SESSION 6 : Literature and Culture

The "Noble Poetry" (格調詩), a failed attempt to create Korean Modern Poetry – translation of classical Chinese poetry and pursuit of Korean modern poetry

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1. Modern Poetic History as transformation of classical Chinese poetry.

This paper focuses on the role of classical Chinese poetry in formation of Korean modern poetry. Especially here I will focus on Kim, Ŏk(1896~?), who is the very first to publish modern translation poetry selection and also very first to publish a modern Korean poetry selection. When he started to write in 1910's he translated French symbolism poetries, he said 'traditionalism is meaningless for me'.[1] This attitude was typical in those times in Korea(Josun). To early 20th century modern literaries, modern meant Western, and in order to establish modern state, 'reformation of spirit' was advocated. Always "new" was what was to be pursued, and "old" to be abolished.

But the same person, Kim, Ŏk' rapidly turned himself to 'traditionalism' and became advocate of folksong movement and revival of sijo.[2] He started by translating French symbolism poems, but since 1934 he has published 7 collections of translation of classical Chinese poetry. This was not exceptional in colonial Korea. His student and the figure regarded as the symbol of Korean poet Kim, So-wŏl, the leader of Korean 3.1 independence demonstration and Buddhist monk poet Han, Yong-un, the representative of modernism poet and power figure in 1930~40's

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[1] 김억, 「시형의 음율과 호흡」, 『태서문예신보』 14, 1919.

[2] Kim, Ŏk''s turn has been affected by Japan. In Japan, "creation of national poetry" discourse was based on 万葉集(まんようしゅう), and when Kim, Ŏk' was pursing 'Koreanness', he was under influence of this discourse. For influence of Japanese 'nation state literature' discourse on[2] Kim, Ŏk' and other Korean literaries see 구인모, <<한국 근대시의 이상과 허상>>, 소명출판, 2008. especially 1 chapter '1920년대 한국문학과 전통의 발견'.

literary world Chŏng, Chi-yong, all loved to read classical Chinese and translated them, and their poetry reflects influences of classical Chinese poetry.[3]

But former studies focused on how 'Western' has affected or how they has appropriated it. But in 1920's when they pursued the question 'what is modern Korean literature?', their old tradition classical Chinese poetry came as a way to achieve an answer. So this paper follows the trace of how classical Chinese poetry has influenced Korean modern literature. This will change the impression that modern literary history as 'new history began by western impact', but it has traces of 'transformation of classical Chinese poetry', so the real modern Korean literature's portrait is mixture of impact of Western literature, and adaptation of the old traditional classical Chinese poetry as well.

2. Pursuit of Korean Modern Poetry

Why did Kim, Ŏk changed into translating classical Chinese poetry from translating western poetries? Korean modern poetry was the goal in the first place. In 1918 when he first introduced French poetry to Korea, his interest was focused on Korean 'modern' poetry, but in mid of 1920 he was getting more interested in 'Korean' modern poetry. In 1924.1.1 he wrote <조선심을 배경삼아-시단의 신년을 마즈며> (Base on Korean Mind –new year of literary circle). In this article, he argues only through 'Korean mind', 'real modern Korean poetry' is possible. If a poem does not base on Korean thoughts and emotions, it is like wearing traditional hat(갓) with western shoes.

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[3] This is not only Korea's case. In Japan Masaoka Siki, who is the leader of reform of Haiku was deeply influenced by classical Chinese poetry. Hu shi, who is the leader of colloquial Chinese literature was also influenced by classical Chinese poetry.

우리의 주위의 시작에는 우리의 주위를 배경삼은 사상과 감정은 하나도 업고 남의 주위를 배경잡은 사상과 감정을 빌어다가 우리의 시작을 삼는 경향이 있슴에 따라 진정한 '조선현대의 시가'를 얻어볼 수가 없습니다. (...) 앞으로 나타날 시가는 현대의 조선심을 배경삼은 생과 역의 시가라야 될 줄 압니다. (동아일보, 1924.1.1)

Our poetry doesn't have anything that is based on our own thoughts and emotions, but always borrows other's thoughts and emotions, so we don't have the real 'Korean modern poetry'. (…) From now on, our poetry have to be based on modern Korean mind, and have to be lively and powerful poetry.[4]

This argument is repeated. To write a real Korean poetry, we have to 'first find the lost Korean soul'(동아일보, 1925.1.1). If so, what is the concrete substance of this Korean soul/mind? He writes in the same time, specific criticism of a poetry. Because he strongly argues about Korean soul/mind, it is proper to analyze and criticize poetry with these measures. But he doesn't. In his numerous criticism about a specific poem, he never analyzes poem with Korean soul or Korean mind.

For example, when he criticizes Yang Chu-dong's poem featuring Korean materials, like 'this country's people's/mind are more white than their clothes/loves liquor and song/like he loves his wife' from '나는 이나라싸람의자손이외다' (I am a descendant of this country's people) he doesn't mention whether this shows 'Korean soul/mind'. He only criticizes 'there is no lingering imagery, it is neither hot nor cold but mild. This is only thing I can say'.[5] This is because his 'Korean soul/mind' is only a slogan and doesn't have any concreteness in it. In contrary, in Japan

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[4] Liberal translated by writer. All translations are by writer.

[5] 김억, '시단산책', <<조선문단>> 6. 1925.3.

there was 万葉集 (まんようしゅう) which believed to give concreteness to 'Japanese soul/mind', and by foundation of this book there could have been prevail of Japanese Literary discourse. [6]

In this period leading figures in literary world, Yi, Kwang-su, Chu, Yo-han, Ch'oe, Nam-sŏn and Kim, Ŏk, tried to find 'Korean spirit/mind', the 'tradition' within folksongs and sijo. But this can't explain why did Kim, Ŏk tried to find a breakthrough with classical Chinese poetry.

We can surmise the reason by reading his 'how to write a poetry(作詩法)' series. This article were published in 6 series in 1924.4~10. It includes 'what is a poetry?', 'verse and prose', 'western poetry and classical Chinese poetry's rhythm and meter', 'Korean poetry', 'new poetry and its history', 'types of poetry'. After he explains western poetry and classical Chinese's rhythm and meter he moves on to explaining Korean poetry, and confesses 'I cannot talk about Korean poetry's form'.

임의 서양과 중국의 한시의 시형과 운율의 대개를 말하엿스니, 이번에는 우리의 시형이란 엇더한것인가를 말하지 안을수가 없습니다, 만은 조선에서 생을 밧아 이곳에서 자라서 이곳에서 이러한 시작법을 말하게 된 나로서는 이런말을 하기에는, 그렇치 아니하여도 더워서 땀이 흘으지만은 붉은 얼골에다 구즌땀을 흘리지 아니할 수가 없습니다. 구즌땀을 흘닐수있거니와 구즌땀을 흘니면서도 조선의 시형은 말할수가 없으니, 이에서 더 어려운 일은 업습니다. [7]

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[6] It is interesting to point out that Kim, Ŏk has translated 万葉集 (まんようしゅう) into Korean.(1943) This is related to 'Japan-Korean oneness' (內鮮一體), but it also shows his interest in the 'tradition'. For folksong and national literature movement's relationship see Shinada Yosikaze, '일본의 국민문학운동과 민요의 발명', 임경화 편저, "근대 한국과 일본의 민요 창출", 소명출판, 2005.

[7] <<조선문단>>, 1925.7.

Since I already talked about Western poetry and classical Chinese poetry's form, meter, and rhythm, now I have to talk about our poetry's form. I was born and raised in Korea and now talking about how to write a poetry, but I can only sweat with my red face. I can sweat but, I cannot talk about Korean poetry's form.

After confessing his shame about not knowing Korean poetry's form, he talks about sijo, but he says 'its material and thoughts are borrowed from China, so it is called sijo and its form is Korean, but it doesn't seem to have any Korean spirit in it'. And he denies sijo's sound doesn't have 'necessity and inevitableness'. This shows that Kim, Ŏk regards even sijo isn't Korean. What is more problematic for him was that sijo was already past's form, so 'we have to be break out of old sijo, and we have to express modern Korea's thoughts and feelings as it is'. [8] So his conclusion is 'there is no unified form that can express modern characteristics of Korean and Korean's thoughts and feelings'.

In this circumstances, Kim, Ŏk consistently translates classical Chinese poetry, and tries to make poetry form that can express 'modern Korea's thought and feelings', or that can contain 'Korean spirit/mind'. In this form, called 'noble poetry(格調詩)' shows influence of classical Chinese poetry clearly. Kim, Ŏk pointed out that classical Chinese poetry is not Korean poetry, but he knew ancestors' wrote classical Chinese poetry, and he thought it was closer to Korean's than western poetries. [9] [10]

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[8] <<조선문단>>, 1925.8.

[9] 김억, '이식문제에 대한 관견', "동아일보", 1927.6.29. 참조.

[10] It is interesting to compare with Masaoka Siki, who is regarded as the father of haiku reformation. He also applicated classical Chinese poetry to reform and create Haiku. 徐前, □礎石と子規の漢詩□, 明治書院, 2005, pp. 215~216. They pursed "Japanness" and "Koreanness" and "modernity" altogether, and they reformed their own vernacular poetry form. And because still haiku is popular in Japan and other countries, it might indicate Kim, Ŏk's pursuit of Korean modern poetry form cannot be seen as imprudent act, but an answer that could have been successful.

In this backgrounds, I would like to discuss about Kim, Ŏk's translation of classical Chinese poetry and relation with his 'noble poetry' as 'Korean modern poetry form'.

3. Translation of classical Chinese poetry and formation of 'noble poetry'.

Kim, Ŏk translated 683 classical Chinese poetry. 386 were Chinese classical Chinese poetry, and 297 Korean classical Chinese poetry. The first selection 《忘憂草》(1934.9) has Chinese and Korean mixed,《同心草》(1943.12),《夜光珠》(1944.12),《支那名詩選》(1947.4) are Chinese,《꽃다발》(1944.4),《금잔듸》(1947.3),《玉簪花》(1949.5) are women's classical Chinese poetry translations.

Kim, Ŏk was in pursuit of Korean modern poetry, and for him poetry have to be different from prose. It need some regulations in its form to create musical features, and form and content had to be in harmonic unification. But he thought the Korean language doesn't have height and lengths or accents[11], so only regulations left was to control the syllables in order to make rhythms.
[12] While translating classical Chinese poetry he was creating 'noble poem'. He believed in liberal translation in poetry, so while translating classical Chinese poetry he experimented how Korean can create rhythm in poetry. When he translated a quatrain with five Chinese characters in each line (五言絶句) and a quatrain with seven Chinese character in each line (七言絶句), he translated with 12 syllables Korean. And he delicately arranged odd syllables and even syllables to create motion into the rhythm.

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[11] Of course it has height and lengths and accents in many verbal Korean, but it is impossible to make people to read same way in a poetry in order to create a meter or rhythm.
[12]「格調詩形論小考 3」, <<동아일보>>, 1930.1.16~26, 28~30.

(가) 大同江서 고흔님 離別을 할제 22 21 21 2 = 12 무어라 저 실버들 님을 못얽어 21 22 2 21 = 12 우는눈은 우는눈 서로 對하고 22 21 2 21 = 12 설은맘은 설은맘 애 끊이는고. 22 21 221 = 12 When I fare welled my love in Daedong River A weeping willow couldn't clutch my lover So my crying eyes were to my lover's crying eyes And my sorrow mind to my lover's sorrow mind were devastated.	大同江上送情人 (기) 楊柳千絲不繫人 (승) 含淚眼着含淚眼 (전) 斷腸人對斷腸人 (결) 桂月,「無心한 실버들」
(나) 자나깨나 四五年 긴긴 세월을 22 21 2 21 = 12 얼마나 그렷든고, 애가 탄것을. 21 22 2 21 = 12 이世上 뜬耳目이 없엇드란들 21 22 221 = 12 우리님 얼사안고 하소할것을. 21 22 221 = 12 When I was in sleep or wake for long long 4~5 years, How did I miss you! And was devastated. If there weren't people's eyes I would have embrace my love and moan.	望歡四五年 (기) 實情將懊惱 (승) 願得無人處 (전) 同身與郎抱 (결) 孟珠,「자나깨나」

This is the typical translation of Kim, Ŏk's classical Chinese poetry into Korean. All lines have 12 syllables, but each line has different pattern to create motion in the rhythm. This is closely related to his 'noble poem form'. In 格調詩形論小考(thesis about noble poetry form) he argues that rhythm arises when there is regular beat. In his term, 2 syllables is 'whole sound'(全音) and 1 syllable is a 'half sound' combining this sounds forms odd syllable and even syllable. This term came from classical Chinese poetry. In classical Chinese poetry 2 or 1syllables make a foot, and is called don(頓). 4 letter poem is with 2 don, 5 letter poem 3 dons (2-2-1 or 2-1-2), 7 letter poems 4 dons (2-2-2-1 or 2-2-1-2). This don is the very basic material to form a rhythm. So in actual poetry, rhythm is formed by how this don is dived. 4 letter poem's rhythm is dull because it is only

repeating of 2 whole sounds(2-2), but 5 or 7 letter poems is lively because it changes from 2 to 1 (or even to odd).[13] This is what Kim, Ŏk has experimented while translating classical Chinese poetry in Korean.

Kim, Ŏk believed poems have to be musical. He wanted to create prosodic quality in poems. This was done not only by rhythms, but using onomatopoeia, mimetic words, and rhymes.

(가) 쓸쓸하다 늦가을 내리는 비에 22 21 21 2 = 12 나무닢은 닢마다 탄식을하네. 22 21 212 = 12 十年을 소리없이 울은 이身勢 21 22 221 = 12 가사만 젖엇을뿐 헛된 시름에. 21 22 221 = 12 □꽃다발□ I feel melancholy, in late fall's rain All the leaves, every leaves moan My life, which cried soundless for 10 years Only my coat was wet in meaningless grief.	九月金剛蕭瑟雨 (기) 雨中無葉不鳴秋 (승) 十年獨下無聲淚 (전) 淚濕袈衣空白愁 (결) 女僧慧定,「秋雨」
(나) 구월에 오는비는 쓸쓸도한데 21 22 212 = 12 나무잎은 비빨에 흐득여 우네 22 21 21 2 =12 十년을 혼자두고 흘린 이눈물 21 22 2 21 =12 뜬시름에 가사만 아롱이 졌네. 22 21 21 2= 12 雨聲孤寺秋, □망우초□ Rain that falls in September is lonesome A Leaf cries in the raindrops My tears which I shed alone for 10 years Meaningless grief only shed my coat.	

This translation and re-translation also shows 12 syllables' rhythmic motions. And it also shows he uses rhymes as well. (에/네/세/에 and 데/네/네 which sounds e, ne, se, e/ de, ne, ne) he uses phrase like "울며울며 설다고 애 끊는양" "울며불며 설어라 발버둥는양을" which sounds

[13] 吳戰壘, translated by 유병례, □중국시학의 이해□, 태학사, 2003, pp. 206~208.

like (ulmue suldago e kunne yang/ ulmue bulmue suluela balbuedung yangule) And he uses many onomatopoeia, mimetic words(꾀꼴꾀꼴", "도룬도룬", "송이송이", "지죄지죄", "프룻프룻") to create Korean nuances. And water imageries are connected with each other. Rain in first line connects with leaves' tears and it is connect to the poetic voice's tears.

This pursuit of trying to create a motion in 7.5 fixed syllables, and experimenting rhymes and nuances, and experimenting ways to connect form and content lead him to create 'noble poetry' form. These are some examples of his 'noble poetry'.

(A) 부는바람順風에 돗을달고서 2221 221 =12

浦口를떠나 한바다로갈때엔 212 2221 =12

애닯아라, 水夫는孤寂이외다. 22 21221 =12

돌아보니故鄕은 저먼구름꼿 2221 221 =12

홀로계신어머니 생각을하니, 2221 212 =12

애닯아라, 水夫는눈물이외다. 22 21221 = 12

꼿업는난바다의 시펄한물결 2122 212 =12

志向업는이몸의 身勢돌보니 2221 221 =12

애닯아라, 水夫는근심이외다.[14] 22 21221 =12

In fair wind spread a sail

When leaving port and going to big sea

Heartrending, sailor was lonely

[14] 김억, 「水夫의 노래」, 『안서시집』, 한성도서주식회사, 1929, 53~54면.

Looking back, homeland is far away where clouds end

Thinking about mother who is alone

Heartrending, sailor was a tear

Endless far-off sea's blue waves

Retrospection my life without orientation

Heartrending, sailor was a concern.

(B) 浦口十里에 보슬보슬 221 22 =9

쉬지안코 내리는비는 22 212 =9

길녀름날의 한나절을 221 22 =9

모래알만 올녀노핫소. 22 221 =9

기다려선 안오다가도 22 221 =9

설은날이면 보슬보슬 212 22 =9

만나도못코 떠나버린 212 22 =9

그사람의 눈물이든가. 22 221 =9

설은날이면 보슬보슬 212 22 =9

魚泳島라 갈매기떼도 22 221 =9

자차귀가 축축히저서 22 212 =9

너홀너홀 나라를들고. 22 212 =9

자최업는 물길三白里, 22 221 =9

배를타면 어데를가노. 22 212 =9

南浦사공 이내郎君님 22 221 =9

어느곳을 只今헤매<u>노</u>.[15] 22 221 =9

In a port 4km gently

But endlessly raining rain

In long summer day

Has put on only sand

When I waited he never came

In lonely days gently

We never met and he has gone

This might be his tear drops

In lonely days gently

Its cold island, even pack of seagulls

Whole body is wet

Swaying and picking up country.

Traceless hundred km water road

Where should I go, when I get on the boat?

South port boatman, my lover

Where are you wandering right now?

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[15] 「비」, 위의 책, 21~23면.

We can analyze what Kim, Ŏk wants to create in these noble poems. In (A) with 7.5 syllables, he makes every line 12 syllables, and in (B) with 4.5 syllables, he makes every line 9 syllables. Also (A) is 3 lines 3 stanzas, and (B) is 4 lines 4 stanzas. Like in the classical Chinese poetry translations, even though he maintained same syllables every time, he tried to create dynamics within the syllable. Like I mentioned before this is related to the don in the classical Chinese poetry.

In even syllable it is consisted with whole sound and it makes monotonous feelings, but odd syllable has 1 syllable (half sound) so it changes the rhythm to be more dynamic. Kim, Ŏk uses this change of even and odd syllables in order to make a dynamics within the fixed syllables. This form is harmonized with content's emotions. In (A) every stanza has a refrain line "애닯아라, 수부는 00이외다"(Heartrending, sailor was a XX), which shows sailor's sorrow who have to wonder around. It begins with his departure of the port in 1 stanza and his thinking about homeland and his mother in 2 stanza, and in 3 stanza he is in the open sea without orientation. So formal begin-middle-end is connected with content's begin-middle-end. This shows how Kim, Ŏk has contemplated about content and form's unification and connection.

Same formal stanza's lines are connect with same contents, this is true with (B) too. In (B) it uses rhymes like '고,노,가,노' and '보슬보슬' and water imageries to connect rain, tear, and sea altogether. This connection expands. In stanza one distance is 10li(about 3.93km) and has images of raindrops and a drop of a sand. In second stanza watery images connects with lover's tears. And in third stanza image changes to seagulls, which is connected to classical Chinese format (起承轉結 –Begin-continue-transform-end), but it hints that country is lost and it is connected with sailor's sorrow. And in the end the imagery expends to 300li(about 129km) and the whole sea and sailor's sorrow. This exactly shows kind of connection with form and content what Kim, Ŏk has believed in.

4. Conclusion

Kim, Ŏk's effort to establish "noble poem", which is strongly influenced by classical Chinese poetry asks us what was/is 'Koreanness', and 'modernity'. Kim, Ŏk tried to find Korean tradition in correspond to Japan's 萬葉集, and China's 詩經, but sijo was not sufficient for him. He translated numerous classical Chinese poetry to find new and modern and Korean poetry forms. In this process he found out the ways to enhance Korean poetry's musical aspects, and how to harmony form and content.

But this effort could not have been continued. We might say that it has failed. No one in his era wrote his "noble poems" other than Kim, Ŏk and no one writes this "noble poem" now. We can compare this distinction of 'noble poem' to haiku's active situation. This is somewhat because of his 'noble poetry' didn't show anything persuasive to be 'expressing modern Korean thoughts and minds'. It contained same sorrow in a strict poetic forms. But in the same time, it was because of the era. If the Japanese empire didn't prohibit Korean usage soon after, and if there weren't civil war after that, we never know for sure that it would have created some successors and a new reform. Like even after Masaoka Saki has died, the haiku has flourished. But what we can say in here, is that this kind of adaptation of classical Chinese poetry was evident in Kim, Ŏk's effort and many other poets in colonial Korea. This means we have to look into our literary history once more, and rename the scenes of the transformation of classical Chinese poetry.

The West[1] and Orientalism in *Sina yūki* by Akutagawa Ryūnosuke

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Abstract: A number of Japanese traveled to china and left accounts about their journey since the last days of the Tokugawa Shogunate. At that time the westerners had came to china as well. The attempt of this thesis to have a study of *Sina yūki*(『支那游記』) by Akutagawa Ryūnosuke(芥川龍之介) viewed as an representative of modern Japanese travel accounts of China, will try to find out why the western people and the west has been mentioned in the modern Japanese travel accounts of china, how the westerners and the west are described in *Sina yūki*, and what those presentation means if compared with accounts of Chinese and China. The argumentation will conclude the following point: although Akutagawa criticized "mock orientalism", "kangakusyumi(漢 学 趣 味)"，and "sinasyumi(支 那 趣 味)"which were one side of the Orientalism—being xenophilic, the representation of China and Chinese by Akutagawa himself was just the other side of the Orientalism—being xenophobic.

Keywords: Akutagawa Ryūnosuke, Sina yūki, Orientalism

1. Outline of Japanese Visitors to China from 1862 to Taishō

"Senzaimaru"(千歳丸) which arrived at Shanghai in 1862 was the first vessel which sailed to China with the Tokugawa bakufu's permission since the restrictions on foreign travel in the 17th century. Ever since then, especially after the foundation of South Manchuria Railways Co.(SMR), lots of Japanese traveled to China due to the various purposes and left accounts about their journey until 1945 when Japanese stopped traveling to China for the time being as a result of defeat. It could be said that there was no provinces in China where Japanese had never been to.

During the Taishō Era, more and more Japanese in different spheres came to china for different purposes. According to Fogel(1996), a scholar who made a summary of the literature of Japanese travel to china from 1862 to 1945, During Taishō Era, there were more than dozen famous people in literary and art circles who traveled to China and left accounts of their travels which we can find out even today. They are Futabatei Shimei(二 葉 亭 四 迷), Sasaki

Nobutsuna(佐々木信綱), Natsume Sōseki(夏目漱石), Ozawa Ayako(小澤紋子), Fukaya Matsunami（深谷松濤）, Furukawa Akikaze（古川秋風）, Kawahigashi Hekigotō(河東碧梧桐), ōmachi Keigetsu(大町桂月), Toriya Matazō（鳥谷又蔵）, Kosugi Hōan（小杉放庵）, Ishii Hakutei（石井柏亭）, Takeuchi Itsu（竹内逸）,Tayama katai（田山花袋）, Akutagawa Ryūnosuke, Tanizaki Jun'ichirō（谷崎潤一郎）,Satō Haruo（佐藤春夫）, and Kinoshita Mokutarō（木下杢太郎）. Some of them came to China more than one time. Some of them, especially Akutagawa Ryūnosuke, Tanizaki Jun'ichirō, Satō Haruo, Kinoshita Mokutarō, left not only travel narrative of china but also a lot of writings or other artistic works about china before and after their travels to china.

Sina yūki (November, 1925, Kaizōsha) by Akutagawa Ryūnosuke which consists of Shanhai yūki(『上海游記』August 17, 1921–September 12), Kōnan yūki (『江南游記』January 1, 1922-February 13), Tyōkō yūki(『長江游記』 September, 1924), Pekin nikki shō(『北京日記抄』June, 1925) and A letter (『雑信一束』November, 1925) is one of the most famous among these travel narratives by his contemporaries. Shanhai yūki and Kōnan yūki which made up the most of Sina yūki initially published in ōsaka mainichi shinbun(『大阪毎日新聞』) and thus had a chance to be read by more audience than common travel accounts. His literary talents and the publication in newspaper made his account of travel influence some such latterly famous Japanese writers as Muramatsu shōfū(村松梢風) and Yokomitsu Riichi(横光利一). And image of china presented by him also impacted on his contemporaries (Qin2006).

There is no little doubt that when Japanese could travel to china and saw china in their eyes there must be some changes in their understanding of china which was idealized as a utopia in Edo Era. In fact, at the same time when Japanese were active in China, the westerners had come to china as well. As a result, the Japanese encountered westerners or western civilization in modern china. And then, china became a place where Japanese visitors could think china, Japan and the west from a perspective of outsider. The attempt of this thesis to have a study of Sina yūki by Akutagawa Ryūnosuke viewed as a representative of modern Japanese travel accounts of China, will try to find out why the western people and the west has been mentioned in the modern Japanese travel accounts of china, how the westerners and the west are described in sina yūki, and what those presentation means if compared with accounts of Chinese people and China in this book. These questions are ignored when researchers discuss Akutagawa's understanding and attitudes toward china and Chinese in modern times.

Kawamoto (1997) maintains that more realistic Akutagawa still belongs to the group who have "sinasyumi(支那趣味)", Qin Gang (2006) emphasizes his critique of "sinasyumi". There are some differences between sinasyumi and what Akutagawa insists, meanwhile we are able to find some common ground. So a further discussion is necessary.

2. The Westerners and the Western Civilization Presented in *Sina yūki*

Throughout the travel of Akutagawa, there were western people and things here and there he casually met. He saw the American on the ship heading for Shanghai, westerners walking fast in the streets of Shanghai, the western coffee houses commonly found in Shanghai, dancing ordinary westerners in western coffee houses of Shanghai, British marine in Shanghai in the pursuit of pleasure which often related with women, drinking and bully, a westerner surrounding by several Japanese geisha in the street in Shanghai, British Consulate with a big garden, a bald American peeing to the West Lake, a Dane who had stayed in China for more than 20 years and dared to openly refute the bias of an American woman on the ship on the Yangzi River, an American gunboat shooting live ammunition on the Yangzi River, vulgar western holiday villa in Lushan Mountain, a telephone pole of an American company, the British Union Jack flag in Hankou, western style streets in Tianjin and so on. On the surface, these western person and things naturally came into his view, but as a fact, he chose to record what he chose to saw and wanted his readers to read exactly as a cameraman always did. Obviously Akutagawa had realized that China was living in the shadow of the west, so he could not sing the praise that western civilization and Chinese civilization dealt with each other harmoniously just as Tanizaki Jun'ichirō did. Yet this did not mean that Akutagawa showed sympathy for China and Chinese.

Sometimes he described teasingly the western things and people. For example, when he saw an American man pee to the West Lake, he would like to support the spirit of driving off the barbarians. However, this kind of description was occasional. He calmly mentioned the west more often. For example, when he saw Japanese geisha flattering a westerner, unlike his Japanese compatriot, he did not feel unhappy. This kind of representation allowed him keep a perspective of an outsider.

On the other hand, Akutagawa liked to read western books during his travel to China. According to the fact that Akutagawa mentioned travel accounts by Tokutomi Sohō（徳富蘇峰）and Tanizaki Jun'ichirō both of whom traveled to china before him, we could presume that Akutagawa had read a lot of travel narratives by other visitor to China and guidebooks before

departure. This indicated he knew very well what they had written in their travel accounts and consciously wanted to increase the distance between his accounts and theirs.

Although he seldom stated that he was reading Japanese books or Chinese books during his travel, he clearly wrote down what western books he read.

Considering his health and his task as a reporter of ōsaka mainichi shinbun, the travel to china of Akutagawa from late March through July 1921 was absolutely not a enjoyable mission. Once he started off, the western culture often became consolations. When Akutagawa got seasick on the ship heading for China, the experience that Wilhelm Richard Wagner, a famous German composer, created De Vliegende Hollander(=The Flying Dutchman) based on a storm caught by him at sea, called to Akutagawa's mind(Shanhai yūki one). During Akutagawa was in hospital since the day after he arrived at Shanghai, he read more than 20 western literary books to escape from fear of his disease (Shanhai yūki five). In addition to that, he read western books on the train(Shanhai yūki twenty-one) or to avoid the sentiment(『A letter』 twelve). In order to forget hunger on the jinliksha, he started to recall German grammar rules(Kōnan yūki four). Even Akutagawa himself was in China, he still felt close to west culture. Maybe we could suppose that Akutagawa sought to distance himself from the nation which he was watching with his own eyes and his motherland by reading or thinking western culture. It also demonstrates that he really felt a special kinship with western culture. Of course, we know he learn English as a major in the former university of tōkyō.

It was Thomas Jones who came to Shanghai and went out in Shanghai with Akutagawa. He is an Irishman and a good friend of Akutagawa for five years. When they just arrived at Shanghai port, he became a protector of Akutagawa who surrounded by rickshaw pullers. Because Akutagawa needed to interview several types of Chinese political and cultural figures to learn China at that time, he suggested Akutagawa to interview Gu Hongming when Akutagawa left Shanghai. During Akutagawa's stay in china, all kinds of Japanese as guides company him, but johns, a westerner and his old friends gave him familiarity and warmth. He was just like western books that Akutagawa picked up for consolation.

3. Akutagawa and Orientalism

At first, orientalism was defined by Said "as a western style for dominating, restructuring and having authority over the orient" (Said1979: 3), but when Japan became stronger by Meiji Restoration(明治維新) and won First Sino- Japanese War） in 1895 and Russo-Japanese War in

1905, Japan became "the west" in Asia(Nisihara2005：10-11). And then, China became "the orient"of Japan and Japan turn into"the west". As a result of that, Japan achieved power of having"authority over" China. Orientalism has been strongly linking with travel accounts since its existence. Said used substantial travel narratives to discuss orientalism.

There is very important and interested record about how westerner to gaze at orient and attitude of Agutagawa towards the kind of gaze in Tyōkō yūki. Akutagawa met a high-ranking Dane on boat who was called Roose. It would be interesting to notice that Akutagawa view Roose as present Marco Polo. Marco Polo, an Italian traveler, came to China and left the first detailed travel narratives of china as a European long before the Western begun to colonize the East, but his accounts of China and Chinese in The Travels of Marco Polo is still full of orientalism and thus classified into tradition of orientalism by Ziauddin Sarde(2005: 20).

What Roose told Akutagawa and his company were oddities, such as dispose of boa constrictor which was over 30 feet long, chivalrous thief in Guangdong province, famines in He'nan province, tiger-hunting and leopard-hunting. These kinds of stories sound either big fantasies or a huge tragic. When Roose talked about loves of the west and the east with an American couple—obviously, they separate the world into the west and the east, he gave both a Chinese example and a Japanese example to contradict the American statement that both Chinese and Japanese did not understand love. Akutagawa and his company did not say a word to refute. They were present but it seemed they were absent because they did speak for themselves. It was Roose who represented their "emotions, present, or history"(Said1979: 6). The westerners initiated topic which put the west and the east at opposites and then one of the westerners spoke for and represented the east. At the same time, the easterners on the spot listened to the conversation and viewed it as an interesting thing. If we borrow expression of Said, it can be said that Akutagawa "submitted to being" Oriental (Said1979: 6) or he gave tacit consent to being Oriental.

The same tendency can be found in A ball (『舞踏会』) by Akutagawa. Akutagawa draw his inspiration from "A ball in Edo(『江戸の舞踏会』)" by Pierre Loti, and wrote the novel " A ball (『舞踏会』)"。In fact, Loti viewed the ball of Japanese as monkey show, but Hirakawa Sukehiro (1999)pointed out that there is a longing for west in A ball by Akutagawa.

On the other hand, when Akutagawa gazed at China, some change happened. Japan as the object gazed by the west was transformed into the subject gazing China. In other words, Japan became "the west" and the China turned into its oriental. This transformation spontaneously happened when he read and quote poems of Eunice Tietjens to express what he saw （Shanghai

yūki fourteen）and especially when he received same kind of pleasure in China as Pierre Loti did in Japan. Pierre Loti is a French novelist, a naval officer, and the writer of Madame Chrysanthème (1887,『お菊さん』). And he left quite a few of descriptions of Japan and Japanese which were full of exoticism.

……。が、上海と違う事は、これ程ぞろぞろ練っている中に、殆ど洋服の見えない事である。のみならず場所も広いせいか、何だか上海のように陽気でない。華やかな靴下が並べてあっても、韮臭い湯気が立っていても、いや漆のように髪が光った、若い女が二三人、鶸色や薄紫の着物の尻をわざと振るように歩いていても、何処か鄙びた寂しさがある。私は昔ピエル・ロティが、浅草の観音に詣でた時も、こんな気がしたのに違いないと思った。(Kōnan yūki fourteen)

……。その互いにお辞儀をするや、膝をかがめて腰をかがめず、右手をまっ直に地へ下げるは奇体にも優雅の趣ありというべし。成程これまでは観菊の御宴に日本の宮女を見たるロティイも不思議の魅力を感ぜしならん。（Pekin nikki shō three）

There are two kinds of Orientalism. One is being xenophilic and the other is being xenophobic. When Akutagawa watched China and Chinese, sometimes he also showed xenophilic tendency, but this was almost unnoticeable if compared with the description of china by Tanizaki Jun'ichirō. When he gazed at the Chinese at Shichahai(什刹海) or at Xuanmiaoguan(玄妙观) and identified with Loti, he realized that Japan and Japanese were gazed by Pierre Loti or the west. But more important thing is that he transformed himself into the gazer. Consequently, Japan turned into "the west" and thus China was reduced to "the orient".

Jeremy Bentham, an English philosopher and social theorist, designed a kind of prison building in 1785 which is named panopticon and allows a guard to guard all prisoners while the prisoners can by no means judge whether they are being watched by the guard. The perfectly one-sided and everlasting gaze gives the guard 'power of mind over mind' (Bentham1995). Being similar to how the gaze of the guard at the prisoners in the panopticon, the power of the Japanese gaze at the China and Chinese is derived from this one-sidedness. As Jonathan Schroeder notes, gaze 'signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze' (Schroeder 1998: 208). Akutagawa gain the power and authority over china and Chinese.

Akutagawa clearly, intentionally and strongly criticized "mock orientalism", "kangakusyumi(漢学趣味)" , and "sinasyumi(支那趣味)"。

瀬戸物の亭だの、睡蓮だの、刺繍の鳥だのを有難がった、安物のモック・オリエンタリズムは、西洋でも追い追い流行らなくなった。文章軌範や唐詩選の外に、支那あるを知らない漢学趣味は、日本でも好い加減に消滅するが好い。(Shanhai yūki eight)

この國民的腐敗を目撃した後も、なほ且支那を愛し得るものは、頹唐を極めたセンジュアリストか、淺薄なる支那趣味の愉悦者（しやうけいしや）であらう。(Tyōkō yūki one)

Akutagawa used "mock orientalism" to mean a way of thinking of some people who are the xenophilic and think exotic culture as beauty. The so-called "kangakusyumi was used to refer to the people who were interest only in the classical Chinese culture. "Sinasyumi" meant indulgence in china in spite of the current Chinese situation. It is apparent that the disillusion with china as some kind of utopia made Akutagawa bring far greater realism to his travel accounts than other romantics of whom Tanizaki Jun'ichirō was an outstanding representative. After his first travel to China, Tanizaki still created an exotic atmosphere in writings about China. This type of exoticism just is what Akutagawa criticized as "mock orientalism" or "sinasyumi".

However, a fact which we shouldn't overlook is that Akutagawa took a xenophobic look at Chinese. As soon as he foot on the port of Shanghai, a xenophobic feeling was inspired.

処が支那の車屋となると、不潔それ自身と云っても誇張じゃない。その上ざっと見渡した所、どれも皆怪しげな人相をしている。(Shanhai yūki two)

Such words as "dirty", "grotesque" and "ugly" were often used when he described Chinese. What a similarity between what Akutagawa presented on his first look at Chinese and what Loti who felt on the first day when he arrived at the port of Nagasaki and saw Japanese. Loti thought "how ugly, mean, and grotesque all those folk were (Loti 2013:9)". Although Akutagawa was familiar with classical Chinese culture, he could talk with Chinese not in Chinese but in Japanese or English. That is to say that he can't communicate with common Chinese. So though he interviewed several Chinese political and cultural figures and had also saw Chinese on various

occasions, he had no chance to really know how common Chinese lived and thought in that time. In this sense, he was always an outsider to the society and the people of China. There was one thing in commom among"mock orientalism", "kangakusyumi", and "sinasyumi" which was popular in Japan to some extent During the Taishō Era. That is unreasonably and completely infatuation for China in defiance of the awful reality that China had thoroughly corrupted. As a result of being against this kind of tendency, Akutagawa went into the other extreme— being xenophobic. Their apprehension and representation of china aren't isolated. What Akutagawa criticized and what he described were just two sides of Orientalism.

4. Conclusion

Akutagawa felt close to west culture. At the same time, when he looked at Chinese, he kept a perspective of an outsider. And thus he took a xenophobic attitude towards china. It is difficult from the xenophilic attitude which is other Japanese writers had, but I think it is still one kind of orientalism.

In Ways of Seeing, an extremely important book based on a BBC television series, John Berger (1972) claims that what we know or what we believe affect the way we see things (Berger1972:8). For example, the sight of fire means something different to a man in the Middle Ages who believed in the actual existence of Hell from to a man today.

I still don't gain a clear idea what affected the way Akutagawa saw China and Chinese like this. And I'm not sure if his travel to china itself totally changed his perspective either. But the change is certain and obvious. It is possible that what he believed and he knew before his visit to China had already affected his gazing at China and Chinese. This is a question that calls for further solution.

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Notes

[1] I use 'the west' to point the Europe and America.

Historicity, Language and Trauma in the *zero nendai Death Note* in the East-West Framework

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In his collection of essays titled *History and Repetition* (2012), Karatani Kōjin (1941-) theorizes the end of the modern novel. The liminal events of 1989, the fall of the Berlin Wall and demise of the Soviet Union in the West, and the death of the Shōwa Emperor (who had been reigning since 1926) in Japan, marked a historical break that prompted the Japanese intellectual to reflect on the current status of literary models (xvi). He writes that "when a novel appears in which it is difficult to distinguish that novel from the consciousness of it, from the consciousness of the act of writing that novel, it already amounts to a prophesy of the end of the novel as a genre" (153). The end of modern literature (symbolized by the novel) takes place when the work has lost his relationship with history.

In light of this theory, the question arises as to whether works appeared after the historical rupture might still bear such awareness. The purpose of this paper is namely to illustrate that such cultural productions exist. As the period of investigation, attention was paid to works produced in the so-called *zero nendai*, the decade starting with the year 2000.

The present study is a literary-psychological analysis of the written word in the Japanese manga series *Death Note*, one of the most significant works of the era in the so-called popular culture. The act of writing plays a crucial role in the manga, because the story and character relationships revolve around the eponymous notebook which grants its user the power to kill humans. The paper will therefore highlight the relevance of the written word, and the ways in which it is expressed vis-à-vis Japanese and Western theoretical discourses on literature and the writing of trauma.

Briefly, *Death Note* is the story of the brilliant Tokyo high-school student Light Yagami. One day, Light finds the deadly black notebook in the courtyard of his school. The Death Note was originally dropped in the human world by a *shinigami* (god of death) named Ryuk who, bored by the monotony of life in his supernatural world, was interested in seeing what a human would do with the notebook. Light does not disappoint him: by writing the names of his victims in the notebook, he is able to kill them almost instantly wherever they are. Thus, he sets out on a plan to

purge the world of all evil people, people who are not executed by the insufficient and corrupt system of justice administration, which inevitably fails honest people. As Light proceeds with his quest, the world becomes progressively aware of his actions: those in favour of him worship him as a saviour named "Kira" (Light's collaborators will also take on this identity); the police authorities opposing him, on the other hand, try to identify and capture him with charges of mass murder. Light will manage to outwit and kill the world's best detective, L, but in the end he too will inevitably fall when cornered by L's successor, Near.

Death Note was published in Japan in Shūeisha's weekly magazine *Shōnen Jump* starting in the first issue of 2004 (although it appeared in December 2003) and ending in issue 24 (May 2006). It is made of 108 chapters, collected in twelve *tankōbon* (single volumes) plus an additional thirteenth volume called *How to Read* featuring in-depth analyses of the story, details on the characters and interviews with the two authors Ōba Tsugumi (writer) and Obata Takeshi (drawer).

Death Note is a well known phenomenon in the field of popular culture, having sold millions of copies worldwide, and having inspired an animated series, two live-action movies, official novels, video and trading-card games. However, it has not encountered a similar popularity as the subject of academic publications. Although it has indeed been studied more in detail than other famous manga, there are still few studies available. Nonetheless, what emerges from these studies is that it is a compelling depiction of contemporary Japanese society. Themes have been highlighted such as the issue of morality and the presence of cult organizations (Thomas). However, not enough space, if any, has been given to writing in itself.

Why a literary analysis on a manga? It is important to remark that the purpose of the study is not to demonstrate that *Death Note* is a work that may be considered as *junbungaku* (pure literature) and equated with the publications of widely studied authors as Natsume Sōseki (1867-1816), Kawabata Yasunari (1899-1971) or even contemporary writers like Murakami Haruki (1949-). Rather, its aim is to show that *Death Note* is nonetheless part of the discourse on literature and on its current state. In *The Concept of "Literature" in Japan* (2006), Suzuki Sadami (1947-) explains that in the 80s and the 90s the expression "the end of literature" (*bungaku no shūen*) became frequent among critics acknowledging the growth in prestige of audio-visual media which are considered *taishū bungaku* (popular culture) to the detriment of the value of printed books, and therefore of *junbungaku.* The end of the century was a critical time for the theorizing of what is literary: "'Literature,'" writes Suzuki, "has grown so weak that it seems hardly more than a traditional custom, one that, unlike the old clocks and calendars, just happens to have

survived" (S. Suzuki 2). For the Japanese professor, it is at this point that it has become crucial to reflect on what literature actually means. To do that, the right question that should be asked is what literature can do and what it has been unable to do (ibid. 6). *Death Note* might be one of the answers to such questions. If it is not pure literature, then one can argue that there are unique features to the manga format that cannot be found in a work of literature in the strict sense. The medium manga combines writing with illustrations. It can integrate visually the communication that in a novel relies only on writing. Furthermore, the visual element allows an immediacy of communication that is harder to find in other media. It may be said that such immediacy brings about a low relevance in contents and in the quality of expressions, but that may also be pointed out about numerous literary works of all ages. Taking into account such peculiarities of *Death Note* as a manga, the present analysis will help shed light on what literature has been unable to do. However, at the same time highlighting the problematics surrounding the act of writing, which is indeed a topic much discussed in the field of *junbungaku*, will hopefully contribute to showing that literature is not dead, exactly because similar "literary" themes are equally relevant in different formats. Although *Death Note* is a Japanese work, Japanese and non-Japanese theoretical sources will be used to highlight how the peculiar issues brought forward by the manga place themselves in an international discourse, exactly because literature, and of course art, employ their own uniqueness to address the universal.

1. Barthes: Historicity and Literary Language

The ways in which a specific social context emerges from the written word in *Death Note* present noteworthy points of contact with Roland Barthes' (1915-1980) theory of historicity. In one of his early studies, *Le degré zero de l'écriture* (Writing Degree Zero, 1953), Barthes discusses the historical character of literature. Literature, he argues, is characterized by a strict cultural determinism that sees literary signs on one side and the reception of the work on the other. Both are in direct connection with history:

The writer hardly has a choice: he is supposed to signify art through his way of writing. Literary form, forced to be subjected to the taste of a public, is always marked socially.

Literature, in this sense, does not exist outside of the relation which ties the writer to society. It is because of this developed relation that literary language evolves. (Jouve 16).[1]

Barthes is convinced that literature cannot be separated from the historical, and then social moment in which it is produced. The activity of the writer consists of relating his language to a certain social context: "Placed at the heart of literary problematic, [...] writing is then essentially the moral of form, it is the choice of the social area in which the writer decides to situate the nature of its language" (*Degré* 15).[2] Whatever literature expresses, the sentiments to which language gives shape are substantially cultural, in that they are related to the artistic perception proper of the time. In this sense, artistic identity evolves with history (Jouve 16).

According to Sartre (1905-1980), the writer must not be behind the times: he cannot write without taking part in the world in which he lives (Jouve 17). However, Barthes does distance himself from Sartre insofar as he concentrates on the form rather than the morality of the message: for Barthes "literature is not communication, but language. That the writer finds himself involved as such resides less in the fact that he uses language than in the way in which he does it. Literature is, first of all, a formal activity" (ibid.).

Already in *Degré* Barthes postulates the existence of an atemporal form of literature. However, it is an ideal, namely that of "white writing" (*écriture blanche*). It is substantially a type of neutral word, deprived of any ideological determination. It represents the means through which the writer may attain the full being of literature. In other words, white writing is a form of transparent language that "loses voluntarily any resort to elegance or ornamentation, because these two dimensions would introduce anew into the writing Time, namely a history-bearing power [...]" (*Degré* 57). All writing that refuses to implement such formal elements positions itself outside of history.

Against the background of Barthes' structuration it is possible to highlight the historicity of *Death Note*. The manga is embedded in a determinate socio-historical dimension, and at the same time it brings forward its own peculiar expression within that context. *Death Note* is a product of the contemporary age. In an era as highly technologized as the present one, there are multiple ways of obtaining and sharing information. From television to the internet, the world is connected by myriads of links through which news and messages travel instantly worldwide. It is

[1] All translations from this source are my own.

[2] All translations from this source are my own.

さくらテレビ 出目川ディレクター様

私はキラです。
証拠はビデオ②に入っております。
これを見て、私がキラだとわかりましたら
テープ②から④を
2枚目に書かれた時間通りに
貴社テレビ時より放映してください。
十名殺人がテレビを通して行われる事で、
私がキラだという事が世間に証明
されると共に。

キラからの全世界へのメッセージが
発信される事になります。

Fig. 1, 3:131

seen early in the story when L is first put into contact with the International Criminal Police Organization, the ICPO: in a large building located in an "advanced developed country" representatives from police offices congregate in a room, listening to a voiceover communication about the recent Kira murders. At some point L intervenes directly. However, he does not do it in front of the others. Instead, he is sitting in his room (in an unspecified location) and listens and replies to the conversation with hundreds of people through his laptop (1:50-60).

The changes in the ways of communication, of course, do not stop at the level of mere technological innovations. They shape society as well, especially the way people influence and are influenced by information. In a world that transcends political borders in terms of news coverage, information has become an inestimable source of power. The power to have and dispense information is extremely attractive to the public. Such phenomenon is exemplified in the episode of the second Kira (the idol Misa) and Sakura TV. When Misa makes her first move, she sends several videotapes to the offices of the TV station. To be sure to reach Kira/Light, she obviously needs to maximize her chances of reaching as many people as possible. That is why she chooses television, possibly the most accessible mode of communication in the present age.

She approaches the station through the written word by sending a typewritten letter to the director Demegawa in which she gives precise instructions as to how and when to broadcast the videotapes. In so doing, a planned murder will take place on live TV, forcing people to acknowledge that it is indeed the "true" Kira speaking. If Demegawa does not abide by the dispositions, Kira will kill the whole TV staff. However, Demegawa's intentions are far from disobeying Kira. For him this is a unique occasion to boost the ratings of his TV shows. While he is looking at the message, his face is contorted into a smile that betrays great excitement (Fig. 1): "W...who's gonna disobey?...If...if this is real...it's gonna be awesome!...Whoa! My heart is

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thumping with happiness!" (3:131).[3] At the time of the actual broadcast, the director's excitement takes the shape of a rational calculation: "The ratings will reach 60%, no, even 70%" (ibid. 136).

The episode is significant to highlight the side of the press that, embodied to the extreme level by Demegawa, both creates and manipulates sensationalism. The thought behind the second Kira's writing is clear. It is a document compiled so to contain all the elements (of form and content) that are sure to appeal to the greed of those who take advantage of the power they are granted as suppliers of news. As a form of leverage, the written word here is a mirror of a society in which the flow of information is administered by ruthless individuals (part of a system) who are willing to use truth and the resources they have to accomplish their selfish ends.

The structure of power as outlined above is able to shape public opinion. The world of the press in *Death Note* becomes Kira's ally to the extent that it exploits the popularity of the mass murderer to make profit. Demegawa's very faculty of dispensing knowledge on Kira enables him to mould the minds of the masses into following the killer. He exerts great influence based on his authoritativeness as director of Sakura TV and spokesman; it is an influence aggressively sought by TV stations after his demise. That is explained by Matsuda and Aizawa, two Japanese police agents:

> Matsuda: After Demegawa died, TV stations not only in Japan, but all over the world are competing for Kira.
>
> [...]
>
> Aizawa: Kira was using Demegawa as his spokesman, so Sakura TV's stock was rising.
>
> Matsuda: Televisions...in the end they're willing to do everything for ratings. Kira Ōkoku [a propaganda programme on Kira] reached the highest 76%. However, the world has become a scary place... I could even expect what would happen with the TV, but now every enterprise is showing the phrase "Our company is supporting Kira" in their commercials. If it goes like this, I'm starting to think there's no way to get the world back from Kira. (10:116-117)

The manga frames a moment in time where mass media dominate the world of communication and exert incredible power over people's beliefs and fears and, most significantly,

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[3] All translations from Death Note are my own.

over citizens' means to know about the world. Kira does indeed operate in a system where information is commodified and administered by a small group of actors who try to streamline the opinions of the public to their own advantage.

The reflection on the socio-historical dimension introduces the second part of Barthes' analysis, that on language. Scholars of rhetoric in the Meiji have shown how the usage of language is deeply intertwined with the historical climate: "The language each critic chooses is as much a product of his/her age, as the outcome of a choice he/she deliberately makes on the basis of a certain belief system or particular socio-ethical and aesthetic values" (Tomasi 226). Conversely, Tanizaki Junichirō (1886-1965) appears to espouse a different view when, theorizing about the uniqueness of Japanese in writing, he maintains that the omission of subjects in the language entails a basic indefiniteness that allows the reader to identify with the characters. Such effect is part of an eternal beauty that is not anchored to a single subject, but instead transcends a specific personal or historical situation (T. Suzuki 2011, 64). In later studies developing from the 60s onwards, Barthes seems to have veered towards Tanizaki's view, in that he shifts his focus from historicity and ideology to the formal level of language.

Barthes sees literature as not being made of ideas, but of language (Jouve 28). Meaning is not absent from the literary work, but it can appear only indirectly, carried by signifiers. To communicate meaning, literary practice needs a system, language, that is made of combinations of signifiers. In this sense, literature is illusive and opaque, because it relies on a linguistic play that is not its own.

Such process takes place solely within the realm of the text. In *Le plaisir du texte* (The Pleasure of the Text, 1973), Barthes postulates that to create *a* language that is not *the* language (therefore existing outside the literary text), the text must eliminate any voice above it that might back what it says. In other words, the first condition is that metalanguage be destroyed, because an authentic text only speaks its own language. The second requirement is to dismiss the notion of genre. The third one, not mandatory, suggests that the known structures of the language be shattered. Such practice thus promotes the daring usage of neologisms, seen as the "perversion of syntax" (Jouve 33). Literary language becomes the language of transgression: "Deviances (in relation to a code, a grammar, or a norm), are always manifestations of writing: where a norm is transgressed, there appears writing as excess, since it takes responsibility for a language *that was not predicted*" (*Bruissement de la langue* 203. Translation mine).

Thus, a conception of literary writing emerges that seems to live independently by the internal rules of the language system that is formed through writing. Writing being an excess, it is always a deviation from a falsely objective view of the world. The word can never be the mirror of the world; it is an interpretation of it. Literary language originates from an opaque blend of signifiers that fragment the text. Thus, the level of the real is brought to an enigmatic level, made of linguistic signs.[4] Such play of symbols constitutes the formal textual level not tied to a fixed meaning. It is open to interpretation, and that is what enables its words to live on. A focus exclusively on meaning would condemn the literary work to perish in the historical context in which it was born (Jouve 43+).

The language employed in *Death Note* cannot be considered literary in the same sense as the so-called *junbungaku*. Owing to its manga nature, the writing is essential, and does not contain descriptions, if not those of the characters' thoughts. The language used in the notebook is extremely pragmatic, in that it amounts to people's names and circumstances of death. That said, bearing in mind Barthes' textual analysis, the notebook features a language system that lives by its own rules and codes. In this sense, it represents a form of literary language.

The words carved in the Death Note by Kira are signifiers that work and produce meaning only within that textual dimension, without any superimposed code that might undermine its originality. In the notebook single words take on another meaning from the one they have outside of the context. They combine obeying the laws of the particular system in which they live. Not only the names of the victims, but also the causes and times of death exist solely as signifiers in the Death Note. The magical white pages created by the *shinigami* are the materialization of the autonomous text, in that they enable the combination of all signifiers. The written word thus remains indecipherable to any comprehensive reading that attempts to lead the code back to an objective view of the world. A concrete example is when the robber Osoreda, one of Light's first

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[4] Roland Barthes appreciated Japan particularly because of its myriads of signs. To him, the country represented the autonomy of signifiers, without an overall meaning keeping everything together. Barthes saw Tokyo as the "exemption of meaning", literary writing in Japan, what he called "the empire of signs": the capital is "built around an opaque ring of high walls, waters, roofs and trees, whose centre itself is none other than an evaporated idea, remaining there not to irradiate some power, but to give to the whole urban movement the support of its central emptiness" (Empire des signes 46. Translation mine).

victims, touches the Death Note, but cannot understand what it really is (1:186-187). If they do not take into account the autonomy of the text, external eyes cannot penetrate its essence.

From *Death Note*'s code names stand out as the key element. The other indispensable piece of information prior to the act of killing is knowing the person's face. This, however, is not related to language. Therefore, a person's name becomes the main written unit that triggers the textual system of the notebook. Names play a crucial role, not least because of the sociological context in which this work is placed. In a technological age there are limitless possibilities to conceal one's identity, be it under false names or behind computer screens which both modulate the voice (as in the cases of L) and conceal the user's physical appearance. The notebook becomes the lethal tool on which identity is projected, because it allows no falsification. As a result, the power to name then becomes the ultimate faculty, because it enables to determine life and death. As Susan Napier points out, "at a time when people increasingly use false or alternative identities in cyberspace, perhaps it makes sense that real names should take on nearly iconic properties. In its perverse way, therefore, *Death Note* may be a call to protect our individuality in a world where the special character of individuals seems increasingly under threat" (2010, 359-360).

Regardless of the purpose, the act of writing names remains a literary excess, and as such it entails the notion of violence. Barthes writes that a text's social impact is measured by "the violence that allows it to exceed the laws that a society, an ideology, a philosophy give themselves to agree with a polite motion that is historically intelligible" (*Sade, Fourrier, Loyola* 16. Translation mine). In *Death Note*, the violence represented by the text is tangible. The consequences of the excess embodied by the written word, i.e. Kira's victims, may even be counted one by one.

As the perpetrator of the excess, the author is inscribed in the literary work. As subject of the writing, he is part of the text and lives within the word. Therefore, he is responsible for his own act of writing. Similarly, Kira is responsible for every name he writes in the Death Note in that he is exerting violence, fulfilling the so-called "carnal side of language" (Jouve 60).[5] The

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[5] In issue 7 of the magazine Kūsō kagaku dokuhon (Fantastic Science Reader, 2009), Yanagita Rikao, an expert on scientific answers to fans' questions about popular culture, replies to a query based on Death Note. In response to the question whether it is possible to kill every single person on the planet with the notebook, Yanagita ends his article as follows: "I feel strongly that [if using the Death Note], in watching every single face from a satellite, one would feel the deep impulse of asking what kind of life all those people lived. Aerial bombings and the launch of nuclear weapons are possible because

deadly outcomes of the Death Note are substantial emanations of Kira. Each death stems from the creation of something, indeed from the process of writing itself. *Death Note* brings the tight relationship between writer and written work as described by Barthes to the extreme physical level: "The verbal being of the work, in fact, refers on the one hand to the work on the signifier that constitutes literature in its specificity, and on the other to the ideology of which every work bears the mark: the word is never innocent" (Jouve 24).

2. The Death Note as Therapy

When Light is first asked by Ryuk why he chose to use the Death Note, he answers that it was because of "boredom" (1:29). This feeling originates from the apathy towards a world that does not satisfy him, due to its corruption and injustice. That is his trauma. It is the emotional distress that haunts him:

> The world is still rotten. Rotten people are too many.... That is why they should be eliminated. People pursue happiness. They have the right to be happy. However, their search is stopped suddenly and too easily, because of a bunch of rotten people. It's no accident. It's inevitable because rotten people are alive. When I got the notebook, no even before that... the world had sunk to its lowest, and people were rotten to the utmost degree. [...] Evil can only generate evil. If malicious people doing evil things were to spread in the world, weak people would learn from that and become rotten themselves. In time they justify themselves thinking they're doing the right thing. Evil... Rotten people... They should all be eliminated. (12:131-132).

When captured, Light spells out the wound he carries within. His trauma is not private in the sense that it has not originated from a specific incident. What Light feels is a general discomfort that cannot be healed by social institutions, because it is exactly their failure to administer justice properly that caused the trauma. That is why he tries to come to terms with the emotional wound by himself. The possibility to do so is given to him with the appearance of the Death Note. In his words: "If the world changes, people will change too... They can become good-

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they do not involve imagining the faces of the victims. In this sense too, I believe that the Death Note is not suitable for mass murder" (17). There is a direct connection between Kira and his victims. However, whether he feels any attachment to them is debatable.

hearted. [...] The world is rotten... Politics... The administration of justice... Education... Was there anyone who could correct the world? But someone has to do it. When I got the notebook, I thought I had to do it" (12:134).

Fig. 2, 12:139

The notebook represents a way for Light to articulate his trauma into written words. Through the act of writing, he is able to crystallize (in his personal, non-objective way) his trauma insofar as he puts into the words the terms that enable him to identify a cure to the trauma.

Death Note emerges as a therapy for Light. Although its lethal consequences are not therapeutic from a humanitarian perspective, the notebook represents a way to deal with trauma. This reading becomes more evident if compared with the use of writing in psychotherapy. As Dr. Yoshizawa Shinichi concludes from his study with clients relating their experience in written form, there are peculiar functions pertaining to this way of expressing mental distress: "1) a cathartic effect; 2) conceptualization of one's problems. Objectification and targeting of the self; 3) realization of the self and of the feelings occurring in relation along with writing; 4) investigation of the self's thought process and examination of the process by rereading what one has written; 5) disclosure of the self, and building of a relationship with the other; 6) improvement in the capacity to control subjectively the role of protecting the self and the image harboured by the self" (378-379).[6]

Except from the act of rereading, the written word in the Death Note seems to cover all the outcomes. The attempt of healing the trauma through writing signifies first of all an acknowledgement of the existence of such trauma, and therefore it symbolizes a search of the self, as well as a reflection (points 2 and 4). The success of Light's executions draws him near to his final goal, that of rectifying society. In his ambition of being worshipped as restorer of order, he feels intoxicated with excitement and self-complacency: "[To Near] The person you're facing now is Kira, but also the god of the new world" (*Death Note* 12:139. Fig. 2). Light's self-righteousness accounts for point 3, but also for point 1, because the smooth advancement in his plan serves as a

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[6] All translations from this source are my own.

psychological relief. As for point 5, the act of writing has enabled Light to build relationships with other characters, but only for his own ends: examples are the love letter to Misa and the small notes he secretly exchanges with the TV announcer Takada Kiyomi to seduce her and communicate with Mikami, his secret collaborator.

As for point 6, the therapeutic relevance of the Death Note refers to the preservation of the self. Yoshizawa reports that writing is a special medium allowing the client to organize his thoughts and feelings in a possibly more accurate structure than talking would allow. Putting experience into words creates a physical document read by the doctor to understand the client's situation (379). The written word constitutes concrete proof of the self's state of mind: although denouncing instability due to a trauma, it is nonetheless an assertion of the subject's individuality. In this sense, it is a form of defence of the self's specific case, in which the client may feature "an omnipotent identification working defensively that asks the therapist to understand him as he understand himself" (Yoshizawa 385). The Death Note might then be seen as Light's own attempt to fix his trauma (and, broadly, his identity) through a vehicle that others can finally read and grasp. This obviously does not mean that he wants to be caught by the police, yet his eagerness to rule the system he has created reveals the aspiration to be recognized worldwide. Light produces a material testimony of his *sekai kan* (worldview) that, once written, is inalterable. Like the clients who give their notebooks to the therapist, Light also writes a document that he leaves to society to understand him eventually, and hail him as a long-awaited saviour.

Being a conceptualization of one's problems, the written word carries the re-enactment of the trauma. Every time a name is written, the dissatisfaction with the world provoking it is recalled: when Mikami repeats "delete. Delete. Delete" while executing on behalf of Light, he is reliving the trauma of the injustice he has suffered throughout his experience (*Death Note* 10:104). The case of Mikami is an example of the process of "acting out" trauma suggested by Dominick LaCapra (taken from Freud). The definition refers to reliving the past as fully present "rather than represented in memory" (LaCapra 70). In the 84th chapter of *Death Note* called *Gūzen* (coincidence), Mikami's personal background is explained, from when he used to help his bullied classmates in elementary school, to his decision to become a public prosecutor to be in a position to condemn the evil he despises (*Death Note* 10:87-105). However, the story does not correspond to a mere retelling of his past. On the contrary, Mikami relives his experience as a constant present within himself, in that he firmly believes that everything that has happened to him happened in

order to reach the culmination of the existence of Kira. All these events are recreated in his mind every time he uses the notebook.

The written word is for Light a sort of testament of his individuality that he ideally entrusts to a society that has changed according to his schemes. The relationship with the external world introduces the therapeutic significance of the Death Note as regards what Judith Herman defines in *Trauma and Recovery* (1994) as the third stage of recovery from trauma: the integration and reconnection with the community (156). To achieve real healing, the victim needs to have the community recognize his harm: only then will he be able to rebuild a sense of justice after the wrong has been done (Herman 70). It follows that Light's therapy will be complete only when his actions will be fully comprehended and accepted by the world. His trauma starts with the failure of society to uphold justice, and it will be cured definitively when that same society acknowledges its errors and embraces Kira's way. From this point of view, Light does not accomplish final healing, because he dies before he has achieved the recognition he hoped for. After his death, the world progressively forgets about Kira's existence. As the detective Ide explains: "It seems there are still people who strongly believe that Kira 'is only taking a rest,' but the world has completely returned to the way it was before Kira appeared" (*Death Note* 12:192).

Herman emphasizes the need for the victim to feel empowered to create new connections (133). The survivor of a trauma is marked by his wound and is isolated. However, in Light's case the isolation is not inevitable but voluntary. He is not an outsider. He fits the stereotype of the model adolescent: wealthy, bright and good-looking, he benefits from first-class education and he will work as an elite member of the police force. From the outside, he embodies the society which he deems rotten. From his privileged position, Light decides to step outside of society and become a murderer in an attempt to correct it. His individual trauma may be originating from his personal dissatisfaction with an inadequate system, but in the end it becomes a collective wound, exactly because to cure him, the whole system needs to be cured. The trauma of one person is the trauma of the community. To heal himself, Light uses the powerful Death Note to change the whole world.

Bearing that in mind, perhaps Light's influence on society has not disappeared with his demise. As the act of writing empowers him to pursue healing, on another level *Death Note* may be considered as a collective therapy for a collective trauma. After all, the world criticized by Light is the contemporary one. The injustice Light feels disgusted about is what each person may despise. His feelings might be shared by many others, as he himself imagines: "[To Near] Even you know it. There are people who should clearly die. We can kill harmful insects, but why is it

evil to kill harmful people?" (12:138). The issue of Light's trauma may well enjoin millions of readers, as it enjoins millions worldwide inside the story. It is significant to note that despite his defeat, there is no clear mention in *Death Note* of Kira being absolutely right or wrong. One year after his death, agent Matsuda still has doubts about Near, suspecting that he might even have killed Mikami (ibid. 195). It was the author Ōba's intention to present different views on justice and leave the judgement open to readers.[7] The absence of Light's condemnation opens the space for personal interpretation. Through his therapeutic writing Light has acknowledged trauma and sought healing, but at the same time he has unmasked a social distress that might be shared in principle, if not in the practical ways in which therapy is carried out. The question remains open for everyone: what would we be willing to do if we had the power to change the world? Through this issue, Light's experience connects with the whole world. In the end, perhaps, his return to communality has truly happened.

3. Conclusions

The analysis demonstrates that *Death Note* is conscious of its identity both in the writing that it contains and in the writing that allows it to move out of the realm of the text and speak of the world. The application of Japanese and non-Japanese sources suggests that, although the manga is a unique product of its environment, the issues it presents appeal to universal reasoning.

Going back to Karatani, his theory about the end of modern literature may be read provocatively. If history sees the repetition of the structure of events, (*History and Repetition* vii) then literature cannot be dead in an absolute sense. What may be dead is the form of literature that has solidified as *junbungaku*. The form would change, but the themes of literature, the structure, would still hold. *Death Note* may stand out as the demonstration that in the contemporary age there is still room to apply literary analysis cultural productions other than the novel in the literary

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[7] In an interview Ōba explains that there are no specific themes he wanted to express: "If I had to pick one by force, it'd be that we have to hold on while we're alive because 'All humans will, without exception, eventually die, and after death they will never come back to life.' On the other hand, as for Light's actions being right or wrong, I don't think that the good and evil issue is really important. [...] I think that what Near says in the end about 'justice being something that each one should think about individually' is close to my personal opinion" (How to Read 69).

canon. The hope behind the present study is that of developing the research on what is identified as "popular culture." As shown by *Death Note*'s relation with an established literary and psychoanalytical framework, there are numerous works in the *zero nendai*, but not only, that feature multiple levels of interpretation that go far beyond their appearance of products destined merely for entertainment.

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The Diffusion and Impact of Japanese Manga, Anime Character in the Context of Globalization A Case Study of Green Dam Girl Character in China

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Real name: Green Dam Girl (绿坝娘 in Chinese; 緑バ娘, 緑bar娘or グリーンダムたんin Japanese)

Favorite phrase: "I hate bad information!"

Birthday: July 11 2009

Residence: Living with XP Girl[1], her neighbors including 2000 Girl[2], 360 Girl[3], Kaspersky, Norton, and so on.

Profiles: Dull and cute; mixed blood; always forgetting the key words; often bulling IE Girl[4] but cannot bully Vista Girl[5] and 360 Girl; pride rich lady; looks strong but with a weak heart.

Notes

[1]A character of Windows XP

[2]A character of Windows 2000

[3]A character of 360 Software

[4]A character of Internet Explorer

[5]A character of Windows Vista

[One of Green Dam Girl's images:

http://a0.att.hudong.com/46/70/01300000418758124498708737618.jpg]

Above is a simple narrative which reveals an image of a girl with a boyish body, holding a rabbit in hand, wearing a river crab hat, keys and discipline armband, carrying a soy sauce bucket for imprisoning the monsters.

The next day after Green Dam Girl's birth, "Green Dam Girl Baidu[6] BBS" and "Green Dam Girl fandom club" were formed. The spoof ad and the song of Green Dam Girl were released. The entry of Green Dam Girl on the Internet was set up. Then a lot of derivatives such as fictions, games, and comics emerged on the Internet and absorbed many Internet users' attention which made Green Dam Girl become an instant hit.

One might wonder: who is Green Dam Girl?

In fact, Green Dam Girl is a personification character of Chinese government's software----Green Dam Youth Escort, created by Chinese Internet users. The software which is developed by Jinhui Computer System Engineering Ltd. and Dazheng Human Language Technology Academy Ltd., commissioned by the Ministry of Industry and Information Technology (MIIT) through open tender worth 41.7 million Yuan ($6.1 million) in May 2008, is at least officially aimed at restricting online pornography. However, with the suspicion of automatically downloading the latest updates of a list of prohibited sites from an online database, and also collecting private user data, it may be also used for electronic censorship and surveillance in addition to state's purpose. A notice issued by MIIT on 19 May states that as of 1 July 2009, manufacturers must ship machines to be sold in China with the software preloaded—either pre-installed or enclosed on a compact disc, and that manufacturers are required to report the number of machines shipped with the software to the government. According to the directive, the aim is to build a healthy and harmonious online environment which does not poison young people's minds. Qin Gang, spokesman for the foreign ministry, said the software would filter out pornography or violence, "the purpose of this is to effectively manage harmful material for the public and prevent it from being spread", adding that "[t]he Chinese government pushes forward the healthy development of the internet. But it lawfully manages the Internet". While during the trial installations, there exposed many functional defects such like misrecognition of

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[6]Baidu is a Chinese web services company which offers many services including a Chinese language-search engine for websites, audio files, images, and so on.

"inappropriate contents", linking to erotic websites, not being completely unloaded, and easily cracking the password which caused strong dissatisfaction among Chinese Internet users. In response to these problems, on June 30 the mandatory pre-installation of the Green Dam software on new computers was postponed. The MIIT confirmed that it would "keep on soliciting opinions to perfect the pre-installation plan". Moreover the software had been patched, and that the government procurement procedure of the software "had complied with China's Government Procurement Law, which was open, fair, transparent, non-exclusive, [...] under strict supervision" and "in line with regulations of the World Trade Organization". In June 2010, the project was reportedly dead because the ministry refused to continue funding the project. According to the report of *Beijing Times* on July 16 2010, Dazheng Human Language Technology Academy had closed the office for the Green Dam project and up to 30 IT engineers were made redundant, and that co-developer Jinhui Computer System Engineering, would soon run into financial difficulties through lack of funding. However, Dazheng said it had been forced to down-size (and not shut) the Green Dam unit due to financial constraints. Finally, this government project with a cost of 41. 7 million Yuan ended.

The whole context of this software has been a source for Green Dam Girl's birth. In a word, Chinese Internet users were dissatisfied with this censorship and created Green Dam Girl. A simple character but with a complex background, its influence in Chinese society is obviously thought-provoking. This paper aims to investigate the growth of Green Dam Girl, what role it acts in Chinese society, and examine whether it is created by the influence from Japan. If it does, what does this flow of character imply in the context of globalization?

1. Japanese Moe Personification and Green Dam Girl

Personification is attribution of human form or other characteristics to anything other than a human being. Examples include depicting objects with human form and ascribing human emotions or motives to the forces of nature or choosing some key elements to integrate into personification characters which make people feel approachable and impressive. Nevertheless, due to the varying quantities of illustration and details, in addition to extra artificial transformation, the effects of personification are different in different situation, different ways or different period. Regarding to *moe* personification, it is a special Japanese form of personification where *moe* qualities are given to non-human beings, objects, concepts, or

phenomena. According to Patrick W. Galbraith *moe* came from 2channel[7] in the 1990s, discussing female characters that were "hybrids of the Lolicon (Lolita Complex) and bishōjo (beautiful girl) genres". Also it is used to mean one particular kind of "adorable", one specific type of "cute", mainly as applied to fictional characters. Hence, broadly it means "a rarefied pseudo-love for certain fictional characters (in anime, manga, and the like) and their related embodiments". In this sense, *moe* personification means attempts to convert these inorganic objects into adorable girl characters, and is usually Internet-based collaborative activity that propels these attempts. In addition to that, *moe* personification is always characterized by *moe* elements which correspond to what Hiroki Azuma (2011) calls "database"----is clearly expressed in such a term as "attributes" serving to emphasize their original forms before personification—like "blue hair", "uniform" and is usually expressed by cosplay or belongs to a way of re-creation. Since females often have curvier body lines than males, personification is usually drawn as cute girls, with *moe* elements, to evoke people's *moe* feeling which is similar to "girl complex" that is very common in otaku culture.

In effect, personification bases on Japanese cultural tradition—"sending feeling in objects" which is exactly a source of Japanese contemporary character culture. In this context, it is influencing and transforming people's life through the manga and anime characters. Significantly related to it, there is a new world----*Tan*'s world created. Many names of these girls end with "-tan (たん)", which is a child's mispronunciation of "-chan (ちゃん)", an informal, intimate, and diminutive honorific suffix for a person used for friends, family, and pets. In this case, the mispronunciation is used intentionally to achieve the contrived cute or charming effect that is commonly associated with its use by young children. In *The White Book of Personification Tan*, psychiatrist Saito tries to catch the essence of *Tan*. He states that *Tan* is different from general personification. *Pikachu* and *Anpanman* are not *moe* personification but a kind of "square personification", meta-personification. Similarly, small character *Ashitaka-tan* can evoke much *moe* feeling rather than general character *Ashitaka* due to its meta-moe-personification (2008:54). Japanese scholar Morinosuke Kawaguchi points that regarding to favorite things Japanese prefer "–chan", but Otaku who always hold *moe* feeling prefer "–tan" instead. No doubt *Tan* catapults personification to the peak. Generally personification targets objects. In the world of Otaku, *Tan* emphases that "everything including objects and abstract concepts can be personified as girls".

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[7] 2channel is the biggest textboard which contributes to the rise of network society in Japan.

Thus, many distant objects can be called *Tan* with their corresponding girl images. After Green Dam Girl loaded on Japan, it is known as "Green Dam Tan".

Moe personification does not only exist in Japan but also diffuse to China. With unique world view and special expression, Japanese manga and anime are popular around the world and work on many fans who, in the 1980s, were children who became followers of the Japanese imagination. In late 1980s, Japanese anime *Astro Boy* broadcasted on CCTV[8] which started the entering of foreign cartoons particularly a large number of Japanese manga, anime and characters to China. This leads to its 20-year domination in Chinese cartoon and comic market which contributes to cultivating today's Chinese teenagers and children, who live on an imagination that mixes aspects of the local culture with Japanese themes and views, to be loyal fans. For this reason, they are sensitive with *moe* personification and personified characters, in particular the factors such as the style of direction, narrative themes, and graphic techniques, even use them for own creating. Within this mixed context, a Chinese *moe* personification character whose image combines with apparent Japanese style and implicit Chinese social meaning emerged.

2. Metaphor for Green Dam Girl and Its Living Way in Network

Green Dam Girl is a personification character which Chinese fandom creates for the government's software----Green Dam censor-ware. Only a simple narrative exists without excess setting; no limit and no fixed appearance. Instead, it greatly extends people's imagination. Even though many different character images are built, there are some common features popular and accepted widely----"twin tail", "discipline armband", "rabbit toy", "key", "river crab hat" and "soy sauce bucket", which imply actual meanings in Chinese society.

The first, also the most popular version of Green Dam Girl was created with reference to *Kawashiro Nitori*, a Japanese character in *Touhou Project*[9] whose key features are "twin tail", "hat" and "key". "Twin tail" is a typical *moe* element which is often given to toddlers and young girls. It is always seen as a symbol of cuteness and innocence related to Lolita in popular culture, but recently it is used to increase good will toward characters. "Hat" itself is a *moe* element however "river crab" is decidedly Chinese characteristic: in Chinese Mandarin, the word "river crab"

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[8] China Central Television

[9] Touhou Project is a Japanese dōjin game series focused on bullet hell shooters made by the one-man developer Team Shanghai Alice, whose sole member, known as ZUN, is responsible for all the graphics, music, and programming for the most part.

(Chinese: 河 蟹 hé xiè), which originally means Chinese mitten crab, sounds similar to "harmonization" (Chinese: 和谐 hé xié); Chinese government promotes "harmonious society" (Chinese: 和谐社会) to construct a harmonious Internet environment such as a crackdown of lewd content and filtering bad information which is also the significant aim of Green Dam Youth Escort. While as involving sensitive political word, "harmonization" was banned temporarily on the Internet. Thus Chinese Internet users turned to use "river crab" meaning "hegemony", "rampage" instead which is a metaphor for shielding negative information, controlling news and limiting the freedom on the Internet of Green Dam Youth Escort's compulsory censorship or the other censorship in China. Likewise the soy sauce bucket on the one hand reveals Green Dam Girl's job----as a "wizard" to prevent bad information, on the other hand also originates from net language----making soy sauce (Chinese: 打酱油) which means passing by, a kind of nonchalant attitude or no comment because of extra power with a metaphor for Green Dam Youth Escort's weak identity and inaccuracy of information. Moreover, discipline armband as a symbol of discipline inspection commissioner often appears in Japanese manga and anime. Actually, discipline (Chinese: 风纪) as a word of Chinese characteristics has been used in China for a long history and not used any more since the reform and opening in 1978 which make people believe it imported from Japan. Yet it appeared in Green Dam Girl again. Pet rabbit which Green Dam Girl holds in hands is the mascot of Green Dam Youth Escort. Owing to Green Dam Girl's dullness, often forgetting keywords and misjudging the erotic and violent information (Green Dam Youth Escort), there is a key around her neck.

From above, it seems that Green Dam Girl consists of Chinese social meaning and Japanese *moe* elements. Due to the Chinese fandom's love to Japanese *moe* elements and the care of current affairs, Green Dam Girl as one of Japanese style *moe* character greatly presents the current development in Chinese society. Besides, growth of Green Dam Girl follows the development of the network where Chinese fandom plays a leading role to enrich the network culture.

Main Timeline of Green Dam Girl	
2009	19/05 *Notification regarding requirements for pre-installing green filtering software on computers* issued by MIIT
	11/06 The birth of Green Dam Girl
	12/06

	Baidu BBS and Baidu Fandom Club were built.
	13/06 Green Dam Girl landed on Japan
	14/06 Green Dam Girl entry was built in Wikipedia and Baidubaike[10]
	21/06 Green Dam Girl entry of Baidubaike was deleted
	25/06 The first cosplay image of Green Dam Girl emerged
	01/07 All things relate to Green Dam Girl on the Internet were banned
	15/10 Chinese moe-girl-pedia was built
2010	01/01 Green Dam Girl's Garage kit was released in Hyper Comic Galaxy Festival in Guangzhou, China
	01/05 Chinese moe-girl-pedia (中华萌娘小百科) was renamed moe-girl-pedia (萌娘百科)
2011	24/03 The Book Software Girl 2011 includes Green Dam Girl
	11/06 The Third Anniversary of Green Dam Girl

This timeline shows that Green Dam Girl was born on the Internet and cultivated by the active Internet users. Apart from its visual images, there are songs, fictions, games, softwares, cosplay and network communities which prove that as an individual in network culture it does not only exist in the virtual world but also live in our real life via various material ways. Green Dam Girl is created by Internet users and developed in the network which means it originates from the mass and is a representation of popular culture. Moreover, as a modern expression based on "the production and consumption of signs" what Roland Bathes (1978) and Baudrillard (1981) state Green Dam Girl necessarily filters, or breaks, or shields, or forgets the reality. The integrated communication system based on digitized electronic production, distribution and exchange of signals has major consequences for social forms and processes. On the one hand, it weakens considerably the symbolic power of traditional senders external to the system, transmitting through historically encoded social habits: religion, morality, authority, traditional values, and

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[10] Baidu Baike is Baidu Encyclopedia, a Chinese language collaborative Web-based encyclopedia provided by the Chinese search engine Baidu.

political ideology. Not they disappear, but they are weakened unless they recode themselves in the new system. By having to concede the early coexistence of the mundane world, superior spiritual powers still conquer souls but lose their superhuman status. This also lays the foundation of Green Dam Girl's "self-construal symbol system". On the other hand, the new communication system radically transforms space and time, the fundamental dimensions of human life. Localities become disembodied from their cultural, historical, geographical meaning, and reintegrated into functional networks, or into image collages, constructing a culture of real virtuality where makes the condition for the mass media and mass culture criticism.

Significantly Green Dam Girl starts the love of *moe-girl* in Chinese popular culture. The famous moe-girlpedia[11] in Chinese network culture at first was called "Green Dam Girl wiki" including abundant content of Green Dam Girl. Then it renamed moe-girlpedia and contained many Japanese *moe* characters. Fandom can edit the content as they like so that till October 8 2013 there are 7,043 entries in total.

3. Character Diffusion and Character Criticism

With the development of new media, the mass media is moving forward to a new era. After entering the information society, facing the large amount of information, the way, the space and the time of accepting knowledge are changing. The traditional way of reading is reversed and the medium is the message which implies the individual integrates with multiple media and forms "we media". What is happening and what will happen in the world, no matter in space or time, for each individual they have synchronicity and instantaneity.

Due to the high recognition of symbol meaning, content seems not as important as before for manga and anime characters. The separation and forming of characters, also the decomposition and recombination of segments of characters are closely linked with people's life. That is why there is a tendency from narrative consumption to narrative collapse, then to database consumption in the development of Japanese manga and anime characters. Disengaging historical background, the whole concept, the entire image and the main idea, people prefer to make a decision according to the difference of components and love of details. Characters exist in a virtual world with their own narrative settings which decide their characteristics and meanings. Once the characters enter in real society, the meanings will change with the change of

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[11]An online collaboratively built encyclopedia of moe girls

environment which means it will be a social character. The sociality of characters decides that their meanings are inevitable a popular context with their remarkable property—intertextuality which reveals that "the popular context is changing everyday because people can add or reduce it as their needs via new media; collage and parody are the common methods; during the process, people find the new pleasure and meaning" (Yiguo Zeng, 2012). Some of them focus on entertainment attribute, or cultural attribute, or political attribute, or spiritual attribute, or some regard it as a commodity. Green Dam Girl is such a character which embodies in our real life particularly in communication, transfer and criticism.

More and more people become addicted in virtual "surrealistic space" and use various characters to communicate with each other instead of themselves. Much physical communication behavior has been replaced by the communication platform of "multimedia information network". People get used to this kind of "character-to-character" communication. Even if its essence is the thing, "the thing as a character" can make people feel more friendly and real. Green Dam Youth Escort is a censor-software, the thing in reality which is more distant and compulsory; however, Green Dam Girl is a character in the virtual world which is more relaxed and active to realize interaction among people. For this reason, except Green Dam Girl, there are many characterized things such as XP Girl and 360 Girl. Originating from the mass, applied and accepted by the mass it also grants a grass-roots characteristic to Green Dam Girl which gradually absorbs the mainstream's attention even force it to accept. In this approach, as a media, Green Dam Girl does not only realize the lateral communication but also as a bridge between "up" and "down".

Furthermore, character is a mask for transfer. Kelley and Thibaut (1959) think that a character (in this sense character equates with role) specifies the behavioral rules that individual should follow in interaction with others. Also it is a behavioral rule of individuals themselves. Green Dam Girl is a character carrying much expectation in terms of its narrative setting, design and meaning which also includes the mass's self-expectation as social individuals. The Soviet social psychologist Л.Буева (1968) points that although the research of subjective factors of character behavior comes first in the social psychological analysis, if really get the essence, it should not abstract them but combine them with objective society because character expectation is nothing but the ideological form and the subjective reflection of objective social relationships which exists in the social practice. Within the process of socialization, people are trained and educated by character rules which if deviate from the society will reject and restrain people. Everyone learns to act various characters through training, mimicking and identifying within some

cultural context. As long as people believe their characters and think worth to act, it means their behavior is real and themselves are unified with characters. When people do not believe to act some characters, or just for meeting others' expectation, or finding themselves pulled in various direction as they try to respond to the many status they hold, it is an unreal character playing which can lead to conflict between ego and character. Under this pressure, people prefer to transfer this expectation and dissociation to others so that they begin to seek alternative characters. Therefore Green Dam Girl emerged. Here as a mask of real people who bears real expectation and conflict Green Dam Girl constructs "a real virtual world".

Within certain society, once the manga and anime characters become social characters they also have the attitude as a weapon of social criticism; but the weapon of criticism cannot replace criticism of weapon. Hence, how to use characters as weapons to make social criticism is worth pondering on. Because the society gives the character executor certain social roles and everyone plays the specific character that must be with some individual color. Especially when a collision between subject and object occurs, as a mask, the virtual character becomes the main way to express individual consciousnesses and ideas. Whereas, when people are eager to transform society, they will pursue a spokesman who will not serve for the existing reality but can expose the secret of reality. Facing the powerful social norms, under a premise of not deviating from individual character playing, people only can mess some sensitive topics to get a comedy or ironic effects which contribute to meaning making of character criticism in significant way that emphasize the popularity of spoof entertainment culture. The mass can use a seeming-self-entertainment way to express their dissatisfaction for some current social issues. Thus, derivatives of Green Dam Girl seem like a kind of the mass's self-entertainment but also as "we media" to reject Green Dam Youth Escort.

4. The Odor of Green Dam Girl, Chinese or Japanese？

Kiyomitsu Yui says that mutual influences between Western and Japanese imagery can be observed in what he calls a "multiplication of the centres of globalization". This process has caused the progressive fusion of expressive codes and thus mixed aesthetics. In observing Green Dam Girl case, the scene is shifted to China. Green Dam Girl is a character represented as types in which Japanese style and Chinese influences are mixed together. At the same time, it is a social character which has its distinctive symbol system behind its Japanese appearance. With the development of communication technology and the mass media, all sorts of symbols such like

graphic symbols, 3D symbols and digital symbols are created and diffused without any limitation to make people live in a kingdom of symbols. A symbol is a production of collective consciousness so that its creation and development are not only simple self- entertainment behavior but social behavior. If people want to realize their dreams through social behavior, they have to face the diverse symbol world and integrate themselves in it.

Regarding to the diffusion and influence of character, on one hand it keeps the original meaning of character; on the other hand it integrates character in another social discourse representation system, or local society or global society with the aim of self-regardness. It is actually a kind of cultural grafting or social bricolage. As Clarke (1976) observes "when the bricoleur re-locates the significant object in a different position within that discourse, using the same overall repertoire of signs, or when that object is placed within a different total ensemble, a new discourse is constituted, a different message conveyed". Consequently the same character for different people in different places the meaning is different, even though the original meaning has existed but became not so important. Definitely the original meaning is still the foundation as same as social commonality which is the foundation of the same symbol system.

Moreover character presents some kind of sexual political sense. Superficially the creation and diffusion of Green Dam Girl indicate a pursuit of beautiful things; effectively it implies a kind of sexual political games in the male-dominated society which reflects a relationship of consuming and consumed. Personified characters are created according to human. Their designs, images, decorations and narrative settings reflect the expectation of social reality to gender which is a mirror of human society. In John Fiske's view, although the body is the most private part, it is a material way of body politics. The fight around the meaning of the body and the control of happiness is significant because the body is the surest place where society is expressed as individual, also, is the best place where politics disguised itself as human.

In short, I cannot deny the Japanese style or Japanese elements in which Japanese myths, slang, customs, backgrounds, geography, scenography, buildings, and rites present are definitely not odorless. The cultural odor, Iwabuchi's meaningful expression, is therefore almost always an inextinguishable feature of the Japanese products. For Green Dam Girl, on the one hand the Japanese appearance means the cultural message is overly declared; on the other hand as a result of the integration with Chinese society, there are many local metaphors behind it. Although we should recognize that there is a moral underlying the message given by the narration, conditioned by the creators' culture, national ethos and milieu, the fact is that Chinese network culture

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particularly about characters is deeply affected by Japanese culture.

5. Conclusion

To continue to inquiry "what does this flow of character imply in the context of globalization?" I think there are three elements key to this: first, the relation between local people and characters; second, the parallel relation between characters and world; and third, the idea that characters are transforming people's life.

Indeed, we can see the diffusion of character trends a fragmentary way which is easy to integrate with other local cultural meaning and construct a new symbol system. In this sense, the local people have the potential for functioning as acceptors and also the creators. As an indispensable part of Japanese popular culture, character's diffusion and impacts develop with the Japanese imagination especially manga and anime. Actually, inside the communication of global communities of manga and anime fans can share certain collective action, such like reading the same titles and watching the same anime TV series at the same time, collecting the same character figures, mimicking the hottest character and creating the secondary works, in which way practices that as Allison discovers who play with Japanese cultural products have "a greater openness towards, and awareness of Japan".

Nowadays within the media globalization, many modern people choose to live in the virtuality with no boundaries. By communicating with the same interest, the same value and no request of status they can pursue freedom as they like. Within this seemingly real virtual space, people can abandon the unfair limitation of society and create a new rule recognized by the mass. No matter the elites or the common people, all can cross the boundaries. Thus, Barral Etienne states that with the development of the migration and cultural integration, for the people wandering on the Internet, their settlement in certain country is meaningless (at least on the theory) as it can break away from the social restriction such like identified culture, race, and gender. Undoubtedly, character provides such a platform. By this means, what spreads though the characters is not only the meaning, to be much simple, is the way people live with it (this is also examined in other regions and countries).

Whereas, needless to say, our life is full of characters and is transformed by their content (the meaning of characters) and forms (the characters per se). From this view, the fragmentary way is much "odorless", and the character seems like a superpower. However, meanwhile it is challenged by few perspectives: adopting the same culture does not mean identification----Chinese

fans focus much on social criticism; the localization is developing rapidly along with globalization----more original local characters are created; the fear of homogenization exists----Chinese government makes some boycott policies to reject foreign cultural erosion. More than just a Japanese cultural product, the global flow of characters is the new era of imaged media of global communication.

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