

CHAPTER 4

THE SCENARIO OF LOVE IN SENSEI'S LIFE

As we have seen so far, emotional concepts extracted from the use of everyday language reflect the norms, values, beliefs, and common practices of a society. In the same way, the concepts found in Sensei's testament show his personal cognitive model as it has been structured by cultural, personal, and physical experiences. In this chapter, the universal concepts LIFE IS A JOURNEY and DEATH are examined in the particular context of Sensei's hanging outlook on life before and after falling in love. Indeed, his life is seen as being structured by his personal concept of LOVE including the respective sub-concepts involved, which is considered the key to understand his JOURNEY resulting in his DEATH by suicide. Sensei's personal JOURNEY will reveal what was typical for the Japanese culture of that time and thus for the Japanese cognitive model. This makes it necessary to follow the story line of part three of the novel '*Kokoro*', and the data used will to a large extent be the material discussed in the previous chapter.

4.1 Introduction

This chapter is based on the prototypical "emotion scenarios" that Lakoff (1980) and Ungerer and Schmid (1996) illustrated as a framework. Ungerer and Schmid (1996:139-140) define emotion scenarios as follows:

Surveying the metonymy and metaphors... as a whole, we could say that they are all concerned with the development of the emotion, which includes the external source, the onset, which is often overwhelming, the grip it has on us while it is present and (more tentatively) its termination. This suggests that what emotions have in common is a sequence of several phases, and this finding has encouraged both psychologists and cognitive linguistics to develop so-called **emotion scenarios**.

According to Ungerer and Schmid (1996), cognitive categories are not isolated static units but have to be seen in their conceptual context, against the background of larger cognitive models. When looking at a cognitive category in this way, we talk about a ‘scenario’. The purpose of this paper, therefore, is to examine categories of emotion as a larger sequence. Following the above mentioned framework this chapter uses headlines referring to sequencing in time in order to highlight the sequential line of the story, thus subdividing the different sections. The key words in these headlines have been adapted from the framework suggested by Lakoff (1987), and display the following five stages: causes of emotion, emotion, attempt at control, loss of control, and consequence. Let us look at the emotion scenarios for ANGER and FEAR in a condensed form made by Ungerer and Schmid as follows:

| | ANGER | FEAR |
|--------------------|---|---|
| <i>Stage 1:</i> | Wrongdoer offends Self | Dangerous situation, involving death, physical or mental pain Self is aware of the danger |
| Cause | Offending event displeases Self | |
| <i>Stage 2:</i> | Anger exists | Fear exists |
| Emotion | Self experiences physiological and behavioural effects | Self experiences physiological and behavioural effects |
| <i>Stage 3:</i> | Self exerts a counterforce in an attempt to control anger | Self makes effort not to display fear and/or not to flee |
| Attempt at control | | |
| <i>Stage 4:</i> | The intensity of anger goes beyond the limit Anger takes control of Self | The intensity of fear goes beyond the limit Self loses control over fear |
| Loss of control | | |
| <i>Stage 5:</i> | Retribution: Self performs act against Wrongdoer | Flight: Self flees from danger |
| Action | | |

Table 14: The emotion scenarios for ANGER and FEAR
(Ungerer and Schmid 1996:141)

4.2 Sensei's Life Previous to His Falling in Love

Normally we would say that our journey through life begins when we are born and ends when we die. In this case, however, I will begin where Sensei and his friend K start on a new phase of their journey after having finished school.

4.2.1 AMBITON IS CLIMBING UP ON A NEW JOURNEY

Sensei and K came from the same part of the country and had been friends since they were children, and they both shared a similar background in that they had little contact with their parents and were brought up in lonely situations in the countryside. When they moved into a big city, Tokyo, as students, Sensei and K were earnest, ambitiously hoping to become great men one day. Their ambitions are described by the concept AMBITION IS CLIMBING UP ON A NEW JOURNEY:

- (110) 学問を遣り始めた時には、誰しも偉大な抱負を有って、新しい旅に上るのが常です(188)

gakumon o yari-hajime-ta tokini wa, dareshimo idaina
study SB do-begin-PAST when TP everybody great

hofu o motte, atarashii tabi ni noboru no ga
ambition SB have new journey to climb NOM SB

tsune desu
what.it.is COP

'It is true that everybody begins his university career cherishing great ambitions, like a man who [climbs up on a new journey] sets out on a long journey. (173)

4.2.2 K has his own character and WAY

In the metaphorical expression AMBITION IS CLIMBING UP ON A NEW JOURNEY it is seen that Japanese rather think of a journey in terms of its goal which has to be reached by 'climbing up', whereas in English you 'set out on it'—focussing on the starting point.

K evidently knows which way to follow, while Sensei seems uncertain about it because he looks at K's way with admiration and decides to imitate him. The only character traits both of them seem to share is that they are 'earnest' and 'ambitious'. Sensei's description of K's character through its repetition, provides important insight (table 15):

| Japanese text P# | English translation of the text (McClellan 1957) |
|------------------|---|
| P181:13 | We were <u>earnest</u> . (165). |
| P181:14 | Having been born in a temple, he often spoke of " <u>concentration of mind</u> ." And to me, it seemed that phrase described completely his daily life. (165) |
| P182:3 | K was very <u>stubborn/obstinate</u> . |
| P186:12 | This <u>stubbornness</u> on his part..... (170) |
| P189:4 | Knowing K's <u>stubbornness</u>(173) |
| P189:14 | Because of K's <u>stubbornness</u>(174) |
| P182:10 | Undoubtedly, K was <u>single-minded</u> . |
| P183:1 | K had <u>courage</u> enough that even if he were caught he would not mind at all. |
| P186:6 | He was a <u>stouthearted</u> fellow. (171) |
| P187:7 | In K's <u>unbending regard for honor</u> , he was perhaps more like a samurai than a priest. |

Table 15: The frame of K's character

K, as a stubborn and determined-minded person as seen in (111), went his own way. His action was actually done against his foster parents' will and hopes. K's behavior is totally in conflict with the Japanese cultural model of *giri* 'social obligation'.

'Giri' refers to the obligation to act in relation with other persons, with whom one has some particular social relations. It is a duty that obliges one to observe reciprocal relations, for example, to help those who have helped one, or to do factors for those from whom one has received favors (Sato 1992:192).

K is actually supported by his foster parents, so he must follow what they want him to do or to be.

(111) 自分の好きな道を歩き出したのです (182:16)

jibun no sukina michi o aruki-dashi-ta no desu
 self of favorite road OB walk-start-PAST NOM COP

‘...he began to follow his beloved “true way”.’ (166)

K’s foster parents originally sent him to school in Tokyo with the hope that he would become a doctor. But K went to Tokyo never intending to become a doctor. K said he did not mind deceiving his foster parents as long as it led him to *michi* ‘the way’ as seen in (112). ‘The way’ definitely indicated his own chosen way.

(112) 道のためなら、その位の事をして構わないと云うのです (182)

michi notamenara sonokurai no koto o shite mo kamawa-
road for such of thing OB do even mind

nai to iu no desu
NEG that say NOM COP

‘[He] answered that he did not mind doing such a thing, so long as it led him to “the true way.”’ (166)

Sensei also felt that K’s strong mind could not be changed by saying that:

Undoubtedly, K, single-minded as he was, would not have altered his opinion, no matter how much I might have disagreed with him (McClellan 1957:166).

4.2.3 Sensei follows THE SAME WAY

Sensei had seen K as the one who had more-of-the-average-priest behavior in him, thus, Sensei had respected K. Born in a *Shinshu*¹⁹ temple, K often spoke of the word *shoujin* (181:14) which is translated as ‘concentration of mind’. However, in a more detailed literal translation, it means more than the concentration of mind. The word *shoujin* consists of two Japanese *Kanji* ‘Chinese characters’, so each character has its own meaning. ‘*Shou*’ means ‘spirit’, ‘energy’, ‘vitality’, ‘vigor’ and ‘*jin*’ means ‘to proceed’. So the literal meaning of *shoujin* is ‘to proceed with spirit or vitality’. As *shoujin* sounded quite respectable and sacred to Sensei, he always had *i-kei* (181:15)

¹⁹ Shinshu is one of the Buddhist sects in which the ultimate goal is to attain enlightenment, that is a state of spiritual emancipation and freedom achieved by understanding and practicing the Buddhist teachings.

(fear-respect) ‘awe or reverence’ for K. The word *i-kei* also consists of two Chinese characters 畏敬: one meaning ‘reverence’ and the other ‘respect’. These two feelings can be explained by the metonymic relation based on the script ‘respect-follows-reverence’. If or when one has respect for a person, one would follow him with reverence. Since Sensei respected K, Sensei decided to *ugoiteikou* (182:8) ‘move to’ the same *hou* (182:8) ‘dictates’ as K with *ki-dakai* (182:8) ‘sacred feelings’. So, here the concept of SACRED IS UP emerges right at the beginning of the JOURNEY. As Sensei himself said:

I was certain that there was no meanness in his enthusiastic decision to follow the dictates of what seemed to me to be noble sentiments. I fully agreed, therefore, with K’s views (McClellan 1957:166).

Sensei even suggested that he live with *K* so that he might learn to lead his kind of ‘LIFE’:

(113) 一所に向上の路を辿って行きたい (189:14)

isshoni ko-jyo no michi o tadotte iki-tai
together toward-up of road SB follow go-want

‘I want to climb up to the toward-up road with him/I might learn to lead his kind of life.’ (174)

Here, *ko-jyo no michi* (road of toward-up) plausibly indicated K’s way which reflects his ambitions and sacredness as in the concepts, AMBITON IS CLIMBING UP ON A NEW JOURNEY and SACRED IS UP. To reach his goals, he then had to *tadotte* ‘follow’ K’s way. So the two start on together, following the same way, and heading for an ambitious goal. But, as mentioned in the previous chapter, one cannot always expect a journey to go smoothly. Almost inevitably, a hindrance will show up at a certain point.

4.2.4 CROSSING PATHS IS DISTURBANCE

Though Sensei decided to follow the way K would take, at one point of their journey their paths cross, because they fall in love with the same person, Ojosan. Out of the expression *kouro o yokogira* (crossing roads) in (114), emerges the concept of CROSSING PATHS IS DISTURBANCE, which means that Sensei was emotionally ‘disturbed’ by K:

- (114) もしもその男が私の行路を横切らなかつたならば、恐らくこういう長いものをあなたに書き残す必要も起こらなかつたでしょう (180:2)

moshimo sono otoko ga watashino kouro o yokogira-nakat-ta
if that man SB my path OB cross-NEG-PAST

naraba kouiu nagai mono o anata ni kaki-nokosu
if such long thing OB you to write-leave

hitsuyou mo okora-nakat-ta-deshou
necessity SB arise-NEG-PAST-suppose

‘If this man [K] had never crossed my path, I don’t suppose there would ever have arisen the necessity for me [Sensei] to write this long letter to you [Sensei’s student].’ (164)

This crossing of paths would darken Sensei’s life forever, finally leading to his death, and that is why Sensei decided to write down his testament talking about his LIFE and DEATH as they had been influenced by his concept of LOVE.

4.3 Scenario of LOVE

The section 4.3 deals with the scenario of LOVE which is the main part of the chapter.

4.3.1 The concept of LOVE and the emotional concepts it evoked in Sensei

This section deals with the scenario of love from the time when Sensei starts feeling jealous of K often being together with Ojosan, to the time right before K's confession of his love towards Ojosan. Several sub-emotions are involved in the scenario of love such as jealousy, anger, suffering and fear. The starting point is Sensei's experience of the emotion of jealousy. How he deals with this jealousy according to his cognitive model will be analyzed below.

4.3.1.1 Cause of Sensei's jealousy (personal and cultural)

Since Sensei and K lived in the same house, they both often had the opportunity to see Ojosan. After Sensei was in love with Ojosan, he did not want K to be close to her. Nonetheless, Sensei happened to see K together with Ojosan. Their physical closeness, in a sense of sitting and talking in the same room, made Sensei assume they might share an emotional intimacy:

I [*Sensei*] heard Ojosan's voice. I was certain that it came from K's room. (181)

But when I [*Sensei*] opened the door to K's room as usual, I found the two of them [*Ojosan* and *K*] seated comfortably, facing each other. (181-182)

Again, about a week later, I [*Sensei*] returned home to find K and Ojosan talking to each other in his room. (183)

It can be said that the cause of Sensei's jealousy of K is personal. However, there is a rule concerning love relationships in Japanese society: 'one should have only one love partner'. This cognitive concept determines Sensei's understanding of love and thereby causes him to experience the emotion of jealousy. So far we can say that this might be a natural reaction with people who share a concept of monogamy.

4.3.1.2 Emotion of Sensei's jealousy (personal)

Sensei's jealousy is shown by his use of the emotion terms *shitto* 'jealousy' (200:18), *yoi-kokoro-mochi deha nakatta* (was not good-heart-hold) 'discomfort' (201:8), *kokoro-mochi o waruku suru* (to make heart-hold bad) 'discomfort' (201:8). And his actions also reveal his jealousy as he changed his way of thinking, now being suspicious in respect to everything Ojosan and K might be doing. This is illustrated as follows:

It may have been my [Sensei's] imagination, but I thought I detected a little stiffness in her [Ojosan's] simple greeting. Her tone struck me as being somehow unnatural. (182)

4.3.1.3 Sensei's action of knowing the truth (cultural)

Before Sensei took any action, he wanted to know the truth, i.e. whether K had feeling of love towards Ojosan. To find it out, he persuaded K to go for a walk with him alone, so they could talk about something in private. However, Sensei could not directly ask K how he felt about Ojosan, so he merely asked K general questions about Okusan and Ojosan in order to find out what he wanted to know. But K also answered Sensei's questions in a general way. This indirect style of communication in Japanese is reflected in the idiom used in (115).

- (115) ところが彼は海のものとも山のものとも見分けの付かないような返事ばかりするのです (200:3-4)

tokoroga kare wa umi no mono tomo yama
 to.the.contrary he TP sea from person as mountain
no mono to miwakeno tsuka-nai youna henji bakari suru
 from person as distinguish-NEG like answer only do

no desu
 NOM COP

‘But he [K] gave answers so that one could not tell whether they came from the mountains or the sea./ but [to my questions] he gave replies so vague’ (184)

The words *umi* ‘sea’ and *yama* ‘mountain’ are considered to denote things so totally different that no one could bring them together. So the Japanese idiom ‘cannot tell whether they came from the mountains or the sea’ refers to the situation of indecisiveness or of not knowing what to expect of the future, because one does not know what it will be like. ‘Be quite uncertain’ would be a close English translation for it. Despite that, Sensei personally understood that K was not interested in Ojosan by K’s behavior as follows:

The subject of his special study seemed to interest him [K] more than the two ladies. (184)

K remarked to me that women seemed to graduate without having learned a thing. He attached no importance whatsoever to those things which Ojosan was studying outside of school, such as the *Koto*, flower arrangement, and sewing. (184)

4.3.1.4 Sensei’s action of consequence / Cause of Sensei’s happiness (personal)

Even though Sensei assumed, after having talked privately to K, that he was not interested in Ojosan, Sensei still felt jealous of K. So the emotion of jealousy caused him to act against K as shown in the following quotation:

I [Sensei] laughed at his [K’s] stupidity. Once more, I told him that his was not the proper way to judge the worth of a woman. He did not argue with me. On the other hand, he did not appear to be convinced. This pleased me. His attitude, which seemed to suggest that the subject did not merit serious discussion, I took to be an indication of the contempt with which he still regarded women. I decided that Ojosan, whom I looked upon as the embodiment of womanly qualities, was of little significance to K. (184)

K, who did not know anything about how Sensei felt, was belittled by Sensei for no apparent reasons, when Sensei *waratte* 'laughed' (200:13) and scoffed at his ideas on the worth of women. Another 'revenge' that Sensei took was convincing K to go somewhere during the summer holidays with him because he did not want to leave K in the house. Otherwise, K would grow in familiarity with Ojosan and Okusan. So K was more or less forced to do what Sensei wanted for Sensei's own sake.

4.3.1.5 Emotion of Sensei's happiness (personal)

Sensei felt *yu-kai* (fun-pleasant) (200:15) 'pleasant' when looking at K's unarguable and unconvinced attitudes. His happiness was also displayed by the physiological symptom of *waratte* 'to laugh' (200:13).

4.3.1.6 Cause of Sensei's anger (personal)

The cause of Sensei's anger came from his own thinking, which was by now being controlled by his emotion of jealousy. There was no one who actually caused Sensei's anger except himself. Spending the summer holidays in *Boshu*, *Sensei* inevitably experienced strong feelings against K as quoted below, when Sensei thought:

How nice it would be if the person sitting by my side was not K, but Ojosan. Unfortunately, this pleasant thought invariably led me further to the point where I would begin to wonder whether K was not sitting there indulging in exactly the same reverie. (186)

Another reason is that even though Sensei felt restless because he thought K might love Ojosan, it seemed to him that K had regained the calm attitude he had before. This emotional stability of K is expressed by the use of the Japanese *ochi-tusite-iru* (being dropped and attached) (203:4), which is based on the concept EMOTIONAL INSTABILITY IS NOT HAVING CONTACT WITH THE GROUND. In addition, Sensei said "What annoyed me was that he took no notice of me, no matter what I did" (187), and "I took this as a sign of K's self-confidence" (187).

4.3.1.7 Loss of control over Sensei's anger (personal)

Sensei lost control over his emotions and could not enjoy reading a book without feeling restless. The mental state of 'restlessness' is expressed in the Japanese saying *ochi-tsuite...iya ni narimasu* (to become disliking being dropped and attached) (202:14). This is based on the concept EMOTIONAL INSTABILITY IS NOT HAVING CONTACT WITH THE GROUND

4.3.1.8 Emotion of Sensei's anger (cultural)

On the word level, the emotion of anger is also illustrated by expressions such as *urayamashigarimashita* 'envied' (203:4), *nikurashigarimashita* 'hated' (203:5). The physiological symptoms, *ookina koe o dasshite* 'make a loud noise' (202:15) and *donarimasu* 'shout' (202:16), and *wameku* 'shout' (202:17) indicate the emotion of anger.

Then I would become restless and cease to enjoy the book I happened to be reading; I would begin to shout in a loud voice.....I shouted as an uncontrolled savage might have done. (186)

In the schema level, the expression *man-zoku-deki-nakat-ta* (203:6) (could not be full of legs), based on the concept SATISFACTION IS FULL IN CONTAINER, shows Sensei's dissatisfaction.

4.3.1.9 Sensei's action of retribution (personal)

Though K had done nothing wrong, he became the object of Sensei's desire for revenge. At one point, Sensei grabbed K's neck from behind, saying "What would you do if I pushed you into the sea?" (186).

4.3.1.10 Cause of Sensei's anger (personal and social)

Sensei once made up his mind to confess to K that he too loved Ojosan, but he could not find the right moment to do so. The reasons are as follows:

My acquaintances in those days were all rather odd. There was not one among them that showed any inclination to discuss his own romantic problems without restraint. I suppose many of them really had nothing to talk about. At any rate, it was the custom not to exchange confidences concerning women. (187-188)

K and I were close friends, and there was little that we did not feel free to discuss with each other. On rare occasions, we would talk about love, but never was the subject allowed to go beyond abstract theorizing. And as I said, it was very seldom discussed. (188)

As seen above, Sensei was automatically forced not to confide his secret to K because romance was not talked about in the society. Another reason was that the now stiff formal relationship between Sensei and K made it more difficult for Sensei to break through this wall of formality. Even though, in comparison to others, they were close friends, they could not talk about their love relationships. These social norms restricted Sensei's behavior and caused his emotion of suffering.

4.3.1.11 Emotion of Sensei's anger and suffering

Sensei's dissatisfaction led to the emotion of 'anger', which can be seen by the word *fukai* 'unpleasant' (204:13) and by the use of the metonymy, *hagayui* (scratch one's teeth), based on the concept THE PHYSICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION.

4.3.1.12 Emotion of Sensei's regret / Controlled action over Sensei's regret (personal)

By looking at K's sacred attitude, Sensei felt *koukaisuru* 'regret' (205:3) having suspected K and *wabimashita* 'apologized' (205:3) to K. However, his apology was given only in his heart, which actually is done *hara no naka* (205:3) 'in the stomach'. The reason for Sensei's inward apology was the outcome of the fact that he was being controlled by his self-respect, as Kobayashi (1989) said.

4.3.1.13 Emotion of Sensei's hate

Comparing himself to K, whom he saw as being SACRED, Sensei detected his own baseness and *iyana kokoromochi* (hate-feeling) hated himself for it. The word *getou* 'baseness' is understood by the concept BASENESS IS DOWN, which is the entailment of BAD IS DOWN.

- (116) 自分が非常に下等な人間のように見えて、急に厭な心持ちになるので
す (205)

jibun ga hijyouni ge-tou-na ningen noyouni
myself SB very down-class-ADJ human like

miete kyuni iyana kokoromochi ni naru no
look.then suddenly hate-ADJ feeling to become NOM

desu
COP

'I would then begin to hate myself for my baseness.' (188)

The metaphor BAD IS DOWN, which has a multitude of examples in the text, shows an internal systematicity which organizes a whole system of metaphorical concepts like GOOD IS UP; BAD IS DOWN, or SKILLFUL IS UP; UNSKILLFUL IS DOWN. Sensei's attitude corresponds to *shita gokoro* 'secret mind' as seen in example (117), which is divided into two characters: one being *shita* 'down' and the

other being *gokoro* ‘mind’. The concept DOWN here indicates BAD, so having a secret mind has a bad connotation.

- (117) 私は午前に失ったものを、今度は取り戻そうという下心を持っていた (222)

watashi wa gozen ni ushinat-ta mono o, kon-do wa
I TP morning in lose-PAST thing OB this-time TP

tori-modo-so toiu shita-gokoro o motte-i-mashi-ta
take-return-will that down-mind OB have-CON-PAST

‘I wanted the same scene repeated, so that this time, I might receive K with the initiative on my side.’ (206)

4.3.1.14 Cause of Sensei’s fear (personal)

Sensei was being assailed by the same old doubts. What made Sensei feel worse was that he knew K was better than himself in everything. Table 16 demonstrates how Sensei repeatedly compared himself to K in previous parts of the story. The effect of telling the same thing over again and again, the ‘repetition’ proposed by Longacre (1996), is a very powerful tool to show cognitive models built up by one’s experience.

| Japanese Text P# | English translation of the text (McClellan 1957) |
|------------------|--|
| P181:13 | Especially K was very earnest. |
| P181:17 | From the time we were at school, K was in the habit of embarrassing me by bringing up such difficult matters as religion and philosophy (165). |
| P192:12 | He must have studied twice as much as I did. Moreover, he had greater natural intelligence. (176) |
| P192:14 | At both secondary school and college, where we were in the same class, he was always ahead of me. (176) |
| P192:15 | I had indeed come to regard myself as inferior to K in every way. (176) |
| P193:11 | K was much abler fellow than I (177) |
| P200:6 | K was behaving more like a student than I was. I remember that he amazed me—I was not very scholarly—with references to Swedenborg and so on. |
| P203:6 | I would tell myself, he is better-looking than I; and his nature too, which seemed so much less fussy than my own, must be more appealing to the opposite sex. As for his absent-minded air, would not women say that that was a sign of manly strength? True, we were studying different subjects, but I knew only too well that in intellectual ability I was not his equal either. All in all, I would decide, I was a rather unappealing fellow in comparison. (189) |

Table 16: The frame of K's superiority

Sensei's feeling inferior to K, demonstrated by this 'repetition', causes his emotion of fear that Ojosan might prefer K.

4.3.1.15 Emotion of Sensei's fear

Sensei's feeling is expressed by the word *fuan* 'fear' (205:10). Sensei kept feeling the emotion of fear during his trip with K. The word *ochi-tsuka-nai* (not being dropped and attached) (205:12), which based on the concept EMOTIONAL INSTABILITY IS NOT HAVING CONTACT WITH THE GROUND describes the emotional instability he is experiencing.

4.3.1.16 Cause of emotion of Sensei's anger (personal)

There were three things that made Sensei angry: 1) He assumed K to be his rival in love. 2) He was annoyed because K resented his lack of interest in K's comments on

*Nichiren*²⁰ by saying that anyone who had no spiritual aspirations was an idiot. Here the words translated ‘spiritual aspirations’ came from the original Japanese word *kou-jyou-shin* (208:4) which could literally be translated as (towards-up-mind). So an understanding of *kou-jyou-shin* is based on the concept ASPIRATION IS ONE’S MIND GOING MOVING UPWARD.

(118) 精神的に向上心がないものは馬鹿だ (208)

seishintekini ko-jyo-shin ga nai mono wa baka da
 spiritual toward-up-mind SB NEG person TP idiot COP

‘...anyone who had no spiritual aspirations was an idiot.’ (192)

That means ‘no mind spiritually going up was stupid’. The concept UP in both *Sensei* and K’s cognitive models was plausibly related to SACRED IS UP and RATIONAL IS UP. 3) K began to regard *Sensei* as if he were *kei-haku* (208:4) (light-thin) ‘frivolous’ person. Here the sensory words ‘light’ and ‘thin’, being used to describe *Sensei*’s character, reveal that the Japanese people conceptualize LIGHT and THIN as negative attributes such as ‘not important’, or ‘bad’. These three things caused *Sensei*’s anger.

4.3.1.17 Emotion of Sensei’s anger / Sensei’s action of belittling

Although no emotion words for anger are used in this section of the book, *Sensei*’s action of defending himself, indicated by the word *benkai* ‘defend’ (208:6), showed the result of *Sensei*’s anger. *Sensei* became *hankouteki* ‘aggressive’ (208:10) and more *jisetsu o shuchou* ‘dogmatic’ than ever, by considering K as inhuman.

I [*Sensei*] told him [K] that he was indeed human—perhaps too much so; but that one would never guess this from his words. Moreover, I

²⁰ ‘Nichiren (1222-1282) is one of the greatest figures in the history of Japanese Buddhism. (McClellan 1957:190)’

said, he was trying too hard to love and act in a way that was not natural to human beings.

So K kept receiving Sensei's belittling without knowing the reasons.

4.3.1.18 Cause of emotion of Sensei's pity (personal)

K showed his emotion of sadness with the expression, *choushi ga shizumu* (209:1) (one's condition sinks), which is based on the concept of SAD IS DOWN. That made Sensei feel pity for K.

4.3.1.19 Sensei's emotion of pity

The expression *ki no doku* (poison spirit) structured by the concepts, THE SPIRIT STANDS FOR ONE'S EMOTIONS and PITY IS POISON, illustrates that Sensei felt 'sorry' for K.

4.3.1.20 Cause of emotion of Sensei's surprise (personal)

When Sensei went outside as he felt lonely in the cold of early winter, he again happened to see Ojosan, who was standing behind K.

4.3.1.21 Sensei's emotion of surprise and unpleasantness

The emotion of surprise was described by two words; one is *odorokimashita* 'was surprised' (214:14) and the sound symbolic word *bonyari* (214:16) which describes one 'standing still'. It is also taken as a physiological symptom for surprise. Then Sensei felt *omoshiroku-nai* (pleasant-non) 'unpleasant' (215:3) about what he saw.

4.3.1.22 Sensei's action of knowing the truth

To find out the truth about the relationship between K and Ojosan, Sensei asked K whether he had gone out with Ojosan or not. Then Sensei would decide on what

action he should take next to deal with his mixed emotions of jealousy, anger and love.

I [*Sensei*] asked K if he had gone out with Ojosan. No, he said. He went on to explain that he had met her by chance in Masagocho²¹, and so had walked home with her (198).

4.3.1.23 Attempt at control over Sensei's love (personal, cultural and social)

Sensei had suffered from not having enough courage to tell Ojosan about his feelings of love for her. He knew that revealing his feeling could be one way to solve his emotional problems of jealousy, suffering and anger. However, there were two reasons that made Sensei hesitate to confess his feelings: his idealism and the cultural restrictions on expressing emotions.

Sensei's character as an idealist or person of high self-respect can be seen the following remarks: 1) Sensei says 'before K moved in with us, it was my fear of being duped that had stopped me from approaching Okusan about her daughter'. (McClellan 1957:199) In the Japanese text the previous sentence says, *gaman ga watashi o osaetsukete* 'my self-control pressed me down' (216:12). 2) Sensei wanted K to move into the relationship between Sensei and Ojosan, but once K entered in, Sensei said *ginen ga watashi o seisuru* 'my doubt always controlled me' (216:14). It is important to see that 'self-control' and 'doubt' do not exist as physical objects, but in the above mentioned expressions, they are treated as human beings that take actions. The verbs for human actions—'press down' and 'control'—used here indicate that they are metonymic expression in a sense that both the human body and one's abstract ideas and thoughts belong to the human domain. Out of his characteristics of high-pride and self-respect, Sensei wanted to be chosen by Ojosan

²¹ place name

once K was in the relationship between Sensei and Ojosa. Thus, here, again, it can be seen that his self-respect controlled his emotions. In addition, Sensei simply abhorred the idea of living with a woman, who had secretly preferred someone else to him, showing his idealistic conception of love.

The other factor that made him hesitate to confess his love to Okusan and Ojosan was Japanese cultural norms. Sensei's conscious adherence to the ideals of *haji* 'shame' and *mentsu* 'honor', which supposedly were a result of his strong self-respect, controlled and limited what he wanted to say to others. Sensei said that 'you must not think that I was frightened of being humiliated'. This would reflect the Japanese concept as 'getting rejection is shameful'. Look at the original Japanese sentence in (119).

(119) 恥を掻かされるのが辛いというのは少しわけが違います (216:16)

haji o kaka-sareru no ga tsurai to iu no
shame OB scratch-PASS NOM SB tough that say NOM

to wa sukoshi wake ga chigaimasu
from TP little reason SB differ

'You must not think that I was frightened of being humiliated.' (200)

The phrase *haji o kaka-sareru* (being scratched shame) is part of the metaphorical concept SHAME IS AN OBJECT. To make this concept more robust, some metaphorical idioms are exemplified: *haji o susugu* (rinse *haji*) means 'recover one's honor', and *haji no uwanuri* (painting second *haji*) means 'adding to one's shame'. These examples indicate that SHAME in all these conventional idioms was conceptualized as AN OBJECT, a painting or a dirty object. Another example shows the Japanese style of indirect communication, which Sensei was very aware of:

To speak to Ojosan about marriage before I had spoken to Okusan would be a flagrant breach of Japanese custom. On the other hand, it was not this alone that prevented me from confessing my love to Ojosan. I was also afraid that if she did not by any chance want me for

a husband, she would not say so outright. I thought that Japanese people, especially Japanese women, lacked the courage to be bluntly truthful on such occasions. (200-201)

The two reasons given reflect Sensei's personal attitude as it was determined by Japanese culture. This shows how cultural norms control Sensei's actions and reactions experiencing his emotions.

4.3.1.24 Emotion of Sensei's suffering

Sensei's emotion of love is associated with other emotions, such as jealousy, suffering, and anger, but is so far controlled by his 'self-respect', 'shame', and the 'indirect communication style'. The following examples show the physiological suffering which he endured. On the physiological level, the examples such as *ippo mo ugokenai youni shiteimashita* 'made me unmovable to take even a step forward' (216:12-13), *susumu koto ga dekizu* 'not being able to proceed' (217:11), and *tachisukundeimashita* 'was standing still' (217:11) show the physiological phenomenon of 'inability to move'. And these expressions indicate the emotion of suffering. What is common to these examples is that they are all expressed in the metaphorical concept of LOVE IS A JOURNEY. In addition, the figure of speech 'simile' describes in detail the vivid effects of Sensei's emotion on the physiological level:

I was like a sick person in bed, who falls into an uneasy sleep during the day. He opens his eyes as he comes out of his sleep, and sees clearly what is going on around him. Then for a moment or two, he is overcome by the feeling that in the midst of a world that moves he alone is still. I was beset by the same kind of fear, though the others did not know it. (201)

So far in 4.3.1, there were eleven feelings have been found in the scenario of love: jealousy, happiness, anger, suffering, regret, hate, fear, pity, surprise, unpleasantness,

and love. One new concept was found: ASPIRATION IS ONE'S MIND GOING MOVING UPWARD.

4.3.2 Interaction of Sensei and K's concepts of LOVE

The following section deals with the time when K confesses his love towards Ojosan to Sensei and ends with Sensei being allowed to marry Ojosan. The plot of the story in episode two can roughly be said to be governed by the concepts LOVE IS WAR and LOVE IS A GAME, especially fitting in a racing game because Sensei now looks at K as his enemy, and finally wins Ojosan.

4.3.2.1 Loss of control over K's love

No one talked about romantic love around Sensei and K, thus, not revealing one's feeling of love in public was obviously considered a social norm. However, K who had secretly been in love with Ojosan, from Sensei's point of view, finally broke through the barrier and confessed his feeling of love to Sensei. K's loss of control over his love was expressed by *kuchi o yabutte-deru* (break out of mouth) 'break through the barrier' (220:8) and *koi o uchi-ake* (hit-break love) 'confess one's love' (220:11). Here LOVE is treated as an OBJECT judging from the action verbs 'to hit-break' and 'to break'.

4.3.2.2 K's action of confession of love / Cause of Sensei's surprise, fear, and suffering (personal)

K's confession becomes the cause of Sensei's surprise, and fear and suffering.

4.3.2.3 Emotion of Sensei's surprise, fear, and suffering

On the word level the situation that Sensei felt surprise, fear, and suffering was described with *odoroita* 'was surprised' (220:10), *osoroshisa* 'fear' (220:14),

kurushisa (bitter) ‘suffering’ (220:14). On the schema level, the emotions of fear and suffering were metaphorically considered as AN OBJECT described by *katamari* ‘a lump’(220:14). Thus, it is said that EMOTION IS A LUMP. Then Sensei also depicted himself as ‘a lump of fear’ and ‘a lump of suffering’, so the concept ONE’S BODY STANDS FOR A LUMP OF EMOTION emerges. And the hardness of the lump, which was caused by the surprise, was explained by the use of a simile as Sensei said, that his body from head to toe suddenly became rigid as though he were *ishi* ‘a piece of stone’ (220:15) or *tetsu* ‘iron’ (220:15). Sensei even went as far as to express the degree of its hardness by saying that he had lost the elasticity of his lungs for breathing. In addition, Sensei’s emotion of suffering obviously appeared on his face as he said that the emotion of suffering was stuck on his face like *ookina koukoku* (a large advertisement) (221:4). Such a use of simile is most likely to be rooted in his cognitive model shown in the metonymy concept THE FACE STANDS FOR ONE’S EMOTIONS. A moment later, Sensei thought *shimatta* (220:17), an exclamatory word expressing surprise because K had *saki o kosareta* (taken the lead over) (220:18). This ‘having taken the lead’ indicates that Sensei conceptualized LOVE as A RACING GAME. Here, Sensei looked at K in a different way, because K was his rival in love. However, Sensei felt that he could not overcome K in love because K was strong-minded, serious, and sincere. So Sensei was strangely afraid of K as *aite* ‘OPPONENT’ (224:3). And Sensei felt he heard a voice whispering to him that however strongly he *aruite* (224:4) ‘WALK’, he cannot get rid of him’ Then Sensei started looking at K as a *mamono* (224:6) ‘devil’.

4.3.2.4 Attempt at control over K’s love (cultural)

K tried to conceal his love for Ojosan. At the dinner table, Ojosan asked K why he was so brusque. K answered he was not in a mood to talk, but actually he was trying to conceal his love. In K’s cultural model of Japanese communication style on love matters between men and women, love should not be shown or expressed in public.

He was afraid of other people's criticism, ridicule or rejection. Something that was typical for Japanese culture.

4.3.2.5 Loss of control over K's love / Cause of emotion of K's shame

However, K eventually surrendered to his love and lost control. The physiological phenomena *kuchibiru wa furueteimashita* 'his lips were trembling slightly' (225:7) showed that K was trying to hide his feelings.

4.3.2.6 Emotion of K's shame

Even though Ojosan did not catch the meaning of K's physiological effect of trembling lips, she laughed at his behavior. K's feeling was not revealed in public, but at least a certain feeling inside of him had already been revealed, as can be seen from Ojosan's reaction, 'laughter'. Whatever the feeling of K was, his loss of control made him feel ashamed, which was described by the physiological effect of *kao wa usu akakunarimashita* (face became light red) 'blushing his face' (225:9).

4.3.2.7 Cause of emotion of K's shame and suffering (personal and social)

The emotion of falling in love is a forbidden behavior judging from K's religious background and his self-respect, as he previously mentioned:

Also, having read stories of great priests and Christian saints who were long since dead, he was wont to regard the body and the soul as entities which had to be forced asunder. Indeed, he seemed at times to think that mistreatment of the body was necessary for the glorification of the soul. (176)

The men of the past that he was referring to were not, of course, heroic figures in the conventional sense, but ascetics who had tyrannized over their flesh for the freedom of their souls, who had lashed their bodies so that they might find the way. (192-193)

K, being so sacred and priest-like, lost his honor by falling in love deeply, which was described as he fell into love of *fuchi* (deep pole) ‘so much/deeply’ (230:8). Here the concept LOVE IS DEEP SEA emerges.

4.3.2.8 Emotion of K’s shame and suffering

K admitted the fact and felt *hazukashii* ‘shameful’ (230:16) and he even criticized himself for being a weak man. At the same time, he felt he was *mayou* ‘lost’ (231:1) in his JOURNEY. The physiological symptom, ‘inability to move’ indicated the emotion of suffering.

4.3.2.9 Sensei’s action of retribution / Cause of K’s suffering

The weakness of K, who previously was mentally stronger than him, motivated *Sensei* to attack him. Due to his mixed emotions, such as fear, suffering, and anger, along with his own love towards Ojosan, *Sensei* now started to attack K in order to win the battle in the LOVE IS WAR concept. First, *Sensei* provoked him by asking ‘Tell me, can you really turn back if you want to? (213)’ in order to destroy K’s hope of love for Ojosan. Secondly, *Sensei* tactically knocked K down by cruelly saying ‘Anyone who has no spiritual aspirations is an idiot’ (214). These were the exact words K had said earlier when he resented *Sensei*’s lack of interest in his comments on *Nichiren*. What is contained in the Buddhist doctrines in the use of a word like *shoujin* had taught K the norms of what to do and how to control his emotions, as can be seen in words such as *setsu-yoku* (taking-desire) ‘restraint of appetite’ (232:12), *kin-yoku* (prohibition-desire) ‘abstinence’ (232:12). Even non-physical love was supposed to be avoided. The idioms ‘*setsuyoku*’ and ‘*kinyoku*’ reflected K’s religious norms:

But it was clear to me that at least in the matter of men’s relationship with women, K was in disagreement with Shinshu teachings. K had always been fond of the phrase, “concentration of mind”. When I first

heard K mention it, I thought it likely that “concentration of mind” implied, among other things, “control of passions.” When I learned later that much more than this was implied, I was surprised. It was K’s belief that everything had to be sacrificed for the sake of “the true way”. Even love without bodily desire was to be avoided. (214-215)

Even though K asked Sensei not to talk about it any more, Sensei ignored his request:

“Well, so you don’t want to me to talk about it! Tell me, who brought up the subject anyway? If I remember rightly, it was you. Of course, if you really want me to stop, I will. But not talking about it isn’t going to solve the problem, is it? Can you will yourself to stop thinking about it? Are you prepared to do that? What’s become of all those principles of yours that you were always talking about?” (216-217)

4.3.2.10 Cause of Sensei’s happiness / Emotion of K’s suffering (personal)

Sensei’s attack caused K emotional pain which is seen in his *me* ‘eyes’ (234:10). Here one’s face is being indicated as the face is the place where one’s emotions are clearly or easily identified. The metonymic concept THE FACE STANDS FOR ONE’S EMOTIONS shows our conceptualization of emotions. K’s physiological symptom, *damatte* (235:16) to be ‘silent’, and his repeated request statements “Let us not talk about it any more” (216) , “Please, don’t talk about it” (216) show his emotion of suffering. But K’s reactions only increased Sensei’s hopes of finally winning in the competition for Ojosan.

4.3.2.11 Emotion of Sensei’s happiness

Sensei’s happiness is described in the following example:

(120) 私の眼には勝利の色が多少輝いていたでしょう (236)

watashino me ni wa shouri no iro ga tashou
my eye in TP triumph of color SB somewhat

kagayaite-i-ta-deshou
 shine-CON-PAST-probably

‘It is possible that my eyes betrayed the triumph that I was then feeling.’ (218)

The Japanese text literally says ‘the color of triumph was twinkling in my eyes’. The word *shouri* ‘triumph’ shows the concept LOVE IS WAR/LOVE IS GAME, and the word ‘in my eye’ indicates that THE FACE STANDS FOR ONE’S EMOTIONS.

4.3.2.12 Cause of Sensei’s surprise, suffering, and worry

Sensei attacked K by asking ‘Can you will yourself to stop thinking about your love?’ ‘Are you prepared to do that?’. K suddenly said ‘Why not? I can will myself.’ First Sensei took K’s answer for an indication of ‘being prepared’ that he would give up his love toward Ojosan. Later Sensei thought again of what K said and misunderstood as K might try even to *ojyosan ni mukatte susunde iku* (keep proceeding towards Ojosan) ‘win her’ (238:16).

4.3.2.13 Emotion of Sensei’s surprise, suffering, and worry

Sensei’s surprise caused by these thoughts is described by use of the sound symbolic word *hat* (238:14). This brought about several emotions such as suffering, worry, and fear. The emotion of suffering is indicated by the physical reaction *atama o osaeru* (238:6) ‘to hold one’s head’, based on the concept PHYSICAL CHANGE STANDS FOR ONE’S EMOTION. The sound symbolic word *guragura* (238:10) describes one’s mental state of instability, the emotion of worry.

4.3.2.14 Sensei’s action of belittling

Sensei urgently asked Okusan for permission to marry Ojosan as soon as possible. Okusan finally approved of Sensei’s request.

In section 4.3.2, we found the following six emotions: love, surprise, fear, suffering, shame, happiness, and worry. Most of all the emotions have stage 1 ‘cause’ and stage 2 ‘emotion’, but love is the only emotion does not have these stages. Instead the emotion of love in this text begins with stage 3 and goes on to stage 4.

4.3.3 The end of LOVE IS WAR

This section deals with the novel starting from the time right after Sensei was victorious and got permission to marry Ojosan to the time of K’s death.

4.3.3.1 Cause and emotion of Sensei’s sorryness and suffering

Sensei outwitted K by asking Okusan’s consent to him marrying Ojosan, and he got her approval. However, the tactics that Sensei had used to win the game were not fair. Ever since then Sensei had been suffering from guilt feelings that had existed in his mind. He said *mune ga omoku* ‘chest is heavy’ (245:4), which means ‘apprehensive’, based on the concept THE CHEST STANDS FOR ONE’S EMOTION/HEAVY IS BAD. And *kutsuu* ‘bitter pain’ (217:16) is based on the concept, BITTER PAIN STANDS FOR EMOTIONAL SUFFERING PAIN, and indicates the emotion of strong suffering. The feeling of apprehension related with HEAVY is also seen in the use of the simile, when *Sensei* said, he had food which was like *namari* ‘lead’ (244:7). This lead, which is heavy, is used to describe the feeling of suffering, so *Sensei* had difficulty in swallowing his food. In addition to that, the physiological symptom *tachisukumimashtia* ‘stood still’ (246:9) shows Sensei’s emotion of suffering.

Sensei had felt sorry for K as seen in the expression *sumanai* ‘not over’ (245:5), based on the concept FEELING SORRY IS NOT-HAVING FINISHED. The reason of Sensei felt sorry came from the fact that he did not tell K about what he had done against his desire to be open and honest. And what stopped Sensei telling the fact to

K stems from his self-respect and his fear of losing face and honor. Sensei felt a pang of conscience toward K, who cared for Sensei's sickness without knowing that he just feigned illness. Sensei wanted to kneel before K and beg his forgiveness.

4.3.3.2 Attempt at control over Sensei's sorryness

Sensei could not apologize because he was concerned about what the people around him might think. This is shown in the following expression:

But there were others in the house. I soon overcame the impulse of my natural self to be true to K. (McClellan 1957:225)

Sensei's conscious adhering to his *haji* 'shame' and *menboku* 'honor' made him unable to confess. Then Sensei thought that he should have asked Okusan to tell K of the engagement, but Sensei could not do that because this idea would sound no less shameful as can be seen in (121).

(121) 面目のないのに変わりありません (245)

menboku no nai no ni kawari arima-sen
face SB NEG NOM to changing have-NEG

'My action would seem no less shameful.' (226)

Menboku no nai is translated literally as 'no face'. FACE here stands for HONOR, so we see that for Sensei 'no FACE' means 'no HONOR'. And no HONOR resulted in shame or humiliation. Ukosakul (1999) compared the concept of FACE for Thai and English, and it is seen that it conveys aspects similar to the Japanese concept of FACE:

Since the Thai associate the face with honor, when one loses one's honor, the result is a range of feelings from embarrassment (a weaker form of shame) to humiliation (a stronger version of shame). The face is therefore closely associated with shame. In fact, this association of face with shame is not limited just to Thai. English, for example, has

the conventional expression ‘shamefaced’ which illustrates strikingly the connection between face and shame (Ukosakul 1999:105).

There are more expressions in Japanese which are associated with shame or honor, such as *keep face* ‘to save one’s honor/face’, *smash face* ‘to lose one’s face completely’. There is another statement to be seen that Sensei concerned about his self-respect:

... and if I were to ask her to give K a conveniently false account of how her daughter and I had become engaged; and I would then have to expose my weakness not only to my future mother-in-law, but to the person that I loved. In my naïve and earnest way, I believed that such an expose would seriously affect the ladies’ future opinion of me. I could not bear the thought of losing even a fraction of my sweetheart’s trust in me before we were married (McClellan 1957:226)

Meanwhile Sensei was told by Okusan that she told K about Sensei’s engagement. Sensei was worried that K might look at Sensei with *keibetsu* ‘contempt’ (247:14). Nonetheless, he could not go to K and apologize for what he had done. The reason is that it would make him feel shameful, *haji o kaku* (be scratched shame) ‘to make me feel shameful’ and this give him *kutsuu* (bitter-pain) ‘suffering pain’ for his *ji-son-shin* (self-respect-mind) ‘self-respect’:

(122) 恥を搔かされるのは私の自尊心にとって大いに苦痛 (247:16)

haji o kaka-sareru no ha watashino ji-son-
 shame OB scratch-PASS NOM TP my self-respect
shin nitotte ooini ku-tsuu
 mind for very bitter-pain

‘It would be suffering if my pride was humiliated by others’

Sensei was obviously afraid of being humiliated by others. The only power which could stop him from his confession must have been his self-respect or pride. His attempt at his control over feeling sorry is depicted in expressions such as *kui-tome* (eat-stop) ‘to prevent’ (244:3).

4.3.3.3 Cause of emotion of Sensei's shame

The fact that K knew of the engagement and did not show his feeling in public made Sensei feel inferior. Sensei won the 'game' or 'war' in the concept of LOVE IS WAR by trickery. On the other hand, Sensei realized that he lost as a man.

(123) おれは策略で勝っても人間としては負けたのだ (247)

ore wa sakuryaku de katte mo ningen toshite wa make-
I TP tactics with win but man as TP lose-
ta no da
PAST NOM COP

'Through tricking, I have won, but as a man, I have lost.' (228)

Sensei thought that K might look down on him. These facts caused Sensei to feel shamed, because they gave a strong damage on his self-respect.

4.3.3.4 Emotion of Sensei's shame

The physiological symptom, *kao o akaramemashita* 'his face blushes' (247:15), indicates the emotion of shame.

In section 4.3.3, three emotions—sorryness, suffering, shame—are dealt with. All the emotion has stage 1 'cause' and stage 2 'emotion'. The emotion of sorryness only has stage 3 'attempt at control'.

4.4 Sensei's Life after He Won His Love

The last part of the novel speaks of the process which led to Sensei's suicide and is based on the concept LIFE IS A JOURNEY. The concept DEATH resulting from the interaction of Sensei's and K's concept of LOVE and the end of LIFE IS JOURNEY are dealt with. To begin with, the coherence among the concepts LIFE, JOURNEY, and TIME will be introduced.

4.4.1 LIFE, JOURNEY, and TIME

The important point in the coherence between the concepts JOURNEY and TIME is explained by using the image schema of 'line'. As one makes a journey, a path, somewhat like a 'line' is created. As time passes, more of the 'line' is created. This time span is what we often illustrate when explaining the past, present, and future, as figure 18 illustrates:

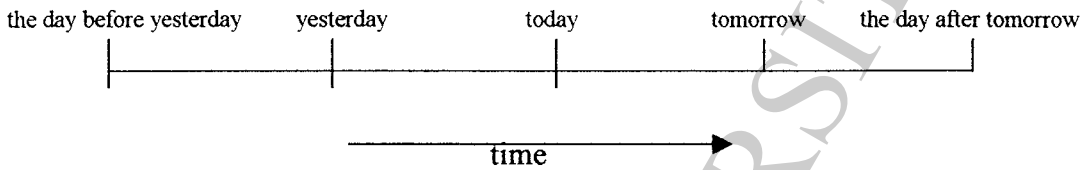


Figure 18: Time indicated by a line

This overlap of entailments is similar to what Lakoff and Johnson (1980:94) attempted to do by comparing the two metaphors AN ARGUMENT IS A JOURNEY and AN ARGUMENT IS A CONTAINER. The entailed parts between the concepts JOURNEY and TIME are: 1) they both are the progressive creation of a line indicated by a surface in JOURNEY and a time span in TIME, and 2) their extension of line always goes together without separation. The metaphor LIFE IS A JOURNEY shows all three of these concepts LIFE, JOURNEY, and TIME as one unit. Thus, when one concept ends the other two concepts also must end. By analogy, it can be said that when one's road in one's JOURNEY comes to an end it means that one is dead, and that one's TIME for LIFE has passed.

4.4.2 The end of the road for K

One night, K committed suicide. K's statement in his testament clearly showed the reason of his death, that is, his weakness, which is expressed metaphorically in the idiom *haku-shi-jyak-kou* (thin-will-weak-go). The expression can be divided into two

parts: 1) *hakushi* which indicates that *K*'s 'will', which should have made him a strong person, had become *shi* (thin) 'weak', 2) so his action of *kou* (go) 'going' in his JOURNEY is not effective anymore as it is indicated as *jyaku* 'weak'. And these factors would not let him go further in his JOURNEY as was said there was no hope for *iki-saki* (go-ahead) 'going ahead'.

(124) 私は薄志弱行で到底行先の望みがないから、自殺する (249:8-9)

watashi wa haku-shi-jyak-kou de toutei iki-saki
I TP thin-will-weak-go with possibly go-ahead

no nozomi ga nai kara ji-satsu-suru
for hope SB NEG because self-kill-do

'He had decided to die, he said, because there seemed no hope of his ever becoming the firm, resolute person that he wanted to be' (230).

4.4.3 DARKNESS is the sign of death

A few months later, Sensei graduated from the university, and Ojosan and Sensei got married at last. However, what *Sensei* had done in the past, which caused him the feelings of guilt and fear, had never gone out of his mind. So his past was metaphorically referred to as *kuroi kage* 'black shadow' (256:2), *osoroshii kage* 'fearful shadow' (262:15). This 'shadow' metaphorically was used for the plausible implication of death, which was related to the image schema of the color of 'black'. Sensei's expectation of death was stated, based on the concept LIFE IS A JOURNEY with words such as *tusreteiku* 'led' (256:3), *michi* 'path' (261:5), *aruuta* 'walked' (261:5), and *ikou* 'go' (263:8).

It seemed that my momentary contentment led nowhere, except to sorrowful future. (236)

From then on, like a gust of winter wind, the premonition that I was treading the same path as *K* had walked would rush at me from time to time.

Since Sensei is the one who feels disgusted with himself for what he had done in his past, he thinks killing himself is the only way to get out of the situation. As long as he lives he has to face the situation. So he either wants to live like a dead person who does not think and feel anything, or to die. The indication of his death was described with *zeppeki* ‘cliff’ (139:10), which means that there would be the end of the road, based on the concept LIFE IS JOURNEY.

‘I was thinking, “Should I go on living like a mummy left in the midst of living beings, or should I ...?” In those days, every time I thought of the latter alternative, I was seized with a terrible fear. I was like a man who runs to the edge of a cliff, and looking down, sees that the abyss is bottomless. I was a coward. And like most cowards I suffered because I could not decide (McClellan 1957:125).’

The incident that the person who killed himself for the Emperor *Meiji*, what is called ‘*junshi*’²³, even motivated and gave Sensei second thoughts of committing suicide. His idea is described in the following statement of whether to choose MENTAL PAIN or PHYSICAL PAIN: “When did he suffer greater agony—during those thirty-five years, or the moment when the sword entered into his bowels?” (McClellan 1957:246)

4.4.6 A certain power stops Sensei from going anywhere

Though Sensei lived as a mummy, he was still a human who could not separate his body from the soul. So whenever he tried to do something or to go somewhere, a certain power stopped him. The action verbs describing a certain power—*nigirishime* ‘grasp’ (263:15), *sukoshi mo ugokenai youni suru* ‘make [me] not to move a bit’ (263:15), *osaetsukeru* ‘press down’ (263:16), *shimetsuke* ‘tight’ (264:1), *kuitomeru* ‘block’ (264:10) —metaphorically indicate his conceptualization of a certain power

²³ ‘*Junshi* is an old-fashioned word, meaning “following one’s lord to the grave.”’ (McClellan 1957:245)

as a person. This is called 'personification'. Sensei's inability to move is also metaphorically described as *Sensei* being in *rouya* 'prison' (264:6).

When at last it became clear to me that I could not remain still in the prison much longer, and that I could not escape from it, I was forced to the conclusion that the easiest thing I could do would be to commit suicide. (244)

4.4.7 Death road was the only way

The power would not let Sensei go anywhere, so the *shi no michi* (dead of road) 'road for death' (264:10) was the only way open to him. Let us look at the example of the road Sensei thought he had to take:

If I wish to move at all, then I could move only towards my own end. I tried two or three times to follow this only course which destiny had left open to me. (244)

At the end the typical Japanese cognitive model for the committing suicide, which is quite different from that of western culture, needs to be noted. In western culture one commits suicide tends to be looked as a weak person who could not stand reality anymore; killing oneself is the only way to escape. However, committing suicide in Japanese society (though not in all cases) is considered an honorable way to resolve problems. To show respect to someone, a Japanese person could dedicate one's life to them, even killing one's self for them. It is said that in Japan the feeling of social obligation is still preserved, including the sacrifice of one's life. Even though Shintoism prohibits suicide, social obligation overrides religious belief. Sato (1992:195) even states:

One could be caught between social obligation and natural inclination... a warrior sacrificing his son's life to save his lord's son, or young lovers committing double suicide because their marriage is forbidden by a social norm.

The reason for Sensei's death has been analyzed by several literary scholars. Some of them insist that Sensei killed himself because of loneliness. I personally think that Sensei, who felt lost as human being, might have thought that committing suicide was the only way to reestablish his honor. Sensei's suicide especially reflects the values he held and the goodness he had in himself.

4.5 Summary

By looking at Sensei's use of language on the scenario level, we found the following:

1. In 4.2, the ambition of Sensei and K is described by the concept **AMBITION IS CLIMBING UP ON A NEW JOURNEY**. The concept reveals that Japanese think of a journey in terms of its goal which has to be reached by 'climbing up', whereas in English you 'set out on it'—focussing on the starting point. K, as a stubborn and determined-minded person, went his own 'way' in his **JOURNEY**. As for Sensei, he respected K as the one who had more-of-the-average-priest behavior in him with sacred and reverent feelings. Out of respect, Sensei decided to follow the same 'way' as K. The notable point is that the expression *ko-jyo no michi* (road of toward-up) indicated K's way, reflecting his ambitions and sacredness as in the concepts **AMBITION IS CLIMBING UP ON A NEW JOURNEY** and **SACRED IS UP**. However, their paths cross as it seen in the expression *kouro o yokogira* (crossing roads) which is based on the concept **CROSSING PATHS IS DISTURBANCE**.
2. Table 17 shows all the emotions found in the scenario of love and which emotion has which stage.

| EMOTIONS STAGES | Jealousy | Happiness | Anger | Suffering | Regret | Hate | Fear | Pity | Surprise | Unpleasant | Love | Shame | Worry | Sorry |
|--------------------------------|----------|-----------|-------|-----------|--------|------|------|------|----------|------------|------|-------|-------|-------|
| Stage 1: Cause | 1 | 2 | 3 | 5 | | | 2 | 1 | 2 | | | 3 | 1 | 1 |
| Stage 2: Emotion | 1 | 2 | 3 | 6 | 2 | 1 | 2 | 1 | 2 | 1 | | 3 | 1 | 1 |
| Stage 3: Attempt at control | | | | | 1 | | | | | | 2 | | | 1 |
| Stage 4: Loss of control | | | 1 | | | | | | | | 1 | | | |
| Stage 5: Action | 1 | | 2 | 1 | | | | | | 1 | 1 | | | |

Table 17: Summary of the concept found in the text

The five stages suggested by Lakoff (1980) are a useful tool to show the sequences of emotions experienced when displaying Sensei's conceptual structure of LOVE. But not all emotions, either those sub-concepts of LOVE, or the main concept LOVE itself, actually show all of these stages. For example, 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, that he 'loses' control of his emotion. A plausible explanation for this phenomenon is given by Ungerer and Schmid (1996), who assume that Lakoff's model of five stages can be applied to explain the sequence of negative emotions only, such as anger, hate, fear, or disgust, but that it is not strictly applicable to reveal the sequential pattern of positive emotions, such as, love or joy. This is, to a certain extent, true for some emotions dealt with in the text. But I would like to add another reason that 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.

3. Not all emotions are experienced separately. Especially such emotions as surprise, anger, fear, and suffering show a tendency to be experienced in what may be called clusters. This implies, at least in the text investigated, that they do not follow the same sequential pattern when being dealt with. This might be taken as an indication that Lakoff's model seems to be well suited to explain the sequential pattern of a single emotion experienced, but would need additional information when clusters of emotions have to be analyzed as scenarios.
4. It is also shown that, while positive emotions may reach a plateau, negative emotions tend to go right on to the stage of 'control' or 'action'.
5. 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.
6. The concepts LIFE, JOURNEY, and TIME are interrelated as one unit. Thus, when one concept ends, the other two concepts also must end. In Sensei's case, the indication of his death was described with *zeppeki* 'cliff', which indicates that there would be an end of the road, based on the concept LIFE IS JOURNEY.

7. The expressions in the stage of ‘attempt at control’, such as ‘my self-control pressed me down’²⁴, ‘my doubt always controlled me’, and ‘apologized in my stomach’, are reflections of cognitive or cultural models structured by personal, cultural, or social norms. These norms could be shown to be one’s religious background, high self-respect, the Japanese indirect communication style, or, especially, the Japanese shame culture as it is reflected in the language by the use of words such as *haji* ‘shame’, *menboku* ‘honor’, and *jisonshin* ‘self-respect mind’. Figure 19 illustrates the relationship between the cognitive model and the use of language:

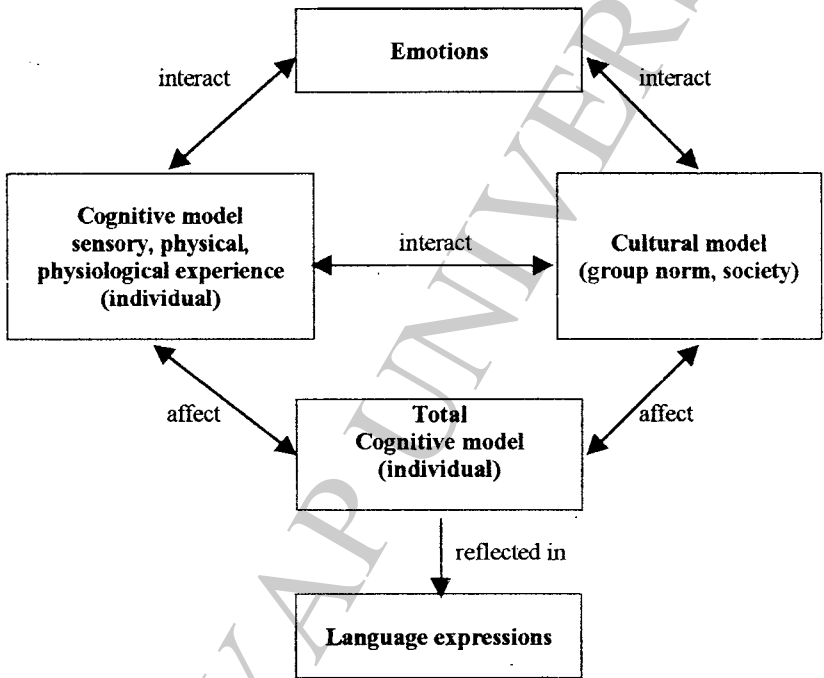


Figure 19: The relationship between the cognitive model and the use of language

These results show that the scenarios of the emotions we experience are based on our knowledge, including social norms or rules which support our understanding of

²⁴ To avoid repetition, here only the English translations are given.

reactions to the respective emotions. The results further reveal that the patterns of physiological reactions, as they are shown in ANGER, tend to be universal, whereas the 'cause' of an emotion, the 'attempt at control' and the 'actions' to be taken, in the case of Sensei, were related to the particularities of Japanese culture. So scenarios like these, together with our respective image schemas, partly structure folk theory and thereby support our understanding of emotions in general. How a specific language group handles emotional concepts is most likely to be found by an analysis of the specific figures of speech used when talking about the respective emotions.