

KARADENIZ TECHNICAL UNIVERSITY * INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

MASTER'S PROGRAM IN APPLIED LINGUISTICS

**DISCURSIVE SPACE IN KAZUO ISHIGURO'S "AN ARTIST OF THE FLOATING
WORLD": A QUALITATIVE CONTENT ANALYSIS THROUGH THE SPATIAL TRIAD**

MASTER'S THESIS

Bahar YURDAKUL

SEPTEMBER - 2019

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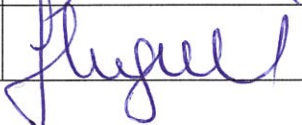
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TRABZON

APPROVAL

Upon the submission of dissertation, **Bahar YURDAKUL** has defended the study “**Discursive Space in Kazuo Ishiguro’s *An Artist of The Floating World: A Qualitative Content Analysis Through The Spatial Triad***” in partial fulfilment of the requirements for Master’s Degree in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by **unanimous/majority** vote on **15/10/2019**.

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DECLARATION OF ORIGINALITY

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ABSTRACT

Representation of space in the narrative texts is among essential linguistic productions and concerns applied linguistics particularly from psychological and educational perspectives. The significance of the present study lies in its attempt to increase awareness of settings in which human beings are involved. The aim of this study is to carry out a qualitative enquiry into the textual representation of space in Kazuo Ishiguro's narrative text *An Artist of the Floating World* by using Henri Lefebvre's conceptual spatial triad. Probing into characters' thoughts, beliefs, and dreams presented through various modes of discourses, the study explores the verbal characteristics of discourse through which space is illustrated and shows that *An Artist of the Floating World* is marked with affluent spatial verbal indicators to analyse. The researcher used qualitative content analysis, drawing on the theory of "narrated social settings" and utilized Lefebvre's terminologies to carry out stylistic discussions. Hence, from a linguistic perspective, the study attempted to make inferences about textual space representations, conceiving space as a verbal product as much as a social one. Relying on the fact that the narrated social space is constructed by three components of the spatial triad, the study explores the linguistic markers and verbal indicators through content analysis. Findings are discussed with reference to the key words and critical concepts of (a) The Spatial Practice (Perceived Space), focusing on the representation of everyday routines and the functional space, (b) The Representation of Space (Conceived Space), dealing with space representation, designed by architects and urban designers according to ideology, and (c) The Representational Space (Lived Space), emphasizing the significance of cultural and subjective imagination. The study showed that settings are part of the characters and cannot be isolated from the human persona. It also showed that settings are linguistic productions of the minds of the characters. The study concludes that descriptive textual data produced in Ishiguro's narrative text produces certain discursive space indicated by verbal elements loaded with social, ideological and experiential implications.

Keywords: Discursive Space, Spatial Triad, Spatial Practice, Representation of Space, Representational Space

ÖZET

Anlatılardaki mekân tasviri temel dilbilimsel çıktılar arasındadır ve özellikle psikoloji ve eğitim yönünden uygulamalı dilbilimle ilişkilidir. Bu tez çalışması, insanın yaşadığı ve içli dışlı olduğu mekânlara karşı farkındalık ve algı düzeylerini incelemektedir. Çalışma Henri Lefebvre'in mekân üçlemesi yöntemini kullanarak Kazuo Ishiguro'nun *Değişen Dünyada Bir Sanatçı* adlı eserinde anlatılan mekân tasvirlerinin nitel içerik analizini yapmayı amaçlamaktadır. Çalışmada çeşitli anlatım şekilleriyle sunulan karakterlerin düşünce, inanış ve algılayış biçimleri incelenerek, tasvir edilen mekânlar vasıtasıyla anlatımdaki sözel belirteçler (verbal indicators) araştırılmıştır. Araştırmacı, "anlatılan sosyal mekân" teorisinden faydalanarak nitel içerik analizi yapmış ve biçimsel tartışmaları uygulamak için Lefebvre'in ilgili terminolojisini kullanmıştır. Dolayısıyla, bu çalışma, mekânı sosyal olmasının yanı sıra sözel bir ürün olarak da sunan mekân tasvirlerine dair dilbilimsel ve eleştirel çıkarımlar yapmayı hedeflemektedir. Anlatılan sosyal mekânın Lefebvre'in mekân üçlemesi ile oluşturulduğu göz önünde bulundurularak, dilbilimsel öğeler ve sözel belirteçler içerik analizi vasıtasıyla incelenmektedir. Elde edilen bulgular, gündelik rutinler ve mekânın işlevselliğine odaklanan (a) Mekânsal Pratik (algılanan mekân), dönemin ideolojisine göre mimarlar ve şehir plancılar tarafından tasarlanmış mekânla ilgilenen (b) Mekân Temsili (tasarlanan mekân) ve kültürel ve öznel imgelemin önemini vurgulayan (c) Temsil Mekânı (yaşanan mekân) kavram ve anahtar kelimeler üzerinden tartışılmaktadır. Bu çalışma sırasıyla, mekânın, karakterlerin bir parçası olduğunu ve insan doğasından ayrılamayacağını ve mekân kavramının karakterlerin zihninde yer bulan dilbilimsel ürünler olduğunu göstermektedir. Son olarak Ishiguro'nun kurgu anlatısındaki betimsel ve metinsel verilerin, sosyal, ideolojik ve deneysel çıkarımlarla desteklenmiş sözel unsurlar vasıtasıyla söylemsel mekânı yeniden ürettiğinin altı çizilmektedir.

Anahtar Kelimeler: Söylemsel Mekân, Mekân Üçlemesi, Mekânsal Pratik, Mekân Temsili, Temsil Mekânı

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LIST OF ABBREVIATIONS

- AFW : An Artist of the Floating World
S1 : Spatial Practice
S2 : Representation of Space
S3 : Representational Space



INTRODUCTION

Space is not something objective and real, nor is it a substance, nor an accident, nor a relation; it is, rather, subjective and ideal [existing, extending, expanding in language]; it issues from the nature of the mind in accordance with a stable law as a scheme, as it were, for co-ordinating everything sensed externally. (Kant, 1992: 397)

The concept of discursive space which constitutes the background of the flow of actions enables the reader and the author to create an imaginary and narrated world as well as being related to the real social settings. Textual space representation is, therefore, frequently practiced in literary texts. Any term related to spatial elements can be perceived as a product of an author's or artist's world. Specialized works of these people enable their audience to experience equally spatialized verbal entities from public facilities to leisure which are introduced in spatial terms. Some specialists suggest that even madness or illness has their own discursive spaces; therefore, an indefinite number of discursive spaces such as geographic, national, or global as well as literary works and narratives are discussed (Lefebvre, 1991: 8). Initially, it is not astonishing that setting, in which all events take place, is a collimating agent to all stories since the unique backgrounds, landscapes, perspectives, regions, and numerous spatial implications are commonly significant to the intentional context and influence which a narrative intends to create (Tally, 2017: 1). Dictation and information on society, social life, culture besides manipulation of power and knowledge have led a revival of attention to the existence of literary discursive space (Sharobeem, 2015: 18). As Lefebvre (1991: 15) states, the findings of a spatial research in a literary text represent examples of discursive space in every part of the narrative and in every guise; they might be embedded or described thoroughly, dreamt of and even speculated about. That is, literary texts which involve spatial statements should be analyzed to decipher the social, geographic and anthropologic structure of that society.

More interestingly, there is a significant distinction between objective discursive space, which is described, and lived discursive space, expanding into the cultural sphere; and this distinction is only handled by phenomenological perspective. In case discursive space representation combines with the field of phenomenology, it essentially cogitates experiences through the echoes of imagination, emotion, perception, and also linguistic activities, performed subjectively (Smith, 2018). It draws attention to the fact that a concept, an experience, or a thing gets their actual meanings through the conditions and settings they emerge in. Keeping this in mind, the discursive space representation, studied by philosophers Kant, Soja, Foucault, Merrifield and others for decades, has been resulted with one of the most prominent analysis by Henri

Lefebvre, a sociologist and philosopher, in his work *The Production of Space*. Upon Lefebvre's work, Gottdiener (1993: 130) utters that the production process of the concept of discursive space is a challenging work "at once historical, philosophical, semiotic, and Marxist", and since the time when Marxist and deconstructive philosophy were noticeable, it has been written and followed by thinkers. Gottdiener (1993: 130) also states that "[i]t is also a mature work, in which Lefebvre's command of his dialectical thinking is quite masterful"; therefore, this consideration is uttered as an extensive route so as to contemplate the production and existence of discursive space both socially and architecturally.

Lefebvre (1991: 190) introduces that the notion of discursive space is empty at the first step, but then it is completed and manipulated by social living. People in a society have a mission to produce social relations, hence to create the social space of that society (Fuchs, 2019: 135); and any attempt to decipher the social space in a literary text makes this concept a linguistic and social message which is conveyed by the manipulation of language. Therefore, the spatial analysis on a narrative generates a wide reflection of that society in terms of the use of language, culture, geography, human relations, and also social ideology. Moreover, Blanchot (1989: 36) proposes that a literary work reaches its aim only when its discursive space, which is written and read by someone, reaches the intended intimacy through its reflection in a society. So, it becomes an organic part of that culture and setting which embeds the challenges, differences, similarities, and consistency among communities. Through language and linguistics elements, spatial features embroider the physical setting, mental discursive space, and the flow of action in a narrative.

Before moving onto the spatial construction in literary texts, it is better to emphasize and mention the spatial theory by Lefebvre. In order to study and analyse the concept and the production of social space, Lefebvre, therefore, holds out a spatial triad which gives clues to decipher a society socially and practically. His mentioned spatial triad includes the elements of "the spatial practice", also named "perceived space", "the representation of space", in other words "conceived space", and finally "the representational space", also known as "lived space". From this perspective, Lefebvre explains "spatial practice" as a production of physical and daily routines besides utilizing the discursive space for its existential purpose in the first step. Namely, it focuses on entities belonging to everyday life. Secondly, "the representation of space" is clarified as the ideological images of space which is conceived by architects, urban planners, and designers as a reflection of the dominant understanding of society and common principles. It is also considered as the discursive space of politicians and rule makers. Eventually, "the representational space" is associated with discursive space which is constructed by its users. It emphasizes the experiences of each member in a society by employing the symbolism raised from daily affairs. Besides, cultural associations have a crucial role to contribute a subjective perspective to "the representational space". While the first two components are respectively objective, the last item has a more subjective structure. However, these three components should be utilized and considered as key

factors constructing a whole under the title of the spatial triad. They should be considered interconnected; and while analyzing these concepts in a literary text, they should not be acted as separate items due to the fact that they support and recreate each other. In addition to it, Lefebvre also underlines the existence of “Mental Space” both to associate with the triad and conceptualize the discursive space which is occupied by thoughts, images, beliefs, and ideologies of the representatives in a community.

Through this analysis, the realm of discursive space goes beyond the sensory qualities of seeing, hearing and so on, and instead, it is aimed to characterize the spatial elements of a society with its internal dynamics. In this respect, a spatial analysis in *An Artist of the Floating World*, the Nobel laureate author Kazuo Ishiguro’s prominent literary work is of attentive consideration concerning the representations of spatial motifs in Japanese culture and the inner consistency of construction of discursive space by current status in post-war Japan and historical memory, enabled by first person narration. This study, therefore, aims to probe into the discursive space representation in *An Artist of the Floating World*, and to disclose the correlation among spatial elements, characters’ existence, and linguistic elements to embody these entities. It further tends to exhibit the use of language on the depiction of human memory and psychology as well as changing conceptions of time and discursive space by the echo of painful reminders of the Second World War through the spatial triad which is coined by Henri Lefebvre.

CHAPTER ONE

1. STUDY FRAMEWORK

1.1. Introduction

This chapter initiates the background of the study, emphasizes the statement of the problem, maintains the purpose of the study, and indicates the significance of the study. In pursuit of them, it arouses research questions to discover the answers throughout the study. It wraps up with the overview of the study, intended to present a precise pattern.

1.2. Background of the Study

An Artist of the Floating World, one of many contributions that Kazuo Ishiguro raises consciousness about Japanese inheritance and process after the Second World War by the impacts of American occupation in Japan, has valuable interpretations of the memories and activities through different spatial elements.

Ishiguro's narrative text is considerably and significantly concerned with space representation. It is based on the later period of a retired artist Masuji Ono who has a splendid history and reputation; and following that, it draws a portrait which reflects the effects of accelerating enthusiasm for American lifestyle and imperialism in Japan and destructive outcomes of the Second World War. At the beginning of the novel, the narrator portrays the landscape and tells us about the purchase of his house which has a great significance on his prestigious past while he inclines to fix his former mistakes by his experiences and attitudes of mind in the present towards the end. Throughout the flow of the novel, the author employs various linguistics elements and language structures to draw the portrait of the discursive spaces and discursive affairs to figure out the characters' memories, thoughts, and feelings, in other sense, their mental spaces. He also conveys the diary method to make the progress of alteration of his mental and social attitudes more explicit by the narrator Ono's blinkered perspective on the world (Mason & Ishiguro, 1989: 335).

The author provides raising awareness about history by means of the characters' attributions to the past through their painful present experiences with the novel. They constitutively have an inclination of having a positive history by explaining away the irreparable mistakes from the past (Walkowitz, 2001: 1050). However, the reader witnesses the desperation of the narrator because of

his guilt and shame caused by his prior opinions about the politics in Japan. In this respect, he tries to defend himself and his works in consideration of his mental progress, the current status of the setting, requirements caused by the conditions of the epoch which he belongs to. Therefore, in order to reach his mental world and to make it concrete, the author utilizes interior monologues, figurative language and linguistic features in this literary text.

The author employs Japanese culture, inheritance, and addresses forms to represent and animate the social space in Japan producing English discourse (Walkowitz, 2001: 1052). More interestingly, he prefers a conventional English to narrate the story and gives an impression that the original prose is written in Japanese and then translated into English. In other words, the narrator uses a language such as “translationese” in order to create cultural and linguistic gaps and emphasize the social identity to give clues about the social discursive space (Drag, 2014: 35). Furthermore, Montello (2004: 124) states that human cognition cannot have an accurate progress in the perception of space without the real portrait and understanding of the geographical and social discursive space of the story. Therefore, by the help of the spatial representation conveyed through the linguistic implications, the author makes it possible that the reader can animate the social discursive space, physical setting, and the characters’ mental realms.

Taking into account all of these, the study presents a particular case to deal with the field of applied linguistics and Lefebvre’s spatial theory in order to analyze the representation of spatial figures in *An Artist of the Floating World*. As Wilkins (1999: 7) states, applied linguistics increases awareness and deals with “the role of language in human affairs”; and it analyzes, examines, and provides solutions to the real and social life issues which are related to the use of language. Thanks to the nature of imitation adopted in literary texts, the novel under consideration exhibits an exclusive background to focus on the linguistic depictions of social discursive spaces in a limited perspective. These discursive spaces are transmitted by both concerning the physical constructions and directing the reader to make inferences about their mental existences.

1.3. Statement of the Problem

Representation of space in narrative texts is among essential linguistic productions and concerns applied linguistics particularly from psychological and educational perspectives. The present study is significant in terms of increasing awareness of settings in which human beings are involved. The concepts of discourse, representation of space, spatial language, and figures have already been discussed from different aspects by many researchers. Lefebvre (1991: 7) suggests that language has a significant role on the construction of social discursive space. He presumes that discursive space is a crucial component of societies’ experiences, and these experiences are always manifested by social discursive space. Social discursive space is emphasized not only for architectural environment, but also for human relations and their mental existences. He also notes

that consideration on the representation of time and discursive space of societies presents their future in prospect. In this respect, the notion of discursive space in Ishiguro's *An Artist of the Floating World* is not necessarily mirrored as the thematic reflection of Japanese experiences in the past, the present, and the future (Lefebvre, 1991: 91). The characters' political preferences and thoughts after the Second World War are presented as outcomes of lived social space.

Furthermore, *An Artist of the Floating World* draws a fragmented storyline consisting of four different time intervals. Each interval holds out an unequivocal mental portrait for the characters as well as the processing in the depiction of spaces. Therefore, the statement "floating world" forms a basis to reflect the alteration not merely in the social space but also of their mental flux (Reeve, 2015). From a phenomenological perspective, the use of discursive space in *An Artist of the Floating World* for specific purposes employs intimate spheres, and each statement used to create these discursive spaces composes more than their lexical meaning. As Aho (1998: 5) suggests, "we not only create the world with words, words 're-create' us after their own logic and parameters". He claims that when a conversation starts, speakers just vocalize their experiences; however, the conveyed message is not always the same for the speaker and the listener. Spoken words are considered as only one part of the whole message; the rest constitutes a specific space in their minds. Besides spoken words, Aho (1998: 22) points out that people can convey their messages through their silence, mimicry, and postures. In this respect, this private space, which is resulting with the concept of mental space, provides a critical sphere to analyse meaning of these linguistic forms and statements.

The initial reason to make a spatial analysis of *An Artist of the Floating World* is to figure out the use of spatiality as a manipulative force against time and history and to indicate the comprehension of the events and memories considering their reflections from the linguistic content representing both the narrator's social status and the author's intentional words to describe their psychology. Moreover, the construction of discursive space is used to create the characters' own worlds; therefore, it is used as a tool for bodily existence (Löw, 2006: 123). Finally, the author conceives space as a shelter against the outer world in *An Artist of the Floating World*; hence, he orientates the readers to think about the precise meaning lying beyond the words. Therefore, this study attempts to disclose not only the physical spatial entities but also the mental realm through the spatial triad suggested by Lefebvre.

1.4. Significance of the Study

Space representation in language has been regarded as a debated matter for centuries, and it has been studied in various fields including architecture, urban planning, philosophy and literary works. Ishiguro's novels are generally praised and discussed by scholars; however, the narrative text *An Artist of the Floating World* has been studied by different disciplines over the years. The

study is significant and original in that it explores discursive space and foregrounds the deployment of spatial elements. Hence, considering the fact that representation of space in narrative texts is among essential linguistic productions and concerns applied linguistics particularly from psychological and educational perspectives. The significance of the present study can highlight the significance of settings in which human beings, anyone who speaks, acquires, thinks through, learns or teaches language as such, are involved. Therefore, this study examines literary instances and verbal indicators extracted in *An Artist of the Floating World* taking into consideration the terminologies offered by Henri Lefebvre, whose spatial triad provides the researcher with applicable concepts. The study is intended to analyse and exemplify a qualitative content analysis of a narrative text in terms of space representation or discursive space incorporating the findings with its philosophical and social insights as well as linguistic features.

1.5. Purpose of the Study

The aim of this study is to carry out a qualitative enquiry into textual representation of space in Kazuo Ishiguro's narrative text *An Artist of the Floating World* by using Henri Lefebvre's conceptual spatial triad. Reflecting on the echoes of the characters, whose thoughts, beliefs, and dreams clue to their filtering mind and act of perceiving manifest themselves in particular discourses decorated or determined by certain verbal indicators. The verbal characteristics of the discourse used in the narrative text under consideration are marked with rich spatial verbal indicators to analyse. Hence, from a linguistic perspective, the study is aimed at analysing textual space representations, conceiving space as a verbal product as much as a social one. Relying on the fact that the narrated social space is constructed by three components of spatial triad, the study explores the linguistic markers and verbal indicators through its qualitative content analysis by employing Henri Lefebvre's conceptual triad on social space with the components of "spatial practice" as perceived space, "the representation of space" as conceived space and "the representational space" as lived space. By using this triad as a device, it is planned to decipher and categorize the spatial elements of a literary text, focusing on not only the architectural descriptions but also the instances on how the individuals' private and mental spaces are verbally constructed through the production of particular discourse of space representation. The study exhibits the various use of images that the author employs as the spatial elements both mentally and socially, and demonstrates how the subjective persona produces discourses to represent space in the narrative text.

1.6. Research Questions

The study focuses on the following questions so as to probe into the spatial elements and space representation in *An Artist of the Floating World*:

1. How are the components of Lefebvrian triad exemplified through the discursive spaces or textual representation of spaces in the narrative text of *An Artist of the Floating World*?
2. What are the verbal indicators and discursive markers that refer to Lefebvrian triad? In which context are the spatial practice, the representation space, and the representational space conducted and what examples of them are given?
3. How does the author employ discursive space representation throughout the narrative text *An Artist of the Floating World*?

1.7. Statement of the Method

Probing into characters' thoughts, beliefs, and dreams presented through various modes of discourses, the study explores the verbal characteristics of the discourse through which space is illustrated and shows that *An Artist of the Floating World* is marked with affluent spatial verbal indicators to analyse. The researcher used qualitative content analysis, drawing on the theory of "narrated social settings" and utilized Lefebvre's terminologies to carry out stylistic discussions. Hence, from a linguistic perspective, the study attempted to make inferences about textual space representations, designing space as a verbal product as much as a social body. Judging by the fact that the narrated social space is built by three components of the spatial triad, the study explores the linguistic markers and verbal indicators by means of content analysis. Findings are discussed with reference to the key words and critical concepts of (a) The Spatial Practice (Perceived Space), focusing on the representation of everyday routines and the functional space, (b) The Representation of Space (Conceived Space), dealing with space representation, designed by architects and urban designers according to ideology, and (c) The Representational Space (Lived Space), emphasizing the significance of cultural and subjective imagination. In a nutshell, the current study concerns itself with the qualitative content analysis of the narrative text through the categorization or the concepts of the spatial practice (perceived space), the representation of space (conceived space), and the representational space (lived space). The analysis of the linguistic elements, verbal indicators, discursive markers and stylistic variations will be presented in the samples and discussed in detail.

1.8. Overview of the Study

The study is composed of four chapters besides introduction and conclusion parts. The *Introduction* part presents brief information about the purpose of the study and the research methodology conducted throughout the study.

The first chapter, *Study Framework*, presents the reader with the introduction of the study. It includes the topic of the study, the background of the study, the statement of the problem, the significance, and the purpose of the study. Besides, it arouses the research questions to be

examined. Finally, it defines the overview of the study to make readers informed about the content of the thesis.

The second chapter, *Literature Review*, includes reviewed literature on the representation of space in literary texts and figurative discourses, and previous applications on space representation in Kazuo Ishiguro's *An Artist of the Floating World*.

The third chapter, *Methodology*, provides the essential justifications of the qualitative enquiry into the author's text and foregrounds the requirements of content analysis. The chapter also presents a theoretical background about the terminologies for meta-textual discussion pertaining to Lefebvre's spatial triad. Also added are the operational definitions used in the content analysis of the text.

The fourth chapter, *Findings and Discussion*, includes the analysis of the textual data (the author's text) and verbal indicators or discursive markers extracted from the narrative text and interprets the findings on the ground of discursive space or space representation, spatial representation and narrated settings according to the research questions.

The final part of the study, *Conclusion*, reviews the findings of the current study, gives suggestions for further studies, and states the limitations of the study.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. Introduction

This chapter includes a particularized literature on the representation of space in literary texts and specific studies on discursive space representation in Kazuo Ishiguro's *An Artist of the Floating World*.

2.2. Representation of Space in Literary Texts or Discursive Representation

The notion of discursive space has always been omnipresent in applied linguistics and literary studies tackled from different perspectives. Due to the fact that it provides the reader with a chance to conceptualize the visual images of the time, location, and history of the prose idiosyncratically, spatial representation enriches the effectiveness of literary works (Tally, 2017: 1). Through the process of visual imagery, the reader recreates discursive spaces in consideration of their own experiences. This association, therefore, invokes an elucidation to describe the significance of representation of space in literature by scholars.

Concordantly, Tally (2012: 2) propounds that to emphasize the spatial production, literature plays a role "as a form of mapping" which allows the reader depiction of settings, "situating them in a kind of imaginary space, and providing points of reference by which they can orient themselves and understand the world in which they live". Alternatively, he adds that literary texts and narratives help the reader to conceptualize the spheres where other people have experienced in the past and live at present besides what they will undergo prospectively in these spheres. Moreover, as well as readers, "[f]rom a writer's perspective, maybe literature provides a way of mapping the spaces encountered or imagined in the author's experience" (Tally, 2012: 2). In other words, literary texts or narratives have a role to produce specified spaces, shaping through the readers' and writers' knowledge and conception of life.

Furthermore, the distinctive feature of the narrative is emphasized as the depiction of space and time that is employed to create a fictional world (Fludernik, 2009: 9); and narration itself might be thought as a drawing process. Like a professional cartographer, the author draws literary discursive spaces by dimensioning the peaks and shallows by words and creates the fictional world

by underlining the specific turning points. Henceforth, the clear and exact view of the discursive space and narration blossom in readers' own world (Tally, 2012: 45). In other words, the author narrates the place, time, and discursive space and draws the map of the story on one hand; the mission of rendering the fiction to ground into the real world is up to the reader, on the other hand (Turchi, 2004: 24).

Bearing these comments in mind, Winterson (1995: 15) interprets that "spaces (...) are not formless vistas of subjectivity; they are new territories of imagination". By the act of interpretation, the reader creates corridors between literary text and the outer world; and each reader is the architect of their own perception of literary discursive space. In a mutual process, to grasp the core of the narration, while the reader uses the words, depicting the spatial nature, the literary text blooms its own logic by the production of discursive space as an outcome of reading process (Davidson, 2007: 98).

Additionally, in the respect of interpretation of narrative places and settings, Hsu (2005: 36) specifically notes that regions are not meaningless commodities for narration; however, the local represents their authentic status besides imaginary equivalences. Significantly, the figurative language, words, or even exclamations become meaningful in the setting in which they are produced. He also explains "[t]he relation between literature and regional production involves not only the production of literature about regions but also the ways in which literary works produce, reimagine, and actively restructure regional identities in the minds and hearts of their readers". To elucidate the juxtaposition of discursive space and narrative works, Blanchot (1989: 37) states that a literary work comes to life only when mutual intimacy is created and sympathized by the author and the reader of the text; and also the discursive space which is produced by the impact of speaking and hearing functions as a common ground to make the literary work real.

Correlated with this, James (2008: 21) notes that when the reader contemplates about how they react to a literary text, it is clear that the most significant issue is the representation of space. It allows synthesizing the theme, culture, and atmosphere which draws the reader into the prose creating the sense of belonging as if they were the witnesses of the narration process. In other words, spatial representation has a crucial mission as a bridge to provide the flow between the setting of the story and the cognition. Therefore, the author incites the reader's eagerness to be a part of the fiction by perception of space.

Aside from belongingness, discursive space also has a distinctive role in a literary text due to the fact that its depiction is thought congruous with specifying the limits between the characters and the reader about being the other as Carr (2004: 7) opines that "in the subjective sphere, discursive space has a dual role: it provides the access to the other even as it reveals the otherness

of the other”; in addition, by means of the restrictions set up between members, discursive space structures the existence of the other.

Similarly, Gwin (2002: 12) draws attention to the perpetual nature of reading by asserting that “(...) we may often find ourselves visitors in a different land, perhaps a strange land: we learn its dimensions as we travel through, not by any maps we have constructed prior to reading”. As a means of comprehension, perception and representation of space allows the reader to improvise on the quest which is not predictable in advance. Interpretation of spatial representation in a literary work or narrative ensures the reader to step out the text to see the whole frame of the story and consider about the literary process besides comprehending the flow of events and thoughts, and conceptualizing the interconnection of time and discursive space (Brosseau, 2017: 20). In order to indicate the significance of space in literature alternatively, Blanchot (1989: 141) ascribes literary discursive space as an inevitable concept, differentiated from the concrete and possessed real world things. Attempting to probe into the imaginary space and its elements in a narrative, it is also connoted that spatial elements “are the movement of dispossession” releasing the reader from themselves and the text itself rather than being a possession of the reader; moreover, they are not specified, but they provide a unique place to the reader (Blanchot, 1989: 141).

Additionally, Blanchot (1989: 194) alleges that literary works or narratives have no existence in the actual world; however, when it is read, they represent a unique experience and environment for each time. They introduce a self-reliant presence, made up of ink and paper, but beyond that, having a soul which does not brace on anything in the real world. In order to construct this fictional existence, Blanchot (1989: 223) depicts the notion of space as “stone in the house”. Smyth and Croft (2006: 16) also hold out that even though the concept of discursive space in literary works does not have a materiality in the world, it enables a circle in order to create the flow of actions. No matter how subjectivity plays out in the interpretation of literary discursive space, it is inevitable that cause and effect relationship in narration is enacted perpetually through the representation of space.

Addressing as a subsidiary issue, the matter of time should be taken into consideration being interrelated with the depiction of space (Soja, 1989: 12). The concepts of time and space are in a vicious circle with the production of social life. Not only social life creates these concepts; but also, they designate human living, and vice versa (Harvey, 1990: 204). In everyday life, as Harvey (1990: 201) states, “space and time are basic categories of human existence. Yet we rarely debate their meanings; we tend to take them for granted, and give them common-sense or self-evident attributions.” However, in literary texts, expression of time and space is thought as the setting of the presented fictional world (Oklopčić, 2009: 116). Their sense of process is quite independent from each other; however, no matter how the concept of time proceeds for a few seconds in

narration, its comprehension takes a longer process; namely, every jump between time and space constructs a brick in mind to make the setting of prose concrete (Kern, 1983: 23).

In this respect, Boyarin (1994: 21) states that there is a reasonable connection between time and the entity of space; therefore, it is a futile attempt to keep them apart. The relationship between them leads us to figure out and interpret the things, events, and characters as interpersonal phenomena in a prose. Then it is also obvious that the history of a society cannot be deciphered by ignoring spatiality (Soja, 1989: 130). Due to the fact that space and time has a dialectical relationship, interpretation of space has been affected and evaluated by temporal summation and shift from time immemorial; and this relationship diverges readers' attitudes and perception of narration (Smyth & Croft, 2006: 22). Yoneyama (1994: 124) also notes that literary works cannot be thought as bare texts but they have a history and background; therefore, the echo of space and time in which the story takes place brings the events to real life. Also, the real life function of this couple carries what is told from past to present accelerating its memorability. Moreover, Foucault (1986: 22) notices that the notion of space shaping the perspective, imagination, and consideration of the reader is not a modern affair, but it possesses a history, so "it is not possible to disregard the fatal intersection of time with space".

In the context of interpretation of space and time, Mikhail Bakhtin coins the term "chronotope". This term, derived from Greek words *chrono*(time) and *topos* (space), is asserted to interpret "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (Bakhtin, 1981: 84). Bakhtin (1981: 84) also utters that the elements of spatial and time-related representations are combined to construct a whole; namely, "[t]ime, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history". This combination of indicators related to space and time identifies "the artistic chronotope" (Bakhtin, 1981: 84).

It is surely beyond doubt that time and space share a common basis, and time can be interpreted as a dimension of space. Therefore, the temporal arrangement in space representation present events as meaningful existences since the concept of time may become concrete in space (Çıraklı, 2015: 14). Moreover, Tally (2012: 58) asserts the significance of the term "chronotope" to interpret the represented time and space in a literary text "for it is through the use of and reference to particular chronotopes that the meaning of the narrative, the shape of the world, is established". Additionally, Çıraklı (2015: 13) points out that the concept of time in narration is getting more and more concrete by means of the existence of "chronotope"; and so the representation and interpretation of time and space become clear dependently. Therefore, the concept of "chronotope" is considered as a unifying tool for time and space to comprehend their representation in prose. Bakhtin (1981: 250) also alleges that chronotopes are "the organizing centres for the fundamental

narrative events of the novel” and it serves as a setting in which the knots of a literary work occur and are solved. They construct an existence shaping the narrative.

Additionally, there are serious utterances about the existence and conduct of space, approaching the discursive space as a process which needs mapping. To make it clear, Turchi (2004: 11) utters that it is useful to draw a map to figure out the route and destination and to see what is known from an outer perspective. This method brings the readers in a holistic view that provides a guide to see the temporal and spatial processes in everyday life as the echo of narration. To nourish narration, this dialectical interpretation of time and space in everyday life is also underlined as a product and transformation of art, as Lefebvre (1971: 204) states “Let everyday life become a work of art! Let every technical means be employed for the transformation of everyday life!”

From a cartographic perspective, Lejungberg (2017: 97) also demonstrates texts as a map, and she suggests that while reading, our brains try to find out the equivalences of abstract issues, guide us to get the comprehension by processing the represented spatial structures in the light of the text. This mapping strategy assists the reader to conceptualize the narration and the characters’ inner worlds, and gives a chance to see the story from different perspectives alongside serving as a gate to get into the fictional world. By the same token, discursive space in this pattern plays a crucial role as a stage where the flow of action and the characters’ inner worlds are manifested.

Moreover, Richardson (2015: 9) asserts the idea that the representation of space should be considered as the evidence of human beings’ existence and experiences. Therefore, a metaphor which is put forth by Kern (1983: 50) illustrates the realm of space in human experiences and memory. In this metaphor, the discursive spaces where people belong are like waves in the sea, coming closer and disappearing after a ship; and “[t]o look for the essence of life in space is like trying to look for the path of the ship in the water: it only exists as a memory of the flow of its uninterrupted movement in time” (Kern, 1983: 50).

While interpreting narration, readers also have a mission to think of space as a form with an identity in a linguistically constructed community. In some cases, discursive space is connoted as the imaginary version of the lived society (Culjat, 2009: 107), and sometimes they should bear the matter of gender in mind to elucidate it. When spatial interpretation is teased out from different perspectives of two genders, it conveys different interpretations due to the mobility of senses (Massey, 1994: 186). This differentiated attitude assists to envision the events and environment of the context in terms of both challenges and convenience. As Roulston (2008: 25) exemplifies, considering the marriage issue as being related with the period of narration, female characters constantly attempt to overcome the invisible boundaries between themselves and social space while male perspective is blind to these obstacles. Also in marital status, conversation between two

genders is seen as a social space, which reflects the national and cultural norms of the society. In other words, the scope of space helps the reader to find themselves and comprehension of cultural issues besides the world itself in a literary text. Following that, Hadlaw (2003: 27) connotes that “[t]he production of space is a dialectical process, one that is mediated by the social imaginary, the rhythms of daily routine, and perhaps most notably, by the conceptions or representations of space that under- pins social life”. It is not a direct outcome of a process which takes place in the frame of social discursive space.

Discursive space is never an issue occurring in isolation, but it is always socially produced in a living environment as an indispensable part of language and culture (McAlister, 2005: 250). That is, space takes shape by social habits of human living, and people’s consideration of discursive space is closely connected to the meaning of the sphere where they live (Unwin, 2000: 13). Therefore, production and representation of space is to be rationally completed and perceived from a broader perspective of the context in which present cultural status and spatial elements are sustained (Swope, 2002: 221). As Richardson (2015: 11) also addresses, the spatiality which is a significant principle of everyday life can be applied to all times both symbolically and culturally, and it helps the existences come to life by the depiction of locations, their importance, and daily actions. Therefore, it constructs a cultural space “in the literary context, as the ‘space of literature,’ (...) an imagined world that we can inhabit in the company of its creator when we read, view, or otherwise experience instances of symbolic or cultural expression” (Richardson, 2015: 11).

Besides space as a location, the space of an individual is also considered as a complex issue which includes other selves in a society rather than oneself. The relationship, which is sustained with each other, also portrays the nature of the spatial representation of narration (Davidson, 2007: 98). While interpreting the concept of space, ethic components should be taken into consideration in the representation of social environment. “Literary space, therefore, is both a moral space and a socially produced discursive space, and the experience of literature is always invested with the significances, attendant on the collective and concrete dimensions of human beings’ existence” (Richardson, 2015: 54).

The notion of discursive space is not merely limited with concrete examples of the physical environment, but it also has extensions through the mind. The human mind initiates the process of space connected with the outer world; however, it also needs an introduction of space in order to create a specific portrait of actions in consciousness with the help of narration (Mehigan, 2008: 9). Through the process of space in imagination and consciousness, a bridge is composed between what is typed and not typed in a narration in order to connect and evaluate the conveyed message and its resonances (Roberts, 2008: 138). While considering the events in narration, the conveyance of mental space pull a plug on the real world and time intervals, and it constitutes an autonomous region belonging to readers (Stevanato, 1969: 89). Each reader constructs their own concept of

space and makes interpretations from a narrow perspective (Çıraklı, 2015: 109). As Reuschel and Hurni (2011: 299) signify, “No two readers are alike”. Each has their own words to depict a setting as a product of their personal imagination and perception of space. This significant feature of utilization of space provides a subjective point of view to the analysis and a wide range of diversity to the space interpretations. In this sense, Massey (2005: 95) points out that the concept of space is multifaceted and produced by social relations; since the social space is in a state of flux, space always gains new dimensions rather than being a steady and unchanging entity.

Keeping the mental issues in mind, Francese (1997: 23-26) notes that the reality of a prose is related by human consciousness, and during this process of consciousness, visual perception of space accelerates and amplifies the perception of reality. Besides, in a broader perspective, the perception of reality and space is constructed and fostered through identity. Without the entity of identity and consciousness, the space is never the same; in fact it does not exist at all. In other words, discursive space is an imaginary realm hardly referring to an external entity other than itself. Therefore, the reader and narration create the imaginary, purely linguistic, merely discursive and highly cultural or subjective, somewhat an abstract environment, to distinguish the space and its components.

2.3. Representation of Space in *An Artist of the Floating World*

Fictions in narrative texts are observed as the valuable instances of literary, textual and discursive spaces, from characters’ physical environment besides inner worlds to the setting of the events which are shaped in the author’s mind and then come into existence by the role of the reader and narration (Çıraklı, 2015: 36). To draw attention to the author’s narrative techniques, Groes and Lewis (2011: 2) evince that he has an ability to pull the reader’s interest to the world and to other people besides themselves. By his fictional settings and characters, he contributes to the readers’ own world; and this spatial talent is considered as the author’s narrative signature. Therefore, it is inferred that Kazuo Ishiguro represents one of the most eminent examples in the production of space by his work *An Artist of the Floating World*. The primary reason to focus on this novel is that the flow of actions takes place in Japan by significant examples of alternation in settings and characters’ internal echoes after the Second World War.

The spatial structure of a narrative text is to be divided into the characters’ spatial entities in order to analyze it properly, and it should be underlined that these spatial dimensions of a fiction are structured by the manipulation of words and their process in the reader’s mind (Reuschel & Hurni, 2011: 294). In *An Artist of the Floating World*, the narration is performed by Masuji Ono, an aging painter who loses his fame after the war. Throughout this literary work, Ono’s perspective, thoughts and memories about the setting, characters and events are employed to convey the intended messages and spatial elements. He sometimes recalls his childhood in which the roots of

his latter life, his identity and his value judgement bloom; however, he ignores or denies them in the setting of the present (Webley, 2006: 19). Therefore, the reader has an opportunity to observe him and construct the concepts of space and time intervals of the story by means of his memory which opens a window to the interpretation of history and social space. In other words, the reader reconstructs the story by the power of narration (Çıraklı, 2015: 107). In this respect, to point out the significance of memory, Middleton and Woods (2000: 21) opine that the existence of memory can be used as a tool to overcome the restrictions of human beings' condition, in spite of its temporal and spatial nature, it provides a reflection of past events to appear in the present time, so it is acknowledged by contemporary culture.

Nevertheless, Lalrinfeli (2012: 15) draws attention to the subjectivity of Ono's perspective since he attempts to show himself as innocent during his past actions. He takes shelter behind his desperation and hence denies "the unendurable emptiness and powerlessness of his life". Throughout the novel, the author portrays the setting as a war-damaged landscape both physically and metaphorically. It is described that bombs and war weapons destroy the city and that families are torn apart. Moreover, the demolition of cultural traditions and customs due to the adoption of western ideologies and values demonstrates how social and lived space gets shaped after the war (Lalrinfeli, 2012: 21).

In order to reach the readers' mind, the author employs a narrative method which provides an emotional perspective in which the narrator faces his mental procedure. Thus, by incorporating human psychology in his narrative technique, the author draws his characters' mental maps and makes them tell their own stories. Additionally, while telling their past, he enables them to interpret and criticize themselves; in some sense, the characters testimonials are deemed (Lalrinfeli, 2012: 29). Bain (2007: 242) also proposes that the author's works always present a combination of "intimacy and detachment" taking place between the reader and the author or the narrator, and between those who tell the story and everyone around them. While closing in the characters' perspective on the one hand, the reader occasionally feels detached on the other hand; and as the coherence of the story is provided, the reader may recognize that things are not like they had figured out.

Howard (2001: 403-405) also suggests that the author's utilization of language in *An Artist of the Floating World* portrays the significance of the narration technique in the construction of social and mental space of the narrator and individuals belonging to the literary text and an imaginary country. Thanks to Ono, the author attempts to describe how a nation is conceived not merely by architecture and landscape, but also by the power of customs, traditions, symbols, and approaches related with teaching the values of a nation and having an identity as a citizen (Doğru Bakar, 2014: 76). When looking at the nation in *An Artist of the Floating World*, it is primarily Japan and Japanese culture; however, its imaginary side allows narration to touch on the unmentioned parts

(Sloane, 2018: 157). Therefore, the role of the narrator is somehow a recreation of the nation, society, and people of the country. No matter how elegiac and aggressive at times the voice of Ono is, the tone of the narrator is narrated in a temperate, calm and clear manner under negative conditions; therefore, the dominant voice of the text draws the map of the social space of that imaginary nation by being far away from hesitation and at times by applying plot twists. As Bain (2007: 254) asserts “the author's narration tends to become hypnotic, spectral, as if the story were caught at a still point where everything could be undone, redone, fixed”.

In *An Artist of the Floating World*, the author describes the combination of perceived space and lived space by attempting to explore the past events which includes fear of remembering, and confronting the agonizing facts and positioning daily life (Lalrinfeli, 2012: 134). The confrontation between individuals' ascribed mental spaces and the examples of lived space presents the reflections of the changes in social space of the floating world such as the devastated landscape in Japan and traumatized identities (Lalrinfeli, 2012: 137-140). As Lalrinfeli (2012: 142) states, the studied novel is captured “in the narrator's retrospect, the overwhelming agony individuals undergo during bomb-induced devastation”.

The preliminary problem of the narrator in *An Artist of the Floating World* is that Ono is an aging and disgraced painter of his time, so he often reflects his longing for his resplendent past. As Wilson (2012: 39) mentions, every human being desires belonging to a society besides acceptance and appreciation by that society intrinsically, and it is considered as the key concept for the existence of self. Nevertheless, under the shadow of alternating values and cultural norms, the characters which are created by the author find themselves unsettled between traditions and the future generation as well as stuck in the challenges rising from the unwanted changes in the society. Thus, through the novel, the reader can easily hear the echoes of Ono's desperate thoughts and realize that he could not acknowledge the adoption of American imperialism in Japan. Even though the values of the new regime are not enforced by persecutions or arrests, their psychological and cultural enforcement is enough to devastate Ono's social space besides mental challenges (Wright, 2014: 78).

It should also be borne in mind that no matter how limited the narrator Ono's perspective is, it exhibits an adequate basis for the frame of his mental space. For Ono's perspective, Lalrinfeli (2012: 151) connotes that when someone realizes that they have wasted their lives for nothing, this realization cannot be considered as an appreciated issue. In case of the current novel, it demonstrates a narrative model which serves as a life-line scale presenting the “growing self-understanding of Ono” (Lalrinfeli, 2012: 151). It is also obvious that the author manipulates the characters' mental space to reshape and rearrange their unwanted history. Occasionally, they deny or ignore their faults; however, in the solution part, the social norms are admitted bravely.

Moreover, Szederkényi (2014: 81) asserts that “the restless and buoyant nature of the main protagonist’s troubled conscience” prevents him from being courageous enough to encounter his past; and he shows inclinations to silence instead of public speech; and it is due to his feelings of being disgraced and alienated from the society. As Szederkényi (2014: 150) underlines, “silence is not a physical space but rather a psychological one”. Therefore, in the current literary work, the recorded moments of silence in time and space exhibit the reflections of lived space, and also his inner world, namely, the images of his mental space in an unwanted social environment. In addition to silence, there are also absences in the flow actions. Ono is introduced as an old man with his two daughters whose social lives and preferences are highly represented. Then the reader learns that Ono’s wife passed away because of a bombing and his son died in the war. However, there is no grief manifested for them. Just by reading between the lines, it is possible to fill the gaps which are set into Ono’s narration and hence his mental space (Fonioková, 2007: 140).

Consequently, in this part of the study, the manifestation and consideration of space in narratives are presented with reference to the relevant literature. Additionally, the studies on the spatial representation in Ishiguro’s *An Artist of the Floating World* is handled by the review of literature.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

This chapter deals with the background of the methodological approach which is adopted in the study. The initial aim is to take a look at content analysis. Following that, the theoretical background of the study is mentioned, and the operational definitions of the terms in the study are listed.

3.2. Qualitative Content Analysis

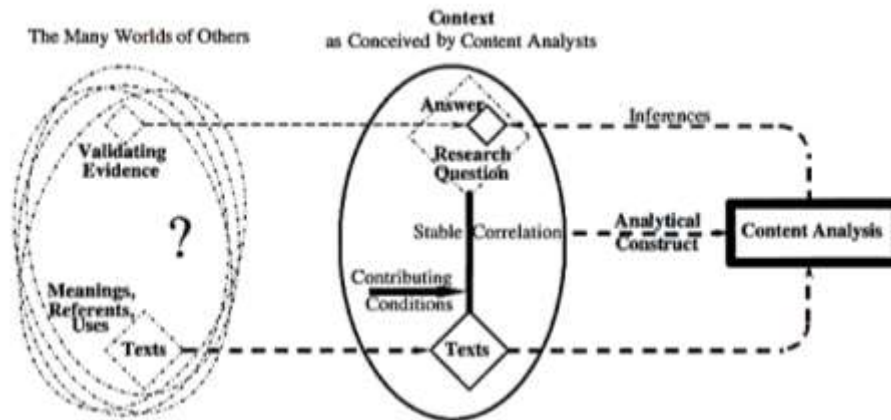
In order to analyze the representation of the spatial elements, this study attempts to decipher the notion of discursive space in Kazuo Ishiguro's narrative text *An Artist of the Floating World* by employing the French philosopher Henri Lefebvre's spatial triad which is developed to analyze the social spaces in three components and the concept of mental space which focuses on thoughts, feelings, and beliefs to form the social space. Therefore, in the current study, a qualitative content analysis, which examines the content in categories, is called for in the interpretation of space representation.

Content analysis is a research technique which categorizes qualitative data into similar components to reveal consisted patterns and the relations between themes and variables (Julien, 2008: 120). In any case of communication and discourse ranging from newspaper articles to literary works and from daily conversations to intended narratives, content analysis is used to explicate the messages and inferences about the author, culture and space (Stan, 2009: 226). Holsti (1969: 14) also connotes that "content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of [discursive] messages". The notion of content analysis is seen as a way to analyze texts, images, and expressions considering their meanings and their intended process at first stage, which are uttered to read, examine, and act. Moreover, this analytic method is used to reduce the data, emphasize the selected aspects of consideration related to the research questions and decipher the intended meaning in a wide range of textual qualitative data such as narratives (Julien, 2008: 120). Weber (1990: 9) also underlines content analysis in a continuum as a product of "a set of procedures to make valid inferences from the text".

The above inferences are shaped considering the producers of the message, the message itself, and significantly the intended population of the message. In this respect, in qualitative content analysis, the data may convey multiple understandings and it is possible to interpret it subjectively and reveal the discrete instances; therefore, content analysis is seen appropriate in order to identify unconscious and latent messages as well as consciously produced ones (Julien, 2008: 120). In addition to the scope of the analysis, Schreier (2013: 174) states that qualitative content analysis involves some steps to analyze literary texts. These steps are deciding on the research questions, selecting the suitable material, building a coding frame for categorization, segmentation and making the main analysis by evaluating and modifying the coding; however, she mentions that qualitative content analysis does not always follow these steps and because of its flexible nature, it presents a fruitful background for empirical literary studies.

In the same vein, Krippendorff (2004: 18) puts forth the definition of content analysis as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”. As a scientific gadget, content analysis attempts to distinguish words in a frame that exhibits their symbols, messages, and also social matters. It also assists to decipher and find out the deeper meanings of messages (Neuendorf, 2002: 16). In order to detail the analysis, Neuendorf (2002: 12) states four items which are “reliability”, “validity”, “generalizability”, and “replicability”. In content analysis, the concept of reliability is seen as the most eminent since its absence makes the analysis meaningless. As for the second item, Babbie (as cited in Neuendorf, 2002: 12) notes that validity is related with “the extent to which an empirical measure adequately reflects what humans agree on as the real meaning of a concept”. Following that, generalizing findings of a text provides for applying the analysis to other cases; and finally, Neuendorf (2002: 12) asserts that “the replication of a study is a safeguard against overgeneralizing the findings of one particular research endeavor”, so replicability focuses on whether similar outcomes are gathered in each case when a study is repeated in a different context. Additionally, Krippendorff (2004: 30) draws a framework so as to portrait the conceptual components of content analysis:

Figure 1: Components of Content Analysis



Source: Krippendorff, 2004: 30

As it is stated in the figure, Krippendorff (2004: 29-30) incorporates in his framework “a body of text, the data that a content analyst has available to begin an analytical effort”, “a research question that the analyst seeks to answer by examining the body of text”, “a context of the analyst's choice within which to make sense of the body of text”, “an analytical construct that operationalizes what the analyst knows about the context”, “inferences that are intended to answer the research question, which constitute the basic accomplishment of the content analysis”, and finally “validating evidence, which is the ultimate justification of the content analysis”. Moreover, depending on the nature of qualitative content analysis, Krippendorff (2004: 86) points out that texts are always open to investigation in particular contexts. The context routes the study and analysis on a text; and the outcomes of this analysis provide a reconceptualization process for the context, so it portrays the circular pattern of content analyses.

In case of dealing with qualitative data, content analysis is used in order to resolve the data into its basic components to disclose its peculiar structure and aspects. Dey (1993: 31) uses a metaphor of omelette (findings, discussion, and analysis) to describe this analyzing process. He says that it is not possible to make an omelette without breaking the eggs; therefore, the data should be separated into pieces to create a meaningful whole. However, like in the example of the omelette, the consequences of data analysis are different from the pieces individually. Therefore, Dey (1993: 31) emphasizes that the main reason to analyze the data is not merely to describe the whole, but also to describe the entities and events which the analyzed qualitative data refers to. Through descriptions, interpretations and predictions, the data is altered to some unique entities. In other words, content analysis provides the reconceptualization of the data and new perspectives to enhance the scope of the data and the context in which it is located.

Qualitative content analysis is a descriptive study in a large scale; and it focuses on meanings and descriptions rather than conceptualization and theories (Drisco&Maschi, 2015: 105). In other words, it functions as a device in order to figure out the deep-seated understandings of narrative structures and linguistic productions. As Erlingsson and Brysiewicz (2017: 94-95) argue, the main target of qualitative content analysis is to get the core meaning and key points of a narrative by reconstructing the complete and detailed prose. In this analysis, there is no linear progression or steps following each other like “identifying and condensing meaning units, coding, and categorising”. Aspiring to be explicit, it is manifested that narratives are not always possible to bring into a standard base; therefore, in qualitative studies, the researcher generally turns a blind eye to the notion of replicability since it is a more subjective study (Krippendorff, 2004: 88). Moreover, Payne and Payne (2004: 54) suggest content analysis provides a more accurate understanding for the literary texts, not just limited to word counting. It is also under consideration that the author’s implicit messages transmit more data about the relation of language and society than the actual words written in the text.

Qualitative analysis is capable of getting the valid and profound knowledge of a text (Neuendorf, 2002: 14). Hence, Mayring (cited in Drisco & Maschi, 2015: 82) emphasizes that qualitative content analysis is a research technique by which textual analysis is utilized to exhibit the core meanings as the substance besides highlighting the content. It is commonly preferred to enhance the reader’s awareness and conjure images of events, issues, and characters in a different and comprehensive perspective. Additionally, Lee and Zaharlick (cited in Drisco & Maschi, 2015: 89) argue that qualitative content analysis provides an opportunity to take a closer look at the cultural issues and elements described in a text, which is the most significant part of qualitative analysis secluded from the quantitative studies.

Not surprisingly, Krippendorff (2004: 16) suggests that literary texts present ultimately qualitative data and that content analysis should be supported by other disciplines to enhance the study. Therefore, discourse analysis can be considered one of these disciplines. It concerns with the matters like how language builds and mediates social and mental realms besides “the role of language in human interaction and experience”. It gives opportunity to comprehend the discursive indicators and their social outcomes (Willig, 2013: 341-342). Since this field of linguistics is closely related to social entities, in various respects it concerns analyzing and describing the relation among language, literary texts, and social contexts alongside “the relationship between discourse and sociocultural change” (McCarty et al., 2002: 66-67).

Discourse analysis, which is used to examine spoken or written language, forms a basis to enact social and cultural identities besides related interpretive perspectives, and it utilizes the concept of genre which focuses on the type of the discourse concerning the intention of its

producer, and they are considered as social contexts which have social and historical backgrounds. Therefore, they process literary texts not only in terms of textual qualities, but also in terms of their social, cultural and historical considerations. In other words, discourse analysis conveys the message of “what discursive practices are constructed in the text, and, as a consequence of this, what social practices they reflect”, and these genres are considered not merely as a reflection of social enquiries, but also as the player to construct social entities and spaces (McCarty et al., 2002: 67). Similarly, Paltridge (2007: 2-3) suggests that discourse analysis represents an alternative dimension in order to observe how earthly entities and identities are produced in the shadow of discourse; namely, “it is the analysis of language in use”. Thanks to this analysis, language and linguistic elements are seen as the mediators in the production of society, social spaces, and psychological realms. It is seen that the use language and the discursive elements essentially creates circular structure. Accordingly, the coding phase for categorisation is based upon systematic research concepts, as the preliminary steps to conduct a qualitative content analysis. As Julien (2008: 120) suggested, the present study uses reliable scientific and theoretical concepts to categorize the collected qualitative data, which is crucial to identify the type of the finding, interpretation and discussion with reference to consistent and relevant issues. Following the categorisation process, the data is coded to make explicit and valid inferences about the categories. As Stan (2009: 226) argues, coding is applied to qualitative data in order to “maximize the mutual exclusivity and exhaustiveness of the categories”. In other words, pursuing the categorisation and classification, which will be presented in the following chapters, the researcher turns back to the data to apply coding to the stated categories.

Consequently, a qualitative content analysis organizes a remarkable basis for the analysis of a literary text in order to examine the data in categories, and it is also considered as a useful way to reach empirical literary consequences by the help of the analysis of applied linguistic indicators. While categorizing qualitative data, a discourse analysis can be utilized to enhance the scope of content analysis in a narrative through emphasizing the production processes of discourses and their outcomes which can be directive in terms of coding in content analysis.

3.3. Data Collection

With the aim of investigating the representation of space in the narrative text *An Artist of the Floating World* by Kazuo Ishiguro, a spatial theory categorized and coined by Lefebvre (1991) is employed to collect data for the present study. The initial reason to choose Lefebvre’s space theory is that it enables the reader to classify and identify the represented instances of social space in a literary text by utilizing language structures and linguistic variables. In other words, a qualitative content analysis is conducted by categorization under the consideration of Lefebvre’s social space theory in order to examine the spatial entities which are represented in the narrative text under consideration. Following that, the content, which is separated into categories and analyzed by

considering the linguistic units, creates opportunities to generate the deeper meaning and to make predictions on the spatial representations in the literary text.

To begin with, in order to make a qualitative content analysis, the coding phase for categorisation is held for the study since the categorisation is seen as the preliminary step to conduct a qualitative content analysis. As Julien (2008: 120) suggests, categorizing the qualitative data is crucial to identify the deriving meaning and consistent patterns. Following the categorisation process, the data is coded to make explicit and valid inferences about the categories which the researcher decided to employ. Additionally, Stan (2009: 226) clearly states that coding is applied to qualitative data in order to “maximize the mutual exclusivity and exhaustiveness of the categories”. In other words, having completed the categorisation process, the researcher turns back to the data to apply coding to the stated categories.

In order to evaluate spatial depictions in this literary text, Lefebvre suggests a triad to classify the social space in meaningful units. These are identified as “the spatial practice”, “the representation of space”, and “the representational space”. In addition to this triad, Lefebvre also focuses on the effects of human mindset, psychology, feelings, and thoughts on the production of such discursive spaces; and he underlines the concept of “mental space”. Therefore, to enhance the scope of the content analysis, discourse analysis is employed to analyze the role and effects of the discourses to reflect the characters’ inner worlds, personalities, and ideologies as well as their effects to shape the perception of space representation and unearth the subjectivities indicated through the descriptive or perceptive passages.

Therefore, in order to conduct a qualitative content inquiry into the narrative text *An Artist of the Floating World*, the researcher performed as an instrument to collect data. Due to the fact that the study needed a careful inquiry to collect data referring to the spatial depiction, the literary text was manually brushed, reviewed, and examined in accordance with the research questions. When any data indicating spatial representation were identified, they were classified and evaluated concerning the stated categories. After classification, every detail related to the research was thoroughly examined until the results and inferences were processed for further evaluation.

3.4. Theoretical Background of the Key Concepts for Categorisation

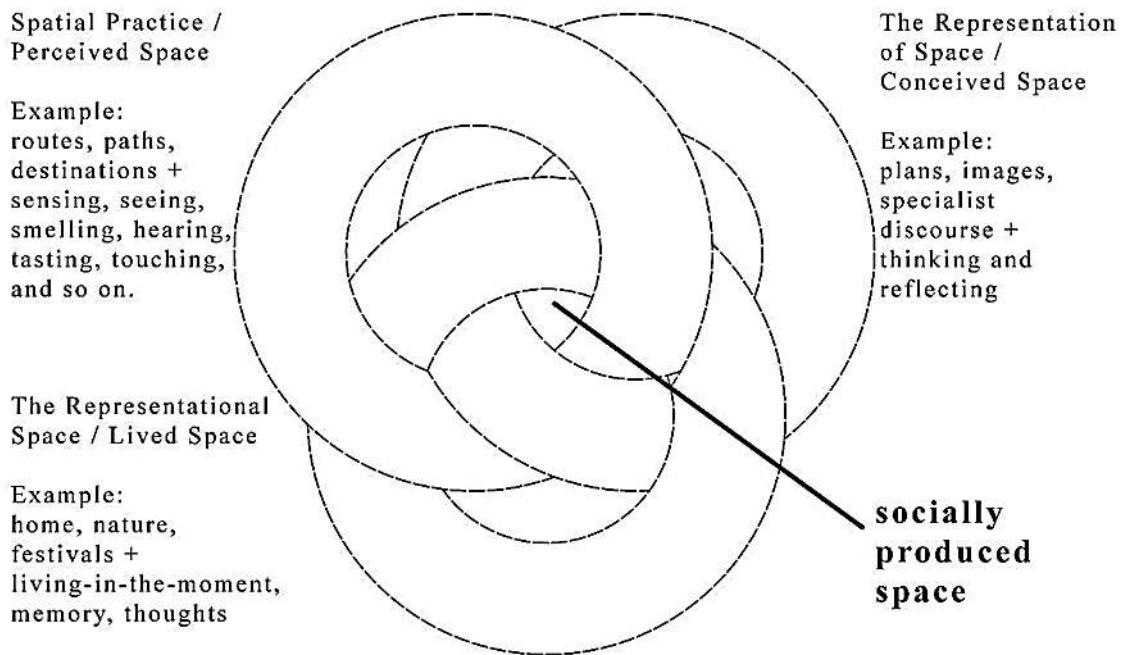
The revival of interest in the depiction of space has led scholars to construct a conceptual framework. Henri Lefebvre, the French philosopher and sociologist, introduces an influential contention which assists the readers and the researchers to decipher the comprehension and interpretation of space. What makes his work so valuable is that it provides a background for the analysis of everyday life. Lefebvre (1991) formulates a wider debate on the notion of space; and he claims that man is the architect of their own space in which they lead a life and form it considering

their needs and interests and reconstruct it continuously in accordance with their motives. In its nature, space is an organic, living, and changeable existence depending on time and the norms of society. Therefore, Lefebvre pronounces a spatial triad in order to analyze and decipher the sense of the notion of space as a social and verbal product. His spatial triad constitutes of the components of “spatial practice”, “the representation of space”, and “the representational space”; and these statements introduce the concepts of “perceived space”, “conceived space”, and “lived space” respectively. Additionally, these statements should not be considered as independent issues since they are in interaction with each other to conceptualize the “production of space”. Lefebvre (1991: 3) also states that this philosophy of space “has exercised a fascination not only upon philosophers but also upon writers and linguists”. In other words, it is possible that depiction of this conceptual triad pertains to literature, literary texts, and narratives.

There are plenty of reasons to analyze the notion of space in literary texts and the social environment which literature is concerned with. Lefebvre (1991: 10), initially, states that capitalism is one of the prior elements to discuss space since it shapes the society, relations, and cultural knowledge with the power of capital. Also, it has a great impact on policies which make decisions on the rules of society. Therefore, while deciphering a society’s culture, intellectuals, and the represented space, the function of money should be taken into consideration as a social matter for the existence of discursive space. As Castells (1977: 115) propounds, discursive space is in association with social matters from man to shaping the discursive space; therefore, it is a material product. Moreover, it presents a basis not only for social constructions of a society but also for historical entities belonging to that society.

As it is seen, discursive space plays a crucial role as the primary component of a society. Similarly, in literature, to discuss and analyse the social environment, discursive space is among the issues to investigate in narrative texts that frequently devote significant amount of narration to the descriptive passages about places, settings, and experiences. Lefebvre (1991: 15) adds that “any search for discursive space in literary texts will find it everywhere and in every guise: enclosed, described, projected, dreamt of, speculated about”; yet the only matter, which should be thought about, is to deal with a literally social space. From the presented architecture to the mental examples of discursive space, it is to be placed on a real social base. In this respect, Lefebvre’s spatial triad is employed to shed light on the depiction of space in literary texts. This study, therefore, embodies the conceived, perceived, and lived space in *An Artist of the Floating World* by referring to the following conceptual triad:

Figure 2: Lefebvre's Conceptual Spatial Triad



Source: Patel, 2016: 76

This spatial triad shows that discursive space has a sophisticated nature and is associated with social entities at all levels. On one hand, it is perceived in a physical setting about how people handle the discursive space in a society; on the other hand, it involves the discursive space which is conceived by planners, architects and politicians; and “finally a medium through which the body lives out its life in interaction with other bodies. Social relations also are spatial relations; we cannot talk about the one without the other” (Gottdiener, 1993: 131).

It is necessary to acknowledge that “the perceived-conceived-lived triad” (spatial practice, representations of space, representational spaces) should proceed in an interconnected manner. It is not an abstract model; nevertheless, it presents a way by which each representative of a society may progress from one realm to another in a logical perspective (Lefebvre, 1991: 40). It holds out a pattern in a social discursive space.

To have a descriptive study, Lefebvre (1991: 7) also introduces that codes may be used as tools to decipher social space; therefore, a code allowing “space not only to be 'read' but also to be constructed” helps discursive space to be perceived as a message in a literary text. Spatial descriptions such as street, room, or market of everyday speech help us to construct a social discursive space; so these words provide an unidentified spatial code which helps the reader conceptualize the society through thoughts, “alternatively, reflection will enable us, on the basis of the words themselves and the operations that are performed upon them, to construct a spatial code” (Lefebvre, 1991: 16).

In each situation, our thinking process ends up with the presentation of a “system of space” (Lefebvre, 1991: 16). However, it is clear that any code, proof, message, and so on cannot assist us to decode or decipher the notion of discursive space unless it is already produced. Yet, Lefebvre (1991: 17) asserts that “even if there is no general code of discursive space, inherent to language or to all languages, there may have existed specific codes, established at specific historical periods and varying in their effects”; and so the historical background and knowledge about discursive space would help us act upon and comprehend it. Therefore, dialectical inferences upon history are emphasized primarily since codes are considered “as part of a practical relationship, as part of an interaction between 'subjects' and their space and surroundings” (Lefebvre, 1991: 18).

To connote the depiction of a spatial code, it should be admitted that it plays a role not merely as “a means of reading or interpreting space”, but also “a means of living in that space, of understanding it, and of producing it” since it works with “verbal signs (words and sentences, along with the meaning invested in them by a signifying process) and non-verbal signs (music, sounds, evocations, architectural constructions)” (Lefebvre, 1991: 48). It works with the whole real world yet not the isolated part of a specific society. Moreover, the most significant mission related with a spatial code is that it unites the dissociated segments of a society by annihilating the walls between private and public and displaying the hidden agreements and antagonism (Lefebvre, 1991: 64). It presents a holistic view by bringing together separated levels and terms to display the hidden and unstated situations.

3.4.1. The Spatial Practice (Perceived Space)

The first principle of Lefebvre’s spatial triad is the “perceived space” or in other words “the spatial practice” which is stated as the reflection of everyday routines arising between places. In Lefebvre’s utterances, perceived space is presented as “the practical basis of the perception of the outside world” (1991: 40). The perceived space is discussed as the physical and literally real space which is constructed and used (Elden, 2004: 190); in other words, it is described as an “externalized and material environment” (Gottdiener, 1993: 131). Lefebvre’s theory on space produced by a social environment also attracts scholars’ attention such as Martin and Miller who propound a significant description on perceived space. “The spatial practice” contains “the material spaces of daily life” in which social entities are produced; daily routines in a society including workplaces and recreation areas elucidate “perceived space”; therefore, it is a material structure of space providing “a degree of continuity and cohesion to each social formation” (Martin & Miller, 2003: 146).

As stated before, the “spatial practice” component primarily focuses on daily routines, everyday life, and the spatial events of a society. Moreover, it proceeds in a linear way while pursuing a cyclical pattern. Everyday routines and complexities determine space repetitiously. In

the framework of Lefebvre's theory, it is clearly emphasized that "in spatial practice, the reproduction of social relations is predominant" (1991: 50). To clarify "the spatial practice", Lefebvre (1991: 33) also connotes that it "embraces production and reproduction, and the particular locations and spatial sets characteristic of each social formation"; so as to accomplish daily routines and everyday life of a society, "spatial practice ensures continuity and some degree of cohesion". As to the perceived space of a society, Lefebvre (1991: 38) notes that it conceals the space of that society, and that spatial practice generates it gradually, manages and embraces it in a dialectical manner. In other words, by analyzing that society's space, the perceived space is revealed. In this respect, Lefebvre (1991: 57) exemplifies that the concept of discursive space "affords opportunities not only to social acts with no particular place in it and no particular link with it, but also to a spatial practice that it does indeed determine"; in other words, a series of events may demonstrate "a signifying practice" even though they cannot be decreased to a practice.

In the Lefebvrian framework, perceived space reflects an existence which is experienced, empirically observed, and deciphered by a wide range of disciplines from architecture and city planning to the organization of daily routines and urban life (Lefebvre, 1991: 414). In the light of the idea that perceived space covers the process of production and reproduction of that society's social discursive space, it is presupposed that perceived space has a close relation with the notion of conceived space since spatial practice enables one to experience the conceived space directly. Additionally, Lefebvre (1991: 288) states that "the spatial practice" depicts "places - the relationship of local to global; the representation of that relationship; actions and signs; the trivialized spaces of everyday life" as well as the ones "made special by symbolic means as desirable or undesirable, benevolent or malevolent, sanctioned or forbidden to particular groups".

3.4.2. The Representation of Space (Conceived Space)

Conceived space, the second item of the spatial triad, also known as the representation of space, is primarily associated with a society's dominant concepts such as space and production of discursive spaces or space discourses. Preliminarily, it introduces the signs, codes, discourses and meanings of a social space created by the designers of a society (Martin & Miller, 2003: 146; Merrifield, 2006: 109). Basically, Lefebvre (1991: 33) depicts that "representations of space (...) are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations"; and he (1991: 38) also mentions it as the conceptualized space of technocrats, engineers, planners, and scientists "all of whom identify what is 'lived' and what is 'perceived' with what is 'conceived'"; moreover, the representation of space is articulated as the dominant discursive space of society which is generated via symbols, verbal signs, codifications, and various abstract representations. Additionally, Shields (1999: 163) furnishes the representation of space as "logic and forms of knowledge, and the ideological content of codes, theories, and the conceptual depictions of space".

Lefebvre (1991: 42) also indicates that “representations of space have a practical impact, and that they intervene in and modify spatial textures which are informed by effective knowledge and ideology”; therefore, the representation of space has a preliminary impulse in the production of discursive space. Because of the scope and the role which conceived space possesses, the representation of space is arranged and produced considering the present political power, economy, and hence the dominant ideology in the society (Ghulyan, 2017: 23). Furthermore, the representation of space is shaped by the various designs such as maps and plans which can take form in the direction of changing ideologies; so Lefebvre demonstrates these representations as “the history of ideologies” (Sharobeem, 2015: 20). Therefore, Lefebvre (1991: 50) underlines that the representation of space in literary texts, therefore, is discursive space, which is “in thrall to both knowledge and power” in Foucauldian sense. The realm of representation embraces the concepts of ideology and knowledge; thus, it becomes possible that the representation of space can be utilized as a device to analyze the discursive space and the society by the impacts of the present ideology in that society (Lefebvre, 1991: 45).

It is basically argued that space and social relations of production in a society take part in cooperation in the light of the utterances by Lefebvre (1991: 26) who states that “(Social) space is a (social) product”. By the impacts of capitalism, Lefebvre attempts to clarify the notion that besides industrial products, space should be considered as any society’s own product. He also elucidates that “space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power” (1991: 26). Through this statement, Lefebvre focuses on the reconciliation of abstract space in everyday life, pertaining to capitalism (Merrifield, 1993: 523). Moreover, Merrifield (1993: 525) utters that everyday life presents tangible and sensual tasks taking place in the society; so there is always a controversy “between conceiving space through representation and living place through actual sensual experience and representational meaning”.

In this respect, Lefebvre (1991: 233) suggests the differentiation between conceived and lived space in society: they create an ambiguity which is caused by social practices in everyday life referring from the images (discourses) of conceived space such as maps and plans to the ones of lived space like nature and fertility. The former, namely the representation of space, is related with the official constitutions of the society’s discursive space while the latter, representational space, is about the unofficial formations, crudely aesthetic and abstract existences in space (Thacker, 2017: 34) and is likely to be found in literary texts and discourses.

3.4.3. The Representational Space (Lived Space)

Representational space or lived space as a discursive product in literary texts, the final component of the triad, is considered as the most complicated one to determine since it highly

incorporates complex symbolisms, art and it is in line with “the clandestine or underground side of social life” (Lefebvre, 1991: 33). Representational space is lived directly via its related symbols and images; and it is the space of society’s users and inhabitants and related with the artistic subjects hence that of artists, philosophers, or writers who are willing to only describe. It is also dominated by the imagination power of society and deals with the symbolic usage of the things in social space; furthermore, representational space is thought to be engaged with the non-verbal signs and symbols (Lefebvre, 1991: 39).

Representation of space in literary texts is essentially discursive and abstract; however, it has a social and political base; so people and objects of conceived space are related to logic until it loses its consistency. On the other hand, lived space has no necessity to tie up a specific philosophy. Thanks to symbolic and imaginary details, the source of representational space dates back to the history of people (Lefebvre, 1991: 41). In other words, lived space is subordinated to people’s everyday life. As Havik (2012: 176) states, similar to the reader, which is a significant component in the production of the text, representatives of the society such as the inhabitants and users who experience the lived space play an important role for the production of “the representational space”; “in other words, lived space exists precisely through the actions of its users, inhabitants and passers-by, it is dynamic and subject to change”.

Representational space is concerned with human subjectivity. It is determined and created within the realm of official and unofficial discourses. It only produces and works with symbolic concepts. These factors make its products and examples aesthetically and conceptually unique. In contrast to the representation of space which emphasizes the production and reproduction of social relations in an abstract train, representational space is closely related to the people’s stream of imagination (Lefebvre, 1991: 42). While conceived or representation of space primarily manipulates knowledge and power, lived or representational space is restricted to memories and images which have primarily symbolic bases (Lefebvre, 1991: 50). No matter how it is intently connected with the imagination, ignorance of representational space while studying on social space brings about that produced theories and notions show weakness to relate with everyday life (Davidson, 2007: 96). As Lefebvre (1991: 42) articulates, “[r]epresentational space is alive: it speaks. It has an affective kernel or centre: Ego, bed, bedroom, dwelling, house; or square, church, graveyard. It embraces the loci of passion, of action and of lived situations, and thus immediately implies time.” Therefore, “the lived space” can be qualified as “directional, situational or relational” due to its qualitative and dynamic nature.

In the framework of representational space, Lefebvre (1991: 48) draws attention to the connection with the notion of ‘absolute space’ which is defined as the existence, “made up of fragments of nature located at sites which were chosen for their intrinsic qualities (cave, mountaintop, spring, river)”; and absolute space is primarily introduced with the representations

such as tombs, temples, and various public places (1991: 45) in non-literary texts. So, Lefebvre (1991: 251) states that absolute space has a social base; however, it presents the direct exhibitions of representational space since it is “purely mental, and hence ‘imaginary’” thanks to its unique nature and characteristics, and since the products of imagination demonstrate themselves as a result of social activities, for example, in religious and politic places. Moreover, it is not unexpected that absolute space, which has political and religious characteristics, owns a relatively historical background. In this respect, it plays a role to demonstrate various examples of symbolisms on religion and politics, linking to representational space (Lefebvre, 1991: 48). In other words, Lefebvre (1991: 59) connotes that conceived space promotes the manipulation and interpretation of representational space and he underlines that in each society, there are examples of absolute space introducing affairs, applied through punishments “a continual putting-to-the-test of the emotions”; therefore, “[t]his space is 'lived' rather than conceived, and it is a representational space rather than a representation of space; no sooner is it conceptualized than its significance wanes and vanishes” (Lefebvre, 1991: 235).

Emphasizing the significance of everyday life, Lefebvre (1991: 116) puts forwards that the instances of representational space are easily encountered in daily routines, and admittedly, everyday life embodies lived space. No matter how the nature of representational space is different from the standardisation of daily life, it extends the limits of everyday life by interpreting existing imaginary symbolisms. While representation of space is a consequence of an ideology, representational space is also related to the ideologies of political and religious classes; namely, it is formed by the philosophical, religious, and ethical ideas. Additionally, while the space of a society is conceived and interpreted, not only the permanent constructions in spatial reality, but also the mythic narratives and symbolisms belonging to the culture of that society is taken into account in order to conceptualize representational space (Lefebvre, 1991: 230).

Furthermore, citizens consider their city as the most prominent space of the world since their city forms the representation of space from their perspective; nevertheless, the members of the city, of that society, serve as a model of representational space from people of different classes to those of different genders while representing their own spaces (Lefebvre, 1991: 244). Keeping this in mind, Yuncu (2017: 28) utters that when the conceived space, which is produced in the pace of a specific ideology and technical knowledge adopted by architects and designers, plays a role as lived space, it doesn't introduce an objective instance, yet it is an example of “domination and power”, so Lefebvre gives priority to individuals or the users of space in order to introduce and produce lived space. The concept of “appropriation” in the production of space is also significantly remarked since Lefebvre (1991: 144) argues that the users need to appropriate or alter the representational space to get their requirements and wishes; therefore, “space becomes readable to society as a whole”. Similarly, Elden (2004: 183) emphasizes that Lefebvre suggests space is both produced and occupied by people and communities as well as in the progress, it is reshaped and

transformed by them, and there is always a challenge between people and nature of space. Moreover, it is stated that “[s]pace is not just the place of conflict, but an object of struggle itself”; so it is constructed as a social and political issue upon the consideration of space in this setting (Elden, 2004: 183).

Consequently, Lefebvre (1991: 362) utters that “the user's space is *lived* - not conceived”. That is the experiential aspect of the representation of “lived space” in literary texts and is a matter of enquiry into the discourses produced to represent such experience. While representation of space deals with abstract space designated by the experts of the society, the lived or representational space introduces more “experiential impressions or expressions” through daily routines (Çıraklı, 2018: 135). Moreover, representational space is defined as a subjective notion rather than conceived space’s calculations since it has a unique background which includes a history of experience.

In a nutshell, this study carries out a qualitative enquiry into the textual elements, verbal indicators and discursive markers as to the representation of space in Kazuo Ishiguro’s narrative text *An Artist of the Floating World* with references to Henri Lefebvre’s conceptual spatial triad: Space practice, representation of space and representational space. Collecting the textual data from the narrative text, which includes characters’ thoughts, beliefs, and dreams as well as common and objective verbal descriptions of space, the study draws on various modes of discourses, investigating the verbal characteristics of the discourse through which space is illustrated. The study is aimed at showing that *An Artist of the Floating World* is marked with affluent spatial verbal indicators, and ideological and experiential implications. The researcher used content analysis, based on the theory of “narrated social settings” and utilized Lefebvre’s terminologies to pose out stylistic discussions. Considering the fact that the narrated social space is constructed by three components of spatial triad, the study explored the linguistic markers and verbal indicators through content analysis. The findings are discussed with reference to the key words and critical concepts of (a) The Spatial Practice (Perceived Space), focusing on the representation of everyday routines and the functional space, (b) The Representation of Space (Conceived Space), dealing with space representation, designed by architects and urban designers according to ideology, and (c) The Representational Space (Lived Space), emphasizing the significance of cultural and subjective imagination.

3.5. Operational Definitions

With the aim of providing a proper data collection, characterizing the space representations, and deciphering the utilization of spatial implications with a concrete background, the operational definitions of the terms which are connected to the present research are as follows:

Textual/Content analysis is a method used in applied linguistics and other social research areas, such as educational sciences, sociology, and medicine, which help explore the connotative meaning of words and phrases as well as counting the number of verbal indicators. The qualitative aspect of the content analysis is based upon the interpretative critical approach which mainly considers the discursive markers and word choices.

Discursive Space is any “descriptive verbal product” that represents space in a literary or non-literary text. From Bakhtin’s perspective, discursive space is controlled by the official discourse of the powerful and has social implications as well as functions. From Foucault’s perspective, discursive space creates power(s), the individual and the social are intertwined with each other, having ideological implications.

Social Space is depicted as “the space of human interaction” by Merrifield (2006: 104); and Lefebvre (1991: 77) interprets it as a space which “contains a great diversity of objects, both natural and social, including the networks and pathways which facilitate the exchange of material things and information”.

Mental Space is coined by Lefebvre (1991: 28) as “space of thoughts and utterances”. He (1991: 3) asserts that mental space connotes “logical coherence, practical consistency, self-regulation and the relations of the parts to the whole, the engendering of like by like in a set of places, the logic of container versus contents, and so on”. Moreover, it is designed to promote the interpretation “of theoretical and practical (social) history; in this way they have arrived at specific representations of space” (Lefebvre, 1991: 104).

Abstract Space is explained as “an instrumental space” which “concerns the silence of the 'users' of this space” (Lefebvre, 1991: 51); and Lefebvre describes it as the space generating illusions “and hence a tendency towards false consciousness, i.e. consciousness of a space at once imaginary and real” (Lefebvre, 1991: 411). Moreover, Lefebvre (1991: 52) states that “abstract space tends to identify- for example, social reproduction and genitality, gratification and biological fertility, social relationships and family relationships”.

Absolute Space is characterized as “a product of the bonds of consanguinity, soil and language, but out of it” develops a space “relativized and historical” and Lefebvre (1991: 48) suggests “not that absolute space disappeared in the process; rather it survived as the bedrock of historical space and the basis of representational spaces (religious, magical and political symbolisms)”. Moreover, it is stated that “absolute space is located nowhere. It has no place because it embodies all places, and has a strictly symbolic existence” (Lefebvre, 1991: 236).

Spatial Triad is a design created by Henri Lefebvre in which the production of social space is examined under three statements: the spatial practice (perceived space), the representation of space (conceived space), and the representational space (lived space) (Lefebvre, 1991: 38).

The spatial practice (Perceived space) of a society is stated by Lefebvre as a concept secreting that society's space, "it propounds and presupposes it, in a dialectical interaction; it produces it slowly and surely as it masters and appropriates it"; "[f]rom the analytic standpoint, the spatial practice of a society is revealed through the deciphering of its space" (Lefebvre, 1991: 38). It deals with the physical form of a society and how the society generates and uses the space. In the samples in this text, it is represented with "S1".

The Representation of Space (Conceived Space) is depicted as the "conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, as of a certain type of artist with a scientific bent- all of whom identify what is lived and what is perceived with what is conceived" (Lefebvre, 1991: 38). In the samples in this text, it is represented with "S2".

The Representational Space (Lived Space) is described as directly lived space "through its associated images and symbols, and hence the space of 'inhabitants' and 'users'" and Lefebvre defines it as "the dominated (...) space which the imagination seeks to change and appropriate"; "it overlays physical space, making symbolic use of its objects" (Lefebvre, 1991: 39). In the samples in this text, it is represented with "S3".

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter carries out an overview of the novel *An Artist of the Floating World* and Lefebvre's Spatial Triad which is conducted through the novel. Following that, it includes the analysis of the novel, which is identified as the findings and discussion, under the subtitles of "The House", "The Pleasure District and Social Environment", "Professional Setting", and "Mental Space".

4.2. Overview of the Novel *An Artist of the Floating World* and Lefebvre's Spatial Triad

In pursuit of the Second World War, each nation going to the war has experienced its destructive consequences from various aspects ranging from its regime to the lifestyle in that country. These consequences also have reflections on literature which can be considered as the mirror of a society. One of the most outstanding works that exemplify this issue is *An Artist of the Floating World* by Kazuo Ishiguro, the Nobel awarded author.

The author employs the first person narration with the help of the central character Masuji Ono who is an aging artist and experiences his retirement. The author portrays Ono as an artist, manipulating his paintings as a device to support and encourage the vibes of Japanese militarism and living his glamorous periods of his career during the Second World War. After the war, things, however, do not come true as he expects. He loses his wife and son and has attempts to salvage his fame and protect himself and the rest of his family desperately. Ono narrates the story from the perspective of a retired artist who has to confront his mistakes in the past and his loneliness in the present.

Considering the narration technique of the novel, it should be mentioned that the author makes his narrator Ono leave some of the most significant parts of his story unsaid (Drag, 2014: 35). Primarily, he focuses on his present life and his past achievements by denying or ignoring his faults; for instance, throughout the novel, the reader has limited knowledge and utterances about his wife who dies because of bombing and his son who becomes martyr in the war. Instead, he generally mentions his two daughters, Setsuko who is married with a son and Noriko whom he

lives with, and his grandson Ichiro. The reader finds Ono, who is in search of his past glory, the past Japan and Japanese culture, in his house, garden and his old neighbourhoods, and favourite haunts of artists of the time by comparing their present situations with the previous ones and by complaining about the American influences on Japan and Japanese culture. By various examples, Ono describes the social spaces generally in a grief and gives clues about his mental space representing his thoughts and emotions against the changing world.

Therefore, *An Artist of the Floating World* presents a unique basis for the analysis of discursive space depicted as a post-war society and the verbally put mental space indications of people living in that society through employing the theory put forward by a French philosopher Henri Lefebvre. In order to decipher the components of a social discursive space of a society, he presupposes a conceptual triad. In this triad, there are three basic elements which constitute the background of a society; and these are The Spatial Practice (Perceived Space), The Representation of Space (Conceived Space), and The Representational Space (Lived Space).

Initially, Lefebvre (1991: 26) states that “(Social) space is a (Social) product”; so the organizations and history of a society, encoded in language, culture and discourse, should be taken into account considering that society’s production of discursive space. Moreover, in order to facilitate the comprehension of his Spatial Triad, Lefebvre (1991: 40) suggests the example of ‘body’ instead of the concept of social discursive space. To begin with, The Spatial Practice (Perceived Space) is considered as “the use of the body: the use of the hands, members and sensory organs, and the gestures of work as of activity unrelated to work”. The second item, The Representation of Space (Conceived Space), is produced by “accumulated scientific knowledge, disseminated with an admixture of ideology: from knowledge of anatomy, of physiology, of sickness and its cure, and of the body's relations with nature and with its surroundings” in the frame of body. Finally, the last and the most complex item is The Representational Space (Lived Space) which includes the notion of culture “with its illusory immediacy via symbolisms” and “certain aspects of which are uncovered by psychoanalysis”. To elucidate this definition, Lefebvre also indicates that “the heart as *lived*” is a completely disparate item when the heart as *conceived* and *perceived* is taken into consideration; nevertheless, they should be thought as interconnected so that the members of a society “may move from one to another without confusion - so much is a logical necessity”. Additionally, they should “constitute a coherent whole” by dominating and subordinating each other to represent a society meaningfully.

To conclude, the next part of the chapter focuses primarily on the space representations in *An Artist of the Floating World* both socially and mentally. Following that, Lefebvre’s spatial triad is employed to decipher the structure of social space of the fiction by giving excerpts from the original text.

4.3. Discussion

4.3.1. Discursive Space: The House

In *An Artist of the Floating World*, in order to exhibit the succession of events, and to connect and compare past and present by promoting flashbacks, the author employs the first person narration. By means of the narrator and the narrator's limited consciousness, he lets the reader to look over the narrator's shoulders and observe the environment and events without shifting the perspective. In seeking to elaborate how social discursive spaces are represented by the help of linguistic indicators, the opening scene of the novel gives the reader a route map to start with, Masuji Ono's house. The protagonist starts his narration by the position and physical appearance of his property. By this attempt, he tries to introduce the reader his prestige in the society by his house which is quite outstanding and can only belong to a wealthy man. All his life, he has known that what people possess is a reflection of their status in the society. If they complete a set of rules and properties, they should be appreciated in all sides of that society. Therefore, he starts his story by his most significant possessing and demonstrates its deeper meaning through spatial elements. His house is depicted as a mansion with a spectacular landscape among trees and in a wealthy surrounding:

If on a sunny day you climb the steep path leading up from the little wooden bridge still referred to around here as 'the Bridge of Hesitation', you will not have to walk far before the roof of my house becomes visible between the tops of two ginkgo trees. Even if it did not occupy such a commanding position on the hill, the house would still stand out from all others nearby, so that as you come up the path, you may find yourself wondering what sort of wealthy man owns it.(...) when arriving at the top of the hill you stand and look at the fine cedar gateway, the large area bound by the garden wall, the roof with its elegant tiles and its stylishly carved ridgepole pointing out over the view (AFW, 7).

Table 1: Sample 1

Statements	Type of Representation	Discussion
between the tops of two ginkgo trees commanding position on the hill	The Representation of Space (S2)	prepositional phrases to give clues about the social status
the fine cedar gateway elegant tiles stylishly carved ridgepole		collocations to identify the cultural ideology

Initially, as it is stated in the first sample, he conveys the position of the house by describing the view upon the hill and portraying a pastoral scene among trees. Through prepositional phrases, the author signifies the importance of the narrated property. For the reader who does not have any knowledge about Japanese geography and culture, these trees are just a part of the nature; however, the ginkgo trees are utilized in this scene on purpose. In Japanese culture, these trees possess a sacred phenomenon. They are associated with miraculous power and hope as well as longevity and

eneration which Ono seeks for. By this representation of space, he aims to explain his wishes of future and thoughts of past events. Additionally, by the help of the collocations including the adjectives such as “stylishly carved” demonstrating cultural features, the author conveys the architectural details and hence the adopted ideology which shapes the narrated architecture. In other words, these linguistic elements have a role to shape the initial example of the conceived space in the text.

In the progressive aspect, the reader easily figures out that besides its architecture, the house means a sign of respectability to him thanks to its history and his story. To explain how he has bought this house, he shows a great hastiness. In this point, Lefebvre’s representational space becomes involved by the significance of house and the cultural truths. To begin with, he mentions that this sale happens at least fifteen years ago; and at that time, the house is owned by a respectable man Akira Sugimura. Following his death, his family decides to sell the house; and it has lots of aspirants to buy. However, selling this house takes place differently rather than the ones whose price is decided by “the size of one’s purse” (AFW, 10). As for how Ono bought this house, it happens by “an auction of prestige” (AFW, 9). In order to prove this auction and his prestige, Ono narrates the sale through the quotation below uttered by one of Sugimura’s daughters:

It is of the first importance to us (...) that the house our father built should pass to one he would have approved of and deemed worthy of it. Of course, circumstances oblige us to consider the financial aspect, but this is strictly secondary. We have therefore set a price (AFW, 8).

Table 2: Sample 2

Verbal Indicators	Type of Representation	Discussion
approved of (the house) deemed worthy of (the house)	The Representational Space (S3)	Showing the individual ideals

In those days, Ono is thought as one of the scholars of the society; therefore it is not surprising that he wins the auction. After the production of the verbs “approved of” and “deemed worthy of” as in the second sample, the author proves the narrator’s social status and the symbolic value of the house. Therefore, even after years, the narrator mentions the story over and over again; and he enhances the concept of the representational space. Additionally, the role of the house is not limited with the commercial issues. Ono also emphasizes the significance of this process as “the same as being involved in a marriage negotiation” (AFW, 9) by comparing it with a life changing experience. In other words, the reader easily gets the idea that owning that house is much more than getting a property; furthermore, it has a deeper meaning of investment for their social and moral status. Through representing the materials which are used to build the house, as stated below, he attempts to demonstrate his social status and prospective nature:

And certainly, the house is one worth having suffered a few inconveniences for; despite its impressive and imposing exterior, it is inside a place of soft, natural woods selected for the beauty of their grains, and all of us who lived in it came to find it most conducive to relaxation and calm. (AFW, 10)

Table 3: Sample 3

Statements	Type of Representation	Discussion
soft, natural woods	The Representational Space (S3)	Symbolizing the household
conductive to relaxation and calm	The Spatial Practice (S1)	The purpose to use it

After the war, when he loses his social position and prestige, he attributes his longing for his past to his house as a fortress against the society. The facade of the house is drawn by powerful adjectives, yet inside is depicted as if it had a mediating and healing power through milder statements as stated in the third sample. In this respect, by the architectural background, the house exhibits the representation of space which calls for a design adopted by the dominant ideology while the representational space which has a more subjective perspective is occupied by the history and significance of the house. Moreover, the author does not limit its meaning only to Ono, but he also mentions what it means to the previous owners. They sell the house and after the destructive effects of the war, Sugimura's daughter shows her concerns that it fares a lot during the war because of bomb damage as if she was still the inhabitant of the house; and Ono who realizes that she is "experiencing waves of emotion at finding herself back in this house once more" (AFW, 11) offers her to take a tour in the house. Thus, the house opens a window for Ono to show empathy towards her although he does not like her so much. At this point while taking a tour, the author makes an architectural description of the house and the garden as the representation of space, which is designed by the architects or builders, by the help of the spatial elements:

The house had received its share of the war damage. Akira Sugimura had built an eastern wing to the house, comprising three large rooms, connected to the main body of the house by a long corridor running down one side of the garden. This corridor was so extravagant in its length (...) The corridor was, in any case, one of the most appealing features of the house; in the afternoon, its entire length would be crossed by the lights and shades of the foliage outside, so that one felt one was walking through a garden tunnel. The bulk of the bomb damage had been to this section of the house (...) (AFW, 11).

Table 4: Sample 4

Statements	Type of Representation	Discussion
an eastern wing three large rooms a long corridor a garden tunnel	The Representation of Space (S2)	Exhibition of the present ideology on architecture
the war damage the bulk of the bomb damage	The Representational Space (S3)	The impacts of the history on discursive space

Through the statements above and spatial elements, the narrator not only depicts his garden, but also draws a representation about the absolute space which is not limited to a concrete building, but also contains the natural fragments which have intrinsic qualities to the members of the setting. By using the statements of “war damage” and “the bulk of the bomb damage”, the narrator attempts to reflect his grief about the space repeatedly as in the fourth sample. This stated part of the house and the garden is significant not only for Ono but also for Miss Sugimura because of the memories and addressed feelings to it. Then, the author mentions the emotional outcomes of the tour taken around the bombed-house which symbolize the representational nature of space and Ono’s assurance to repair the damage as soon as possible for the perceived sphere. Yet, later Ono assures that the repairing process will be longer than he expects and admits that he has done his best; however, they “are still far from being able to open that part of the house again” (AFW, 12). In this statement, the reader encounters the combination of the representation of space and the representational space since while he is talking about the ideological and architectural appearance of the building, he actually underscores that although he tries his best to mend the damages, nothing will be the same as before in a near future. This situation is accepted as truth not only for the house, but also for its inhabitants. As stated in the triad, the components are linked to each other. Whereas they try to conceive the space, past and present experiences shed light on the lived space illustrated in the text.

Besides the house, its splendid garden also has great damage and takes Ono’s time excessively to mend it. He proposes that the garden still conveys its spatial practice but only if one wants to see behind the war effects. As Lefebvre (1991: 33) states, the spatial practice includes not just the production but also the reproduction of discursive space and experiencing it directly. In the following excerpt, the author employs Ono to take a look at his garden and reflect his thoughts as an example of the representation space to reflect the impacts of the war:

Today, if I took you to the back of the house, and moved aside the heavy screen to let you gaze down the remains of Sugimura’s garden corridor, you may still gain an impression of how picturesque it once was. But no doubt you will notice too the cobwebs and mould that I have not been able to keep out; and the large gaps in the ceiling, shielded from the sky only by sheets of tarpaulin (AFW, 12).

Table 5: Sample 5

Verbal Indicators	Type of Representation	Discussion
gaze down the remains... gain an impression... notice the cobwebs and mould...	The Representational Space (S3)	Mentioning the past experience of the war

Due to these verbal indicators, the reader can easily figure out that no matter how he tries to portray the remnants from glorious times, he cannot ignore the ruins of the war. By uttering the cobwebs and mould as in the fifth sample, he not merely mentions physical representation of space,

but also makes an embedded reference to his declined status. That is, this spatial representation demonstrates his desperation currently. Fortunately, in the proceeding parts of the novel, he announces that his garden is recovering as the former state built by Sugimura forty years ago. All plants such as bamboo bushes, trees and shrubs in the garden gets more and more splendid as he expects. This kind of spatial representations exhibits what lies beyond the physical appearances, and they mirror the characters' psychology. Thus, in order to touch upon the significance and reputation of the garden, Ono also talks about a rumour that "Sugimura personally walked around the city, peering over garden fences, offering large sums of money to the owner of any shrub or tree he wished to uproot for himself" (AFW, 35). Therefore, without a doubt, the reader observes how he is proud of his garden by means of the statements like "splendidly harmonious". As stated before, the meaning of his garden to him as an example of lived space evokes the idea that Ono finds himself in every part of the house and the garden. He feels that he regains his reputation and social status while physical destructions are being repaired. In addition to its representational consideration, the garden figure deploys an absolute space with its natural perspective which is meaningful to its owner and which has a mental value behind its physical significance. In other words, the author uses the figure of garden as a metaphor to symbolize the narrator's identity.

The other indicator of the spatial practice which is presented by the author is disclosed by the description of the veranda, but with a fine difference since the spatial practice arrows the past at this time. In order to make the chronological order, the author utilizes the forms of past tenses. Ono states how they experience the advantages of the veranda before its destruction. At present time, he just talks about how they handle with the destruction to live there properly. Keeping this in mind, the reader also comes across an example of the representational space by the emotional reflections of the inhabitants of the house. By means of the flood of emotions, it is clearly understood what the space means to them and their family:

(...) the most serious damage was to the veranda. Members of my family, and particularly my two daughters, had always been fond of passing the time sitting there, chatting and viewing the garden (...) I had by then repaired the worst of the damage, but at one end it was still billowed and cracked where the impact of the blast had pushed up the boards from underneath. The veranda roof, too, had suffered, and on rainy days we were still having to line the floorboards with receptacles to catch the water that came dripping through (AFW, 12).

Table 6: Sample 6

Verbal indicators	Type of Representation	Discussion
had always been fond of passing the time sitting there, chatting and viewing the garden	The Spatial Practice (S1)	Describe routines
(veranda roof) had suffered still billowed and cracked	The Representational Space (S3)	Reflection of the past experiences

By means of the verbal indicators, the author exhibits a past example of the spatial practice using the past perfect tense as in the sixth sample. Then due to the repairing process, he describes the current status by the use of the verbs, which reflects the destructive force of the war, and its effect on the narrator's psychology. Following that, Ono who is trying to overcome the bomb damage at the house manages to repair the veranda, fortunately. As stated before, it is more than a physical repairing process due to the fact that the veranda is the gathering and entertaining space for his daughters; namely, the repaired veranda brings together the rest of his family as in the past. Again in this context, Ono expects to experience nostalgia with his daughters in his reproduced veranda. Therefore, the description of the veranda refers to the spatial practice in triad through its purpose to be built:

(...) my two daughters spent a lot of their time out there as of old. I often joined them, and at times it was almost as it had been years ago, when on a sunny day the family would sit there together exchanging relaxed, often vacuous talk (AFW, 12-13).

In the lines above, the narrator express his content generating from the fact that he manages to reproduce their social space and put his family together as in the past. Besides Ono's representations, the author also allows different characters to transmit the spatial elements. For example, on a sunny day, while Ono and his daughters are sitting and talking in the veranda, Noriko, his younger daughter, complains that his father's moping a lot and getting more depressed; and she expects a response from her older sister. However, she avoids responding by turning to the garden and just says "[t]he maple tree seems to have recovered completely. It's looking splendid" (AFW, 13). Even though Noriko continues her complaining, Setsuko does not say anything about her father but praises the garden as in the quotation "[t]he house is looking marvellous now. Father must have worked very hard" (AFW, 13). Through these utterances, the author strengthens the representational space over the conceived space. Actually, Setsuko does not indulge in a growing passion for the designed and recovering setting; however, she attempts to encourage his father to diminish the destructive effects of the war in his life not just physically, yet mentally; and she conveys this message to the reader by the repetition of the adjectives such as "splendid" and "marvellous", signifying the moral meaning of the space as well as its physical appearance.

In a spatial perspective, the reader takes notice that the author utilizes the garden in respect of both spatial practice and representational space. Considering the former one, Ono shows great effort to recover the garden and erase the traces of war; so the garden exhibits the outcomes of his intentions in the reproduction process. On the other hand, the author, who mentions the significance of the garden and house to Ono earlier, transmits the mission to Setsuko to talk about picking up the pieces of the war and implying the meaning of the house to them at this time. She attempts to convey the message that life is getting better in spite of their loss by the utterances of "recovered completely" and "looking splendid" for the garden and "looking marvellous" of the

house “with a sigh” (AFW, 13). In other words, the reader encounters the symbolic meaning of the house and garden besides its historical significance throughout the use of linguistic content.

Another point to analyze Ono’s property is that except for his daughters who have experienced a lot in the house, Ono acknowledges his grandson Ichiro’s being content with the house. The reason to focus on the child is that he feels hopeful about the future generation to keep the house and their customs against the growing interest of American culture under the title of modernity:

No doubt, after the modern apartment of his parents, Ichiro was fascinated by the large amount of space in our house. In any case, he seemed not to share our fondness for sitting on the veranda, preferring instead to run at great speed up and down its length, sometimes sliding along the polished boards (AFW, 14).

Table 7: Sample 7

Verbal Indicators	Type of Representation	Discussion
No doubt was fascinated share our fondness for sitting preferring to run sliding	The Spatial Practice (S1)	Emphasizing the constructional effects of space, the use of space, and routines adopted by the characters

In the sample above, it is observed that while they are talking on the veranda, his grandson Ichiro enjoys the spaciousness of the house by running around. Using the stated verbal indicators exhibits an example of the spatial practice in the triad, and the narrator talks about how his grandson enjoys the space. Additionally, in Ono’s description of his manners, the author lets the reader deduce that he compares his old and traditional house with the modern apartment buildings. Throughout the novel, it is highly noticed that people tend to adopt American manners and lifestyle by ignoring the Japanese culture as an outcome of the war. As an old Japanese militarist, Ono feels pain about even his family’s following American routines; and he mentions his grandson Ichiro’s happiness in order to underline that what makes Japanese people happy is what they possess of their history and what culture they belong to. As in Lefebvre’s triad, the spatial practice, the representation of space and the representational space of the passage are exhibited connectedly. On the one hand, it refers to how the house is utilized and designed; on the other hand, the author states how important Japanese culture is to their people intrinsically between the lines.

(...) the piano room catches the sun throughout the day. It fills with a sharp, clear light, and had it been any larger, would have been an ideal place in which to take our meals. At one time, I had used it to store paintings and materials, but nowadays, apart from the upright German piano, the room is practically bare. No doubt this lack of clutter had inspired my grandson in much the same way as the veranda had earlier (...) (AFW, 28).

Table 8: Sample 8

Verbal Indicators	Type of Representation	Discussion
catches the sun fills with a sharp, clear light	The Representation of Space (S2)	Giving a physical description of the space
an ideal place to take our meals to store paintings and materials	The Spatial Practice (S1)	Mentioning the purpose to use the space
practically bare	The Representational Space (S3)	Emphasizing the meaning of the discursive space to the narrator

As for the inner parts of the house, Ono draws attention to the piano room where Ichiro is playing some games. At first he gives a brief description of the room, and the representation of space is made through the verbal indicators showing how sunny and spacious it is; and the spatial practice is portrayed by the actions to take meals and to pass time there with his family as presented in the sample. Pursuing these definitions, he exhibits a representational space with the memories of the room and tells “[a]t one time, I had used it to store paintings and materials, but nowadays, apart from the upright German piano, the room is practically bare” (AFW, 28). The represented lived space leads the conceived space repeatedly. He describes the room at first; however, he cannot avoid mentioning the significance of the place. Due to the fact that he has to pile up his paintings as they were war crimes after the war, the room loses its significance for Ono, and turns out to be nothing more than a premise. For Ono, this room can be considered as the most powerful point for his possession once, when the pictures painted by Ono are piled away, he loses his occupation and the connection with this part of the house. In other words, no matter how Ono is emotionally close to the house, he starts feeling detached. That is, the author shows that he tries to remain faithful to his past; however, by the help of foreshadowing, he gives signals that he has to adopt the present ideology instead.

Apart from the piano room, the other spot of the house to have a specific meaning is the reception room. The space is represented by his understanding of Japanese culture basically. At first, he describes the place considering the Japanese ideology and knowledge; then he extends the scope of this premise to his early periods and his individual conceptions. Therefore, the author lets Ono narrate the representation of this space through retrospection. He mentions that he passes most of his time by wandering in this room aimlessly during his retirement, and draws a scene which has a deep cultural meaning:

(...) the reception room of a house is a place to be revered, a place to be kept unsoiled by everyday trivialities, reserved for the receiving of important guests, or else the paying of respects at the Buddhist altar. Accordingly, the reception room of my house has always had a more solemn atmosphere than that to be found in most households (AFW, 41).

Table 9: Sample 9

Verbal Indicators	Type of Representation	Discussion
Revered kept unsoiled by everyday trivialities had a more solemn atmosphere	The Representational Space (S3)	Emphasizing the significance of the space culturally
reserved for the receiving of important guests paying of respects at the Buddhist altar	The Spatial Practice (S1)	Mentioning the purpose of the space
kept unsoiled by everyday trivialities paying of respects at the Buddhist altar	The Representation of Space (S2)	Reflecting the cultural ideology

To figure out the reason of his strong and loyal attitudes towards this room, the narrator directs the reader to make inferences about the space through linguistic elements and language structures; and he recalls his early memories with his father who instils the importance of this room in his consciousness. Besides his accepting that he has exaggerated thoughts about the reception room, he explains that he has experienced the initial respect to this place in his family house where he is forbidden to enter the room until twelve. He conveys the message about the significance of the space through repetitions of the information about the reception room. Therefore, the description above presents one of the clear examples of the combination of spatial triad in the novel. This reception room is perceived as the guest room and religious room of the house, where they have experienced most of Japanese affairs, as well as being conceived as a tradition of Japanese culture and lifestyle which includes both religious and ideological symbols such as “the Buddhist altar”. As for the representational status, the reader makes inferences via stylistic variations which the narrator uses to describe the space as in the following sentence. “That room being in many senses the centre of the house, curiosity compelled me to construct an image of its interior from the occasional glimpses I managed to catch of it” (AFW, 41). Ono has a history and memory in the reception room which determines his paces of life. Until he is twelve, he has some glimpses of the room triggering his imagination since it is forbidden to go in as in the previous excerpt. More interestingly, Ono puts forwards that he has an opportunity to enhance his artist’s eye in his early childhood by means of his attempts to figure out the design and the purpose of the reception room where his father has precluded him. That is, Ono thinks that he owes his imagination and his ability to his father in this respect. In his professional life, he becomes more prominent than his colleagues to conceptualize a scene or an object thanks to his childhood period. After the age of twelve, he is called to the room once a week to discuss business with his father in strict rituals. In addition to the spatial practice addressed by the business meetings, he gives the representation of space by the description of the room which is conceived considering the dominant ideology of the society. It is primarily for men and has to contain religious items, such as the Buddhist altar. By means of the following passage, the conceived space is reflected:

The room I entered would be lit by a single tall candle standing in the centre of the floor. Within the circle of light it cast, my father would be sitting cross-legged on the tatami before his wooden ‘business box’. He would gesture for me to sit opposite him in the light, and as I did so, the brightness of the candle would put the rest of the room into shadow (AFW, 41).

Table 10: Sample 10

Verbal Indicators	Type of Representation	Discussion
lit by a single tall candle sitting cross-legged on the tatami	The Representation of Space (S2)	Mirroring the cultural and religious ideology

The dim light of the room which is evocative of yoga, “sitting cross-legged on the tatami” and masculine attitudes addressed to the room are demonstrated as the symbols of Japanese culture. They represent abstract connotations rather than concrete physical statements. As Lefebvre suggests, the inhabitants and users of the room in a wider sense create the representational space. In the meantime, to enhance the representational meaning of the reception room, the author goes on narrating Ono’s past and the reason why he assigns an exaggerated meaning to the room. When he is fifteen, he encounters a life-changing situation in the reception room of his family house, and he decides what to prefer as a profession:

As ever, the room was lit by the tall candle, my father sat at the centre of its light. But that evening, instead of his business box, he had before him a heavy earthenware ashpot. This puzzled me, for this ashpot – the largest in the house – was normally produced only for guests (AFW, 43).

As distinct from the previous meetings, the existence of the ashpot before his father symbolizes that night’s being extraordinary even though the rest of the room is represented the same as before. In the pursuit of the representation of the room, Ono narrates that his father learns his passion for painting and his wish to take up it as a job. Then he asks Ono to bring his paintings to the room. After a short conversation with his mother and father which focuses on what a miserable thing being an artist is, he leaves his paintings, except for the precious ones to him, in the room with his father. In this scene, Ono mentions that “[t]here’s a smell of burning around the house” (AFW, 47). The fact that his father has the earthen ashpot before him instead of his business box actually embodies his father’s thoughts which call that being an artist is not a real profession and that Ono has to choose a respectful job to be considered as an adult. Therefore, the smell of burning becomes a stereotype for him to point the devastating and forceful events in his life throughout the novel. The repeated use of the phrase “the smell of burning” works as a foreshadowing for the oncoming narration. Following that, Ono tells his mother that he does not wish to become like his father who hinders and ignores his son’s imagination and goals; and that he is not proud of his father and if he becomes like him, he will not be proud of himself, either. He expresses his disappointment by also mentioning that what his father does at that night makes him ambitious about his future plans. In other words, a part of the house which is actually conceived for guests and religious things turns out to be a space which shapes the narrator’s future and

professional life. Therefore, he attributes a deeper meaning to his own reception room. Even though he is not so strict as his father, he has some rules about this room to show respect, and he considers the issues related to there as a reflection of their culture.

In the pursuit of the spatial representations of his property, he also draws a portrait of the neighbourhood where his house is located, as in the introduction part of the novel. Primarily, he talks about a bridge which connects his house with the rest of the city. In the second part of the novel, he clarifies its name and the reason why they call it so. Through this description, the concepts of the representational space and the absolute space are employed to underline its purpose in the community. It is named by considering the practical and the social meaning of it:

On three or four evenings a week I still find myself taking that path down to the river and the little wooden bridge still known to some who lived here before the war as ‘the Bridge of Hesitation’. We called it that because until not so long ago, crossing it would have taken you into our pleasure district, and conscience-troubled men – so it was said – were to be seen hovering there, caught between seeking an evening’s entertainment and returning home to their wives (AFW, 99).

Table 11: Sample 11

Verbal Indicators	Type of Representation	Discussion
crossing it would have taken you into our pleasure district	The Representational Space (S3)	Mentioning the significance of the construction
caught between seeking an evening’s entertainment and returning home to their wives	The Spatial Practice (S1)	Exhibiting the routines

Similar to the other spaces represented in the narration through the production and reproduction of various discourses, the bridge also has a spirit associated with the pre-war period. In spite of the fact that it sounds negative, Ono remembers those days longingly. To clarify this bridge in the spatial theory, Lefebvre (1991: 57) suggests that the nature of space provides opportunities to exemplify the spatial practice which includes a set of actions determining an individual and a collective use. As for the image, the bridge, stated in the description, is actually nothing more than a wooden bridge; however, as for the spatial practice of it, understood by its name, it leads people about their decisions in a witty manner. Moreover, Ono touches on his purpose to use the bridge to enjoy the sunset and view of the city. From this perspective, he reaches the new prospect of the city, differentiated from the previous one:

Clusters of new houses have appeared towards the foot of the hill down which I have just come. And further along the riverbank, where a year ago there was only grass and mud, a city corporation is building apartment blocks for future employees. But these are still far from completion, and when the sun is low over the river, one might even mistake them for the bombed ruins still to be found in certain parts of this city (AFW, 99).

Table 12: Sample 12

Statements	Type of Representation	Discussion
clusters of new houses apartment blocks	The Representation of Space (S2)	Mentioning the adopted ideology

In this respect, Ono's approach demonstrates the representation of space by the help of the starting constructions and completed renovations which is appropriate for social consciousness. The inhabitants of the city are ready to leave the war and nationalism back and move forward through the newly adopted power and knowledge. The author transmits the message to acknowledge the ongoing ideology, by means of the description of space which directs the reader to make inferences about his desire for the renovation and the idea that he waits for the final constructions in the city by the phrase of "still far from completion"; he achieves this representation through the use of tenses changing to emphasize the time order and comparison between past and present.

4.3.2. Discursive Space: Pleasure District and Social Environment

The combination of the concepts of space and language in the present literary text is not restricted to the metaphoric image of the narrator's house. The author also employs verbal space indicators in various social settings where the narrator has a memory and history. Through linguistic features and using a figurative language, these settings are depicted to construct the social space. In this view, the narrator Ono starts portraying the old Japan and social settings through verbal indicators in Mrs. Kawakami's bar. He never puts them into words; however, through the language which the author chooses, the reader can figure out that this area which he calls "our old pleasure district" (AFW, 19), in which Mrs. Kawakami's bar is located, as a metonym for what he is longing for (Drag, 2014: 43). This district, where he experiences the pre-war nationalist ideology, is now a reminiscent of his ideological past. While describing Mrs. Kawakami's bar, he particularly states that they are isolated in this district before its visual description:

(...) I was down in our old pleasure district, drinking at Mrs Kawakami's place where – as happens increasingly these days – Shintaro and I had found ourselves the only customers. We were as usual sitting up at the bar on our high stools, exchanging remarks with Mrs Kawakami and as the hours had gone by, and no one else had come in, our exchanges had grown more intimate (AFW, 19).

In order to mention their ongoing status, the author uses dashes to underline the changing situation in the district via additional information supplied by the narrator. In this passage, Ono also talks about one of his pupils, Shintaro. Actually, it is clear that he attempts to relive the old days by going to the bar with Shintaro; however, the changing world has affected this place, too. He implies that he does not have any fellows with him compared to the old days. While doing this, the author prefers using different past tenses to emphasize the time dimensions. At first he gives a brief

description of the place and his routine in this setting as a representation of space and spatial practice respectively; however, on the advancing hours, their being alone turns the place symbolically into a shelter for the survivors of the past ideology. In Lefebvrian point of view, the representational space extends the scope of the perceived and conceived space; and the depiction of the bar is supported by spatial implications and linguistic contents.

Moreover, the author lets Ono point out the struggles and challenges which Mrs. Kawakami suffers from, and how the war apparently transforms a young woman to a broken and sagged person. He tells her story from about sixteen years ago and underlines the business challenge part of her story by the existence of various competitors and that they have to close up and leave their businesses. He also adds that she has to do the same thing in a near future as a consequence of the war. Through the following description of their old pleasure district, the author tends to exhibit a representation of space which includes some clues about the previous architecture or city planning in Japan. He manipulates the past tenses in order to manage the sequence, yet he prefers past simple tense to describe the previous setting of the bar as the events in the current flow of the novel as if he does not want to accept that they were memories. Nevertheless, their taking place in the past makes every attempt a memory, a part of nostalgia, and exhibition of their culture. In addition, the reader can easily interpret his longing for the past form of the space due to the fact that he tells the negative sides of the past by the verbal indicators in a moderate manner. Somehow, these memories exhibit the symbols of the abstract space through the thinking periods and occurring gaps between talks and memories:

But when her place first appeared, it was squeezed in amidst so many other bars and eating houses (...). Indeed, you could hardly walk down those little streets without brushing against the numerous cloth banners pressing at you from all sides, leaning out at you from their shop fronts, each declaring the attractions of their establishment in boisterous lettering. But in those days, there was enough custom in the district to keep any number of such establishments thriving (...) I say “our pleasure district”, but I suppose it was really nothing more than somewhere to drink, eat and talk (AFW, 23-24).

Table 13: Sample 13

Statements	Type of Representation	Discussion
many bars and eating houses little streets cloth banners boisterous lettering	The Representation of Space (S2)	Representing the dominant ideology of architecture and planning via discursive space
somewhere to drink, eat and talk	The Spatial Practice (S1)	Mentioning routines

The discursive space in the representation of district is held through the located bars, little streets, and conspicuous lettering of the shops. These stylistic portrayals are employed to recur the imagery belonging to the past. The narrator’s memory functions as an instrument to make consideration about represented spaces. Following the general mode of discursive space from first person narration, the narrator needs to explain what he means by the expression of the pleasure

district. Actually, the reader may think of it as a place where theatres and geisha houses are located; however, it is “nothing more than somewhere to drink, eat and talk” (AFW, 24). The prominent part of the society such as writers and artists generally prefers to drop by this region; and the absolute entertainment is considered as “noisy conversations continuing into the night” (AFW, 24). In other words, the author conveys the existence of spatial practice of the pleasure district by these verbal indicators. Then, as Ono’s current haunt, he prefers to describe Mrs. Kawakami’s bar more physically:

On entering, one tends to be struck by the contrast between the bar counter, lit up by warm, low-hung lights, and the rest of the room, which is in shadow. Most of her customers prefer to sit up at the bar within that pool of light, and this gives a cosy, intimate feel to the place. (...)Coming out of Mrs Kawakami’s now, you could stand at her doorway and believe you have just been drinking at some outpost of civilization. All around, there is nothing but a desert of demolished rubble. Only the backs of several buildings far in the distance will remind you that you are not so far from the city centre. ‘War damage,’ Mrs Kawakami calls it (AFW, 26).

Table 14: Sample 14

Statements	Type of Representation	Discussion
lit up by warm, low-hung lights a cosy, intimate feel a desert of demolished rubble	The Representation of Space (S2)	Reflecting the outcomes of previous ideology and present status

By means of the bar under consideration, the author makes a clear representation of space belonging to this pleasure district. Exemplifying one of the absolute spaces in the novel which has a unique nature as a result of social entities, he also draws the sketch of the place through its architectural details and cultural features reflecting the ideology of the period in Ono’s memory. The narrator gives insight into the imagery and the mood of the setting through the manipulative use of descriptive words. He illustrates a peaceful space by means of the statements such as “pool of light” giving “a cosy, intimate feel to the place”. Again in this context, the author brings Ono back to real life and makes him confront the truths of the society out of the bar. So, the description on the representation of space continues with the cold face of the war while the demolished constructions have a meaning to the public as a lived space. Through metaphors like “a desert of demolished rubble”, the author conveys the picture of the narrator’s mindset and the post-war portrayal of the space. These linguistic implications are devised to recreate the scene in the reader’s mind by the help of the first- person narration and their subjective discursive space.

In the pursuit of Mrs. Kawakami’s bar, the implied author nonetheless uses foreshadowing about prioritizing the spaces and introducing the characters; and he throws the reader a curve by starting the description of the pleasure district with Mrs. Kawakami’s bar since Ono clarifies later that their actual gathering centre is “Migi-Hidari” where Ono and his protégés visit frequently and even they make speeches about their ideologies. The significant thing about this place is that Ono mentions his outstanding pupil Kuroda whom he betrays during the war. At this point, as in the

following passage, Ono intentionally prefers not talking about him, but then the flow of events will bring the narration to his history with Kuroda:

The establishment my own group frequented was called ‘Migi-Hidari’, and stood at a point where three side streets intersected to form a paved precinct. The Migi-Hidari, unlike any of its neighbours, was a large sprawling place with an upper floor and plenty of hostesses both in Western and traditional dress. I had played my own small part in the Migi-Hidari’s coming to so dwarf its competitors, and in recognition of this, our group had been provided with a table in one corner for our sole use (AFW, 24).

Table 15: Sample 15

Statements	Type of Representation	Discussion
a large sprawling place to dwarf its competitors	The Representation of Space (S2)	Describing the space and its power
my own small part in the Migi-Hidari	The Representational Space (S3)	Giving clues about history and the significance of the space

In this passage, from Lefebvre’s perspective, the existence of Migi-Hidari with its high quality standards and brief architectural description exemplifies one of the representations of space in the novel. Through verbal indicators and descriptive statements, it is disclosed that this place is intentionally conceived for the elite part of the society which means that this space is designed considering the current ideology of the society and the current regime (Lefebvre, 1991: 335). As for the spatial practice stated in the excerpt, the expression of “a table in one corner for our sole use” demonstrates how frequently and effectively they experience the stated space. For Ono, Migi-Hidari is much more than a bar. It is actually depicted as one of the symbols of his splendid career before the war and his past respectability with the memories of his magnificent pupil Kuroda under the title of the representational space. After he betrays Kuroda, his old haunt loses its charm and he tries to find new places by socializing with his pupil Shintaro, who is generally kept in the background. Thanks to Shintaro’s high sense of respect, Ono accepts “a warm glow of satisfaction” (AFW, 25). In other words, Shintaro makes him feel his respectful as in the past; and he is always in search of the reminiscent of the history:

(...) I find my memory of it merging with the sounds and images from all those other evenings; the lanterns hung above doorways, the laughter of people congregated outside the Migi-Hidari, the smell of deep-fried food, a bar hostess persuading someone to return to his wife – and echoing from every direction, the clicking of numerous wooden sandals on the concrete (AFW, 25).

The passage above is from one of the nights he spends in the pleasure district. The author narrates the setting not only by the flow of actions, but also by the sensory perceptions from lanterns and laughter to smell of food and sound of sandals; and he attempts to include the reader in the narrative by making them feel the atmosphere and experience the life in pre-war Japan. Namely, he demonstrates the social life in the process of production of space. However, after the

war, everything is reshaped, and the destructed buildings are conceived to adopt new ideologies as the reader can infer from the passage about the Migi-Hidari's post-war status and the intended representation of space:

The Migi-Hidari was still there, the windows all blown out, part of the roof fallen in. And I remember wondering to myself as I walked past those shattered buildings, if they would ever again come back to life. Then I came by one morning and the bulldozers had pulled down everything (AFW, 26).

Table 16: Sample 16

Statements	Type of Representation	Discussion
the windows all blown out part of the roof fallen in the bulldozers had pulled down everything	The Representation of Space (S2)	Representing the previous setting and governmental attempts referring to the new ideology

The author depicts the space with descriptive statements, that is, discursive space such as “the windows all blown out”; and he represents the end of the previous ideology. In the last part of the excerpt, the narrator mentions the bulldozers’ pulling down everything that supports Lefebvre’s theory. In the explanation of the representation of space, Lefebvre (1991: 190) points out the essential role of the government, which reigns knowledge and power. Particularly, the representation of space is a product of ruling class and regime which is conceived considering the logic and dominant ideology in the society. Therefore, the existence of bulldozers is used as a metaphor of the changing government and reproduction of the social space. Bearing this definition in mind, the reader witnesses the author’s representations referring to the government through the use of rubbles, construction vehicles, and demolition periods. These verbal indicators help the narrator to convey the perception of space:

So now that side of the street is nothing but rubble. No doubt the authorities have their plans, but it has been that way for three years. The rain collects in small puddles and grows stagnant amidst the broken brick. (...) The buildings on Mrs Kawakami’s own side of the street have remained standing, but many are unoccupied; the properties on either side of her, for instance, have been vacant for some time, a situation which makes her uncomfortable. (...) In the meantime, she waits for (...) anything provided she no longer had to live in the midst of a graveyard. (AFW, 27)

Table 17: Sample 17

Statements	Type of Representation	Discussion
nothing but rubble small puddles the broken brick	The Representation of Space (S2)	Stating the closure of a period

In this portrayal of the city, the author prefers a pessimist perspective for Ono to state his expectations from the government clearly and ironically, and to emphasize the final and unhealthy

status of the streets in the pleasure district. Moreover, he touches upon the changing opinions of people because of the outcomes of the changing regime. In order to specify this situation in spatial triad, Lefebvre (1991: 244) points out that the inhabitants of a city consider the city is vaster than any other spaces, and the city built its representation of space “as a whole, of the earth, of the world. Within the city, on the other hand, representational spaces would develop: women, servants, slaves, children - all had their own times, their own spaces”. Therefore, the reader notices Mrs. Kawakami’s representational space under the pressure of the paradoxical situations between past and present and her perception of the environment as a graveyard. The author uses this metaphor intentionally to support the narrator’s thoughts about the current status of the setting. These stylistic variations help the reader enhance the association between space and language.

Following that, the author lets Ono continue the description and representation of the old pleasure district through utilizing the materials around him as instruments such as “broken brick and timber”, “pieces of piping protruding from the ground like weeds”; and when he reaches the hill going to his house, he narrates “the line of old telegraph poles” with “dark clusters of birds” perching on them “as though awaiting the wires along which they once lined the sky” (AFW, 27). After a short time, Ono notices some smoke from the hill and thinks that government workers are doing something to mend the damage; even so this smoke disturbs him “like pyres at some abandoned funeral. A graveyard, Mrs Kawakami says, and when one remembers all those people who once frequented the area, one cannot help seeing it that way” (AFW, 27). Again by the involvement of metaphors into the narration, the present attempts to rebuild the society and reproduce the social space are perceived as futile and destructive by the first person narration.

On the back of the spatial indicators and discourse markers narrated through the pleasure district, the author does not limit the extents of the representation of space with Ono’s neighbourhood; and he also sends Ono to short travels to take a look at the rest of Japan and portrays the new outcomes of the current ideology. One of these journeys is to Arakawa which is a distant suburb in Japan. Initially, Ono mentions that the government extends the tramline to the outer skirts of the city:

Arakawa is the last stop on the city tramline going south, and many people express surprise that the line should extend so far down into the suburbs. Indeed, it is hard to think of Arakawa, with its cleanly swept residential streets, its rows of maple trees on the pavements, its dignified houses each set apart from the next, and its general air of being surrounded by countryside, as being part of the city (AFW, 61).

Table 18: Sample 18

Statements	Type of Representation	Discussion
cleanly swept residential streets rows of maple trees dignified houses	The Representation of Space (S2)	Presenting the examples of previous city planning

Ono, who is longing for the past, actually feels surprised when he encounters the outstanding countryside nature of Arakawa as a part of the city. He portrays the previous surrounding of the district picturesquely. With trees and clean streets, it is far tidier to be a part of the city. In the excerpt above, by means of the tramlines, the author has an opportunity to make the representation of space in its previous status. It is clear that Ono, at first sight, thinks it is a waste for Arakawa, but then he decides to appreciate the attempts of the government as an implication of foreshadowing about his changing lifestyle, thoughts, and beliefs:

(...) the authorities were correct to take the tramline as far as Arakawa; it can only be of benefit to city-dwellers that they have easy access to calmer, less crowded surroundings. (...) I can recall how the hemmed-in feeling one gets in a city, especially during the hot summer weeks, was significantly greater in the days before the present tramlines were laid down (AFW, 61).

In spite of his previous thoughts about Arakawa, in the excerpt above, Ono manifests his ideas about how right the authorities are to lay down the tramlines and to adapt the new regulations of the dominated ideology. By the entity of these tramlines, the author reflects the features of the spatial triad. As repeatedly stated in the Lefebvrian theory, the representation of space is “shot through with a knowledge (*savoir*) - i.e. a mixture of understanding (*connaissance*) and ideology - which is always relative and in the process of change” (Lefebvre, 1991: 41). Therefore, Ono represents both conceived space by the outstanding transformation of urban planning in the city and the spatial practice by expressing the practicality and convenience of the tramlines and to what extent they facilitate the lives of the citizens. Through these linguistic implications, the author gives signals about the narrator’s changing mindset, yet at this point, no matter how prospectively Ono thinks of the district, he cannot deny the negative effects of the modernity; and he states that the “[w]hole districts seemed to change character overnight; parks that had always been busy with people became deserted; long-established businesses suffered severe losses” (AFW, 62). These discursive statements provide the reader and the narrator with a link to enable a mutual perspective in order to perceive the space and the actions simultaneously.

During his journey to Arakawa, the author also routes Ono to give descriptions of other districts out of the window on the tram. He mentions how they changed by the impact of revolution and how isolated and demolished the previous buildings of the districts were. They are portrayed in one picture by utilizing not only old and new but also cultural and imported issues. As an instance in the following part, the reader can easily infer how depressed and desperate Ono is due to what he observes through the window and they symbolize the lost nation for him rather than a few buildings:

(...) Passing through Tozaka-cho and Sakaemachi, I could see brick apartment blocks looming above the small wooden houses I remembered from before. Then, as we passed the backs of the factories in Minamimachi, I saw how abandoned many of them had become; one factory yard

went by after another, untidily stacked with broken timber, old sheets of corrugated metal, and often what looked to be plain rubble (AFW, 85).

Table 19: Sample 19

Statements	Type of Representation	Discussion
apartment blocks looming above the small wooden houses untidily stacked with broken timber old sheets of corrugated metal plain rubble	The Representation of Space (S2)	Underlining the collapse of the past ideology and the rise of the new one

The author prefers verbal and visual statements such as the brick apartments and the verb “to loom” to signify the modern setting, modernization period and ideology while the wooden constructions, broken timber and discharged materials are employed in order not to forget the past due to the charm of the renovation in the city. In Lefebvrian perspective, the representation of space is overlapped by the representational space which focuses on the individual thoughts and experiences. Thanks to the first person narration, the author expresses the narrator’s thoughts and emotions while describing the environment; therefore, the reader can clearly get the idea that Ono is confused about the future of the renovation period. Nevertheless, Ono also narrates “unexpectedly benefited” districts of the city through the construction of tramlines; and one of them is Furukawa which becomes their pleasure district later. Before the construction of the tramlines, he describes this space with the statements such as a few “dull” streets, “shabby” and “old” houses with the lowest rent and “full of factories and warehouses belonging to the smaller companies” (AFW, 65); but thanks to the tram circuit, “passengers disembarking at the terminus in Furukawa could reach the city centre more quickly on foot than by making a second, highly circuitous tram journey, and the result was a sudden influx of people walking through that area” (AFW, 62). Conveniently, lots of bars start to open one after the other, and tramlines cause “the birth of new pleasure district” (AFW, 63). At this point, the spatial practice of tramlines and this pleasure district should be taken into account. To start with the tramlines, they bear a role to create social settings and prospective experiences, and they are used as metaphors to symbolize the path of his life considering the revolution and various alternations in culture and tradition. Thanks to the linguistic content, they also give clues about the understanding and construction of the social setting. In addition to these lines, the pleasure district is depicted as a centre of attraction while it used to be an unexploited area. Through the use of the figurative language and spatial theory, tramlines and the district are combined to provide opportunity for the production of social discursive space. Additionally, by the establishment of Migi-Hidari in the mentioned area, spatial practice is dominated by the representation of space and the representational space unintentionally.

By taking the advantage of revolution in urban planning, Ono leads up to his previous reputation in the establishment of Migi-Hidari. It is named “Yamagata’s” at first and the oldest bar

in the street. After the new tram circuit, the owner Yamagata formulates new ideas for his place. So, Ono negotiates with the authorities, and thanks to his reputation, Migi-Hidari becomes one of the haunts which is progressed by the prominent writers, artists, and journalists supporting the Japanese nationalism. During the production of this social discursive space, the narrator applies his memory to represent the society and the discursive space. This memory of him also attributes the place a significant meaning considering the representational space component of the triad. Upon explaining the unique sense of the Migi-Hidari, Ono starts giving its description to shed light on its conceived form which has specific features describing the culture and adopted consciousness:

(...) after the coming of the new tramlines, the Migi-Hidari was opened. The renovations had been skilful and extensive, so that anyone strolling that way after dark could hardly fail to notice that brightly-lit front with its numerous lanterns, large and small, hung along the gables, under the eaves, in neat rows along the window ledges and above the main entryway; then, too, there was that enormous illuminated banner suspended from the ridgepole bearing the new name of the premises against a background of army boots marching in formation (AFW, 64).

Table 20: Sample 20

Statements	Type of Representation	Discussion
brightly-lit front with its numerous lanterns, large and small, hung along the gables, under the eaves, in neat rows along the window ledges and above the main entryway	The Representation of Space (S2)	Indicating the cultural elements on the architectural ideology

In this description of the bar, the author prefers a lot of adjectives which have bright and positive understandings in order to emphasize the significance of space. It is conceived for those who support the Japanese ideology and so its architecture. The space is represented like a star in the darkness which gives people the opportunity to enlighten and gain a strong consideration of their ideology. The Migi-Hidari is clearly highlighted as a metaphor of the narrator's artistic experiences and social status. Through this symbolic meaning, it exhibits a sample of the representational space. Therefore, the Migi-Hidari is employed to transmit the spatial qualities by the help of linguistic implications.

Along with the specific districts of the city which are applied through linguistic variations, the author gives descriptions of some places which can be associated with Lefebvre's social space theory; and one of them is Tamagawa grounds which Ono is an enthusiast of. It is an instance of the absolute space which is described as a park or a street fair where people have fun and socialize:

(...) the hedges and rows of trees to be found there today may indeed help provide an atmosphere more in keeping with a place of worship. But whenever I go there now, I find myself becoming nostalgic for the Tamagawa grounds as they used to be. In those days, before the hedges and trees, the grounds seemed far more extensive and full of life; scattered all over the open expanse of green, you would see stalls selling candy and balloons, sideshows with jugglers or conjurers; (...) a photographer camped in his stall with his tripod and dark cloak (AFW, 70).

Table 21: Sample 21

Statements	Type of Representation	Discussion
the hedges and rows of trees a place of worship open expanse of green	The Representation of Space (S2)	Pointing out the physical nature
Nostalgic full of life	The Representational Space (S3)	Expressing the feelings and longing for the past

By this description, the author gives the representation of space both in the present and in the past by means of the items and differences that occurred in years. However, the elements of the spatial practice and the representational space of Tamagawa grounds dominate the representation of space. In previous years, this green area is used as a street fair with lots of people and one can find people from almost every profession there. They make the area live through social activities. In spite of the alternations of the area in years, Ono continues to reflect his thoughts of nostalgia and feelings of peace in this place as the representational point. In his social life, he is somehow surrounded by people blaming him; so he relieves by the power of discursive space in the form his memoirs through the narrated space. The author devises this green area like a wormhole to reach the narrator's memory and to enhance the perception of space.

In the pursuit of making an overview of the changing face of Japan, the author also conveys the space representations through sending Ono to the unknown parts of the city to repair his relations with people from his friends to his pupils because any negative comment about his faults may affect his daughter's marriage. Thus, the first person that he visits is an old friend, Matsuda. After they have a short and warm conversation, Ono focuses on the real problem, his pupil Kuroda whom Ono betrays during the surrender. He finds his address and gives a representation of place when he gets there:

Kuroda did not live in a good quarter. I walked for some time through little alleys filled with dilapidated lodging houses before coming to a concrete square resembling the forecourt of a factory. Indeed, across the square, I could see some trucks had been parked, and farther on, behind a mesh fence, a bulldozer was churning up the ground. I recall I was standing watching the bulldozer for some moments before realizing the large new building above me was in fact Kuroda's apartment block (AFW, 109).

Table 22: Sample 22

Statements	Type of Representation	Discussion
dilapidated lodging houses a concrete square trucks a mesh fence a bulldozer	The Representation of Space (S2)	Identifying the attempts of the new government and their ideology over the previous ruins

The environment gives an impression of an undeveloped suburb in contrast to his prominent district and house. All construction vehicles in the novel are used to underline the revolutionary attempts after the war in the shadow of the current ideology. They are generally equipped by the authorities to reshape the society and environment and to assign new missions to out-dated regions. Furthermore, Ono feels irritated because he links these destruction and recreation efforts to his relationship with Kuroda instinctively. As stated before, Ono tends to remain silent about the crucial events in his life; therefore, he does not mention his story with Kuroda till the end of the novel except for a few utterances. Upon losing the war, Kuroda is arrested and tortured as a traitor because of Ono's betrayal. Now Ono wants to contact Kuroda to be sure about not disparaging Ono through Noriko's marriage negotiations. Because of his uncomfortable position, all items of the environment especially related to destruction and rebuilding have symbolic representations for him. After a brief description of outer space, Ono gets into Kuroda's apartment and transfers his impressions:

The apartment was small, and like many of these modern affairs, had no entryway as such, the tatami starting a little way inside the front door with only a shallow step up. There was a tidy look to the place, and a number of paintings and hangings adorned the walls. Plenty of sunlight came into the apartment through the large windows, which I could see opened on to a narrow balcony. The noise of the bulldozer could be heard coming from outside (AFW, 109).

The narrator Ono who is turning a blind eye to what he has done in the past gets prepared to confront with Kuroda. He realizes that the reflections of modernization have affected him, too, and that Kuroda is not the same man as before even though he cannot see him on his visit. In his apartment, Ono provides the representation of space which is dominated by the ideology under the influence of American imperialism. The small apartment with no entryway differentiates from the Japanese culture. It does not even have a reception room for guests, and it is clear that the noise of the bulldozer has a symbolic meaning to make Ono aware that the old Japan is re-forming and that he is about to get trapped by these renovations. In other words, the use of the bulldozer serves as a metaphor for the changing authority, destructions in Japanese culture and ideology as well as the narrator's failure to make up with his ex-protégé.

As for the other social setting which has a conceived space in the novel is the Kasuga Park Hotel where Noriko's *miai*, a Japanese custom providing that a man and a woman are introduced to each other before a possible marriage, is arranged. From Ono's perspective, it is one of the hotels which do not adopt Japanese values. When he gets there, he gives brief architectural details:

For many years, the Kasuga Park Hotel had been amongst the most pleasant of the Western-style hotels in the city; these days, though, the management has taken to decorating the rooms in a somewhat vulgar manner – intended, no doubt, to strike the American clientele with whom the place is popular as being charmingly 'Japanese' (AFW, 116).

Table 23: Sample 23

Statements	Type of Representation	Discussion
decorating the rooms in a vulgar manner being charmingly 'Japanese'	The Representation of Space (S2)	Explaining the narrator's rejection of the new ideology

By means of this representation, the narrator mentions people's inclination to attract American clients by manipulating Japanese things meaninglessly. This representation of space is used as a consequence of the changing knowledge and ideology; in another perspective, the absolute space, which is portrayed as a popular hotel, is covered through Ono's thoughts and feelings. Therefore, the author conveys the narrator's tone through quotation marks and additional information via dashes, and depicts the space by the manipulation of language and punctuation marks. Through linguistic items, he recreates the space to express the hidden consideration. As for the spatial practice of the hotel, in spite of the fact that Ono does not appreciate it, the hotel hosts Japanese customs such as their *miai*. No matter what an important mission it has, the setting is described discontentedly, so the narration provides a deeper insight to conceptualize the social and absolute space revealed in the text. By the help of verbal description, that is, physical appearance or facade, the narrator reflects the current attitudes and ideology producing discursive space with the adjectives and inner thoughts which exhibit the representational space.

As stated before, the novel under consideration is separated into four time intervals. In the second part of the novel, after all negotiations, the narrator Ono announces that Noriko gets married to Taro Saito; and he describes her apartment in the Izumimachi area which is very popular among young couples with a respectable and clean atmosphere. The fact that they prefer this modern setting which is far from the Japanese culture is a reflection of the current society which adopts the changing routines in the world. However, Ono thinks of them as unimaginative and constrictive buildings:

(...) the ceilings are low, sounds come in from neighbouring apartments and the view from the window is principally of the opposite block and its windows. I am sure it is not simply because I am accustomed to my more spacious, traditional house that even after a short time I begin to find the place claustrophobic (AFW, 156).

Due to the first person narration, the reader is frequently exposed to distractions like the sounds of the neighbours; therefore, in this scene, they have an opportunity to look over the space to get the individual perception of the narrator. When the discursive space is considered, he gives a description which focuses on the incompatibility of the flat to the narrator's taste and ideology. However, it is clearly understood that although Ono is not content with the place, Noriko is very proud of her apartment because of its modern details and qualities in Western design. In the part above, he compares his traditional house with her apartment, and the representation of space is conveyed by verbal indicators exhibiting both the physical qualities and mental reflections because

of the fact that it is an example of the newly adopted structuring and settlements in Japan. Instead of culturally designed houses, they prefer small flats considering practicality with Western details and tend to avoid from the traditional parts of houses such as the reception room or tatami. Therefore, the author prefers underlining the changing environment and ideology through the tone of the characters as well as the narrator.

In the progress of the actions and descriptions in the changing environment, the author describes the community from a gloomy perspective longing for the past. His producing discursive space conveys the absolute space and social space in an interconnected manner. While describing the social affairs in the society, he also clarifies their unique qualities to the community. These are primarily Ono’s house and their past-pleasure neighbourhood. Eventually, Ono keeps his house constant; however, in this changing realm, the overall representation of social and absolute space has been completed at the end of the novel through “the old pleasure district”:

The area has now been rebuilt and has become quite unrecognizable. The narrow little street that once ran through the centre of the district, crowded with people and the cloth banners of the various establishments, has now been replaced by a wide concrete road along which heavy trucks come and go all day. Where Mrs Kawakami’s stood, there is now a glass-fronted office building, four storeys high. (...) but here and there, one may recognize a piece of fencing or else a tree, left over from the old days, looking oddly incongruous in its new setting (AFW, 205).

Table 24: Sample 24

Verbal Indicators	Type of Representation	Discussion
Rebuilt unrecognizable crowded with people glass-fronted office building	The Representation of Space (S2)	Highlighting the outcomes of new ideology through discursive space

The narrator experiences this view by walking in the street. The aforementioned Lefebvrian thoughts are conveyed through the narrator’s perception of space. Almost every part of the region and every architectural detail are designed considering the authorities’ ideologies. The narrow street is turned into a wide concrete road; and the symbol of renovation is portrayed by trucks. Repeatedly, the construction vehicles are used as metaphors to emphasize the alternation and the disappearance of the past ideas. Moreover, the author reflects the changing intended purposes of the constructions such as office buildings, replaced old bars, which can be considered as an indicator of the spatial practice. Eventually, after all physical and ideological changes in the society, the mission of the representational space is addressed to an old tree still standing there. It echoes the past of the district without adopting the changing environment, and this old tree is personified to express the narrator’s thoughts and feelings about his own status in the society.

4.3.3. Discursive Space: Professional Setting

Producing peculiar discourses to represent various kinds of spaces from various aspects, the author also pays specific attention to the description of professional settings and adopts a relatively more objective style. Following the represented spaces where the narrator Ono lives and passes his time, the author also draws his portrait as a man who exhibits a really active business environment until his retirement. During his early career, he talks about three working places which bring him to his reputation. When he first arrives in the city, he stays in an attic in Furukawa district without electricity; and he starts working for Master Takeda at that time. It is an ordinary poster painting job and he gives a brief description of his first work place:

This, too, was in Furukawa, a long room above a restaurant – long enough, in fact, for all fifteen of us to set up easels all in a row. The ceiling, though higher than that in my attic room, sagged considerably at the centre (...) There were windows along the length of the room, and these should have given us a good light to work by; but somehow the shafts of sunlight that came in were always too sharp, giving the room something of the look of a ship’s cabin (AFW, 66).

Table 25: Sample 25

Statements	Type of Representation	Discussion
to set up easels all in a row	The Spatial Practice (S1)	Explaining how to use the space

Considering the echoes of spatial practice in this passage, the reader can easily figure out that one of the examples is their position in a row in a long room, namely, how they experience and utilize the limited place which is given to work. Moreover, the author employs figures of speech to describe the physical appearance of the room to mention the representation of space. It is drawn as a ship cabin with a limited width and disproportional dimensions. Besides its physical possibilities and handicaps, due to the fact that this description is a part of his history, it has a stronger understanding as an example of representational space. He has the first acceptance as an artist from this business setting. By referencing the processing part of his story, Ono narrates that he leaves The Takeda to do something valued more artistically; however, by taking into account his strengths, he declares that he learns a lot from The Takeda. He explains “while it was right to look up to teachers, it was always important to question their authority. The Takeda experience taught me never to follow the crowd blindly, but to consider carefully the direction in which I was being pushed” (AFW, 73). In a sense, the author exhibits that this working place and environment have contributions to his identity symbolically. So, by the help of discursive elements, he wants to state again and again that he works hard to get his reputation and that it is not fair to lose it. Keeping his first struggles in mind, the reader can also easily have the meaning of his being proud of his house for which he has attempts as well as his name.

Immediately after Ono leaves Master Takeda's, which is his first job in the city, he goes to Seiji Moriyama's villa to produce more artistic works. He spends the great majority of his early career in this villa until he decides to do more ideological products. In this part of the narration, the author uses the villa as a metaphor to signify the starting point of the narrator's artistic career. After years, he passes around this building which means a lot to him:

(...) the villa would appear (...) a dark wooden rectangle set amidst the tall cedar trees. The three long sections of the villa linked to form three sides of the rectangle around a central yard; the fourth side was completed by a cedar fence and gateway, so that the yard was entirely enclosed (...) what comes to me is an impression of broken roof tiles, decaying latticework, chipped and rotting verandas. Those roofs were forever developing new leaks and after a night of rain, the smell of damp wood and mouldering leaves would pervade every room (AFW, 137-138).

In this description, in spite of its rotten structure, he has the most carefree period of his life there. However, like the other bygone memories, it becomes isolated and ruined. By the help of descriptive adjectives, Ono makes the representation of building like a graveyard since what belongs to this house has abandoned to die. To mention its meaning as a representational space, the narrator focuses on the years they live there. During this period, the artists in the house, including Ono, follow Moriyama's values and lifestyle by adopting the ideology of experiencing "floating world" which is "the night-time world of pleasure, entertainment and drink" (AFW, 145) forming the backdrop of their paintings. Therefore, the villa is also symbolized for their lifestyle and artistic values.

The narrator also expresses that he feels nostalgia by means of the representation of space reflecting the ideology and lifestyle in those days as in the pursuing statements: "the streets were not so filled with the noise of traffic, and the factories had yet to take the fragrance of seasonal blossoms from the night air" (AFW, 145). Yet, Ono also mentions that in the day time the villa is "littered everywhere with sleeping or exhausted bodies, some of them collapsed out in the yard with the sun beating down on them" (AFW, 146). From his description of the setting/place, the reader can infer that the narrator starts to feel isolated from this villa and the reasons to leave Moriyama's to do more serious occupations. Through stylistic variations, the author indicates that this is a sign that the represented space is a product of the past attitudes and an adopted art movement manifesting itself in the discursive spaces or space discourses in the text.

Following that, the narrator explains the reason why he leaves Moriyama's villa which they paint for artistic purposes. Due to the fact that Ono is a really skilful artist, he gets some proposals from different groups. One of them is The Okada-Shingen which is introduced to him by Matsuda who is going to become one of his fellows. While narrating these proposals and the professional settings, the author uses foreshadowing. Instead of telling the story completely, he prefers mentioning it partially to draw the readers' attention to following parts. As for the narrator's exchanges with Matsuda, during their conversations, while Ono insists that he fights for the

emperor and poor people, Matsuda shows him how naive he is to fight without knowing the realities about the nation; and he gives representations of significant spaces of the city suffering from real poverty, and he says “[o]nly two or three years ago, this was not such a bad place. But now it’s growing into a shanty district. More and more people become poor (...) and they are obliged to leave their houses in the countryside to join their fellow sufferers in places like this” (AFW, 166). In contrast to Ono, Matsuda prefers examining the truth about the society instead of believing what is told:

(...) places like these grow everywhere like a bad fungus. Take a deep breath, Ono. Even from here, you can smell the sewage. (...) Politicians and businessmen rarely see places like this. At least if they do, they stand at a safe distance, as we are now. I doubt if many politicians or businessmen have taken a walk down there. Come to that, I doubt if many artists have either (AFW, 166).

Table 26: Sample 26

Verbal indicators	Type of Representation	Discussion
grow like a bad fungus smell the sewage stand at a safe distance	The Representation of Space (S2)	Mirroring the social status in suburbs

In the excerpt above, the author employs Matsuda to make the portrait of the social environment in the suburbs through verbal indicators. In spite of the first person narration, he directs the narrator and the reader to make a clear description. The representation of this space reflects the background of the social space. Through sensory indicators like the smell of sewage and the figurative language to describe the space like “a bad fungus”, the author attempts to visualize the setting in the reader’s mind. Moreover, as in Lefebvre’s theory, in the lack of or ignorance of ideology, societies drag on poverty as in the representation of the city. Therefore, the narrator states that his fellow complains about the ignorance of the artist on this misery as well as politicians and authorities. Matsuda, giving lessons to Ono about the national status, adds that as artists they even save themselves “a kilometre or two by cutting through down there” (AFW, 166). After a long conversation and going around these shanty districts, Ono narrates his thoughts “I had the distinct feeling the space between the ditches was growing more and more narrow, until it was as though we were balancing along a fallen tree trunk” (AFW, 167). Through this statement, he symbolizes the Japanese nation as a tree trunk which is about to destruct and he feels desperate and aggressive to deal with these problems; and from now on, he attempts to struggle against “greedy businessmen and weak politicians” (AFW, 172) to beat poverty with nationalist works of art. Particularly, he decides that he cannot “remain forever an artist of the floating world” (AFW, 180). Through the analysis of the narrator’s professional experiences, it can be considered that these descriptions and the use of figurative language are applied to construct a clear understanding of spaces in order to exemplify them under Lefebvrian spatial triad.

4.4.4. Discursive Space: Mental Space

The author produces different discourses to represent the characters' and narrator's perceptions of the settings and reveals their mental spaces, another type of discursive space. He employs the instances of mental space which is applied for utterances and thoughts (Lefebvre, 1991: 28). Through the depiction of spatial elements and people's reaction and understanding about these elements, the absolute space reflects the various indicators of the abstract space which is closely linked to the mental space. Therefore, the author manipulates them to contribute a second-dimension to the represented settings by means of the silence, gaps, and memory in the absolute space of the novel.

The initial examples of it can be considered as the memories of his pupils such as Kuroda and Shintaro. In the progress of the novel, the reader encounters Shintaro at first and witnesses how Shintaro makes him feel still respected and influential. For example, while Mrs. Kawakami mentions one of her relatives looking for a job, Shintaro persists that Ono can handle every situation easily by his name. Even though Ono admits that he loses his reputation, Shintaro states "[a] recommendation from a man of Sensei's standing will command respect from anyone" (AFW, 19). Then, Ono remembers that he has helped Shintaro's brother unintentionally. So, Shintaro's showing gratitude to him for an ordinary issue leaves him "with a certain feeling of achievement" (AFW, 21). In the pursuit of his impression, Ono thinks about his position and impacts on people:

It was one of those moments, in the midst of a busy career allowing little chance for stopping and taking stock, which illuminate suddenly just how far one has come. For true enough, I had almost unthinkingly started a young man on a good career. A few years earlier, such a thing would have been inconceivable and yet I had brought myself to such a position almost without realizing it (AFW, 21).

In the passage above, the reader may hesitate about his position in the society because of his utterances about himself. However, the author applies foreshadowing for the narrator's social status as well. Sporadically, the narrator mentions his status and respectability in his environment. By descriptive words focusing on his busy business life, he narrates that he is not aware of his power on the authorities. However, in mental space, by his inner thoughts, he reveals the truth and chooses to pretend not to know. Also it is possible that he utters the statement "I have never had a keen awareness of my own standing" (AFW, 21) since he wants to deny the extent of his influence on people and to avoid taking the responsibility of his past mistakes. This example of his mental space is only revealed through the application of first person narration.

The other dimension to represent his mental space is that he has to deal with the impacts of American imperialism in his daily life while he supports Japanese nationalism. Initially, that his own grandson's tastes show inclinations to American figures makes him puzzled. When his

daughter Setsuko and his grandson Ichiro pay a visit to his house, Ono gives him a gift of a set of coloured crayons and a sketchpad, which his grandson ignores and leaves on the tatami. Moreover, instead of appreciating and using the gift, he prefers doing horse movements by producing some odd sounds. Then Ono asks him who he is pretending to be, and Ichiro wants him to guess. Ono makes predictions such as “Lord Yoshitsune perhaps? No? A samurai warrior, then? Hmm. Or a ninja perhaps? The Ninja of the Wind” (AFW, 30); however, the answer is “Lone Ranger” who is an American cowboy. Ono who feels alienation tries to persuade him to act like Lord Yoshitsune harshly, but he gives up after realizing that he is a child who is mimicking the society. No matter how difficult it is, Ono has to accept the preferences of the new generation. Through the depiction of his mindset, the author uses repetitions and gaps to portray his doubts and alienations. These linguistic statements lead the reader to witness the events from the narrator’s point of view.

Following the conversation with his grandson, Ono narrates that he asks her daughter Setsuko whether he makes up new words like “Hi yo Silver!” (AFW, 30) while playing; and she says that he is trying to speak English while playing cowboys. Additionally, she states that Suichi, her husband “believes it’s better he likes cowboys than that he idolize people like Miyamoto Musashi. Suichi thinks the American heroes are the better models for children now” (AFW, 36). So, because of his family’s inclinations to American culture, he faces culture fading away one more time. In the meantime, Noriko shows Ichiro an old stone lantern which is special to Japanese culture, and his ignorance of it supports Ono’s thoughts. By the attitudes of people, discursive statements and his inner thoughts, the reader gets the idea that he feels loneliness and alienation more and more due to the fact that he is surrounded by an American way of life.

A year later, Ono is reintroduced to another instance of Ichiro’s inclination to American values by his acting like “Popeye Sailorman” who eats spinach and becomes powerful. Ono does not have any idea about this cartoon, either; however, he remains silent, and he does not find this situation weird any longer since the American thoughts invade every mind in his environment; and he gives up struggling against the adopted cultural entities and decides to continue his life in his framed perspective by getting accustomed to the changing norms of the society.

As for the other examples of mental space in the novel, the reader frequently witnesses that Ono’s struggle with his mistakes is not limited to his retired life and own alienation; however, his younger daughter also suffers from it. When she is about to marry a young man, Miyake, in the previous year, the war erupts, and the marriage negotiations come to an end. In the present year, Noriko progresses again in a marriage negotiation with another man; therefore, Setsuko is nervous about the family investigations related with his father’s past attitudes and states that “once the negotiations begin in earnest, it may be as well if Father were to take certain precautionary steps” (AFW, 49). During this conversation, the author uses repetitions frequently in order to express that Setsuko does not feel confident about her utterances. The narrator emphasizes her hesitation and

discomfort by saying sorry and warning her father with meaningless words repeatedly. Even though she says sorry again and again, these “precautionary steps”, which Setsuko produces, make the narrator irritated, and he becomes aware that Setsuko is in her husband Suichi’s pocket in producing these statements. From now on, Ono starts having discussions in mind with his son-in-law who doesn’t support his thoughts and ideology although he does not take his previous rude manners to him personally because of his experiencing the horror of the war:

It is, I suppose, natural enough that a wife is influenced by her husband’s ideas – even, as in the case of Suichi’s, when they are quite irrational. But when a man induces his wife to turn suspicious thoughts against her own father, then that is surely cause enough for resentment (AFW, 50).

In this passage, Ono has to confront the troubles and cracks in his own family created by the war. He is not only nervous about Suichi, but also worried about his own daughter. Following his conversation with Setsuko about “precautionary steps”, she leads him to question the negatively changing attitudes of young people who are respectful in the pre-war period. In this representation of his mental space, he defends himself by accusing Suichi of being irrational because of “the frequent signs of bitterness he has displayed towards” his older generation (AFW, 50) and then feels nervous because “these same irrational ideas seem to be infecting Noriko’s mind” (AFW, 51) after Setsuko’s visit. Most interestingly, while producing these thoughts, he prefers using a serious and offensive language in case of narration; however, when he attempts to produce a discourse, he remains silent and keeps his ideas only for the reader.

Moreover, in his theory, Lefebvre (1991: 104) utters that one of the functions of the mental space is to “facilitate the interpretation”. Therefore, by using it, Ono occasionally makes assumptions and interpretations on behaviours and manners. When he thinks over the attitudes of young generation, he remembers a scene of the past in which he comes across with Miyake just before negotiations end, and he observes that Suichi and Miyake have the same attitudes towards Japanese nationalists like himself. When they meet, Ono narrates that Miyake is upset because of the committing suicide of the president of his family company; and he thinks that “it was his apology on behalf of the companies under his charge” (AFW, 55) because of the economic problems and confesses his thoughts:

Sometimes I think there are many (...) who are too cowardly to face up to their responsibilities. It is then left to the likes of our President to carry out the noble gestures. (...) Some of them are no better than war criminals. (...) these are the men who led the country astray, sir. Surely, it’s only right they should acknowledge their responsibility. It’s a cowardice that these men refuse to admit to their mistakes (...) it must be the greatest cowardice of all (AFW, 56).

The narrator primarily focuses on the statement of “the greatest cowardice of all” since it can only be produced by someone aggressive like his son-in-law rather than a man like Miyake who has a calm personality. Following this conversation, Ono thinks of the similar attitudes of Suichi

during his son Kenji's funeral. Suichi thinks of the war and deaths as waste, but Ono opposes him, and states "Kenji, like many others, died very bravely" (AFW, 58). Then he mentions that "Suichi is a physically powerful man and his features rather fearsome, it is easy to read something threatening or accusing there" (AFW, 58). Not surprisingly, he utters:

Those who sent the likes of Kenji out there to die these brave deaths, where are they today? They're carrying on with their lives (...) the very ones who led us to disaster. And yet it's the likes of Kenji we have to mourn. This is what makes me angry. Brave young men die for stupid causes, and the real culprits are still with us. Afraid to show themselves for what they are, to admit their responsibility. (...) To my mind, that's the greatest cowardice of all (AFW, 58).

Through these two conversations, the author reflects the common language of people who suffer from the war damage. They generally tend to produce offensive talks towards elder people when they disagree. Moreover, the author uses repetitions in order to demonstrate that they have a shared knowledge. The narrator focuses on the statement of "the greatest cowardice of all", and starts questioning himself about the discourse. However, he still insists that they behave irrationally and tends to deny what they mean by "real culprits". Somehow he pretends not to know their purpose as in the following statement: "Of course, it is tragic that so many of his generation died as they did, but why must he harbour such bitterness for his elders" (AFW, 59). He just thinks of their attitudes as an outcome of their depressive experiences and states "perhaps all men of Miyake's and Suichi's generation have come to think and speak like that" (AFW, 61). However, in the process of the novel, the reader witnesses the changes of his thoughts and the storms in his mental space. Although he refuses that he behaves wrongly at the beginning, he prepares himself for the confession about the past towards the end of the novel on the other hand.

Additionally, Ono witnesses the young generation's being rude to him in Kuroda's apartment, too. When he gets there to talk to Kuroda, he is welcomed in by a young boy, Enchi, who is a protégé of Kuroda. At first Enchi does not have any idea about who he is. Yet, after Ono introduces himself, he states that he is not welcomed there. He tells how Kuroda has suffered from torture as a traitor during the war, and implies "[b]ut now we all know who the real traitors were" (AFW, 113) like Suichi and Miyake; however, this is much clearer than the previous ones. Following this unpleasant visit, Ono composes a letter to Kuroda to meet; yet Kuroda refuses to do so. In this scene, Ono gets a strong sense of failure and questions himself and the new generation thoroughly.

While challenging with his family about American imperialism, Ono also has an unpleasant conversation with his pupil Shintaro. After they share their thoughts and work together, Shintaro decides to leave their previous ideology to get a profession. However, in order to prove it, he needs Ono's statement which is needed to express that they have arguments about their ideological matters. Moreover, he states that "there are the American authorities to satisfy" (AFW, 102).

Considering the challenges of modern Japan, he allows him “to take his leave with some dignity” (AFW, 104) by just gazing at his garden from his reception room.

For all its steady fall, the snow had settled only very lightly on the shrubs and branches. Indeed, as I watched, a breeze shook a branch of the maple tree, shaking off most of the snow. Only the stone lantern at the back of the garden had a substantial cap of white on it (AFW, 104).

Through the description of his garden, the reader can make assumptions about his thoughts using his garden as a symbolic tool. Therefore, this excerpt demonstrates an abstract space which Ono conveys through his sigh for his old student and his silence, caused by the final conversation on their ideology. Except for the stone lantern which is special to Japanese culture, every piece of the garden finds a way to get rid of the snow piles. Ono probably associates himself and being Japanese with this old lantern which cannot rescue in representational manner.

Upon the talks on American imperialism, Ono also has a conversation with his new son-in-law Taro Saito; and it starts with Taro’s utterance of “[w]e needed new leaders with a new approach appropriate to the world of today” (AFW, 185). Then, Ono opposes him by suggesting that Japan hurries a lot to follow Americans like a small child. However, Taro makes a logical explanation that they may hurry, but after the war, the Japanese have come a long way in terms of democracy and human rights; and he adds “I have a feeling Japan has finally established a foundation on which to build a brilliant future” (AFW, 185). As distinct from the previous talks, he accepts his thoughts and utters “As you say, no doubt your generation has a splendid future. And you are all so confident. I can only wish you the best” (AFW, 186). From now on, he resigns himself to these ideas as a retired old artist.

In the previous parts, it is mentioned that whenever Ono has a devastating experience, he talks about the smell of burning. His first memory is represented as his father’s burning his paintings to prevent him from being an artist. Following his first experience, the war years exhibit the most significant examples. One of them is the scene in which he betrays Kuroda and the police arrest him. Meanwhile again he gets the burning smell from his house because they burn his paintings thinking that he committed a war crime. Actually, he does not mean to give him a punishment like arresting, torturing him or burning his paintings, but to give him some advice about the national status; however, things do not go well. The crucial part of this scene for him is what the man burning the paintings says: “[b]ad paintings make bad smoke” (AFW, 184). Ono who remembers his father’s burning his paintings realizes that he does the same to Kuroda, even more badly. His regret about Kuroda preying on him is one of the significant examples of the process in his mental space.

Eventually, the other smoke-related experience of Ono is his wife’s death because of bombing. Throughout the novel, he does not talk about her or his grief much; but in the final

chapter, he confesses the things in his mental space while sitting with Matsuda. During their chatting, he gets a smell of burning and for the first time he says “[t]he smell of burning still makes me uneasy”, and goes on “It’s not so long ago it meant bombings and fire. (...) Next month, it will be five years already since Michiko died” (AFW, 200). But then, Matsuda states his fears are now a part of history as an old man, and he adds that “[t]hese days, a smell of burning usually means a neighbour is clearing his garden”. In other words, they do not have anything to do and to lose any more; and in order to finish his friend’s grief about his past, Matsuda insists “[b]ut there’s no need to blame ourselves unduly. (...) We at least acted on what we believed and did our utmost” (AFW, 200).

As Lefebvre (1991: 6) mentions, mental space can be used for polemical or useful ends by means of various small events. The next example of mental space introduced in the novel has a surprising final. Towards the end of the novel, Setsuko’s utterances make both Ono and the reader puzzled. After talking to his daughter, Ono feels complicated about his memory and past. While taking a walk in a park, Ono admits his faults and expresses how relieved he feels because his past mistakes have not affected Noriko’s marriage. However, Setsuko states her confusion about her father’s talks, and says that his father was not a prospective artist even though he has some great works. Moreover, Setsuko insists that her father does not have a great fault in the past, and that Dr. Saito has known him just as a neighbour rather than an artist.

Because of this conversation, he tries to remember and prove their relationship with Dr. Saito apart from her thoughts about his faults. It is a memory from at least sixteen years ago. One day while he is fixing something around his house, he feels that someone is watching him; and he sees his new neighbour’s reading his name from the gatepost. Following that he remarks the following quotation: “So you are Mr Ono, Well now, this is a real honour. A real honour to have someone of your stature here in our neighbourhood. I am myself, you see, involved in the world of fine art. My name is Saito, from the Imperial City University” (AFW, 131). After remembering this memory and being sure about their relationship with Dr. Saito, he persuades himself about his artistic reputation and respectability in society.

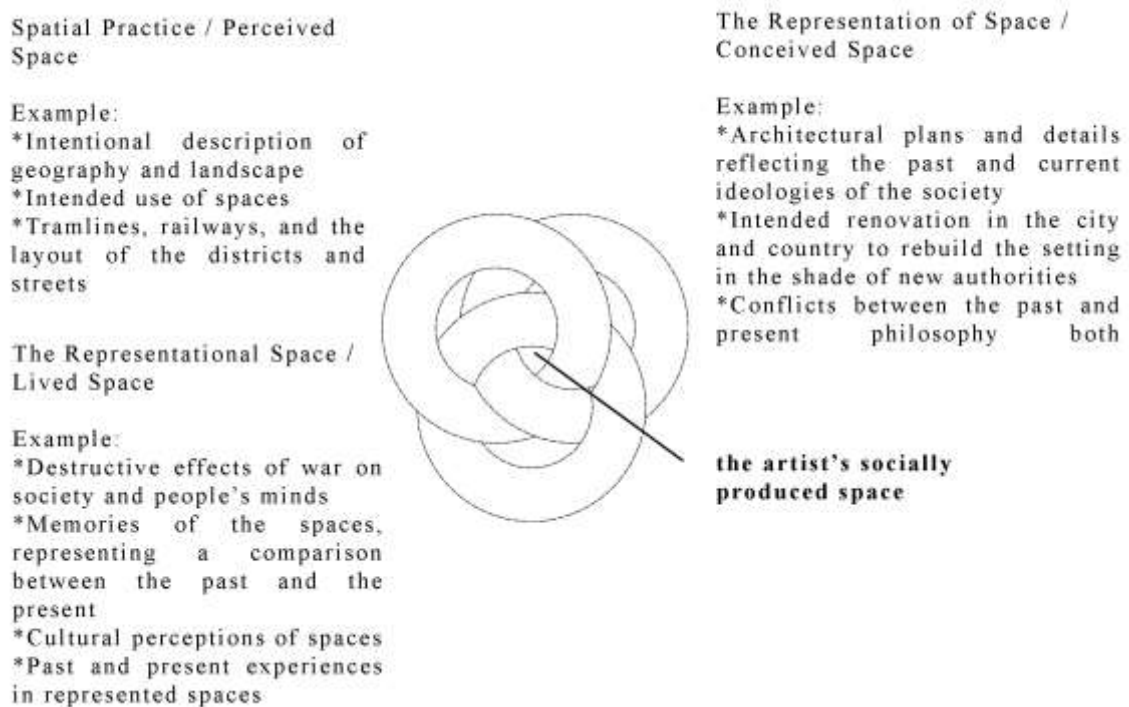
Moreover, the author depicts the absolute space which has a particular meaning to the characters of the novel, especially to Ono. The final paragraph of the novel demonstrates how Ono and his thoughts have changed during renovations. He clearly expresses his ideas on his changing and developing country by referencing to the past as stated below:

Of course, at times, when I remember those brightly-lit bars and all those people gathered beneath the lamps, laughing a little more boisterously perhaps than those young men yesterday, but with much the same good-heartedness (...). But to see how our city has been rebuilt, how things have recovered so rapidly over these years, fills me with genuine gladness. Our nation, it

seems, whatever mistakes it may have made in the past, has now another chance to make a better go of things. One can only wish these young people well (AFW, 206).

The author reflects Ono's relieved mind by descriptions combining the concepts of mental space and social space. On one hand, he feels nostalgia for the past; on the other hand, he is more hopeful for the future generations more than before. His worries through transition period start to disappear and feel contended with what the new regime and authorities provide. Hence, Lefebvre's social space theory can be adapted to Ishiguro's narrative text as follows:

Figure 3: Adapted Lefebvre's Conceptual Spatial Triad



In conclusion, in this part of the study, by using Lefebvre's social space theory, both socially and mentally represented places of the society which are special to the narrator Ono are taken into consideration concerning linguistic elements. These places are examined under the subtitles the house, the pleasure district and social environment, professional setting, and mental space. Through these titles, the author's narrative techniques are utilized to find out the examples of concepts of the spatial practice, the representation of space, and the representational space.

CONCLUSION

This chapter introduces the overview of the study and restates the arguments and justification as to the validity of textual content analysis of Ishiguro's narrative text, regarding the interpretations and analysis of the descriptive extracts that refer to discursive spaces. Based on the theoretical background of the study, and according to the research questions, the study has achieved conclusions that follow. Besides conclusions, this section also presents suggestions and implications. Upon that, it underlines the limitations of the study, and it suggests and ends up with recommendations for further studies.

The research design is based upon qualitative research and textual content analysis, which is aimed at exploring and investigating the discourses of descriptions as to the narrated settings in a narrative text. Such descriptive passages provide the reader with discursive spaces known to be space representation in art and texts. The idiosyncracies of such acts of representation manifest themselves through certain verbal elements and indicators, which the study considers as verbal data. Ishiguro, as the author of the text and as many other novelists, is remarkably concerned with space representation and brings together a character and his art, his social and cultural milieu, language and perception. Hence, the issue of "space and its representation" in a narrative text brings about the question of discursive space, the space produced through descriptive and perceptive discourses. To achieve this, the author draws a portrait about an aging artist Masuji Ono, in relation to whom the author explores social and individual perceptions as well as objective descriptions and subjective experiences. The character is historically portrayed to live in a period after the Second World War. He is illustrated as having suffered from his past actions which support the Japanese nationalism and result in irrevocable outcomes. In a silent mood, he is heard saying that he has lost his son and his wife during war; and actively, he passes his days with his single daughter and the visits paid by his married daughter and his grandson. Such an exposition clueing the current period of his life, he, the artist, at first, presents himself as a public figure. On the one hand, the character is interested in and sensitive to images, settings, places and space, but on the other hand he is to a great extent concerned with his past experience, through which he perceives life and the outside world. It is seen that not only plotting but also experientiality and memory are driving forces in the narrative. The author, therefore, makes depictions about the past surroundings where Ono belongs to, his experiences, his actions, the current status of Japan after the war, and the psychological gaps which represent the character's mental process by means of thoughts and beliefs represented in discursive spaces.

With the purpose of elucidating and conceptualizing the discourses of space and space representation, a qualitative content analysis is employed in the light of Lefebvre's conceptual spatial triad. At first, through focusing on the matters of "the spatial practice" (perceived space), the researcher attempted to explain the connection between the practice and context in social settings as an outcome of physical and daily affairs as well as utilizing the space for its main purpose. Secondly, "the representation of space" (conceived space) presents the design of space by architectural and ideological perspective by means of descriptions and governmental decisions, as a reflection of the knowledge in reign of the society and common entities. Eventually, "the representational space" (lived space) which is structured by its users is handled to display the experienced space through the power of imagination and culture, in social space. It focuses on the symbolism which is uttered by means of the daily routines of the society; therefore, it represents a subjective manner to analyse the culture and traditions.

Additionally, to figure out and conceptualize their thoughts, ideas, images and perspectives, the concept of the Mental Space was utilized. This entity is also related to the triad as a component of social space. Due to the fact that these concepts are interconnected to construct a whole, the presented space descriptions are analysed under subtitles, attempting to categorize them regarding a common thread.

Conclusions

(1) Considering "The House", the initial subtitle presenting a portrait that the narrator Ono's house and surroundings, the main character, as an old man and as an artist, starts his narration by the depiction of his environment (space) in relation to daily routines. The house represents his safe space, in which he is not judged by society, and the realm that he can maintain his past glory at present time. Using Lefebvre's triad, the study explored the description of the house and evaluated space representation. The study additionally analysed the spaces conceived by architectures and urban designers adopting the dominant ideology at that time. It is found that through the characters' experiences in the house and its garden, it is the spatial practice that the narrative mostly presents, thereby illustrating the characters' experience in / around the house. Eventually, the details related to their culture, imagination, and history are portrayed by the representational space. When the frequency of the components is compared, it is clearly observed that the representational space is predominant in the spatial representation in the narration of his house. In the following parts of the text, it is understood that the narrator has suffered from estrangement, and he tries to treat himself by the power of his history and experiences in his lived space. As a supportive force, the other components of the representation of space and spatial practice are generally used as an evidence of the existence of the space for him to hold on to life.

(2) As regards “The Pleasure District and Social Environment”, the social settings, which describe the community life and draw the architectural lines of the society both in historical and current perspective, are handled through the triad. For this part, both the current status of districts and previous reflections from the past are conveyed to exhibit the spatial elements. Similar to the use of components in the narrator’s residence, the narrative text gives affluent examples from memories, culture, and history from lived space. However, when the narrator starts to observe and experience the new society, it is obviously figured out that he prefers to give examples about the conceived and perceived spaces. Living in the current society leads him to describe spaces physically and architecturally rather than barely focusing on the past times of the settings. Hence, his changing inclination can be interpreted as a starting point to accept the rules and routines of the current society and to leave his memories in the past.

(3) As for “Professional Setting”, the previous working life and work places of the retired protagonist are evaluated considering the ideology, knowledge, and power of the society besides cultural details and experiences. Initially, the representations of spaces are transmitted by the help of the narrator’s memory and experiences as an example of the representational space; however, when the character encounters the renovated appearances of these spaces, he mainly focuses on the conceived and perceived spaces in order to describe them practically and architecturally. Besides his social settings, he tries to make a connection with the present society, which is interpreted through his inclination to adopt the new spaces and the current ideology shaping them.

(4) “Mental Space” is analysed regarding the public consciousness, which affects and manipulates the narrator’s life as well as mind, and deals with the impacts of the new political regime on the people. In general, mental space has indicators on the American imperialism and how the narrator rejects and admits it gradually. In this part, the narrator uses the mental space as a shelter to announce his thoughts about the changes in the society. Through the examples of discursive space in his mind, the reader can follow his quest from his private setting to the heart of the renovated society. In the beginning parts of the text, the narrator does not approve the renovation in the society, and he fails to break his connection with the past. Nonetheless, towards the end of the narration, it is clearly assumed that he tries to beat his estrangement from the society by accepting the fact that there is a real world outside his safe zone and his history.

(5) The analysis of the space representation in *An Artist of the Floating World* shows that architecture or absolute space in narrative texts are just represented experiences of the perceivers that consist of the history and the present knowledge of the community, making spatial elements and explanations meaningful to express, describe or illustrate the background of the architectural constructions, settings and spaces.

(6) *An Artist of the Floating World* uses various discourses that represent spaces, places and various settings. As for the second research question, the study categorised, interpreted and showed the verbal indicators and discursive markers that refer to Lefebvrian triad, marking which context and what examples of the spatial practice, the representation space, and the representational space are conducted. The personal preferences, imagination, and cultural indicators are adopted by each member of the society to construct the social space and the society.

(7) The study shows that the text deliberates specific preferences in the description of different places or settings and verbally indicates the differences between discursive spaces. So, both individual and social consciousness can be traced through space representations in a text, and even the absolute spaces can be perceived differently. Language, thus, turns out to be both a mirroring device and a determining factor in all these representations. When the frequency of certain types of representation is considered, it is seen that the persona recuperates from the estranged state of mind determined and shaped by memory and the past to a refreshed and restored state of mind repairing the present and retaining hope. These are indicated by the change from the use of representational space to the representation of space.

Limitations

As for the limits of the study, it is restricted to the praiseworthy novel, *An Artist of the Floating World* written by Kazuo Ishiguro and published in 1986. The study attempts to probe into the space representation in *An Artist of the Floating World*. Qualitative content analysis is limited to Henri Lefebvre's spatial theory, applied to space descriptions in *An Artist of the Floating World*.

Suggestions for Further Research

As for the suggestions for further studies, different spatial theories may be applied to the space representations in *An Artist of the Floating World*, or another narrative may be analyzed considering Lefebvre's social space triad. Besides qualitative studies, a quantitative study can be applied to reach more numerical results to investigate spatial elements in the current literary work.

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APPENDIXES

APPENDIX I.

Verbal Indicators	Definition	Discussion
“(…) the roof of my house becomes visible between the tops of two gingko trees. Even if it did not occupy such a commanding position on the hill, the house would still stand out from all others nearby (…) when arriving at the top of the hill you stand and look at the fine cedar gateway, the large area bound by the garden wall, the roof with its elegant tiles and its stylishly carved ridgepole pointing out over the view”(AFW, 7).	The Representation of Space (S2)	The prepositional phrases stated in the text are used to give clues about the social status of the narrator and outcomes of his ideology. The narrated collocations such as “elegant tiles” and “stylishly carved ridgepole” are utilized to identify the cultural ideology through the architecturally descriptive statements.
“(…) the house our father built should pass to one he would have approved of and deemed worthy of it. Of course, (…) the financial aspect (…) is strictly secondary” (AFW, 8).	The Representational Space (S3)	The verbal indicators such as “approved of” and “deemed worthy of” describes the character’s preferences and thoughts about the space; and using the discourse markers such as “Of course”, the author emphasizes their determination about the spiritual value of the space
“(…) despite its impressive and imposing exterior, it is inside a place of soft, natural woods selected for the beauty of their grains, and all of us who lived in it came to find it most conducive to relaxation and calm” (AFW, 10).	The Representational Space (S3)	The collocations such as “soft, natural woods” are used to symbolize the life which is experienced in the narrated space.
	The Spatial Practice (S1)	Through descriptive statements “conducive to relaxation and calm”, the author conveys the message about the purpose to use the space and how the residents draw on it.
“The house had received its share of the war damage. Akira Sugimura had built an eastern wing to the house, comprising three large rooms, connected to the main body of the house by a long corridor running down one side of the garden. This corridor was so extravagant in its length (…) The corridor was, in any case, one of the most appealing features of the house; in the afternoon, its entire length would be crossed by the lights and shades of the foliage outside, so that one felt one was walking through a garden tunnel. The bulk of the bomb damage had been to this section of the house (…)” (AFW, 11).	The Representation of Space (S2)	Through the brief description of the space, the author gives clues about the dominant ideology about architecture by using the collocations such as “an eastern wing” and “a garden tunnel”.
	The Representational Space (S3)	Through the impacts of history using discursive statements like “its share of the war damage” and “the bulk of the bomb damage”, it is clearly demonstrated that the history has reshaped both the physical and sentimental value of the space.
“(…) if I took you to the back of the house, and moved aside the heavy screen to let you gaze down the remains of Sugimura’s garden corridor, you may still gain an impression of how picturesque it once was. But no doubt you will notice too the cobwebs and mould that I have not been able to keep	The Representational Space (S3)	The author attempts to transmit his own perspective to the reader to visualize the space. Through the relative clauses like “that I have not been able to keep out”, and discourse markers like “no

out; and the large gaps in the ceiling, shielded from the sky only by sheets of tarpaulin” (AFW, 12).		doubt”, he lets the narrator express his efforts and thoughts on the discursive space.
“(…) the most serious damage was to the veranda. Members of my family, and particularly my two daughters, had always been fond of passing the time sitting there, chatting and viewing the garden (...) I had by then repaired the worst of the damage, but at one end it was still billowed and cracked where the impact of the blast had pushed up the boards from underneath. The veranda roof, too, had suffered, and on rainy days we were still having to line the floorboards with receptacles to catch the water that came dripping through” (AFW, 12).	The Representational Space (S3)	Using the descriptive statements such as “most serious damage”, “the worst of the damage”, and “the impact of the blast” referring to the war, the author describes the narrators disappointment and his efforts to fix the damage.
	The Spatial Practice (S1)	The author mentions the characters’ past routines in the narrated space and the narrator’s current efforts and routines to fix the damage of the war.
“No doubt, after the modern apartment of his parents, Ichiro was fascinated by the large amount of space in our house (...) preferring instead to run at great speed up and down its length, sometimes sliding along the polished boards”(AFW, 14).	The Spatial Practice (S1)	Emphasizing the routines adopted by the characters, constructional effects and the use of space, the author underlines the perceived meaning of the space.
“(…) the piano room catches the sun throughout the day. It fills with a sharp, clear light, and had it been any larger, would have been an ideal place in which to take our meals. At one time, I had used it to store paintings and materials, but nowadays, apart from the upright German piano, the room is practically bare. No doubt this lack of clutter had inspired my grandson in much the same way as the veranda had earlier (...)” (AFW, 28).	The Spatial Practice (S1)	The author states the previous purpose to use the space by the statements like “used it to store paintings and materials” and mentions the possible practice through the implications such as “would have been an ideal place in which to take our meals”
	The Representation of Space (S2)	Through descriptive indicators like “catches the sun” and “fills with a sharp, clear light”, the author visualizes the space.
	The Representational Space (S3)	Using discourse markers and descriptive statements, the author attempts to mention the sentimental value of the space considering the previous experiences.
“(…) the reception room of a house is a place to be revered, a place to be kept unsoiled by everyday trivialities, reserved for the receiving of important guests, or else the paying of respects at the Buddhist altar. Accordingly, the reception room of my house has always had a more solemn atmosphere than that to be found in most households” (AFW, 41).	The Spatial Practice (S1)	The author underlines the purpose and how they use the space through the discursive statements mentioning cultural and religious implications such as “receiving of important guests” and “paying of respects at the Buddhist altar”
	The Representational Space (S3)	The author gives signals about the hidden value and significance of the space describing the space as “a place to be revered”, “a place to be kept unsoiled by everyday trivialities”.
	The Representation of Space (S2)	The ideological and cultural purposes to build the space are depicted through the indicators “a place to be

		kept unsoiled by everyday trivialities” and “the paying of respects at the Buddhist altar” by overlapping the other components of the triad.
“I was forbidden even to enter the reception room until the age of twelve. That room being in many senses the centre of the house, curiosity compelled me to construct an image of its interior from the occasional glimpses I managed to catch of it. (...) [my father] gave me my artist eye during those formative years” (AFW, 41).	The Representational Space (S3)	The author demonstrates the narrator’s experiences and the meaning of the space through his memories; and he associates the existence of this space with his profession.
“The room I entered would be lit by a single tall candle standing in the centre of the floor. Within the circle of light it cast, my father would be sitting cross-legged on the tatami before his wooden ‘business box’” (AFW, 41).	The Representation of Space (S2)	Through the description of the space, the author reflects the cultural ideology narrating the space via significant verbal indicators such as “sitting cross-legged on the tatami”.
“I still find myself taking that path down to the river and the little wooden bridge still known to some who lived here before the war as ‘the Bridge of Hesitation’. We called it that because until not so long ago, crossing it would have taken you into our pleasure district, and conscience-troubled men – so it was said – were to be seen hovering there, caught between seeking an evening’s entertainment and returning home to their wives” (AFW, 99).	The Representational Space (S3)	The bridge is connected with the past memories and experiences, and hence the lived space.
	The Spatial Practice (S1)	Through discursive statements, the author mentions the reasons to use the bridge such as “crossing it would have taken you into our pleasure district” and that it is named considering the people in dilemma “between seeking an evening’s entertainment and returning home to their wives”
“Clusters of new houses have appeared towards the foot of the hill down (...). And further along the riverbank, where a year ago there was only grass and mud, a city corporation is building apartment blocks for future employees. But these are still far from completion, and when the sun is low over the river, one might even mistake them for the bombed ruins still to be found in certain parts of this city” (AFW, 99).	The Representation of Space (S2)	The author portrays the current status of the space from the narrator’s perspective. Using descriptive statements, he reflects the dominant ideology of their period and their attempts to redecorate the space.

APPENDIX II.

Verbal Indicators	Definition	Discussion
<p>“(…) it was squeezed in amidst so many other bars and eating houses (...). Indeed, you could hardly walk down those little streets without brushing against the numerous cloth banners pressing at you from all sides, leaning out at you from their shop fronts, each declaring the attractions of their establishment in boisterous lettering. (...) I say “our pleasure district”, but I suppose it was really nothing more than somewhere to drink, eat and talk” (AFW, 23-24).</p>	The Representation of Space (S2)	The author represents the previous architecture and city planning of the space through the narrator’s memories. It reflects their knowledge of their way of living.
	The Spatial Practice (S1)	Mentioning their routines, the author expresses the space as “somewhere to drink, eat and talk”.
<p>“On entering, one tends to be struck by the contrast between the bar counter, lit up by warm, low-hung lights, and the rest of the room, which is in shadow. Most of her customers prefer to sit up at the bar within that pool of light, and this gives a cosy, intimate feel to the place. (...) Coming out of Mrs Kawakami’s (...) All around, there is nothing but a desert of demolished rubble. (...) ‘War damage,’ Mrs Kawakami calls it” (AFW, 26).</p>	The Representation of Space (S2)	<p>Describing Mrs. Kawakami’s bar, the author uses the narrator’s thoughts, preferences and his ideology. The space reflects his own and the previously adopted ideology.</p> <p>Through various discourse markers, the author gives an opportunity to the reader to compare the previous and current status of the space.</p>
<p>“The establishment my own group frequented was called ‘Migi-Hidari’, and stood at a point where three side streets intersected to form a paved precinct. The Migi-Hidari, unlike any of its neighbours, was a large sprawling place with an upper floor and plenty of hostesses both in Western and traditional dress. I had played my own small part in the Migi-Hidari’s coming to so dwarf its competitors, and in recognition of this, our group had been provided with a table in one corner for our sole use” (AFW, 24).</p>	The Representation of Space (S2)	Portraying the physical space, the author mentions its power as well. Descriptive statements and verbal indicators such as “a large sprawling place with an upper floor and plenty of hostesses both in Western and traditional dress” narrate the space and its philosophy.
	The Representational Space (S3)	Through the statements of “I had played my own small” “a table in one corner for our sole use”, the author lets the narrator to disclose his memory, his power on society and the significance of the space.
<p>“(…) I find my memory of it (...) the lanterns hung above doorways, the laughter of people congregated outside the Migi-Hidari, the smell of deep-fried food, a bar hostess persuading someone to return to his wife – and echoing from every direction, the clicking of numerous wooden sandals on the concrete” (AFW, 25).</p>	The Representation of Space (S2)	Through verbal and sensual indicators, the author narrates the space. Cultural elements such as “the lanterns” and “wooden sandals” show how much the space is connected to the narrator’s ideology of the society.
<p>“The Migi-Hidari was still there, the windows all blown out, part of the roof fallen in. And I remember wondering to myself as I walked past those shattered buildings, if they would ever again come back to life. Then I came by one</p>	The Representation of Space(S2)	While the descriptive features like “the windows all blown out” and “part of the roof fallen in” visualize the physical status, the depiction of “bulldozers” symbolizes the authorities trying to replace their

<p>morning and the bulldozers had pulled down everything” (AFW, 26).</p>		<p>ideologies.</p>
<p>“So now that side of the street is nothing but rubble. No doubt the authorities have their plans, but it has been that way for three years. The rain collects in small puddles and grows stagnant amidst the broken brick. (...) The buildings on Mrs Kawakami’s own side of the street have remained standing, but many are unoccupied; the properties on either side of her, for instance, have been vacant for some time, a situation which makes her uncomfortable. (...) In the meantime, she waits for (...) anything provided she no longer had to live in the midst of a graveyard” (AFW, 27).</p>	<p>The Representation of Space (S2)</p>	<p>Through various verbal indicators, discourse markers, and descriptive statements, the author underlines the closure of a period; and involving the authorities to the description of the space, he signifies that the new government is on business to reshape the society and space.</p>
<p>“Arakawa is the last stop on the city tramline going south, and many people express surprise that the line should extend so far down into the suburbs. Indeed, it is hard to think of Arakawa, with its cleanly swept residential streets, its rows of maple trees on the pavements, its dignified houses each set apart from the next, and its general air of being surrounded by countryside, as being part of the city” (AFW, 61).</p>	<p>The Representation of Space (S2)</p>	<p>While the construction of tramline reflects the revolution, the author transmits it through clauses for additional information.</p> <p>Through prepositional phrases, he describes the previously adopted knowledge of city planning.</p>
<p>“(…) Passing through Tozaka-cho and Sakaemachi, I could see brick apartment blocks looming above the small wooden houses I remembered from before. Then, as we passed the backs of the factories in Minamimachi, I saw how abandoned many of them had become; one factory yard went by after another, untidily stacked with broken timber, old sheets of corrugated metal, and often what looked to be plain rubble” (AFW, 85).</p>	<p>The Representation of Space (S2)</p>	<p>Using verbal indicators and descriptive collocations “brick apartment blocks”, “broken timber”, “old sheets of corrugated metal”, and “plain rubble”, the author underlines the collapse of the past ideology and the rise of the new one.</p>
<p>“(…) the Migi-Hidari was opened. (...) anyone (...) could hardly fail to notice that brightly-lit front with its numerous lanterns, large and small, hung along the gables, under the eaves, in neat rows along the window ledges and above the main entryway; then, too, there was that enormous illuminated banner suspended from the ridgepole bearing the new name of the premises against a background of army boots marching in formation” (AFW, 64).</p>	<p>The Representation of Space(S2)</p>	<p>Utilizing the narrator’s memory, the author indicates the cultural elements on the architectural ideology. These cultural elements are pictured through collocations and descriptive statements. The description of the space expresses its philosophy as well.</p>

<p>“(…) the hedges and rows of trees (...) provide an atmosphere more in keeping with a place of worship. (...) I find myself becoming nostalgic for the Tamagawa grounds as they used to be. In those days, (...) the grounds seemed far more extensive and full of life; scattered all over the open expanse of green, you would see stalls selling candy and balloons, sideshows with jugglers or conjurers; (...) a photographer camped in his stall with his tripod and dark cloak” (AFW, 70).</p>	<p>The Representation of Space (S2)</p>	<p>Describing the physical nature and using the narrator’s memory, the author reflects the way of living socially and their philosophy to live in as social space</p>
<p>“I walked for some time through little alleys filled with dilapidated lodging houses before coming to a concrete square resembling the forecourt of a factory. Indeed, across the square, I could see some trucks had been parked, and farther on, behind a mesh fence, a bulldozer was churning up the ground. I recall I was standing watching the bulldozer for some moments before realizing the large new building above me was in fact Kuroda’s apartment block” (AFW, 109).</p>	<p>The Representational Space (S3)</p>	<p>The meaning of the space is transmitted through the narrator’s longing for past, his beliefs, and thoughts.</p>
<p>“I walked for some time through little alleys filled with dilapidated lodging houses before coming to a concrete square resembling the forecourt of a factory. Indeed, across the square, I could see some trucks had been parked, and farther on, behind a mesh fence, a bulldozer was churning up the ground. I recall I was standing watching the bulldozer for some moments before realizing the large new building above me was in fact Kuroda’s apartment block” (AFW, 109).</p>	<p>The Representation of Space (S2)</p>	<p>Following the description of the setting, the author draws the reader’s attentions to the construction vehicles. In order to identify the attempts of the new government and their ideology over the previous ruins, he gives dimensions to narration by prepositional phrases.</p>
<p>“(…) the Kasuga Park Hotel had been amongst the most pleasant of the Western-style hotels in the city; these days, though, the management has taken to decorating the rooms in a somewhat vulgar manner – intended, no doubt, to strike the American clientele with whom the place is popular as being charmingly ‘Japanese’” (AFW, 116).</p>	<p>The Representation of Space (S2)</p>	<p>Utilizing the discourse markers, verbal indicators, and clauses mentioning the intended meaning, the author explains the narrator’s rejection of the new ideology.</p>
<p>“The area has now been rebuilt and has become quite unrecognizable. The narrow little street that once ran through the centre of the district, crowded with people and the cloth banners of the various establishments, has now been replaced by a wide concrete road along which heavy trucks come and go all day. Where Mrs Kawakami’s stood, there is now a glass-fronted office building, four storeys high. (...) but here and there, one may recognize a piece of fencing or else a tree, left over from the old days, looking oddly incongruous in its new setting” (AFW, 205).</p>	<p>The Representation of Space (S2)</p>	<p>Following the revolution in the pleasure district, the author describes the space by highlighting the outcomes of new ideology. He uses relative clauses to compare the previous space with the rebuilt version. By descriptive statements such as “a wide concrete road” and “a glass-fronted office building”, and “heavy trucks” symbolizing the revolution, the author emphasizes the power of new authorities and their way of thinking about social space.</p>

APPENDIX III.

Verbal Indicators	Definition	Discussion
<p>“(…) a long room above a restaurant – long enough, in fact, for all fifteen of us to set up easels all in a row. The ceiling, though higher than that in my attic room, sagged considerably at the centre (…)</p> <p>There were windows along the length of the room, and these should have given us a good light to work by; but somehow the shafts of sunlight that came in were always too sharp, giving the room something of the look of a ship’s cabin” (AFW, 66).</p>	<p>The Spatial Practice (S1)</p>	<p>By means of the verbal indicators such as “set up easels all in a row” and the narrated perspective of the space the author describes how people use it.</p>
<p>“(…) places like these grow everywhere like a bad fungus. Take a deep breath, Ono. Even from here, you can smell the sewage. (…)</p> <p>Politicians and businessmen rarely see places like this. At least if they do, they stand at a safe distance, as we are now. I doubt if many politicians or businessmen have taken a walk down there. Come to that, I doubt if many artists have either” (AFW, 166).</p>	<p>The Representation of Space (S2)</p>	<p>The use of discourse markers and metaphors lets the reader get into the space and experience it thoroughly. In the text, through verbal and sensual indicators, the author delineates the previous social space. The figurative language and linguistic indicators draw a portrait about the knowledge and philosophy as well as the attitudes of previous authorities.</p>

CURRICULUM VITAE

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