

Japanese Nature Themed Imagery in 俳句 *Haiku* by Matsuo Basho (Stylistic Studies)

Ina I. Pratita^{1,*} Parastuti Parastuti¹ Roni Roni²

^{1,2}Faculty of Languages and Arts, State University of Surabaya, Indonesia

*Corresponding author: inapratita@unesa.ac.id

ABSTRACT

This study focuses on the study of stylistics, namely the process of analyzing literary works by examining the elements of language as the medium of literary works used by writers. It can be seen how writers treat language to express their ideas (subject matter). Stylistics studied imagery, which is the use of language to describe objects, actions, feelings, thoughts, ideas, statements, thoughts, and any remarkable sensory experiences or sensory experiences. Haiku Basho tends to use the concept of *kigo* as a marker of the four seasons in Japan, namely *haru* 春, *natsu* 夏, *aki* 秋, and *fuyu* 冬. The problem is solved by the image problem, namely how to describe the imagery in the four seasons in Japan. The data was collected by observing technique followed by note-taking technique with data analysis method in the form of *agih* and matching method. The result is that there are 4 four images, namely auditory imagery 1 data, motion imagery 3 data, visual imagery 2 data, intellectual imagery 2 data.

Keywords: Image, Haiku, Matsuo Basho

1. INTRODUCTION

Poetry as a type of literary work is the most core literary statement. All elements of literary art thicken in poetry. Therefore, poetry from the past until now is the most standard expression of art. Reading poetry is a special artistic pleasure, even the pinnacle of literary pleasure. Therefore, poetry is subjective. What is poetic for one person is not necessarily poetic for another. Poetry is a certain atmosphere that exists and is raised by literary works. Poetry is a certain effect that readers or listeners capture in literary works, which are dominantly found in poetry or rhymes [1]. Everyone in general has an opinion and interpretation of a poem. The difference also appears in one's understanding, stylistics will appear with the peculiarities of the language used and will be very different from the use of everyday language. Poetry has a characteristic that is the density of language use so that it is most likely to display stylistic characteristics. Stylistics is the science of beauty, or style of language. Stylistics is the study of the use of language in a particular context to find and explain its beauty function and its effectiveness as a means of communication [2].

The emphasis of the study in stylistics lies in the use of language and style of a literary language. Still, the main goal is to examine the aesthetic effects of language.

Beauty is also measuring and determining part of valuable literature.

Style is a way of expressing ideas and feelings with a distinctive language according to the author's creativity, personality, and character to achieve particular effects, namely aesthetic effects or poetic effects and effects of meaning creation [3].

The imagery of words in literary works can attract the senses through words that can inflame the reader's emotions and intellects. In literary works, word imagery has the function of making (more) vivid images in the senses and thoughts, attracting attention and quickly awakening the intellect and emotions of the reader. Therefore, imaging is done using imaginative and associative words to bring the ideas expressed to life.

Imagery can be divided into seven types, namely: (1) visual imagery, (2) auditory imagery, (3) smell imagery, (5) kinesthetic imagery, (6) intellectual imagery, and (7) tactile thermal imagery [4].

Haiku 俳句 in Kenji Matsura's Japanese-Indonesian Dictionary, means short Japanese poetry [5]. In *Haiku*, a type of traditional Japanese poetry, we can find the poetic characteristics of Japanese poetry that are not easily captured or understood by the readers, especially other than the Japanese. This characteristic is that *Haiku* is a

form of short poetry that is able to express many feelings. When reading a *haiku*, the impression that arises is very fleeting, like a flash of light because of the words' limitation. However, suppose we try to read it repeatedly and are interested in finding out its meaning. In that case, we will find that *Haiku* offers a wide imagination. Its popularity has spread to other countries. Perhaps because *Haiku* is short, consisting of 17 syllables, divided into three lines, each consisting of 5, 7, and 5 syllables. However, it can express the essential essence associatively, so the form of poetry known for centuries is still favored by the Japanese [6].

Haiku has a characteristic in its themes, namely the theme of contemplation of nature and silence. *Haiku* is also a way for us to return to nature, because it contains a message of harmony between humans and nature. Nature is a source of manifestation of power, action or activity. *Haiku* also requires the presence of a "kigo" or "seasonal word", for example the word "snow" (winter), "flower" (spring), as a marker of the time/season when the *Haiku* is written. Of course the words of this season do not always have to be clear. The focus of this writing is *haiku* image which describes the four seasons in Japan.

2. METHODS

This study uses a structural linguistic approach with a descriptive qualitative research approach and is synchronous. Qualitative research based on phenomenological thinking strategies is flexible and open by emphasizing inductive analysis, which places research data not as a means of proof but as a basic capital for understanding [7]. With this approach, it is hoped that it will describe the *Citraan*俳句 *Haiku* by Matsuo Basho.

The three strategic steps used to follow Sudaryanto are providing data, analyzing data, and presenting the results of data analysis. Provision of data using the listening technique followed by a note-taking technique with data analysis methods in the form of *agih* and matching methods [8]. The nature study was carried out before data collection and analysis to obtain a temporary classification.

The lingual unit that is the object of this research is imagery. This research data are syllables in *Haiku* by Matsuo Basho in the form of imagery, while the source of research data is *Haiku* by Matsuo Basho.

3. RESULTS AND DISCUSSION

Of the seven types of imagery described previously, namely: (1) visual imagery, (2) auditory imagery, (3) smell imagery, (5) kinaesthetic imagery, (6) intellectual imagery, and (7) tactile thermal imagery, then in the analysis found four types of imagery namely auditory imagery, motion imagery, visual imagery, and intellectual imagery. These four types of imagery in *Haiku* contain *kigo*, a marker of the four seasons in Japan.

Japan is a beautiful country and has four seasons, including: spring (*haru*-3, 4, 5), summer (*natsu*-6, 7, 8), autumn (*aki*-9, 10, 11) and winter (*fuyu*-12, 1, 2). Every 3 months, Japan experiences an extraordinary change in the natural scenery. The four seasons are dominant in *Haiku* as markers called *kigo*. *Kigo* is a part of *Haiku* that cannot be taken for granted, in the sense that *kigo* is one of the prerequisites in making Japanese poetry. *Kigo* can be interpreted as a key phrase that symbolizes or implies the seasons. The imagery in Matsu Basho's *Haiku* is classified according to *kigo*: *haru*, *natsu*, *aki*, *fuyu* as follows:

3.1 Spring 春 (Haru)

(1) 古池や蛙飛び込む水の音

Furuike ya/Kawazu tobikomu/Mizu no oto

The old pond/a frog jumps in/ the sound of the water.

The *Haiku* above is very natural, it simply describes natural phenomena that occur but can hypnotize the reader. Basho can show simple expressions full of peaceful silence by letting the object speak directly to the reader. *Furuike* is an old pond. *Kawazu tobikomu* is a dynamic image of a frog jumping into a pond. In Japan, it's spring time (*Haru*) when the frogs appear in the fields. So, *Kawazu* is the *Kigo* of *Haiku* which signifies spring. Lastly, *mizu no oto* is the sound produced by frogs jumping into pond water. The frog jumping into the pond presents two things, the season and the reason for the jump. The text's literal meaning is "An old pond—a frog jumping into—the sound of water." Auditory imagery is an imagery generated from the sound of a frog jumping into the water which is actualized with the sound of water being heard, *Kawazu tobikomu* also shows motion imagery in the form of a frog jumping into a pond. The sound of the water created creates a resonance in the minds of readers, bringing its own calm to our soul and emotions. The movements made by the frog seem to bring newness and clarity. Life is like that too. Life is moving and flowing. If it is still and still, then only numbness and boredom in mind, as well as feelings, are felt.

3. 2 Summers 夏 (Natsu)

(2) 時鳥 なきなき飛ぶぞ忙しき

Hototogisu/naki-naki tobu zo/isogashiki

The cuckoo / singing, flying, singing, / ever-busy

Hototogisu is a kind of bird that comes to Japan in early summer. It is smaller than a dove, dark grey in color, with a light grey underside. *Hototogisu* lives in caves at the foot of the mountain and likes to sing while flying at night. The song he brought was sad

Naki-naki is an affirmative expression of the word *naku* which means 'to cry'. *Tobu* means 'to fly,' and *zo* is a complementary communicative expression. *Isogashiki* comes from the phrase *isogashii* which means 'busy'. The

routine of *hototogisu* life as it seems to be a warning for humans to return to their nature. Basho revealed his consciousness after observing the activities of *hototogisu* who is always cheerful in accepting his life's tasks by singing and flying. Singing becomes a task for *hototogisu*, because the meaning of the rhythm he conveys always reflects the sorrows of life, the complaints that must be faced, and all of which must be related to all beings in this world.

Vision image is shown by the singing *hototogisu* activity *Naki-naki*, as humans we often feel the inability to behave the same as *hototogisu*, who always sings, accepts tasks and carries them out.

Intellectual images an image generated through intellectual associations. With this type of image, the author can generate imagination the reader through the associations of logic and thought, this is indicated by *isogashiki*. Busy life. Our busyness as humans is actually as a caravan for this mortal world. Regulating the complexity that always occurs, making "human life occupied" (*isogashiki*) by valuable activities as it should be so there is harmony.

3.3 Autumn 秋 (Aki)

(3) この秋は 何で年寄る 雲に鳥

Kono aki wa/nande toshiyoru/kumo ni tori

This autumn/ old age I feel / in the birds, the clouds.

Aki means 'autumn', and the word *kono* is an adverb that indicates "at this time". *Wa* is part of the basic Japanese sentence pattern that indicates activity for the subject (*aki*). *Nan* from *nani* means 'what' and *de* is 'with' or 'because of', so *nan de* means 'because of what; or 'why'. *Toshiyoru* is an adjective denoting 'oldness; somebody. *Kumo* is 'cloud' and *tori* means 'bird' of Autumn (*Aki*) which implies sadness, sadness, and a sense of uncertainty about life, as if providing this time as a sign that reminds the teacher to resign from mortal life.

The intellectual image described by the phrase *nan de toshiyoru* (why do I get old) is a transition period in which a person prepares himself for death. A man's awareness of his own state which is being eaten by the process of life, and his preparation for death.

Motion image described by the parable of 'a bird, which flies through the clouds (*kumo ni tori*), i.e. death which is described as 'cloud', is the path that humans will traverse to a new realm, namely another life after the death of a person from this world.

3.4. Winter 冬 (Fuyu)

(4) いざ行かむ雪見にころぶ所ま□

Iza yukamu/Yukimi ni korobu/Tokoro made

Let's walk around / to enjoy the scenes of snow / until I slip and fall

Iza yuka means "let's go out," In winter, people tend to be lazy to go out of the house unless it is very urgent. Therefore *Iza Yuka*'s expression motivates people not to be lazy and move out of the house, *yukimi* "snow scenery" while *korobu* "falls" becomes a snowing scene, *tokoro made* "where we slip and fall." The overall meaning is "Let's go outside, see snowing scenery, where we slip and fall." It implies that the haiku marker is in winter (*fuyu*). It's winter in Japan.

Vision image is a method that uses the sense of sight to convey the meaning and the intent and purpose of the haiku content, which focuses on the object of "snow scenery" marked by the expression *yukimi*.

Motion image described by the phrase *tokoro made*, a place slips and falls due to slippery roads due to piles of ice in winter. The description of the area adds to the quality of the Haiku and goes well with the *kigo*.

4. CONCLUSION

Based on the results and discussion found, it can be concluded that the imagery with the theme of Japanese nature in Matsuo Basho's *Haiku* is dominantly characterized by *kigo*, which shows the phenomenon of the four seasons in Japan. Those are *Haru* 春, *natsu* 夏, *aki* 秋, and *fuyu* 冬. Haiku can evoke a particular atmosphere and impression for people. Readers thus affect the beauty of the Haiku.

Matsuo Basho's haiku imagery in this discussion consists of 4 four images, namely auditory imagery 1 data, motion imagery 3 data, visual imagery 2 data, intellectual imagery 2 data.

Suggestions from the results of this study expect further research related to the meaning of *Haiku* influenced by Zen Buddhism by applying the 3W (What, When, Where) technique to add knowledge and new perspectives within the scope of research with stylistic studies.

REFERENCES

- [1] A. Atmazaki, *Literature*. Field: Space, pp.14, 1990.
- [2] B. Nurgiyantoro, *Stylistics*. Yogyakarta: Gadjah Mada University Press, pp. 396, 2014.
- [3] A. I. Al-Ma'ruf, *Stylistics*. Surakarta: Cakra Books, pp.9, 2009.
- [4] A. I. Al-Ma'ruf, *Socio-Religious Dimensions in Indonesian Fiction Modern*. Solo: Smart Media, pp.194, 2010.

- [5] K. Matsura, Kyoto: Kyoto Sangyo University Press, pp. 239, 1994.
- [6] A. Rosidi, *Knowing Japanese Literature and Literature*. Jakarta: Erlangga, pp. 141, 1989.
- [7] H. B. Sutopo. *Qualitative Research Methods, Research Methods for Linguistic Socio-Cultural Sciences*. Yogyakarta: Duta Wacana University Press, pp. 47, 1996.
- [8] S. Sudaryanto, *Methods and Various techniques of Language Analysis, Introduction to Vehicle and Cultural Research*. Surakarta: Eleven Maret University Press, 2015