Cultural Stylistics of Forgiveness (Yuwa) and Tolerance (Kanyou): Constructing Japanese Moral Ideology in Kawabata Yasunari's Utsukushisa *to* Kanashimi *To* (「美しさと哀しみと」)

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ABSTRACT:
This study investigates how linguistic choices construct Japanese moral ideology through the perspective of Cultural Stylistics in Kawabata Yasunari's Utsukushisa to Kanashimi To. Unlike conventional stylistic studies that primarily describe lexical and rhetorical features, this research examines how stylistic patterns function as cultural mechanisms for representing the Japanese ethical values of kanyou (tolerance) and yuwa (forgiveness). Employing a qualitative content analysis, the study analyzes narrative discourse, dialogue, figurative expressions, and lexical choices to identify the interaction between stylistic forms and cultural meanings. The findings reveal that Kawabata's stylistic strategies systematically encode moral ideology through eight interconnected cultural values: responsibility, respect, self-respect, honesty, empathy, sincerity, compassion, and harmonious coexistence. These values are not merely thematic elements but are linguistically constructed through symbolic diction, metaphorical expressions, narrative perspective, and culturally embedded discourse patterns. Based on these findings, this study proposes a Cultural Stylistic Representation Model (CSRM) that explains how stylistic choices mediate the transformation of linguistic expression into cultural ideology. The proposed model extends conventional stylistics by integrating language, culture, and moral cognition within a unified analytical framework. This research contributes to the development of Cultural Stylistics in Japanese literary studies and provides a new theoretical perspective for examining the relationship between language, aesthetics, and cultural identity across literary discourse.

Keywords: Cultural Stylistics; Japanese Moral Ideology; Kawabata Yasunari; Kanyou; Yuwa

INTRODUCTION

The growing intersection between linguistics, literary studies, and cultural studies has significantly transformed contemporary stylistic research. While classical stylistics primarily focused on describing linguistic patterns and aesthetic effects, recent developments have shifted toward understanding how language constructs cultural cognition, ideology, identity, and moral values within literary discourse. This

transformation has positioned **Cultural Stylistics** as an emerging interdisciplinary approach that explains literary style not merely as an artistic device but as a cultural practice through which authors negotiate collective beliefs, historical memory, and social values. Recent scholarship demonstrates that stylistic analysis has expanded beyond lexical and rhetorical description toward contextual, cognitive, ecological, and sociocultural interpretations, reflecting a broader understanding of the relationship between language and meaning (Giovanelli & Harrison, 2022; Virdis, 2022; Mandala, 2024; Price, 2024; Alaghbary, 2023). Contemporary stylistics therefore emphasizes that linguistic choices cannot be separated from the cultural environments in which literary texts are produced and interpreted, making stylistics increasingly relevant for examining how literary language constructs cultural worldviews and ideological perspectives. Within Japanese literary studies, this development is particularly important because literary language frequently embodies culturally embedded concepts that are difficult to explain through conventional stylistic analysis alone. Nobel laureate Kawabata Yasunari consistently employs symbolic diction, implicit narration, aesthetic silence, and emotional restraint to represent distinctive Japanese moral philosophies, including *kanyou* (tolerance) and *yuwa* (forgiveness). These values function not only as thematic elements but also as culturally encoded linguistic practices that shape readers' interpretations of interpersonal relationships, ethical responsibility, and social harmony. Nevertheless, although recent stylistic research has increasingly incorporated contextual and interdisciplinary perspectives, relatively few studies have explicitly integrate Cultural Stylistics with Japanese literary discourse to explain how stylistic patterns construct moral ideology rather than merely represent literary aesthetics (Giovanelli & Harrison, 2022; Mandala, 2024; Price, 2024; Virdis, 2022). Consequently, investigating Kawabata's *Utsukushisa to Kanashimi To* through the lens of Cultural Stylistics offers an important opportunity to bridge linguistic analysis with cultural interpretation, thereby contributing to a deeper understanding of how literary language mediates Japanese cultural identity and ethical consciousness.

Recent developments in stylistics demonstrate a significant theoretical shift from describing linguistic patterns toward explaining how language constructs cultural meanings, identities, and social values. Contemporary stylistics no longer regards literary language merely as an aesthetic ornament but as a cognitive and socio-cultural system through which authors negotiate ideology and readers interpret experience. This expansion has encouraged the emergence of interdisciplinary approaches that integrate stylistics with discourse studies, cognitive linguistics, anthropology, and cultural studies (Giovanelli & Harrison, 2022; Woldemariam, 2022). Moreover, recent discussions on cognitive stylistics emphasize that literary interpretation cannot be separated from readers' cognitive processes and socio-cultural backgrounds, thereby positioning style as a dynamic interaction between linguistic form, cultural knowledge, and contextual interpretation (Bretones Callejas et al., 2022). These developments suggest that stylistic analysis has evolved beyond textual description into an interpretive framework capable of revealing how literary language shapes cultural cognition. Parallel to these theoretical developments, literary scholarship has increasingly explored how stylistic choices represent collective cultural values and moral imagination. Studies in linguistic anthropology argue that aesthetic preferences are culturally embedded and contribute to language variation, identity construction, and ideological positioning (Meyerhoff & Mendoza-Denton, 2022). Likewise, recent work in ecostylistics demonstrates that stylistics has expanded into broader cultural domains by examining how linguistic patterns encode ecological ethics, collective memory, and social values (Goatly, 2022; Virdis, 2022). Within Japanese literary discourse, stylistic creativity has been discussed as a reflection of culturally shared perspectives, narrative conventions, and identity formation

rather than solely as an individual artistic preference (Maynard, 2022). These perspectives indicate that stylistics has progressively become a productive approach for examining literature as a cultural practice in which language functions simultaneously as an aesthetic, cognitive, and ideological resource. Recent research in cultural cognition further strengthens this perspective by demonstrating that moral judgment is profoundly shaped by cultural models of thinking and communication. Cross-cultural studies reveal that Japanese moral reasoning places greater emphasis on empathy, contextual understanding, and relational harmony than on dispositional evaluation, highlighting the central role of culture in constructing ethical discourse (Senzaki et al., 2022; Park et al., 2022). These findings provide an important theoretical foundation for examining literary texts because moral values are not merely represented as narrative themes but are linguistically encoded through culturally meaningful stylistic choices. Nevertheless, despite the rapid development of stylistics, cultural cognition, and Japanese literary studies, relatively little attention has been devoted to explaining **how stylistic patterns systematically construct Japanese moral ideology through culturally embedded linguistic strategies**. Existing studies predominantly examine style, cognition, or morality separately, leaving limited discussion on their integration within a Cultural Stylistics framework. Therefore, this study addresses this gap by investigating how Kawabata Yasunari's *Utsukushisa to Kanashimi To* constructs the Japanese moral values of *kanyou* (tolerance) and *yuwa* (forgiveness) through stylistic choices and proposes a **Cultural Stylistic Representation Model (CSRM)** as an integrative analytical framework.

1. Critical Review

Recent scholarship has demonstrated a significant shift in stylistic studies from purely linguistic description toward interdisciplinary approaches that integrate cognition, culture, and social meaning. Contemporary stylistics no longer treats literary language as an isolated aesthetic phenomenon but as a cultural practice through which authors negotiate collective identities and moral values. Cognitive stylistics has expanded the analytical scope of stylistics by explaining how readers construct meaning through conceptual metaphor, schema activation, and foregrounding, thereby linking textual features with cognitive processes (Mureşanu & Grunwald, 2024). Likewise, research in sociolinguistics and linguistic anthropology has emphasized that aesthetic evaluation is inseparable from cultural interpretation because stylistic variation reflects social ideologies and community values rather than merely individual creativity (Meyerhoff & Mendoza-Denton, 2022). In Japanese literary studies, recent investigations have increasingly explored the interaction between narrative traditions, cultural psychology, and emotional cognition, demonstrating that literary narratives preserve collective cultural schemas and moral worldviews across generations (Liu, 2026). Furthermore, linguistic studies of Japanese emotional concepts reveal that moral emotions such as shame, guilt, empathy, and forgiveness are encoded through culturally specific lexical and discourse patterns rather than universal semantic structures (Diegoli, 2026). These developments indicate that contemporary stylistic inquiry is moving toward a more culturally embedded understanding of literary discourse.

2. Research Gap

Despite these theoretical advances, several important gaps remain unresolved. First, existing studies generally investigate stylistic features, cultural cognition, or moral discourse independently, while few attempt to explain how stylistic choices systematically transform linguistic expressions into cultural ideology. Second, research on Japanese literature has predominantly examined cultural symbolism, translation, narrative psychology, or emotional representation without proposing an integrated analytical framework capable of connecting stylistic patterns with Japanese moral values such as *kanyou* (tolerance) and *yuwa* (forgiveness). Third, although Kawabata Yasunari's literary

aesthetics have frequently been discussed from philosophical and aesthetic perspectives, little attention has been devoted to explaining how his stylistic strategies linguistically construct moral ideology through culturally embedded discourse. This limitation is also evident in previous stylistic research on *Utsukushisa to Kanashimi To*, which primarily identifies lexical, rhetorical, and figurative features without developing a comprehensive explanatory model of cultural stylistics. Therefore, the present study addresses this gap by proposing the **Cultural Stylistic Representation Model (CSRM)**, an analytical framework that conceptualizes the relationship between stylistic choices, cultural cognition, and Japanese moral ideology. By integrating stylistics, cultural cognition, and literary discourse into a unified model, this study seeks to extend the theoretical boundaries of Cultural Stylistics and contribute a more comprehensive explanation of how language functions as a medium for constructing cultural meaning.

3. (Research Positioning)

Recent scholarship on Yasunari Kawabata has increasingly explored the ethical, aesthetic, and narrative dimensions of his literary works. Nevertheless, these studies predominantly concentrate on themes such as tragic aesthetics, narrative ambiguity, ethical values, translation strategies, and gender representation rather than on the interaction between stylistic choices and cultural ideology. For instance, recent research has reinterpreted the ethical values embedded in *Thousand Cranes* through philosophical perspectives, highlighting Kawabata's aesthetic ethics without examining the linguistic mechanisms through which those values are constructed (Li, 2022). Likewise, Ke (2026) investigates narrative closure and ethical ambiguity in *House of the Sleeping Beauties*, emphasizing narrative interpretation instead of stylistic realization. Studies on Japanese literary translation also reveal that Kawabata's language is deeply rooted in Japanese cultural symbolism and contextual meaning, yet they mainly focus on translation strategies rather than the cultural functions of stylistic features (Karasawa & Kim, 2022). More specifically, recent work on *Utsukushisa to Kanashimi To* has described Kawabata's narration style and symbolic diction from a conventional stylistic perspective, demonstrating the uniqueness of his narrative discourse without extending the analysis toward the construction of Japanese moral ideology (Pratita et al., 2025). Consequently, the present study positions itself beyond descriptive stylistics by employing **Cultural Stylistics** to explain how lexical selection, metaphorical expressions, narrative voice, and symbolic discourse collectively construct the Japanese moral concepts of *kanyou* (tolerance) and *yuwa* (forgiveness). Through the proposed **Cultural Stylistic Representation Model (CSRM)**, this study seeks to bridge the gap between linguistic aesthetics and cultural cognition, thereby offering a new theoretical framework for interpreting Japanese literary discourse and moral ideology.

4. Novelty

The novelty of this study lies in its shift from conventional stylistic analysis toward an integrative **Cultural Stylistics** perspective that conceptualizes language as a medium for constructing moral ideology rather than merely as an aesthetic device. Previous stylistic research has predominantly focused on lexical patterns, rhetorical structures, or readers' stylistic impressions without adequately explaining how linguistic choices mediate culturally shared moral cognition (Gajda, 2022; Iseki et al., 2022). Likewise, recent studies in Japanese literary discourse have emphasized semiotic representation, metaphor, gender, and narrative symbolism but have rarely integrated stylistic analysis with cultural cognition and moral discourse as a unified analytical framework (Runner, 2022; Han, 2022).

To address this limitation, the present study proposes the **Cultural Stylistic Representation Model (CSRM)**, a conceptual framework explaining how stylistic choices—including diction, metaphorical expressions, narrative perspective, and symbolic discourse—are transformed into representations of Japanese

moral ideology through culturally embedded cognition. The model positions *kanyou* (tolerance) and *yuwa* (forgiveness) as cultural schemas that are linguistically encoded and aesthetically realized within literary discourse. This proposition resonates with recent developments in cultural cognition research demonstrating that moral emotions, interpersonal scripts, and ethical judgments are culturally organized and reflected through language use (Boiger et al., 2022; Senzaki et al., 2022). By integrating stylistics, cultural cognition, and Japanese literary studies into a single explanatory model, this research extends the theoretical scope of stylistics and offers a new interdisciplinary framework for examining how literary language constructs cultural identity and moral meaning across Japanese literary discourse.

The foregoing discussion demonstrates that previous studies have substantially advanced the understanding of stylistics, cognitive stylistics, and cultural discourse; however, the relationship between linguistic style and the construction of culturally embedded moral ideology in Japanese literary texts remains theoretically underexplored. Recent developments have increasingly emphasized that stylistic analysis should move beyond describing linguistic patterns toward explaining how language functions as a cultural and cognitive system that shapes social meanings and ideological representations (Qian, 2022; Shi-xu, 2023; Lugea & Walker, 2023). Likewise, contemporary scholarship on morality has highlighted that moral judgment is inseparable from cultural cognition, social interaction, and shared systems of values rather than merely reflecting individual ethical reasoning (Han et al., 2022). Building upon these perspectives, the present study addresses the following research questions: **(1) How do Kawabata Yasunari's stylistic choices construct the cultural ideology of *kanyou* (tolerance) and *yuwa* (forgiveness) in *Utsukushisa to Kanashimi To*? (2) Through what linguistic and stylistic mechanisms are Japanese moral values transformed into cultural meanings within literary discourse? (3) How can a Cultural Stylistic Representation Model (CSRM) explain the interrelationship among stylistic choices, cultural cognition, and moral ideology in Japanese literature?** Theoretically, this research extends conventional stylistics by integrating insights from Cultural Stylistics, Cultural Discourse Studies, and cultural cognition into a unified analytical framework. Rather than treating style merely as an aesthetic phenomenon, this study conceptualizes stylistic choices as cultural resources through which moral ideology is linguistically encoded, negotiated, and transmitted. Consequently, the proposed CSRM offers a novel framework for future investigations into the intersection of language, literature, culture, and cognition, particularly within Japanese literary studies and cross-cultural stylistic research.

Literature Review

2.1 Cultural Stylistics: From Linguistic Form to Cultural Meaning

Stylistics has evolved considerably from a discipline primarily concerned with the formal description of literary language into an interdisciplinary field that integrates linguistic analysis with cognition, discourse, and cultural interpretation. Classical stylistics, represented by scholars such as Leech and Short, concentrated on explaining how lexical choices, grammatical structures, figurative language, and foregrounding contribute to aesthetic effects in literary texts. While this linguistic orientation remains fundamental, recent scholarship has expanded stylistics beyond textual description by emphasizing that language is inseparable from the cultural contexts in which it is produced and interpreted. Contemporary stylistics therefore examines literary discourse as a dynamic interaction among language, cognition, ideology, and culture rather than as an isolated linguistic artifact (Giovanelli & Harrison, 2022; Alaghbary, 2023; Price, 2024).

Within this development, **Cultural Stylistics** has emerged as an approach that explains how stylistic choices encode culturally shared meanings, values, and identities. Rather than viewing style solely as an artistic strategy,

Cultural Stylistics conceptualizes linguistic forms as cultural resources through which authors negotiate historical memory, collective beliefs, and moral worldviews. This perspective aligns with Cultural Discourse Studies, which argue that discourse is fundamentally embedded within cultural systems and therefore reflects culturally specific ways of thinking, evaluating, and communicating. Consequently, stylistic analysis should explain not only how language is structured but also how stylistic patterns participate in constructing cultural knowledge and ideological positions (Shi-xu, 2023; Mandala, 2024).

2.2 Japanese Moral Ideology and Cultural Cognition

Japanese culture is frequently characterized by an emphasis on interpersonal harmony, contextual sensitivity, empathy, and relational responsibility. These values influence not only social behaviour but also linguistic interaction and literary representation. Contemporary studies in cultural cognition demonstrate that moral reasoning differs across cultures because ethical judgment is shaped by culturally shared cognitive models rather than universal psychological mechanisms. In Japanese society, moral evaluation is more likely to emphasize contextual understanding, empathy, and harmonious interpersonal relationships than individual autonomy or dispositional judgment (Han et al., 2022; Senzaki et al., 2022). Within this cultural framework, the concepts of **kanyou** (tolerance) and **yuwa** (forgiveness) occupy an important position in Japanese moral philosophy. These concepts are not merely ethical principles but also cultural schemas that regulate interpersonal interaction, conflict resolution, and emotional restraint. Rather than being expressed explicitly, they are frequently communicated through indirectness, symbolic expressions, narrative silence, and contextual implication. Therefore, analysing these concepts requires an approach capable of integrating linguistic form with cultural cognition and moral discourse.

2.3 Kawabata Yasunari's Literary Style and Cultural Aesthetics

Kawabata Yasunari is internationally recognised for his distinctive literary style, characterized by linguistic subtlety, symbolic imagery, emotional restraint, and aesthetic ambiguity. His narratives frequently avoid explicit moral judgement, allowing readers to construct meaning through suggestion, silence, and symbolic representation. Previous studies have generally interpreted Kawabata's works from aesthetic, philosophical, or translation perspectives, highlighting themes such as beauty, melancholy, impermanence, and Japanese traditional aesthetics (Li, 2022; Karasawa & Kim, 2022).

However, relatively little attention has been devoted to examining how Kawabata's stylistic choices systematically construct Japanese moral ideology. His use of metaphor, lexical symbolism, narrative voice, and implicit discourse does not merely produce aesthetic effects but also reflects culturally embedded ethical values. In *Utsukushisa to Kanashimi To*, moral tensions surrounding revenge, compassion, tolerance, and forgiveness are realized through stylistic patterns that invite readers to interpret ethical meanings indirectly. This characteristic makes the novel particularly suitable for analysis through the perspective of Cultural Stylistics.

2.4 Cultural Stylistic Representation Model (CSRM)

Building upon developments in stylistics, cultural cognition, and Japanese literary studies, this research proposes the **Cultural Stylistic Representation Model (CSRM)** as its analytical framework. The model explains how linguistic choices mediate the transformation of literary language into representations of cultural ideology. Unlike conventional stylistic models that primarily classify linguistic features, CSRM conceptualizes stylistic choices as cultural mechanisms through which moral values are encoded and interpreted.

The model consists of six interconnected analytical dimensions:

Linguistic Choices → Stylistic Strategies → Cultural Schemas → Moral Values → Cultural Cognition → Japanese Moral Ideology

Within this framework, lexical selection, figurative language, narrative perspective, symbolism, and discourse organisation function as stylistic strategies that activate culturally shared schemas of **kanyou** and **yuwa**. These schemas subsequently construct broader moral ideologies concerning responsibility, empathy, sincerity, respect, honesty, compassion, and harmonious coexistence. Consequently, CSRM extends Cultural Stylistics by integrating language, culture, cognition, and ideology into a unified explanatory model. This framework also distinguishes the present study from previous research that has generally analysed stylistic patterns without explaining how linguistic forms generate culturally embedded moral meanings.

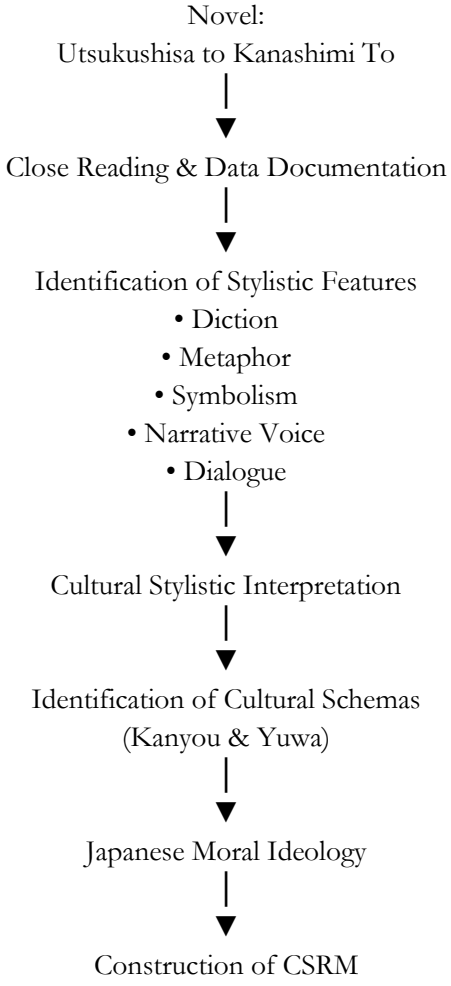
Research Method

This study employed a **qualitative descriptive research design** using **qualitative content analysis** within the framework of **Cultural Stylistics**. Qualitative research is particularly appropriate for investigating literary discourse because it enables an in-depth interpretation of linguistic expressions in relation to their cultural, ideological, and contextual meanings. Rather than measuring linguistic frequencies statistically, this study sought to explain how stylistic choices construct Japanese moral ideology through culturally embedded patterns of meaning. This approach is consistent with recent developments in stylistics, which emphasize interpretive analyses that integrate linguistic description with discourse, cognition, and cultural interpretation (Giovanelli & Harrison, 2022; Alaghbary, 2023; Mandala, 2024). The primary data consisted of linguistic units extracted from Kawabata Yasunari's novel *Utsukushisa to Kanashimi To*. The units of analysis included words, phrases, clauses, dialogues, narrative descriptions, figurative expressions, metaphors, symbolic diction, and narrative perspectives that represented the moral concepts of **kanyou** (tolerance) and **yuwa** (forgiveness). These textual units were purposively selected because they explicitly or implicitly reflected culturally embedded moral meanings. In qualitative literary research, purposive sampling allows researchers to identify information-rich textual segments that are theoretically relevant to the research objectives rather than statistically representative samples (Bretones Callejas et al., 2022; Woldemariam, 2022). Data collection was conducted through intensive close reading accompanied by systematic documentation and textual coding. The researcher repeatedly examined the novel to identify stylistic features associated with Japanese moral discourse. Every relevant excerpt was documented and classified according to stylistic categories, including lexical choice, figurative language, narrative voice, symbolism, dialogue patterns, and contextual discourse. This iterative reading strategy is widely recognized in contemporary stylistics because literary meanings emerge through continuous interaction between textual evidence, contextual interpretation, and readers' cognitive processes (Price, 2024; Mureşanu & Grunwald, 2024). Data were analysed using **Qualitative Content Analysis (QCA)** integrated with the proposed **Cultural Stylistic Representation Model (CSRM)**. The analytical procedure consisted of five stages. First, stylistically significant linguistic units were identified throughout the novel. Second, these linguistic units were categorized according to stylistic features, including diction, metaphor, symbolism, narrative perspective, and discourse organization. Third, each stylistic feature was interpreted through the perspective of Cultural Stylistics to identify its underlying cultural schemas and culturally shared meanings. Fourth, the identified cultural schemas were interpreted in relation to Japanese moral values, particularly **kanyou** and **yuwa**. Finally, the relationships among stylistic choices, cultural cognition, and moral ideology were synthesized to construct the Cultural Stylistic Representation Model (CSRM). This analytical procedure extends conventional stylistics by moving beyond linguistic description toward explaining how literary language functions as a cultural mechanism for constructing ideology (Shi-xu,

2023; Qian, 2022). To ensure the trustworthiness of the findings, the study adopted four qualitative criteria: **credibility, dependability, confirmability, and transferability**. Credibility was established through repeated close reading and continuous comparison between textual evidence and theoretical interpretation. Dependability was achieved by maintaining a transparent coding procedure throughout the analysis. Confirmability was strengthened through theoretical triangulation by integrating perspectives from stylistics, Cultural Discourse Studies, and cultural cognition. Transferability was enhanced by providing rich contextual descriptions and representative textual evidence, enabling readers to evaluate the applicability of the findings to other literary contexts. Such strategies are increasingly recommended in qualitative discourse and stylistic research because they enhance analytical transparency and theoretical rigor (Alaghbary, 2023; Mandala, 2024).

Figure 1 illustrates the analytical framework employed in this study.

Figure 1. Analytical Procedure Based on the Cultural Stylistic Representation Model (CSRM)



RESULTS AND DISCUSSION

The results of this study show as many as 105 stylistic study data. about the values that dominate the way of thinking of story characters with the spirit of tolerance (kanyou) and forgiveness (yuwa). The data in this study are linguistic data in the form of lingual units contained in the text of the novel Utsukushisa to Kanashimi to by Kawabata Yasunari which are grouped into data representation of the spirit of tolerance (Kanyou) and the spirit of forgiveness (Yuwa) contained in the Japanese

novel by Kawabata Yasunari. After data reduction, this study found 52 data on Japanese cultural values that contain a spirit of tolerance (Kanyou) and a spirit of forgiveness (Yuwa). In accordance with the purpose of this study, which is to describe and explain stylistic studies, the UTKT novel has a representation of the spirit of tolerance (kanyou) and the spirit of forgiveness (Yuwa). And, the 52 stylistic study data contain unique spirit representations. Japanese literary works in Indonesia have a positive effect on readers and literary authors. Japan's unique socio-cultural ideas, customs and culture can generate unique inspiration (Inglehart & Baker, 2000).

The literary work chosen for analysis is the original Japanese novel Utsukushisa to Kanashimi (abbreviated = UTKT). This novel is very symbolic and poetic, but it is grounded in reality and shows the author's closeness to the very strong cultural background of the people (Japan). It shows the traditional life that flows with the cultural values of the Japanese nation. The local colour in Kawabata Yasunari's novel is seen in (1), showing the story of an unconventional affair without judging who won or lost. Interestingly, the pure side of the relationship that is considered excessive appears. Love gives a very deep meaning to each character. The reality is that sometimes love can collaborate with anger, hate, resentment and obsession.

This novel tells the two sides of love beautifully and harmoniously: beauty and sadness, tenderness and cruelty; (2) The meeting of the two lovebirds, which is very thick with Japanese tradition because it features polite and beautiful women; and (3) this novel is very worthy of reflection for women who are always tough in facing life; at the same time depicted, the attitude of a Japanese man when he has to face various choices that are unavoidable. Kawabata skillfully narrates this complicated love affair with subtle and meaningful language. The uniqueness of the use of language in the UTKT novel is seen in the representation of the spirit in UTKT's stylistics which refers to the implementation of the spirit of tolerance (*kanyou*) and the spirit of forgiveness (*yuwa*) which were deliberately chosen carefully by the author.

In the following, an example of an analysis of the spirit of tolerance (kanyou) and followed by the spirit of forgiveness (Yuwa) will be described sequentially. The following is a Data Corpus Analysis Guide, this guide contains various indicators of the substance and structure of each sub-variable. Likewise, this guide has outlined the pattern or steps of the analysis. Procedurally, the guide determines the pattern of analysis including: (i) identification of indicators, (ii) synthesis of indicators or elements of indicators, and (iii) justification of the pattern of each variable. Through the steps it is intended that the results of the analysis are presented in a proper description.

Table 2. Analysis Guide:
Representative Variable Spirit of Tolerance (Kanyou) and Spirit of Forgive (Yuwa) in Novels Utsukushisa to Kanashimi to the Works of Yasunari Kawabata

The concept of "Japanese taste", is a current and a form of thought that applies a balanced life with refined manners, including: 1) *miyabi* (grace), 2) *mono no aware* (natural sorrow), 3) *wabi* (harmony)) and 4) *sabi* (simplicity).
Kawabata describes the nature and manifestation of his soul or inner life by implying the way of thinking as a Japanese in his work which contains the Spirit of Tolerance (Kanyou) and Forgiveness (Yuwa). with the following details:

Component	Sub	Indicator	Analysis Pattern

Variable	Variable		Data Corpus
Japanese cultural meanings contained in the UTKT novel as one of the Japanese ways of thinking in the Spirit of Tolerance (Kanyou) and Forgive (Yuwa) in the novel Utsukushisa to Kanashimi to	Spirit of Tolerance (*Kanyou*)	(1)Socio-cultural conditions and socio-historical background in: Responsibility Value Appreciate Value Respect Value Honesty Value	Reasoning: 1) Identification of indicators (1)(2)(3) 2) Synthesis of indicator elements 3) Justification of the pattern of Japanese philosophical values
	Spirit of Forgive (*Yuwa*)	(2) Socio-cultural conditions and socio-historical background in: Empathy Value, Sincerity Value, Affection Value	

1. Spirit of Tolerance (Kanyou)

The spirit of tolerance (kanyou) is explained in detail because tolerance comes from Latin; tolerance, which means holding back, being patient, allowing others to have other opinions, and being open-minded towards people who have different opinions. Based on research by (Furuzawa et al., 2019) tolerance in Japan is fostered to build a diverse culture and clarify gender inequality. Tolerance does not mean justifying permissible views but recognizing the freedom and human rights of adherents of these views (Ahmad et al., 2019). Tolerance in language means the nature or attitude of tolerance (appreciating, allowing, allowing) stances (opinions, views, beliefs, habits, behavior and so on) that are different or contradictory to one's stance (Pusat Bahasa, 2007). The results of the analysis for the spirit of tolerance (kanyou) are (1) Value of Responsibility, (2) Value of Appreciation, (3) Value of Respect, and (4) Value of Honesty.An example of the value of appreciating from the four values mentioned above will be given as follows:

1.1 Value Appreciate

Being appreciated or getting appreciation from others is indeed a basic human need. Because of that, everyone will be fully aware if he is appreciated by others, and vice versa. As fellow human beings, it is time to understand and respect each other, share love and affection as well as respect each other. Respect is a simple word that actually has a complex and broad meaning. It does not only mean mutual recognition, mutual respect, or mutual respect because the word "mutual" has an active role on the part of those who do it. In "confession", there is humility to see the good and the beautiful in others, while in the words "respect" and "appreciate" there is love, sincerity, compassion, and kindness. In the UTKT novel, the value of Appreciate is depicted in the character Otoko who loves Oki so much. For him, nothing can change Otoko's love for Oki, including a similar lover, Keiko. Notice the quote below:

Data 2 (R-ST 02)

Context: Otoko remembers the first time she arrived in Kyoto with her mother.

母につられて京都に移ってからの音子にも恋愛や結婚の誘いは幾度かあった。

しかし音子は恋愛を避けて通った。男が自分を好きになっているとわかると、大木との思い出がにわかに生きとしてくるのだった。
(Kawabata, 2005:153)

Haha ni tsurarete Kyoto ni utsutte kara no Otoko ni mo renai ya

kekkon no sasoi ikudo ka atta. Shikashi Otoko wa renai o sakete tootta. Otoko ga jibun o suki ni natte iru to wakaru to, Oki to no omoide ga ni waka ni iki toshite kuru no datta.

"Actually, when she moved with her mother to Kyoto, Otoko had several opportunities to meet someone and get married, but she knew very well who the man she loved, her memories with Oki live on in her."

Data 3 (R-ST 03)

Context: Otoko's memories of Oki

むかし大木に覚えさせられたのを思い出して、それに似通うようにけい子を抱いた時，神聖な像はけがれて消えるかと音子はおそれたが、やはり神聖な像は別に浮かんでいた。(Kawabata, 2005:158)

Mukashi Oki ni oboesaserareta no o omoidashite, sore ni nikayou youni Keiko o daita toki, shinseina zou wa kegarete kieru ka to Otoko wa osoreta ga, yahari shinseina zou wa betsu ni ukande ita.

Otoko remembers Oki again, all the things she did with Keiko, would erase her pure love for Oki, but it turns out that those memories are still something special.

Seeing the quote above, the practice of respect is carried out by the Otoko figure. Otoko is the main character who experiences a series of heartbreaking events. Even though she has moved to Kyoto, Otoko can never forget Oki. That attitude shows the character of Otoko who doesn't just forget the people she loves. Oki has deep roots in Otoko's heart. Twenty-four years since parting with Oki has not made Otoko forget Oki. Even though Otoko finally has a lesbian lover named Keiko, Otoko still can't forget Oki. His love for Oki cannot be replaced by anyone, including Keiko. This attitude shows the character of Otoko who is loyal and remains committed to maintaining her love for Oki. Otoko's love for Oki is true love.

Otoko really appreciates her love for Otoko, and vice versa, Otoko really appreciates Otoko's love, it is evident that after several years she wants to meet Otoko on New Years. Otoko always sees the advantages rather than the disadvantages in Oki so he will see her as a valuable person. Otoko realizes that she can get many advantages if she respects her love. The main thing is that life becomes more enjoyable because to support his success as a painter, he needs to be able to appreciate his love by remaining loyal and committed to maintaining their feelings of love.

2. Spirit of Forgiveness (Yuwa)

Forgiveness is the highest form of understanding and the strongest form of compassion. Forgiveness is the gate of peace and serenity in our lives. The gate is both small and narrow and can only be entered by bowing our heads. We almost never find forgiveness in the justice of life in the world, which forces us to repay pain with pain, we will only find forgiveness if we are able to get rid of pain. In general, the meaning of forgiveness is to forgive mistakes. A word forgive or pardon, will be in vain if it is not based on a truly clean conscience. In the Big Indonesian Dictionary, the word "sorry" has three meanings, the first meaning is "acquisition of a person from punishment (charges, fines, etc.) due to a mistake", the second meaning is "an expression of apology or remorse" and the meaning The third is "the expression of requesting permission to do something". Of the three meanings, we usually know the meaning of sorry as the second meaning, which is an expression of apology or regret.

Forgiveness can be interpreted as an effort to manage inner conflict (in other words, it is more a matter of the heart) as a result of unpleasant (and possibly detrimental) actions or treatment from a person (or group) in the past, which caused resentment, anger and hatred. . By

managing the conflict (forgiveness) then the grudges, anger and hatred can be neutralized. Related to the UTKT novel, the spirit of forgiveness (Yuwa); (1) Empathy Value, (2) Sincerity Value, (3) Compassion Value. An example of the value of Sincerity from the three values mentioned above will be given as follows:

2.1 The Value of Sincerity

Sincerity is something that comes from the depths of the heart. Which gives an understanding of the meaning of a love. Which gives a beautiful color in every behavior and speech. And gives the deepest meaning in revealing a real truth.

According to the Big Indonesian Dictionary (KBBI), the word sincere means truly and pure in heart (truly coming out of a pure heart); Honest; no pretense; not oblique; sincere; sincere. As for sincerity, it means sincerity and cleanliness (of the heart); honesty.Regarding the value of sincerity in the novel, UTKT is carried out by Oki, who has high self-sacrifice. This was proven when Otoko fell seriously ill after a failed suicide attempt. He proves his sacrifice by taking care of Otoko for three days without sleep. His sacrifice is described in the following quote.

Data 7 (R-SM 07)

Context: Oki accompanies Otoko after her suicide.

「三日目に音子が目をあくまで、大木は寝ないでつききっていた。」(Kawabata, 2005: 29).

Mikkame ni Otoko ga me o aku made, Oki wa nenaide tsuki kitte ita.

"He was by Otoko's side for three days without sleep, until he opened his eyes."

Oki's actions show that he has sincerity. He is able to give everything to Otoko with a willing and sincere heart that makes him understand more deeply about the meaning of love. His sincerity proves that he really loves and cares for Otoko by looking after and caring for Otoko for three days without sleep In addition to the value of sincerity carried out by Oki, the practice of sincerity is also shown by Fumiko, Oki's wife. Fumiko before her marriage had worked in a newspaper office as a typist, so she typed the manuscript for Oki's novel. Fumiko, knowing that her husband's affair with a teenage girl had given birth to a premature baby was painful for her. Notice the quote below:

Data 8 (R-SM 08)

Context: Oki's affair with Otoko is clearly known by Fumiko, Oki's wife because she typed the manuscript of Oki's novel which tells about his affair with Otoko.

「夫と音子との恋愛はむろん勘づいて」(Kawabata, 2005:44)

Otto to Otoko no renai wa muron kanzuite….

"(Fumiko) definitely knows her husband is having a love affair with Otoko."

Based on the quote above, what Fumiko experienced was sincerity that allowed her to accept everything as it is. And that sincerity makes him able to look at everything positively. It was proven that she genuinely helped her husband type the manuscript of Oki's novel. Truly an extraordinary sacrifice. With sincerity, she survives in a deep understanding of the beauty of love for her husband. Sincerity makes him able to carve a smile even though his heart feels bleeding when he has to fight for a truth and pure love. Sincerity makes him not care about your tears that fall when he has to face a situation that scratches his heart. In the end his sincerity made him continue to believe that his conscience was a precious treasure and had to be preserved for the rest of his life.

Based on the descriptions of the chapters above, it is reflected that the spirit of friendship, tolerance and willingness to forgive penetrates very deeply as the private property of the Japanese people. The Japanese are unable to

generate hatred for those who do wrong, even in ancient times it was said that in Japan there was no punishment for crimes. (Mattulada, 1979: 256). Through the characters he created, Kawabata described the circumstances and views of the main characters on the events they experienced. From the actions or behavior of the main characters, it shows that they are very tolerant and willing to forgive. Kawabata can express the circumstances of the event through imagination and clothe it with aesthetics. Thus a good literary work will be able to provide satisfaction in terms of aesthetics on the one hand, and on the other hand literary works are also useful for life. Kawabata intends to invite readers to realize the true nature of human beings. Humans who are essentially the same, were created by the Almighty each with all the advantages and disadvantages in his life.

CONCLUSION

The uniqueness of Kawabata's writing in the UTKT novel is in harmony with the values that dominate the way of thinking of Japanese society, which are contained in:

(1) **Spirit of Tolerance (*Kanyou*)**: the value of responsibility, depicted in the character Otoko as a woman who is very family oriented, values respect, depicted in the character Otoko who loves Oki so much. For him, nothing can change Otoko's love for Oki, including her kindred lover, namely Keiko, the value of respect is shown in Keiko's firm attitude and thinks that Otoko as a woman is a stupid creature, because she still loves men who give her suffering. the value of honesty, shown by the attitude of Keiko who said honestly to Otoko that she would take revenge on Oki for Otoko

(2) **Spirit of Forgiveness (*Yuwa*):** the value of empathy, depicted as a Keiko who cannot allow Keiko to take revenge on the man she loves so much even though had made his life miserable. he threatens to expel Keiko, if Keiko still intends to take revenge on Oki, the value of sincerity, is shown by Oki's attitude which has high self-sacrifice. She proves her sacrifice by sincerely looking after and caring for Otoko for three days without sleep, also shown by the attitude of Fumiko, Oki's wife, who knows her husband's affair with Otoko. It was proven that she genuinely helped her husband type the manuscript of Oki's novel. and the value of affection, this is shown in the character Otoko who still has love for Oki, indicating her loyalty. This affection is the growth of love. He tries to get rid of his hatred and grudge against Oki.

Suggestions from the results of this study are that it is hoped that deeper research on human values contained in literary works, especially novels influenced by Zen Buddhism by applying the 3W (What, When, Where) technique in order to add new knowledge and perspectives within the scope of research with stylistic studies Cultural

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