

Representation of Consumptive Society on Monk Lifestyle in “Fancy Dance”

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ABSTRACT

This article aims at metaphors tracing in the film “Fancy Dance”, and finding out relations of metaphors with social reality. This film raised the Zen theme in the narration. Traced metaphors were following multimodal understanding of metaphors and were searched for in the events of the narrative through the characters’ actions. Then, according to social relations with Japanese society in the 1980s, the metaphors show that the consumptive lifestyle influenced by Western popular culture had so deeply penetrated the people’s lives at that time that the life of monks could not be separated from the consumptive lifestyle of the people.

KEYWORDS: consumptive; film; metaphor; monk; multimodal

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INTRODUCTION

“Fancy Dance” is a film by Japanese director Suo Masayuki, which was released in December 1989. It has a comedy genre; this film takes the theme of Zen Buddhism in its narrative. By using the film “Fancy Dance” as a medium, this paper aims to trace metaphors in the film “Fancy Dance”, and to find out the relationship of metaphors with social reality.

Suo Masayuki debuted as a director in 1983, and “Fancy Dance” was the work of his first mainstream film. Shimizu(2019) stated that in the 1990s, Suo focused on film works about human characters that were different from the lives of Japanese people in general. However, “Fancy Dance” which was released in 1989, also shows a narrative style that is contrary to mainstream life, namely by presenting the lifestyle of monks that is contrary to the general image of life in the temple that is far from materialistic things. Suo’s storytelling style that uses the comedy genre is a way to convey subversive criticism of Japanese society (Foundas, 2019),

because of that, the understanding of the historical conditions of Japanese people who become narrative backgrounds plays an important role in analyzing Suo’s works. Bingham(2015, p. 2) mentions the name Suo Masayuki as one of the directors with indie cinema works in the 1980s, and directors of this type are those who were independent in style and sensibility.

The film “Fancy Dance” tells the story of Yohei(the main character) a young man who works as a rocker, the first son of a Zen monk who heads a local temple, who intends to become a monk heir to his father’s temple, so he must undergo training to become a monk (*shugyō*) for one year at the Zen temple called Meikei. The story ends with the failure of Yohei’s training, and he has to repeat his training process, and remain in the Meikei temple. With a predominantly humorous element that marks the style of storytelling in a skit, as Ritchie(2013, p. 128) points out that the metaphorical elements often contained in humor, “Fancy Dance” seems to have a load of metaphorical expressions. Metaphor begins to appear in the scene at the beginning of the film

at 03:24 minutes (Suo, 1989), with a face balloon shot with foam on top, and on the next shot, a balloon face exploded. Then, the character behavior of the monks in this film, which is contrary to the behavior of the monks who in our imagination are those who live a simple lifestyle, also raises suspicions of metaphorical expressions through the behavior of these characters.

The analysis in this paper will be carried out in two steps, firstly by tracing metaphors in the film "Fancy Dance" according to the understanding of multimodal metaphors. And after the metaphors are recognized, the next step is to look for the relationship between these metaphors and social reality, namely the condition of the society that underlies the release of this film.

Method

Lakoff & Johnson (2003, p. 5) explain the metaphor with the statement "the essence of metaphor is to understanding and experiencing one kind of thing in terms of another". Regarding this quote, Kovecses (2005, p. 9) explains that the metaphor in question is a metaphor contained in the conceptual system, and not only in language. Multimodal metaphors are metaphors "whose targets and sources are represented exclusively or predominantly in different modes" (Forceville, 2009, p. 24). The definition explains two things, the first: the metaphor structure consisting of 'target' and 'source', and the second: a multimodal metaphor is a metaphor expressed through various modes. 'Target' and 'source' are two domains of metaphor expression that are triggered by Lakoff and Johnson (1980), i.e. if "A is B", A is the target, and B is the source. The target is referred to as a more abstract kind of domain, while the source is stated as a more physical (Kovecses, 2005, p. 5). The second thing, mode, can be understood as "a sign system interpretable because of a specific perception process" (Forceville, 2009, p. 22). As a sign system, modes can be formations: written language, spoken language, static and moving images, music, non-verbal sound, gestures (Forceville & Urios-Aparisi, 2009, p. 4).

Initial studies of metaphors in films with language-based models are still limited to seeing the analogy of metaphors through montage which appears through a series of shots (Pryluck, 1975, p. 118), is still seen as based on verbal metaphors. Metaphors that are non-verbal, cannot be limited only to deviations or disruption in the form represented by a series of shots or from shot to the next shot, therefore metaphor studies are difficult to be limited to a certain scope. Rohdin (2009, p. 404) explains that, in fiction film genre, multimodal metaphor can appear in the formations of mode: pictorial signs,

written signs, spoken signs, non-verbal sounds, music. The mode variants are more limited than those mentioned before because they are limited to the film medium.

How to determine the target and source of metaphor expressions in a film, is by determining the target through the domain of the most prominent denotation story, even though there is no definite formulation to determine which part of the story is dominant (Rohdin, 2009, pp. 421, 423).

Eggertsson & Forceville (2009, p. 430) say that "metaphor is not a creative metaphor that surfaces only once in a multimodal 'text', but is an expression of a conceptual metaphor that keeps appearing throughout a narrative or argument". These words indicate two things, first, the target and source may be in the form of a monomodal metaphor when they come from the same mode in one section, but the same target and source can appear in different modes in different parts. Secondly, the conceptual metaphor that arises depends on the narrative, which is a medium that expresses experience.

Forceville & Urios-Aparisi (2009, p. 11) conclude that "many metaphors are mini-narratives". This statement refers to the concept of Paul Ricoeur's metaphor which analogizes metaphors as miniature poetry (Ricoeur, 2003, p. 109). If metaphors are mini-narratives, it is necessary to move to the next step that is interpreting the narrative. Bordwell & Thompson (2008, p. 75) say that narrative is a chain of events in cause-effect relationships. Therefore, when a metaphor is a narrative and also part of a narrative, the metaphor is contained in events in the narrative, and in the film, events are expressed by characters through actions. Characters are the starting point to see the whole narrative world (Bordwell, 1985, p. 171), which is called the diegetic world.

Based on the metaphor theory of Paul Ricoeur, Reagan & Stewart (1978, p. 137) suggest the existence of polarity in the metaphor, which is seeing 'what is said', and looking for 'about what something is said'. In a simple sense, seeing 'what is said' is an activity of determining the target and source of metaphors according to the domain of the story that appears dominant. While searching for 'about what something is said', refers to "extra-linguistic reality", which is looking through 'references'. What is meant by 'reference' are the intentional direction toward a world and the reflective direction toward a self (Reagan & Stewart, 1978, p. 137). Toward a world means referring to reality, namely the real social world which is the direction of the metaphor, and toward a self means gaining self-understanding from the results of the metaphor interpretation.

The relation of metaphor to reality also confirmed by Geniusas(2015, p. 234) which states that “metaphor is to be conceived as one particular figure of productive imagination”. By referring to Ricoeur's theory, the imagination that becomes a metaphor is understood to originate from pre-predicative experience (Geniusas, 2015, p. 235), which then builds a world of fiction expressed with metaphors. Looking for a pre-predicative experience which then builds imagination, makes metaphors always related to the real world, so understanding metaphors leads to finding ‘about what is said’.

Metaphors in the film “Fancy Dance”

The metaphors that will be discussed in this article are ten expressions, which are expressed through actions of the following major characters: Yohei - the main character, Ikuo - Yohei's younger brother, Eishun -Yohei's colleague who accompanied Yohei following the *shugyō*, Koki - the senior monk, and the minor characters: Juryū- the chief monk of Meikei temple, Echū- the head monk at Meikei temple, Anja- the senior monk, Yohei's and Ikuo's father - a chief monk at a local temple. The numbering of the following metaphors is sorted by scene order.

The first metaphor “shaving hair is blowing heads” appears through a series of shots of a balloon with a face that appears to be head shaved with a razor, and then on the next shot, balloon with facial image explodes. This shot was found at 03:24 minutes(Suo, 1989). Through the next shot, it was understood that the balloon marked the main character Yohei who was being shaved by his lover Masaho with a razor, in connection with Yohei who had to live in the temple for one year. Modes that form targets and sources in this metaphor are pictorial signs.

The second metaphor is “Tokyo is the center of life”. The target and source in this metaphor are formed by the mode of pictorial signs, which is a series of shots at 05:43 minutes(Suo, 1989), with the depiction of Yohei holding both palms in front of the chest as a monk behaves, and Tokyo Tower on the next shot that looks in the distance between two walls. Yohei's hand position was carried out after Yohei who was singing on stage dropped down and was captured by his friends in the supine position. Yohei's attitudes toward both hands seemed to indicate that life as a monk he would be following was centered in the city of Tokyo.

This second metaphor was also expressed at another event, where the target “Tokyo” was known through Yohei's words to Ikuo on a journey in the forest to Meikei Temple, who asked Tokyo for directions at 8:31 minutes(Suo, 1989). The source is

known through Ikuo's answer, “*Subete no kazewa Tōkyō karafuiteirun da*” (All winds blow from Tokyo) (08:40 minutes). Ikuo's answer seemed to state that everything originated from Tokyo, that Tokyo was the center. In this scene, targets and sources are formed by spoken signs.

The 3rd metaphor “monk is the savior” is seen through the words of the minor character of an oldman, who was very enthusiastic to see the appearance of Ikuo and Yohei equipped with monks on board. Targets and sources in this metaphor are found in the spoken signs of a minor character's words, “*Iyaakonnakawairashiikyōdaigasorotte, obōsannarunantearigataikocchaa*”(Wow, these two sweet-faced brothers become monks, I'm very thankful) (06:33 minutes).

The fourth metaphor is “the life of the chief monk is a hedonistic life”. The target for this metaphor is the spoken signs of Yohei's words to his brother Ikuo at 07:52 minutes(Suo, 1989), “*Soko made shite bōzuninaritai no ka?*” (Up to that point, you want to become a monk?). While the source is found in a spoken sign and pictorial sign. Modes of speech were known in Ikuo's words which explained to Yohei why he wanted to become a monk, “*Otōsanmiteru to rakushō da natte kanji da mon*” (It feels like a victory when I see my father) (07:56 minutes). Then, the mode of pictorial signs appears in the series of shots after Ikuo's words at 08:00 minutes, which shows Yohei and Ikuo's father swinging the broom handle as if he was practicing golf while doingsweeping work at the temple, and the next shot (08:08 minutes) shows Yohei and Ikuo's father karaoke at a banquet.

The source of the 4th metaphor is also found in the scene when Yohei received a loud reprimand from the monk Juryū, for meeting his lover secretly. The scene when Juryū scolded Yohei in his private room at 53:26 minutes (Suo, 1989)because he thought Yohei was only undergoing *shugyō* to be the heir to the temple led by his father, distracted by a series of shots that started from the direction of Yohei's eyes (54:20 minutes) which was not directed at Juryū but looked at the television, then shot switched to air conditioning, and then on the refrigerator located in Juryū's room, which is the mode of pictorial sign. Although Juryū's monk position is not specifically mentioned in the film, Juryū appears to have a top position in the hierarchy at the Meikei temple.

The 5th metaphor is “*shugyō* is hard training”. The target of *shugyō* or training as a monk is found through Yohei's answer at 13:55 minutes (Suo, 1989)“*Jiko o kibishikudanrensurukoto de arimasu*” (Disciplining oneself out) to the question of senior monks “*Shugyōtte nan da?*” (What is *shugyō*?) (13:33

minutes), which is the source of this metaphor. In addition to the spoken sign, source formation is understood through the pictorial sign of the scene at 13:47 minutes, which is a strict prohibition of material that supports hedonistic behavior, namely walkman, *omamori* (amulet), and credit card, each of which is contained in Yohei's, Ikuo's, and Eishun's luggage.

The 5th metaphor is also found in the spoken sign of Yohei's monologue at 17:35 minutes (Suo, 1989) "*Sahōninarenuaidawatabetakimoshinai*" (If you are not familiar with procedures, there is no appetite), which emphasizes the way that monks must follow, as a rule in the process of *shugyō*. The source is known through the mode of pictorial sign that shows the exercise of eating patterns without pleasure, namely a shot of a very simple dish called *ichijusansai*, a bowl of rice with a bowl of soup and a bowl containing one type of the side dish.

The 6th metaphor "the task of senior monks is pleasure-seeking", expressed through Yohei's monologue (spoken sign) at 22:44 minutes (Suo, 1989), "*Tera no naibuwasōshiki da tteite, sōhitorihitorinikōmugaataerare... Soshitesonokōmugatokidokikawaruga, iya to wainenai*" (Internal shrine is an organization, and each monk is given a task ... Then the task changes at any time, and cannot be declared unwilling). This monologue expresses the main point "the task of senior monks" which is the target, and although the monologue does not refer to the "senior monk" object, understanding of the "senior monk" object is obtained through a series of shots at 22:58 minutes which also explain the source. The pictorial sign of the shot series at 22:58 minutes, when Eishun who was walking holding firewood, staring with a dumbfounded expression on seeing an athletic-bodied senior holding an object as if he was practicing dancing, and continuing with the series of shots at 23:13 minutes when Eishun then returned with an open-mouthed expression to see a senior showing sexual attraction to Ikuo who was lighting a fireplace, explaining the source of "pleasure-seeking" as the realization of "monk's duties", while also showing the object of "senior monks" on the target. Thus, the target in this metaphor is formed through spoken sign and pictorial sign, while the source is formed from image mode.

The 7th metaphor "the life of a senior monk is a hedonistic life" is seen through a series of shots at 25:40-26:20 minutes (Suo, 1989). The targets and sources in this metaphor are shaped by the mode of a pictorial sign. The target was understood through a shot at 25:40 minutes which featured three senior monks together in a tatami room doing activities. The source is understood according to the activities of the three senior monks, one lying down while smoking

and chatting, and the other using a walkman and then opening a cabinet door. The opened cabinet contained television on the top shelf, refrigerator on the bottom shelf, and the rest of the cabinet was filled with food. The series of shots shows behavior oriented towards the enjoyment of life.

The 8th metaphor "the monk's self-representation is fashionable" was obtained through a dialogue between Koki and Jian at 39:54 minutes (Suo, 1989), when the two were discussing Shōhei and Juryū's fashion choices while cleaning the laundry. Shōhei and Juryū are hierarchically higher than Koki and Jian.

(Koki)

"*Shōheisamattemadakoshimakitsukatten da. Osharee*"

(Jian) "*Jūshoku no*

Ecchūniwamakerukedo"

(Koki) "*Juryūnankaanimarupurinto no buriifu, tokidoki DC burandomodetekurun da*"

(Jian) "*Juryūttesunobbudeshō ne*"

(Koki) "*Tokai no dōjōshusshinnanonihananikaketen da. Kesa da ttehimomisetetokai fūnikakecattesa. Itakaji da yona*"

(Jian) "*Are, Shōheisamakiratterun da*"

(Koki) "*Shōheisamawatoraddo da mon da*"

(Koki) "Mr. Shōhei still uses a waist strap. He is fashionable"

(Jian) "But lost to the head monk Ecchū"

(Koki) "If Juryū, brief with animal print, sometimes DC brands also appear"

(Jian) "Juryū is a snob, right?"

(Koki) "Because he was born from a dojo in the city, and he is proud. On the shirt robe, he shows a rope that shows the style of the city. Italian casual huh?"

(Jian) "Eh, Mr. Shōhei hates that"

(Koki) "Because of Mr. Shōhei's traditional style"

The target in the spoken sign is understood through the objects discussed in this dialogue, which are about the dress styles of the two monks who are high up in the Meikei temple. The style of clothing discussed is the characteristic of each monk, which represents the monks Shōhei and Juryū. The source which is also in the spoken signs is understood first through the words of the senior monk Koki who mentions "fashionable" to the Shōhei style of dress, also in the mention of *toraddo* (short for *toradishonarusutairu*) or traditional style. The second

is through the words of Koki who describes Juryū's monk dress style with DC brand and animal print on his underwear and is emphasized by Jian's words that represent Juryū with *sunobbu* (snob). Understanding the third source is in Koki's words explaining that Juryū's skillful appearance as an expression of his pride comes from the *tokai* or urban area. And the last one is Juryū's style of dress called *itakaji* (short for *itarianakajuaru*) or Italian casual.

The 9th metaphor "temple is a tourist spot" is found in the scene at 47:38 minutes (Suo, 1989), when three high school students visit Meikei temple to meet Ikuo, their favorite monk. The target and source of this metaphor are known through the mode of pictorial signs. Shot at 47:38 minutes shows a picture of a room with neatly arranged angles, and a small glass cabinet on a table where a number of pocket cameras and films are placed to take photos. The corner was deliberately arranged with a fan display on the wall, a vase filled with flowers on a wooden floor, and a wooden wall hung with framed photographs. This shot explains the source as a "tourist spot", and the room shot that represents the temple as a whole can be understood as a target. Source "tourist attractions" then emphasized in the shot at 49:03 minutes, which takes pictures of objects in the corner of the room, highlighting a small glass cabinet containing films and cameras in plastic-like items for sale on it. The writing hanging on the wooden wall beside the top of the glass cabinet, which reads "*Shugyōsōnikamera o mukenaidekudasai*" (Do not point the camera at the monk), emphasizing that the area is a spot for taking pictures as well as for tourist attractions. And the shot at 49:08 minutes made the source clearer, with the depiction of two female students posing by flanking a map of the Meikei temple, and another holding a camera.

The 10th metaphor "the chief monk's behavior is non-materialistic" is found in the scene when Yohei was sentenced to become Ecchū the chief monk's *anja*. The target of "chief monk's behavior", first, is found through the spoken sign of Yohei's monologue at 64:40 minutes (Suo, 1989) explaining his role as *anja*, it is "*Jūshoku no osewa o surukakari de aru*" (Officer serving the chief monk). The monologue shows that the series of shots that appear next will be related to the characteristics of the chief monk. The second understanding of the target is shot as a pictorial sign at 64:58 minutes, which shows Ecchū the chief monk fishing with Yohei in the pond, and Yohei gives a comment: "*Sakana no inaiikenitsuriitowotareru. Nanikangaetendaro*" (Installing fishing line in a pool without fish. What does he think?). The shot more firmly showed the behavior of Ecchū who confused Yohei.

"Non-materialistic" as the source in the 10th metaphor is known through the following two series of shots. The first was through Ecchū's response at 65:07 minutes (Suo, 1989) to Yohei's comment on fishing in a fish-free pond, "*Tatenumatohanatanuyaniteiruyawaatarazaredomoh azurezarikeri*" (By not setting targets, without releasing arrows, shooting arrows, not hitting or not missing). After responding, Ecchū lifted his fishing line from the water in the pond, which hit a duck toy. The next series of shots that showed the source, was when Yohei accompanied the chief monk to play with a duck toy from the pond (65:22 minutes), and followed by Yohei's monologue who stated "*Masashikukanpekinashimanagashi de atta*" (No doubt a complete exclusion) (minutes 65:33). The word 'exclusion' refers to the detention that Yohei is currently serving. The two series of shots can be interpreted that what is done is something that flows just like that, without achieving a certain objective, so that whatever is obtained materially, it is something that supports life, that is, which is not bound to any material formation. Yohei's words at 65:33 minutes were sarcastic about the sentence he was undergoing, which was accompanying the head monk as if the activity only flowed through time using material that had no value, emphasizing non-materialistic things. The targets and sources in this metaphor are formed from the mode of image and speech modes.

Metaphors and Social Reality

The analysis in this section is to look at the relationship between the ten metaphors above and social reality, which serves as a 'reference', to find out 'about what something is said' from these metaphorical expressions. These ten metaphors do not stand alone but correlate with other metaphors. The correlated metaphors are then divided into two large parts that are paradoxical with each other, as follows in the table 1.

Shaving hair is blowing heads	X	Tokyo is the center of life
Monk is the savior		The life of the chief monk is a hedonistic life
Shugyō is hard training		The task of senior monks is pleasure-seeking
The chief monk's behavior is non-materialistic		The life of a senior monk is a hedonistic life
		The monk's self-representation is fashionable
		Temple is a tourist spot

Table 1. Paradoxical metaphor in "Fancy Dance"

Why does this film feature such as paradoxical metaphors? To be able to answer this question, it is necessary to first explain the correlation between metaphors in the left and right tables above. The metaphors in the left table refer to references: Zen Buddhist thoughts, while the metaphors in the right table refer to references: Japanese social reality in the 1980s.

The 1st metaphor “shaving hair is blowing head”, giving the impression that being a monk is marked by shaving hair is very difficult to achieve. This metaphor is supported by the 5th metaphor “*shugyō* is a hard self-training”. In the practice of *shugyō*, meditation activities are of the highest importance, because the focus of Zen teaching is on meditation, which in Japanese is called *zazen*, and this meditation is very important for achieving enlightenment (*satori*). With meditation as an activity, training yourself to be 'empty' is very important in Mahayana's teachings, and when confronted with the metaphors in the right table, this self-training seems to be a rigorous exercise to fight the impulses that seek pleasure.

Davis(2010, p. 74)explains the 'empty' as follows. The term “emptiness” is a concept, with a 'falsely imagined' self-nature, and it is because of attachment to these falsely imagined constructions that we have to talk about emptiness, no-birth, non-duality and absence of self-nature ". No-birth is understood as everything that is dependent on other things because nothing is born of himself, thus the natural self cannot be seen according to its ontological substance because everything is impermanent. Non-duality is a thought that is not based on causality like the nature of Buddha which negates dialectics because things just can be known in their proper essence, not as objects in relation to the subject but in their primal thusness(Dumoulin, 1963, p. 165). Van Schaik(2018, pp. 3–4) emphasizes that our attachment to desires (possessions) and needs is what causes suffering, due to becoming 'empty', which means without ontological substance, it is a way to escape from suffering. The material matter is not according to its ontological substance, because as Dumoulin says(1963, p. 169), “No longer a distinction between the “wonderful’ and “the ordinary”, making the ontological comparison is at cause sheer desire.

The 3rd metaphor “monk is the savior”shows not just hope, but the physical and mental demands and burdens borne on monks, as expressed through the 1st and 5th metaphors. In Japanese history, Buddhist monks are noted to have often been involved with social life, so as Berkwitz(2006, p. 230) said, in the postwar period, thought arose to return to the basic of the Mahayana Buddhist concept which was oriented towards thinking about non-self, because many Zen scholars involved in politics. The primary mental challenge about the behavior of monks, as stated in the 10th metaphor “the chief monk's behavior is non-materialistic”. Through this metaphor, the behavior of monks is depicted in a way that should not be bound to material, as is the concept of being empty. This concept means free from the

ontological substance, which views everything as impermanent. This behavior is the behavior that moves away from reification and seeks to escape from substantial entities.

The expression of the second metaphor “Tokyo is the center of life” is related to the reality of the economic bubble and the heyday of the Japanese economy in the 1980s. The Japanese economy, which was devastated by the Second World War, began to recover in the 1950s. In the 1980s the Japanese economy managed to grow 5% per year, and in the late 1980s, the Tokyo stock market was worth 40% of the world stock market (Goto-Jones, 2009, p. 116). Even in 1985, Japanese exports succeeded in occupying 9.5% of total world exports, compared to 3.2% in 1960 (Kamo, 2000, p. 2150). The booming Japanese economy, triggering Tokyo to become the center of the middle-class population, as stated that the middle class occupies 90% of the population from 1973 to 2005, is centered in metropolitan cities, especially in Tokyo(Iyoda, 2010, p. 50).

The main character Yoheiclasped his hands on his chest facing the Tokyo Tower as if expressing adoration of Tokyo. Tokyo Tower which is an icon of the city of Tokyo (before being replaced by Tokyo Skytree), can be said to be a marker of the city of Tokyo. In the 1980s, Tokyo became the economic center of the country which occupied one-fifth of Japan's GDP, and in terms of economic activity, the ratio of Tokyo and Osaka, the second-largest city after Tokyo, was 1:3 (Kamo, 2000, p. 2146). In 1987, the average price of housing in Tokyo far exceeded prices in New York. Tokyo has also become a destination for business conglomerates to carry out development, which is characterized by the many entertainment venues visited by young people from the middle economy class.

The rapid growth of the Japanese economy which increased the population of the middle class gave birth to a lifestyle that tended to worship commodities as a form of expression of the identity of the middle class. The 8th metaphor “the monk's self-representation is fashionable” is a reflection of the conditions of the 1980s consumerist society. The style of dress of the chief monks that is the subject of discussion among senior monks, namely Shōhei with *toraddo* style (short for *toradishonarusutairu*) or traditional style, Juryū with DC brand and snob characteristics, also Juryū dress style called *itakaji* (short for *kajuaritarian*) or Italian casual. The traditional style is a menswear fashion following the appearance of the businessman, as in a boss with straight lines, and trousers in a small plaid pattern. The most representative example of this fashion is ivy-look, which was popular in the West in the 1950s. The snob in fashion terms is a modern, stylish, and

fashionable style of dress that expresses urban style. Whereas DC brand is a Japanese men's clothing brand that was very popular in the 1980s. DC is an abbreviation of the words designer and characters. Around 1983, men wearing this brand were seen milling around in shopping centers in Shibuya, Harajuku, and Shinjuku. *Itakaji* is a popular fashion in the late 1980s, namely a style of clothing that focuses on fashion branded products from Italy, such as Trussardi, Armani, and others. The style of *itakaji* required substantial costs, in connection with branded products from Italy which is famous for being prestigious in the fashion world.

This reflects the consumptive lifestyle behavior of middle-class people when Japan managed to reach the peak of its economic power in the 1980s, as Tipton(2008, p. 207) said that "When real disposable income increased during the late 1980s, consumption grew and became noticeable in the purchase of luxury goods". The mention of 'snob' against Juryū, confirms the image of popular culture in Japanese society at the time, as an expression of highly materialistic elitist young people, as Lida(2002, p. 179) says was material snobbism or consumerism.

This 8th metaphor shows that the lifestyle of worshipping commodities has permeated the entire community, so that the group of monks, who are oriented to stay away from the ontological substance, cannot be free from such a lifestyle. The style of dress and brands mentioned above also shows the influence of the West which has been closely attached to society through commodities labeled 'West'. As expressed in films in the 1980s, showing that Western popular culture that included music, film, fashion, became a desire for the middle class as an emotional release, has an effect on being culturally behavior that opposes traditional hegemony (Tezuka, 2012, p. 19). The above-mentioned brands and their ownership also show high purchasing power which marks the consumptive characteristics that worship commodities.

The 9th metaphor "temple is a tourist spot" when compared to the 2nd metaphor "Tokyo is the center of life", the center of life should be the "temple" which is the center of Buddhist teaching. This metaphor shows that people's lives have been centered on the economy, and consumptive lifestyles can be met in 'Tokyo' as a place for middle-class people to get pleasure from commercial objects. As part of a consumptive lifestyle, the temple occupies a position as a tourist spot to be enjoyed as a commercial object.

The correlation between the 4th metaphor "the life of the chief monk is a hedonistic life", the 6th metaphor "the task of senior monks is pleasure-seeking", and the 7th metaphor "the life of a senior

monk is a hedonistic life", found in the source that expresses hedonistic. These four metaphors also affirm that the tendency of a consumer, who is consumptive and oriented towards commercial products, has inevitably penetrated all aspects of people's lives. Such a society seeks commercial products to fulfill thoughts of pleasure and freedom.

The source of the 4th metaphor shown through Yohei's father's shot as if he was practicing golf while sweeping at the temple, and the next shot showing Yohei's father karaoke at a banquet, is as stated by Borup(2008, p. 66) regarding the survey results of the sect Soto Zen in 1993, that monks were expected to be more involved in social life with their surroundings, such as participating in golfing and karaoke activities with their people, and were expected not only to focus on religious life but also be involved in secular daily life, therefore most of the people (73%) are more interested in married monks.

Targets for the 4th metaphor "the life of the chief monk", the 7th metaphor "the task of senior monks", and the 8th metaphor "the life of a senior monk", have similarities in expressing the existence of a hierarchical position in the organizational system at the temple. As stated by Borup(2008, p. 56), even though Buddhism has eliminated the caste system, ranking and hierarchy are some of the characteristics of Buddhism in Japan, which measures the status of a monk. The hierarchy or ranking system in the temple organization functions to build a relationship of performative power, to show that one person is more qualified than another (Borup, 2008, p. 58). Assuming the quality of the monks' level of hierarchy with hedonistic behavior, asserted that the main thing in life in a society is achievement according to the material, and consumptive behavior is as a marker.

CONCLUSION

The ten metaphors in "Fancy Dance" are formed as multimodal metaphors, through tracking in various modes relating to diegetic aspects. Even though in some metaphorical expressions, both targets and sources are formed through the mention of the same mode, but the metaphors cannot be said to be monomodal, as in metaphorical expressions with targets and sources which are first found to be spoken signs. Because the spoken sign in the form of dialogue does not stand alone without a series of shots as a pictorial sign that evokes images of events taking place on the scene in the plot. Vice versa, the metaphor with the pictorial sign of a shot as the target and source will be associated with events in other scenes expressed in the spoken sign.

Furthermore, in relations with social reality, especially with regard to the background of Japanese society in the 1980s, in accordance with the

production period of the film “Fancy Dance”, as mentioned earlier, that there is a paradox of the ten metaphors of findings, which divide the ten metaphors as shown in the table above. Through this paradox, we can understand the ten metaphors. The metaphors in the left table which consist of 1st, 3rd, 5th and 10th metaphors, show that *shugyō* and the existence of monks are practicing to be ‘empty’ to attain enlightenment, and the behavior that supports it is non-materialistic without ontological substance.

Whereas the metaphors in the right table, namely the 2nd, 4th, 6th, 7th, 8th, 9th metaphors, express the behavior of consumptive societies, which have a great influence from Western popular culture. The metaphors in the right table show that the consumptive lifestyles influenced by Western popular culture were so pervasive in the lives of the people at that time, so that the life of monks who should not be oriented towards materialistic ontological substances, could not be separated from the consumptive lifestyle of society.

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