

CHAPTER 1

INTRODUCTION

1.1 Purpose

This thesis deals with the third and the final part of the Japanese novel '*Kokoro*', written by Natsume Soseki in 1914. The method of analysis used in this paper is based on a cognitive linguistic theory, especially on conceptual metaphors and metonymies theories. The theory is drawn mainly from the works of Lakoff, Johnson, Turner, and Kusumi. The purposes of this thesis are 1) to illustrate the conceptual structure of emotions, especially LOVE¹ and love-related emotions, and 2) to show how the 'cognitive model'² supports those conceptual structures. These purposes are achieved by looking at Sensei's³ use of language, Sensei being the protagonist in the novel. His usage was greatly influenced by his personal experience and especially by the Japanese cultural aspects around the time the novel was written. The reason why Sensei has been chosen as the target figure is that he is the main character of the novel: He appears throughout the whole story interacting with all the other characters, and deals with several emotions, especially love and love-related emotions. Sensei's use of language shows the conceptual structure of love and related emotions as part of his overall cognitive model. This analysis is conducted mostly through linguistic expressions, including metaphors, metonymies, and similes.

According to Lakoff and Johnson (1980), metaphorical concepts found in specific languages are strongly related to the culture and the personal experience of the people

¹ Note that metaphorical concepts will be indicated by CAPITAL letters.

² Cognitive model is introduced in detail in 2.1.2

³ *Sensei* literally mean 'teacher', but in this novel *Sensei* is both a term of address and the name of the major participant.

speaking the particular language. This thesis, therefore, claims that analyzing the text by means of linguistic theories will reveal the cognitive concepts, the idea or thoughts based on our mental experience, of the main character as being solidly grounded in Japanese culture, in general, and in his personal experience, in particular.

1.2 Choice of Data

The Japanese novel '*Kokoro*' ('*Kokoro*' may be translated into English as 'heart' or 'mind') was written in 1914 by Natsume Soseki (1867-1916). His work is one of the best-known novels of contemporary Japan, and it has been translated into English, Thai⁴ and some other languages. As one of his masterpieces, '*Kokoro*' has been widely read and continues to be at the top of the bestseller list to this day. The text used for this thesis is published in 1952 by Shinchou Sha, and the examples extracted from the text are referred by both the page and line numbers. The English translation by McCellan (1957) is also used to make the meaning accessible to non-Japanese speakers, referred to only by the page number. The reasons for choosing this text as a basis for my thesis are:

1. This text displays Japanese cultural and Sensei's and K's⁵ personal aspects that are centered around the period⁶ when the novel was written. It is expected that the way Sensei—as a Japanese person—thinks, deals with emotions and conceptualizes the world around him can be illustrated. The style used in his testament is strongly reflected in Japanese written expressions such as metaphors, metonymies, similes, and sound symbolic words.

⁴ Thai translation by Preeya Inkapirom Horie and Kanok Saringkarin in 1992 from Dokya Publishing Public company

⁵ *K* is not his real name. Sensei uses *K* instead of his real name in his testament; the real name of this friend is not made known in the novel.

⁶ Here I specify the period of time because Japanese traditional behavior has partly changed over the past few decades.

2. Sensei's language reflects a multitude of expressions still used in spoken and in written Japanese in today's society. So, in my opinion, this text can be considered a reliable source for analyzing the Japanese conceptual structure of LOVE and its related emotions as shown by Sensei's use of language.
3. The novel '*Kokoro*' is divided into three parts. In this paper, only part three is used as a text because of the length of the book. Also the metaphorical and metonymic structure of Japanese is most evident in part three.
4. The data for this thesis comes from part three of the novel '*Kokoro*', and the narrator, Sensei, is actually the writer Natsume Soseki himself. However, the words in the text are analyzed as the words of the character, Sensei, not the narrator.

1.3 Text

The novel '*Kokoro*' has three parts—1) *Sensei to watashi* 'Sensei and I', 2) *Ryoushin to watashi* 'my parents and I', 3) *Sensei to isho* 'Sensei and his testament'. Part I and II were written from the viewpoint of a student who admired him. The student, in these parts, showed his interest in Sensei who was much more valued than schoolteachers. The student was curious and eager to know Sensei's background, which structured his thoughts. Part III of the novel is Sensei's testament written from his own viewpoint. It is done right before he commits suicide and is dedicated to the student.

Sensei's testament starts by telling how his uncle deceived him when Sensei was a student. This fact casts the first of several dark shadows on Sensei's life. Sensei, born in the countryside, lost his well-off parents when he was young. So he entrusted his inheritance to his uncle and left for Tokyo, the capital city, in order to do further studies. It turned out that he had placed too much confidence in his uncle, whose embezzlement was discovered later. This incident was a great shock to Sensei,

causing him to lose confidence in virtually everyone. Sensei broke off not only with his uncle but also with all other relatives. After Sensei had broken off the relationship with all his relatives, he decided not to return to his home town anymore. As a student, Sensei found a boarding house in Tokyo, and this is where he met Okusan⁷ ‘widow’ and Ojosan⁸ ‘daughter’. Even though he once lost his trust in people, he got it back because of Okusan and Ojosan’s great hospitality. In meeting Ojosan, Sensei realized the beauty in the opposite sex for the first time in his life.

His friend, called K, and Sensei were childhood friends from the same part of the country. K was the second son of a priest of the *Shinshu*, a religious sect. The priest of this sect was very powerful and more affluent than the priests of other sects. Because K was born in a temple and seemingly possessed an atmosphere peculiar to temples, Sensei saw more of the priest in K than in an average priest, although K was not a priest.

When K was at junior high school, he was sent to the house of a certain doctor as an adopted son. K’s new family was a wealthy one, and his education was to be financed by them. Then he came to Tokyo and moved into the same boarding house with Sensei. K’s new parents had sent him to Tokyo with the intention of making him a doctor. Contrary to his parents’ intention, K chose to study something else. K did not mind doing this as long as it led him to “the true way”. Later K confessed to his new parents that he had deceived them. K’s new father was furious about this fact. In the end K became officially a member of his original family once more, but his real parents also washed their hands of him. Now K and Sensei were facing the same circumstances in that they both had no parents to return to.

⁷ *Okusan* literally means ‘wife’, but in this novel, the name, *Okusan*, is both a term of address and a name.

⁸ *Ojosan* literally means ‘daughter’, but in this novel, the name, *Ojosan*, is, again, both a term of address and name.

Sensei then invited K to his boarding house to live with him for several reasons: 1) Sensei felt close to K because they were brought up in similar circumstances in that they did not have much of a relationship with their parents, 2) Out of sympathy, Sensei wanted to help K as he had been cut off financially, 3) Sensei admired K, so he wanted to follow K's way. Sensei asked Okusan and Ojosan to treat K in the same kind way as they treated him. Staying in that house together, however, caused a split in their friendship. Sensei witnessed K and Ojosan talking on their own, and he felt jealous of K. After some time K confessed to Sensei that he was in love with Ojosan. Sensei, who had already fallen in love with her, wanted to talk to K about his emotions towards Ojosan. But Sensei could not find the right moment to do so. Then Sensei struggled with his thoughts and feelings. Sensei started attacking K, telling him that he was not behaving in a priest-like and that he had apparently lost his spiritual aspirations. Sensei gave K a final blow by saying "anyone who has no spiritual aspirations is an idiot (215)". Sensei had the strong intention of monopolizing Ojosan's company, so he sneakingly asked Okusan for her permission to marry Ojosan. A few days after K found out that Sensei and Ojosan had become engaged to be married, he killed himself. Sensei married Ojosan, but K's death made him feel so guilty that he finally decided to take his own life. So, at the end of his testament, he tells his student "by the time this letter reaches you, I shall probably have left his world—I shall in all likelihood be dead (247)".

1.4 Method of Investigation

This research was conducted as follows:

1. Key sound symbolic words, metaphors, metonymies, and similes, which are significant in showing the Japanese conceptual structure of emotions, were selected from the text.

2. These were grouped and listed, first according to the emotions, then by following the plot of the story.
3. The data was analyzed by means of methods drawn upon from cognitive linguistic theories.
4. The findings are presented by means of figures, tables, and summaries attempting to support the theoretical points raised by cognitive linguistics.

1.5 Limitations

The limitations of this research are as follows:

1. The goal of this thesis is to analyze the text as cognitive linguistic data, not from the standpoint of literary criticism.
2. The purposes of this thesis are to illustrate the conceptual structures of emotions and the cultural models just around the time the novel was written, not to describe these for the present.
3. The data extracted from the Japanese text are interlinearized in order to make its meaning accessible to non-Japanese speakers. However, sometimes it is impossible to fully translate them. So we have made use of the English translation of the novel done by Edwin McClellan and published in 1957.