

Identifying the Distinctive Style of the Novel Utsukushisa to Kanashimin To 「美しさと哀しみと」 by Kawabata Yasunari Through Narration Style based on Context

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ABSTRACT

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Every literary work is uniquely written by its author. Writers also have distinctive styles that are reflected in the elements that shape their novels. Japanese author Kawabata Yasunari, through his novel Utsukushisa to Kanashimi To (UTKT), attracts scholars' attention for its narrative style, novel elements, and the author's distinctive style that reveals his thoughts and emotions. This novel is particularly distinguished by its language, which enables readers to visualize a vivid, comprehensive, and persuasive world. The language's distinctiveness and originality in the novel can be examined through linguistic parameters and stylistic studies. The specific purpose of this research is to describe peculiarities of narrating style based on context. This research employed content analysis methods to examine the structural elements and Kawabata's characteristics in the narratives and dialogues of Kawabata's novels. The result shows that the distinctiveness of language use in the UTKT novel is manifested in the diction through the coherent use of elements and Kawabata's symbolic style. Through this finding, this research contributes to the understanding of language styles that are fundamental in determining the uniqueness of a novel, thus connecting all the characters with their settings.

INTRODUCTION

Literary works (Rucar & Ganascia, 2019) without strong elements are like a house lacking a solid foundation. The role of structural elements is essential for an author aiming to create substantial literary works. The author's distinctive style and structural elements present subtle, meaningful, and memorable beauty to the readers. An author has the authority to explore the potential that can be expressed through a unique style of language, whether from the perspective of language philosophy, depth of character and storyline, or culture. Language serves as a communication tool to achieve understanding and symbolize identity (Benitez-Saza et al., 2018; Noor et al., 2018). Within a structural and grammatical framework, authors develop their distinctive writing styles (Hajek, 2020).

The harmonious writing aims to convey meaning and impression to readers. The application of writing skills and behavior modeling is intended as a guide for innovation in writing a piece of work (Astuti, 2018). A piece of work is designed with the reader's perspective in mind (Giovannelli, 2018). Therefore, a framework for developing writing skills is required and must be improved (Dingley & Catterall, 2020; Jamaludin et al., 2019). Another possible explanation for the high prevalence in this field is that reflective skills offer various opportunities to explore the writer's attitude (Afshar & Moradifar, 2021). The improvement of speaking and writing skills is also crucial for writers (Kassaie et al., 2021; Man et al., 2021).

Kawabata Yasunari's novel UTKT is one of the most influential literary works, featuring substantial meaning that creates a harmonious literary work. This is one of the novel's several distinctive features. Kawabata Yasunari was the first Japanese author to receive the Nobel Prize in Literature and is regarded as a symbol of modern Japanese writers (Kōno & Wilson, 2018). Unfortunately, Japanese novels and their translations are not yet popular choices for studying language and literature in Indonesia. Most teachers prefer

to use language learning materials that are not from Japan. Therefore, the novel UTKT is not included as a study subject in literature courses at the university or school level. The use of UTKT has not yet employed a stylistic approach, particularly in word choice, which shapes the novel. The use of essential elements in a novel, especially Japanese-style novels, is a distinctive characteristic of Kawabata.

This distinctiveness brought the researchers to this paper, which aims to discover, describe, and analyze the uniqueness of the UTKT novel through the application of words and diction. A stylistic approach determines the author's ability to use language style. Through word choice, the author expresses their ideas through the creative and expressive language in the novel UTKT. Specifically, this paper aims to discover and analyze the structural elements of development in the novel UTKT.

RESEARCH METHOD

This study uses a qualitative method with a stylistic approach (Foitoş, 2021). The Critical Stylistic Approach is applied to compare narrative strategies in fiction and non-fiction (Tahiri & Muhaxheri, 2020) and to study the relationship between textual word patterns and their symbolic interpretations (Luks, 2021; Wijitsopon, 2022). The basis of interpretation is a natural context, while the interpretation of the stylistic analysis method focuses on literary works. The literary work selected for analysis is the original Japanese novel *Utsukushisa to Kanashimi To* (abbreviated as UTKT), "Beauty and Sorrow," authored by Kawabata Yasunari (Shamoon, 2020). This study aims to analyze the linguistic aspects of the novel UTKT. Also, the study prioritizes linguistic aspects that show a significant role in determining the expressive power, uniqueness, and originality of an author's linguistic expressions. Data collection was conducted through a triangulation methodology (Wardani & Ulya, 2019), which involves verification and validation by experts with high authority and intuition in the Japanese language, including native speakers and validators. They are native speakers who work at the Japan Foundation and also colleagues in their relevant fields, who check the data validity from the foreign language department in the Japanese language study program at Universitas Negeri Surabaya.

RESULTS AND DISCUSSION

There are several types of word classes in simile style based on lexical preferences found in the novel (Rismayanti et.al., 2020). This research identified 173 data stylistic studies, categorized by lexical, rhetorical, grammatical, and contextual elements. After data reduction, 105 data points were identified that contained elements of diction, sentence structures, figures of speech, imagery, and phonology. In the UTKT novels, this research identified 33 stylistic studies that contain data on the element of novel uniqueness improvement, as well as nine unique styles of Kawabata's. In Indonesia, Japanese literary works have a positive impact on readers and literary authors. The socio-cultural concepts, customs, and exotic landscapes of Japan inspire literary readers and authors from around the world. Kawabata positions himself within the line of modern Japanese literary authors, and his connection to Japanese linguistics and literary tradition is notable (Suzuki, 2018). This novel is both highly symbolic and subtle, yet remains grounded in reality, reflecting the author's profound understanding of Japan's rich cultural heritage.

Traditional life conveys Japanese cultural values. Local wisdom in Kawabata Yasunari's novel is reflected in the narrative style that contextually adapts the plots, characterization, and settings, as well as text integration, starting from elements of UTKT novel improvement that produce coherence and unity. All the elements of the story are attractively expressed to create the work of fiction, creating more than just the function of the language element itself. Specific emphasis will be placed on developing a technique series that objectively presents the facts contributing to the narrative of the stories (Lilic, 2021).

Kawabata's distinctive features in the novel UTKT are his ability to transform language into abstract symbols (Ojamaa, 2021; Sun, 2018). The use of language makes it appear beautiful, despite several ambiguities that flow smoothly. The following are nature-themed symbols used to describe the characters and their mental and emotional condition: Lotus in fire (火中の蓮華 *Kachuu no renga*), rock garden (Sekitei 石庭), sunset (夕焼け *yuuyake*), river (*Kawa*), green tea plantation (茶畑 *Chabatake*), full moon festival (満月祭 *Mangetsusai*), New Year's bell (除夜の鐘 *Joya no Kane*).

In the novel UTKT, Kawabata applies the concept of the lotus in fire (火中の蓮華 *Kachuu no renga*) as a symbol of the dualism of Otoko's love for Oki and Keiko. The Japanese compare the lotus that grows in the muddy waters of a lake to the concepts of beauty and purity that emerge from darkness and humiliation. Kawabata uses the term 白い連芸 (*shiroi renga*), "white lotus", to imply the sincerity and strength of Keiko's love for Otoko. White symbolizes purity, as does Keiko's pure love. On the other hand, fire symbolizes Otoko's love for Oki, like a flaming fire. Despite being forbidden by his mother, he is determined to continue his love affair with Oki. As a result, Otoko suffers greatly in life. Kawabata describes the "flames" as a symbol of Otoko's love for Oki, which flames like fire. Otoko loves Oki greatly. His love is so pure, and he is willing to sacrifice his life for it.

Moreover, the white lotus flower symbolizes Otoko's flaming love for Oki, but now he feels a different kind of love. The white lotus that can survive in the flames is Keiko's love for him. The white lotus flower symbolizes the sincerity and strength of Keiko's love. The color white symbolizes purity, just as Keiko's pure love for Otoko does. This is because Otoko's love for Oki almost faded, but then flared up again after he found out that Keiko (a lover of the same sex) was in a relationship with Oki and even had sex with him. His love for Oki is so strong that no one, including Keiko, will ever dim it. Language model-based discriminators (Chawla & Yang, 2020; Yang et al., 2020) can distinguish novel text from repetitive text more effectively, without the saturation issues observed in traditional methods (Xu et al., 2018).

Kawabata Yasunari uses the word Sekitei (石庭), which refers to the rocks in the garden, to describe Otoko's love for Oki. The use of symbols can be found in the concept of the rock garden (Sekitei 石庭), which describes Otoko's love for Oki as firm as a rock. The power of his love makes Otoko obsessed with the rock garden (Sekitei 石庭). Otoko's breakup has brought sorrow that makes his soul sensitive to things that remind him of Oki. Otoko attempts to forget Oki, but he cannot. His love for Oki is too powerful.

The use of diction Sekitei in the phrase *Shita no yasashii, iwayuru kokedera no niwa to kurabete enyama no sekitei wa nanto iu chigai de arou* shows that Otoko's desire for the

rock garden is his effort to always remember Oki, who is beyond his reach. The use of the word “the rock garden” (Sekitei) symbolizes the power of Otoko’s love for Oki. The rocks in the garden symbolize Otoko’s love for Oki, which is as firm as the rock that remains solid despite the sun and rain, unchanging with time. Nothing can change Otoko’s love for Oki, not even a lover like Keiko, since the word 石庭sekitei is connoted Otoko’s love for Oki as firm as the rock.

The uniqueness of Kawabata's novel is also reflected in the words 夕焼け (yuuyake, sunset), which illustrate Otoko’s departure from Oki’s life, making Oki feel a sense of loneliness. Oki had a habit of spending a long time enjoying the sunset in the afternoon or 夕焼けyuuyake in Japanese. Otoko is the most passionate woman for Oki. He loves Otoko deeply. Otoko is like the afternoon sun, always giving her beautiful hope in life. When Otoko leaves her, Oki feels like she has lost a part of herself. Oki often feels lonely and longing, as if the sunlight is fading into a cold, dark blue. This symbolizes the fading of Oki's hope after Otoko's leaving. Kawabata's skill is aesthetically demonstrated through the term "yuuyake." The Japanese expression supports this “Yuuyake no tsugi no hi wa hareru”, which means the day after yuuyake looks bright. The Japanese often use the term "yuuyake" to represent the courage to embrace a brighter tomorrow.

This research found the use of the word “river” (Kawa) to symbolize Otoko’s love for Oki, which flows like a river. Kawabata Yasunari uses the word “river” (kawa) to describe Otoko as a character who has an intense obsession with rivers. Several quotes show Otoko’s love for the river. He always chooses a location facing the river to see the cold and deep riverbed. Unconsciously, Otoko wants to express his love for Oki, which flows like a river. To symbolize Otoko's love for Oki, which flows like a river, this study found the use of the word “river” (kawa). Kawabata Yasunari uses the word “river” (kawa) to describe Otoko as a character who has an intense obsession with rivers. Many quotes illustrate Otoko's love for rivers. He always chooses locations facing the river so that Otoko can see the cold, deep riverbed. Unconsciously, Otoko wants to convey his love for Oki, which flows like a river. Kawabata Yasunari depicts the river as a symbol of Otoko's love for Oki, which flows like a river, mirroring the love between the two. The term “鴨川 kamogawa” (“Kamo River”) is connoted as the flow of his love for Oki that continues to flow. A beautiful parable describes Otoko's heart that can never forget Oki. This aligns with the Japanese characteristic of representing rivers as symbols of human emotions.

Another interesting stylistic feature in the novel UTKT can be found in Kawabata's ability to describe Otoko's sadness at having to separate from Oki through the symbol of the green tea plantation (茶畑 Chabatake). In Japanese culture, tea plantations symbolize a sense of peace and tranquility. However, in the novel UTKT, Kawabata employs the tea plantation to illustrate Otoko's sadness caused by his separation from Oki. Otoko has an intense obsession with tea plantations after his separation. Otoko's obsession with tea plantations is closely related to his separation from Oki. The separation from Oki is painful. It all began with Otoko's mother's heartbreaking decision to move him from Tokyo to Kyoto, leaving Oki behind. As he passed through the tea plantation, Otoko felt the sadness of his separation. In the green tea plantation (Mabaya et al., 2017), Otoko expressed his sorrow over the separation from the people he loved. The condensation caused by the sadness can be expressed through paintings of green tea plantations, which

for Otoko are a symbol of sadness due to her separation from the man she loves. Seeing the view of the green tea plantation gives Otoko a melancholic feeling.

The symbol of the full moon (満月祭, Mangetsusai) represents Otoko's hope that the darkness in his life will soon pass and be replaced by light as bright as the full moon. Many Japanese people celebrate when the moon is full, as they have a deep affection for the full moon. For the Japanese, the full moon symbolizes a bright path to success. The full moon is also a symbol of spiritual enlightenment for those who have experienced darkness. The term "mangetsusai" (満月祭) above reflects Otoko's optimism that one day the darkness in his heart will be transformed into light, as bright as the full moon.

The relationship between the lexical meaning (New Year's bell) and the idiomatic meaning is a symbol of age, life, and human emotions. An old and famous bell in Kyoto is rung and echoed by people every year, and continues to ring continuously. Kawabata also uses the New Year's bell (除夜の鐘 Joya no kane) as a symbol to express Otoko and Oki's love. Their everlasting love echoes like the bell at Chionin Temple. Therefore, Joya no Kane, which Kawabata uses to express Otoko and Oki's love, can be interpreted in two different ways. Their love continues to resonate like the bells at Chionin Temple. Kawabata uses the term Joya no Kane, indicating Oki and Otoko's desire to hear the bells at Chionin Temple on New Year's Eve after twenty years of living apart. It implies that their love always continues to resonate even though distance has separated them. When they meet, they have grown old like the bells at Chionin Temple. However, age does not affect their love for each other. Even though they cannot be together, their love always endures.

In addition to using symbols and diction, Kawabata Yasunari also employs connotative words to make this novel interesting and valuable. The diction 川 Kawa, meaning "river", implies Otoko's love for Oki that keeps flowing. Meanwhile, there is the diction Sekitei (石庭) "Rock Garden," which symbolizes the power of Otoko's love for Oki through the rocks in the garden, and the diction 白い連芸 (shiroi renga) "white lotus", implying the sincerity and strength of Keiko's love for Otoko. All of these findings are part of Kawabata's novel UTKT, which is narrated through a unique and precise language selection (Patzner et al., 2019). Language modeling aims to provide consistent performance improvement (Rei, 2017). The distinctiveness and ingenuity of language use (Gloor et al., 2021; Hernández & Bolaños, 2020) in the UTKT novel are inspired by the author's language and cultural aspects. According to the data description, it can be concluded that the use of words and word choices (Schenck, 2020), phrases, and clauses in UTKT novels shows their distinctiveness and characteristics, which are rarely found among authors.

CONCLUSION

Diction, or word choice, refers to the words used to convey ideas accurately and in context, producing values, effects, and aesthetics for the UTKT's readers. Word choices are unlimited in aesthetic impact; the appropriate words produce a beautiful sense of art in the reader's fantasy. This paper's findings contribute to the significance of diction use for Japanese language teachers in Indonesia, in terms of the narrating style applied as a material in Japanese language learning.

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