “The Relational Individual in a Communication Built Society: Towards a New Philosophy of Communication,” *Transylvanian Review*, vol. XX, No. 3, (Autumn 2011): 144.

¹² Cf. Aurel Codoban, *Imperiul comunicării. Corp, imagine și relaționare / The Empire of Communication. Body, Image and Relation*, (Cluj: Idea Design & Print, 2011), 43.

¹³ See Peirce, 268-332.

¹⁴ See Jakobson, 77-104.

¹⁵ Cf. Jakobson, 92.

¹⁶ See Dâncu, 217.

¹⁷ See Max Sutherland and Alice K., *De la publicitate la consumator. Ce “merge”, ce “nu merge” și mai ales de ce / Advertising and the Mind of the Consumer: What Works, What Doesn't, and Why*, Translated by Aurelia Ana Vasile, (Iași: Editura Polirom, 2008), 111.

¹⁸ Cf. Bognoux, 15.

¹⁹ See Codoban, 66.

²⁰ Codoban, 46.

²¹ See Robert N. Bellah, *Imagining Japan. The Japanese Tradition and its Modern Interpretation* (Berkeley, Los Angeles, London: University of California Press, 2003), 170.

²² Peter Duus, *Modern Japan*, Second edition, (Boston: Houghton Mifflin Company, 1998), 80.

²³ See Ann Waswo, *Modern Japanese Society 1868-1994* (Oxford: Oxford University Press, 1996), 24.

²⁴ Apud Duus, 81.

²⁵ See Waswo, 24.

²⁶ Cf. Duus, 128.

²⁷ See Duus, 99.

²⁸ Michio Umegaki, “Epilogue: National Identity, National Past, Nationalisms”, in *The Ambivalence of Nationalism. Modern Japan between East and West*, ed. W. James et alii (M aryland: University Press of America, 1990), 251.

²⁹ Apud Sukehiro Hirakawa, *Japan's Love-Hate Relationship with the West* (Kent: Global Oriental, 2009), 123.

³⁰ Cf. Hirakawa, 85.

³¹ Apud Hirakawa, 57

³² Apud Hirakawa, 59.

³³ See Hiroshi Watanabe, *A History of Japanese Political Thought 1600-1901* (Tokyo: International House of Japan, 2012), 354.

³⁴ Cf. Hirakawa, 85.

³⁵ Cf. Bellah, 190.

³⁶ See Hajime Nakamura, *Ways of Thinking of Eastern Peoples: India-China-Tibet-Japan*, Revised English Translation, Edited by Philip P. Wiener, (Honolulu: University of Hawaii Press, 1968), 434.

³⁷ See Donald Keene, *The Japanese Discovery of Europe, 1720-1830*, Revised Edition, (Stanford: Stanford University Press, 1969), vi.

³⁸ Hirakawa, 92.

³⁹ Takeda, apud Barbara Finkelstein (et alii), *Transcending Stereotypes. Discovering Japanese Culture and Education* (Yarmouth: Intercultural Press, Inc., 1991), 66.

⁴⁰ Cf. Hirakawa, 113.

⁴¹ Cf. Nakamura, 444.

⁴² See Watanabe, 425.

⁴³ Cf. Nakamura, 418.

⁴⁴ See Watanabe, 14.

⁴⁵ See Keene, 80.

⁴⁶ Duus, 115.

⁴⁷ See Duus, 129.

⁴⁸ Cf. Dâncu, 221.

⁴⁹ Sandu Frunză, “The Relational Individual in a Communication Built Society: Towards a New Philosophy of Communication”, 148.

⁵⁰ Cf. Bounoux, 69.

⁵¹ See Dâncu, 213.

⁵² See Roland Barthes, *Œuvres complètes*, TOME I 1942-1965, Édition établie et présentée par Éric Marty, (Paris: Éditions du Seuil, 1993), 938.

⁵³ Codoban, 41.

⁵⁴ Codoban, 40.

⁵⁵ See Barthes, 941.

⁵⁶ See Juliann Sivulka, *Soap, Sex, and Cigarettes: A Cultural History of American Advertising*, Second Edition, (Wadsworth: Cengage Learning, 2012), 210.

⁵⁷ Jean-Marie Dru, *Beyond Disruption. Changing the Rules in the Marketplace* (New-York: John Wiley & Sons, 2002), 236.

⁵⁸ See Yasunari Kawabata, *Romans et nouvelles*, Édition présentée et annotée par Fujimori Bunkichi, (Paris: La Pochothèque, 1997), 696.

⁵⁹ Jean-Marc Lehu, *Branded Entertainment. Product Placement & Brand Strategy in the Entertainment Business* (London and Philadelphia: Kogan Page, 2007), 238.

⁶⁰ Apud Bertrand Petit and Keiko Yokoyama, *Poèmes du Thé* (Paris: Editions Alternatives, Yokoyama, 2005), 64.

⁶¹ See Boutaud, 59.

⁶² See Barthes, 1136.

⁶³ Kakuzo Okakura, “Cartea ceaiului” / “The Book of Tea”, in *Itinerarii spiritual / Spiritual Itineraries*, Translations by Emanoil Bucuța and Modest Morariu, Prefaces by Modest Morariu, (Bucharest: Meridiane, 1983), 103.

⁶⁴ Cf. Okakura, 88.

⁶⁵ Shuichi Kato, *Japan. Spirit and Form*, With an Introduction by Roger Goepfer, Translated and adapted from the Japanese by Junko Abe and Leza Lowitz, (Tokyo: Charles E. Tuttle Company, 1994), 158.

⁶⁶ See Waswo, 99.

⁶⁷ Cf. Umegaki, 257.

⁶⁸ Umegaki, 253.

⁶⁹ Cf. Duus, 148.

⁷⁰ Claude Lévi-Strauss, *Cealaltă față a Lunii. Scrieri despre Japonia / The Other Face of the Moon*, Preface by Junzo Kawada, Translation by Giuliano Sfichi, (Iași : Polirom, 2013), 11.

⁷¹ Cf. Ruyr, apud Dâncu, 202.

⁷² Sakyo Komatsu, “Principles of Selection in Japanese Culture”, in *Nihon bunka o fukamaru. Behind Japanese Culture*, ed. Takeshi Umehara et alii (Tokyo: Kodansha, 1985), 113.

⁷³ See Barthes, 1423-1425.

⁷⁴ Cf. Boutaud, 62.

⁷⁵ Cf. Barthes, 1427.

⁷⁶ Cf. Iuri Lotman, *Studii de tipologie a culturii / Studies on Culture Typology*. Translation by Radu Nicolau, Preface by Prof. Mihai Pop, (Bucharest: Univers, 1974), 67.

- ⁷⁷ Lévi-Strauss, 184.
⁷⁸ See Dâncu, 218.
⁷⁹ Cf. Dâncu, 127.
⁸⁰ See Barthes, 947.
⁸¹ Codoban, 99.
⁸² www.mofa.go.jp/japan_fascinating_diversity
⁸³ Cf. Bounoux, 44
⁸⁴ Cf. Boutaud, 70.
⁸⁵ Cf. Boutaud, 127.
⁸⁶ Cf. Bounoux, 70.
⁸⁷ See Lehu, 238.
⁸⁸ See Dâncu, 140.
⁸⁹ Cf. Boutaud, 83.
⁹⁰ See Jakobson, 98.
⁹¹ See Dâncu, 166.
⁹² Codoban, 79.
⁹³ See Barthes, 945.
⁹⁴ See Boutaud, 65.
⁹⁵ Boutaud 2005 : 22
⁹⁶ See Barthes, 1145.
⁹⁷ Cf. Codoban, 75.
⁹⁸ Cf. Codoban, 81.
⁹⁹ Codoban, 69.
¹⁰⁰ See Lévi-Strauss, 56.
¹⁰¹ Codoban, 69.
¹⁰² See Codoban, 62.
¹⁰³ Cf. Bounoux, 49
¹⁰⁴ See Boutaud, 42.
¹⁰⁵ Cf. Sandu Frunză, “The Relational Individual in a Communication Built Society: Towards a New Philosophy of Communication”, 141.
¹⁰⁶ See Lotman, 58.
¹⁰⁷ See Mark Tungate, *AD Land. A Global History of Advertising* (London and Philadelphia: Kogan Page, 2007), 237.
¹⁰⁸ See Lévi-Strauss, 80.

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*** *Wa Raku*, 2 (2008).

*** *Kōshitsu (Our Imperial Family)*, 57 (Winter 2013).

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