

CHAPTER 5

CONCLUSION

5.1 Summary of Findings

We human beings live in two fundamental and interrelated worlds: One is the world of nature and the other is the world of words. For emotions (which belong to the world of nature) to be understood by other people, verbal expressions (which belong to the world of words) are needed. It is important to notice that since expressions in the world of words are more or less limited, the concept of LOVE expressions in words are already metaphorical. Using cognitive linguistics, this analysis showed the concept of LOVE, and the relationship between the emotions of LOVE (world of nature) and the metaphorical expressions of LOVE (world of words). So it is said that metaphorical concepts are understood as the underlying thoughts or ideas which signify metaphorical expressions.

In this thesis, the emotional concepts and the cognitive models which support the structure of the emotional concepts, based on the use of emotional language such as emotion words, sound symbolic words, and metaphorical expressions, were investigated. Throughout the investigation of the structure of emotional cognitive models by means of the cognitive linguistic approach as applied to Sensei's use of language, we exemplified the following cognitive models: 1) the metonymy model, 2) the metaphor model, 3) the image schema model, 4) the cultural model.

We have found that the concept of love is captured not only by the expressions based on the concept of love but also by the expressions based on other emotional concepts, and that the course of love involves other emotions which are evoked by love.

Metaphor, metonymy, and image schema cannot be separated in some Japanese language expressions since all three are often utilized in a single expression.

Emotions are largely expressed by sensory words, sound symbolic words, expressions referring to a part of the human body, and expressions referring to physiological symptoms, as seen in table 18. The table shows the Japanese or Sensei's concept of LOVE, and how these concepts somehow affect or interact one another and reflect in the expression. The bold concept in the chart is the main concept in each section, and the concept in brackets is the entailed concept:

Section	CONCEPTS
3.1.1 Sensory words	SENSE STANDS FOR ONE'S EMOTION , FRESH STANDS FOR FEELING OF INTEREST, BEAUTIFUL STANDS FOR LOVE IN GENERAL, COLOR STANDS FOR THE EMOTION OF LOVE / COLOR STANDS FOR THE EMOTION OF LOVE TOWARDS A WOMAN, BITTER STANDS FOR SUFFERING, DISTASTEFUL STANDS FOR AN UNPLEASANT FEELING, SPICY HOT STANDS FOR SUFFERING, (HEAVY STANDS FOR A HIGH DEGREE OF EMOTION, PHYSICAL PAIN STANDS FOR EMOTIONAL PAIN, HEAVY BITTER PAIN STANDS FOR A HIGH DEGREE OF EMOTIONAL SUFFERING, THE SPIRIT STANDS FOR ONE'S EMOTION, TASTEFUL STANDS FOR GOOD, DISTASTEFUL STANDS FOR BAD)
3.1.2 Sound symbolic words	SOUND SYMBOLS STAND FOR ONE'S EMOTIONS (SENSE STANDS FOR ONE'S EMOTION)
3.2.1 Physical expressions	THE PART STANDS FOR THE WHOLE , EFFECT STANDS FOR CAUSE
3.2.2 Internal body expressions	THE PLACE IN BODY PART STANDS FOR THE ACTION OF THE EMOTIONS , THE CHEST STANDS FOR ONE'S EMOTIONS, THE STOMACH STANDS FOR ONE'S EMOTIONS, SPIRIT STANDS FOR ONE'S EMOTION, ENTERING SPIRIT STANDS FOR LOVE, (HEAVY IS BAD, SPIRIT IS A CONTAINER, POISON STANDS FOR PITY)
3.2.3 Physiological symptom expressions	THE PHYSIOLOGICAL SYMPTOMS STAND FOR ONE'S EMOTIONS

3.3.1 The expressions of culturally universal experience	LOVE IS A JOURNEY, LOVE IS A BURDEN, LOVE IS WAR, LOVE IS A GAME, LOVE IS A HOT/WARM SUBSTANCE, LOVE IS A CONTAINER, LOVE IS A DEEP SEA, HAPPY IS UP, SAD IS DOWN, FEELING SORRY IS NOT-HAVING FINISHED, EMOTIONAL STABILITY IS CONTACT WITH THE GROUND, EMOTIONAL INSTABILITY IS NOT HAVING CONTACT WITH THE GROUND, SATISFACTION IS FULL IN CONTAINER, DISSATISFACTION IS NOT FULL IN CONTAINER, (LOVE IS A CONTAINER)
3.3.2 The expressions of Sensei's and K's personal experiences	LOVE IS A TWODIMENSIONAL OBJECT, SACRED IS UP; SEXUAL DESIRE IS DOWN, SENSEI'S LOVE IS UP, (LUSTFUL PERSON IS AN ANIMAL, RATIONAL IS UP ; EMOTIONAL IS DOWN, CONTROL IS UP ; RATIONAL IS UP, HUMAN IS UP, MORE HIGH IS MORE SACRED)
4. The scenario of love in Sensei's life	AMBITION IS CLIMBING UP ON A NEW JOURNEY, ASPIRATION IS ONE'S MIND GOING MOVING UPWARD, ONE'S EMOTION STANDS FOR A LUMP OF EMOTION, THE FACE STANDS FOR ONE'S EMOTION, (CROSSING PATHS IS DESTURBANCE, GOOD IS UP ; BAD IS DOWN, BASENESS IS DOWN, THE PHYSICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION, SHAME IS AN OBJECT, EMOTION IS A LUMP)

Table 18: Summary of the concept found in the text

Sensory words are the words referring to our five senses: vision, hearing, touching, taste, smelling. The concepts in 3.1.1 of table 18 are extracted from the six sensory words used metaphorically in the text to express emotions: *seishinna* 'fresh', *utsukushii* 'beautiful', *iro* 'color', *ku* 'bitter', *mazui* 'distasteful', and *tsurai* 'spicy hot'. The analysis of sensory words revealed the main metonymic concept SENSE STANDS FOR ONE'S EMOTION. Eighteen sound symbolic words, expressing emotions, are found: *FUN* and *IRAIRA* for anger, *GATAGATA*, *GYOT*, *HIYAHIIYA* and *ZOT* for fear combined with surprise, *HOT* and *SAPPARI* for happiness, *CHIKUCHIKU* and *UNUN* for suffering, *HAT*, *JIROJIRO* and *BONYARI* for surprise, and *GURAGURA*, *FURAFURA*, *KYORO*, *KYOTOKYOTO* and *SOWASOWA* for worry combined with uneasiness and fear. These SWs are used and understood by the metonymic concept, SOUND SYMBOLS STAND FOR ONE'S EMOTIONS.

Sixteen physical expressions used metaphorically are found in the text, referring to eight different parts of the human body: head, face, ear, lip, teeth, neck, bone. These expressions are grouped into two different metonymic concepts: **THE PART STANDS FOR THE WHOLE** and **EFFECT STANDS FOR CAUSE**. The former concept indicates that the description of the parts of the body stands for the one's emotions and the latter means that the effects caused by one's emotions stands for the emotions. Eight internal body expressions are found in the text, all of which are based on the metonymic concept, **THE PLACE IN BODY PART STANDS FOR THE ACTION OF THE EMOTIONS**. The expressions of physiological symptoms used metaphorically in the text, are based on the concept **THE PHYSIOLOGICAL SYMPTOMS STANDS FOR ONE'S EMOTIONS**. The followings symptoms are found in the text: rise in body temperature, shouting in a loud voice, irritation of the eyes (due to long weeping), one's body temperature dropping, feel rigid, hardly breathing, sweat under the arm, inability to move, and one feels unable to concentrate (or unable to pay attention). Seven out of sixteen examples found in the text are based on the physiological symptom of 'rise in body temperature', which expresses the emotions of shame and love especially. The emotion of fear or fear combined with suffering is expressed by more than one physiological symptoms, such as 'one's body temperature dropping', 'feel rigid', 'hardly breathing', 'sweat under the arms', 'inability to move'. Sensei's conceptualization of a cognitive model for LOVE is based on fourteen related metaphorical concepts as seen in 3.3.1 of table 18. All the concepts are shared throughout Japanese society and culture. The four metaphorical concepts in 3.3.2 of table 18 are particularly seen in Sensei's own use of language. This indicates that these concepts are based on Sensei's own experience. The important point manifested in Sensei's love concept is that Sensei's LOVE IS UP which entails SACRED and RATIONAL, not SEXUAL and EMOTIONAL. In comparing himself to K, Sensei feels that K is MORE SACRED.

Culturally interesting points include the following: 1) Japanese people partially conceptualize the emotion toward the opposite sex as something colorful. Furthermore, the concept of COLOR in both English and Japanese is commonly and partially structured as something or someone being attractive. Another point is that the sensory word *mazui* 'distasteful' is metaphorically used as unpleasant emotion. *Mazui* has negative connotations in Japanese, such as unpleasant, bad, poor, and unfavorable. 2) Japanese symbolic words are typical and particular for Japanese people. The reasons for their frequent use of SWs in daily life is not only that the Japanese language does not have much adjectives to describe emotions in details but also that they give a realistic and vivid depiction of a particular emotion. An acoustic image of one's experiences given by SWs largely reflect Japanese culture. It is said that Japanese SWs are based on a cultural model to very large extent. 3) Another notable features is that ten out of sixteen physical expressions are related to the face, and it is assumed that the reason for the frequent use of facial expressions is that facial actions easily show subtle changes of emotions. Most of the expressions are expressed by depicting body reactions. However, it has to be noted that the physical expressions are metaphorically used even when the physical changes did not really occur. The expressions, which are not observable, are rather likely to be culturally conditioned and unique, such as *menboku nai* 'lose one's face' and *hone ga oreru* 'one's bones break'. 4) Looking at the emotion of love, it was found, that the reason why love expressions on the physical level are not found in the text investigated, might have something to do with the indirect communication style in general, and in matters of love in particular, in Japanese culture. As Japanese people tend to avoid direct communication, emotions are not expected to be expressed verbally. 5) Japanese people consider different parts of body—chest, stomach, spirit—as the places where various emotions are experienced. The most prominent characteristic of Japanese expressions are ones referring to *ki* 'spirit'. There are a multitude of *ki* expressions in daily conversation. The followings concepts emerged from *ki*

expressions: ENTERING SPIRIT STANDS FOR LOVE, and SPIRIT IS A CONTAINER. These concepts are based on the image schema of BE IN. One of the Japanese particular expression is *ki no doku* 'poison of spirit' in which *doku* 'poison' is transferred into the target domain 'unfortunate', thus leading to the feeling of 'pity', and the expression is structured by the concept of POISON STANDS FOR PITY. Another interesting fact is that *tatsu* 'stand' in the expression 'one's stomach stands' refers to the emotion of anger, which is as same as 'stand' in the physical expression 'one's ear stands'.

The concepts found in the text are structured not only by Japanese cultural influences around the time when the text was written, but also by each character's personal experience.

These models—metonymy, metaphor, image schema—structure what we feel, and how we understand what we are feeling when we talk about emotions. The essence of these models is an understanding and experiencing of emotions in terms of: 1) the symbols that are directly created in words through one's experience and the basic abstract things or actions that we have experienced for the metaphor model, 2) the sensory, physical, or physiological actions that we have experienced for the metonymy model, 3) our spatial sense that we have obtained as we grew up for the image schema model. These three models—metonymy, metaphor, and image schema—which are stored cognitive representations, not only interact with one another, but even partly overlap and are reflected in respective language expressions.

The role of scenarios is to show the cause and control of our emotions, and it is also to bring out: 1) the cultural model that has been obtained by one's cultural or social experience, and 2) the cognitive model that has been obtained by one's experience (it does not have to be culturally or socially oriented).

Additional important matters to point out include: 1) no hints are given in the text as to the 'cause' of either Sensei's or K's emotion of love. It is just said that they both experience this emotion, and then they proceed immediately to attempt to 'control' it. And, in the case of K, he 'loses' control of his emotion. The reason is rooted in Japanese culture. For Sensei it can be stated that his concept of LOVE is controlled by his high self-respect as well as by Japanese cultural norms. For K an additional reason must be given, that of his religious background, which dictated that the concept of LOVE could not be seen as a positive emotion. So experiencing this emotion inevitably implies that one must immediately attempt to control it. 2) Emotions, especially such emotions as surprise, anger, fear, and suffering, cannot be separated. Lakoff's model seems to be well suited to explain the sequential pattern of a single emotion experienced, but would need additional enhancement when clusters of emotions have to be analyzed as scenarios. 3) While positive emotions may reach a plateau, negative emotions tend to go right on to the stage of 'control' or 'action'. 4) It can be said that Sensei's negative emotions were aroused by his own thinking in most cases, whereas, except for the emotion of love, the positive ones arose out of K's negative feelings, due to the fact that Sensei would 'feel good', because K 'felt bad'. This has been shown in the concepts LOVE IS A GAME and LOVE IS WAR. Through K's negative feelings (standing for K losing the battle) Sensei would experience triumph. Contrary to Sensei, K did not have any positive emotions at all, because experiencing love got him into conflict with his religious ambitions, and he was exposed to additional suffering by Sensei's belittling comments and ridicule.

This investigation has found that all the emotional cognitive models mentioned above support the whole structure of emotional concepts. In our daily life, these models play different roles in understanding one's own or other people's emotions, expressing them in language, explaining them, controlling them, and expecting them.

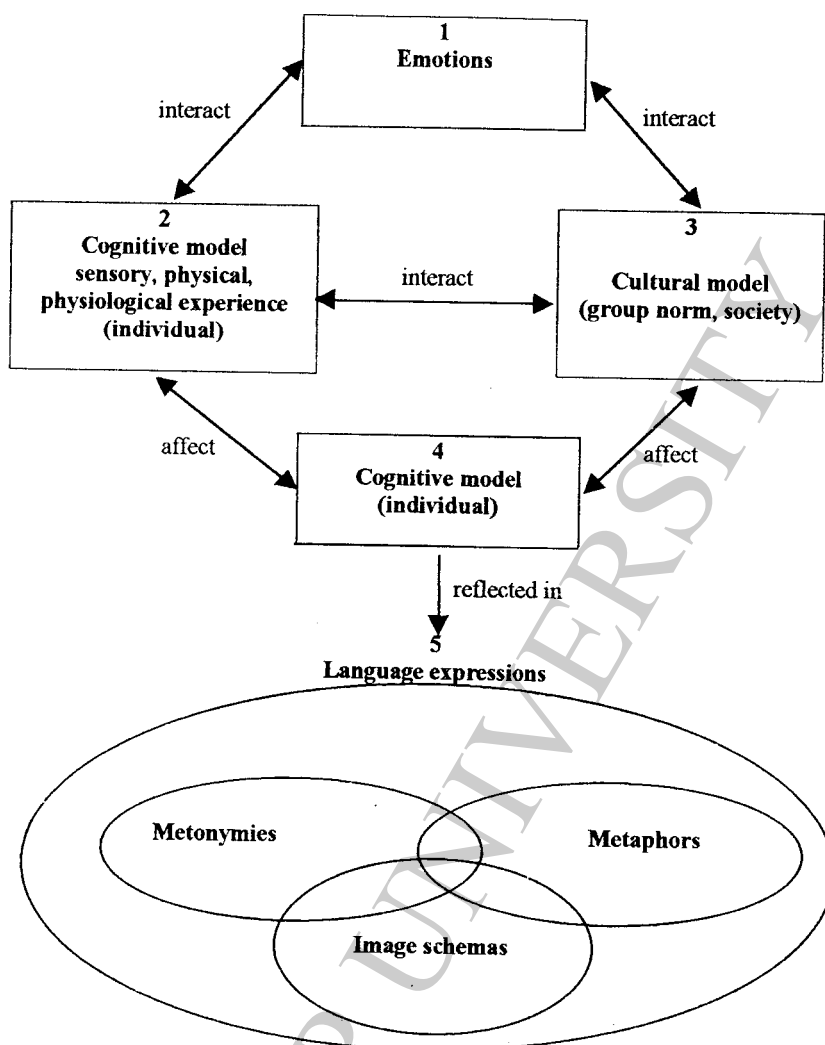


Figure 20: The relationships among all the models and the use of language

The relationship of all these cognitive models is illustrated in figure 20. It was found, that physical and physiological expressions, in which physical reactions are induced by reflexes of the autonomous nervous system, thus being directly observable in the changes of outward bodily appearance, seem to be rather species specific as the interaction between 1 and 2 in the figure are seemingly much stronger, although the reasons for evoking them may differ according to the culture that has influenced and thereby established our mental concepts. On the other hand, expressions for physical

reactions, which cannot directly be observed, show a tendency to be culturally particular as the interaction between 1 and 3 in the figure are much stronger in this case. An outstanding example of this was found in the feeling of shame, as related to losing face. The interaction among 1, 2, 3, 4 are reflected in 5, the language expressions, as metaphors and metonymies.

5.2 Further Study

In conducting my research, some problems and questions arose, and these brought some ideas for further study as follows.

To date, sound symbolic emotion words have not received much attention from cognitive linguists. Collecting additional data from several sources and analyzing them might show how each sound and its meaning are related to each other in depth. I have mentioned previously that Japanese sound symbolic words are culturally particular. However, I have found out at least that the close vowels in both Japanese and Thai have tendency to indicate something small. The fact implies that some sounds in different languages may naturally and commonly give us particular meaning. There might be universal categories for sound symbolism, which would need further investigation.

Further study of the word 'to' as a quote marker of sound symbolic words or also marking another semantic aspect of Japanese are needed.

The concept of LOVE found in 'kokoro' and that of present day Japan are expected to show some differences since the culture had changed over time. That is, Japanese cultural models have changed, and thus language expressions or the meaning of some of the same expressions are expected to change over time, since the language is a

reflection of cognitive and cultural models. It would be interesting to compare how Japanese people today conceptualize emotions from past generation differently.

Further study would be to compare the findings here for Japanese with Thai. Since Thai and Japanese people share some similar aspects of Asian culture, they might share some cognitive concepts.

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