

The semiotic analysis of Zen art and its reflection on the MUJI products

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5.1 Summary

1.1 Introduction

As a designer, when we intend to generate ideas referring to cultural aspects, we have to be careful about cultural rights. Cultural right is defined as “Cultural rights protect the rights for each person, individually and in community with others, as well as groups of people, to develop and express their humanity, their world view and the meanings they give to their existence and their development through, inter alia, values, beliefs, convictions, languages, knowledge and the arts, institutions, and ways of life. The mandate on cultural rights does not aim to protect culture or cultural heritage per se, but to promote the conditions allowing all people without discrimination to access, participate and contribute to all aspects of cultural life in a continuously developing manner.”¹ It means that we are welcome to access to cultures to develop a design or create a new design but we have to be careful for that the design deprived of the access to culture should not be discriminative, offensive, or decrease values of culture.

Unfortunately, there are some cases that ideas developed from certain cultures are perceived as inappropriate. For example, in the case of Japanese culture, in July 2019, there was news stating that “Kim Kardashian West has angered people in Japan with the launch of her new shapewear brand, Kimono Intimates.”² The use of the Japanese word “Kimono” meaning that the traditional Japanese clothes for her underwear brand induced critiques and became a controversial matter because the use of the word was perceived as being quite disrespectful. Another case is that in December 2021, in the 70th Miss Universe Pageant, the costume for a Japanese competitor was seen as an insult to Japanese culture.

What makes this issue difficult to handle is that in both cases, the designers for the brand and costume did not aim at being offensive or insulting Japanese culture, but instead, they thought that they gained the inspiration and idea from it and created a good reflection of Japanese culture. If their attitudes are intentional, it is easy to stop such incidents but the designers did not expect they would commit the cultural rights of Japanese culture.

Such accidents happen because the designers did not understand deeply enough to use the culture with avoiding being disrespectful. That is why the culture was used superficially, and it induced a negative impact on some people in Japan.

One of the reasons why the designers were not able to understand deeply is that the Japanese culture is too different from the culture where they are from. The first case

¹ “OHCHR | Mapping Cultural Rights: Nature, Issues at Stake and Challenges.”

² “Kim Kardashian West’s Kimono Underwear Meets Japanese Backlash.”

happened in the US and the second case in Israel. There are plenty of thesis and documents explaining Japanese culture written in Japanese for Japanese people, but not so much for the people coming from outside of it. If the thesis is written by people who come from the culture and written for Japanese people, the authors expect that the readers already have some common sense or basics of knowledge before reading, and such points are not explained. If people who come from outside of Japanese culture read such thesis, they tend to misunderstand them because the basics of Japanese cultures are omitted.

For those reasons, this thesis aims at clarifying how Japanese people perceive Japanese art especially reflecting the concept of Zen religion or the religion itself. There is various culture in Japan, but this thesis focuses on this because it is one of the most difficult for people who are from outside of Japanese culture. Even Japanese people do not understand it consciously, so they may be following it unconsciously. Some modern cultures can be easier because they are sometimes widely explained through anime, or they are influenced by western cultures, especially from the US and Europe.

To prepare the explanation, if the knowledge from Japanese study or culture is used, it does not make sense for the aim of this thesis because the purpose is to explain it without referring to prerequisite knowledge of Japanese culture. The best way to achieve this goal is to utilize knowledge from outside of Japanese culture. That is why the semiotics which has been developed in the western world is chosen for this thesis and analysis.

Semiotics is “Semiotics (from the Greek *sêmeiôtikê*, from *sêmeion*, "sign") is the theory and study of signs and meaning. In some theories, everything is a sign - even man and the world in which he exists. More specifically, signs can be linguistic, pictorial, architectural, vestimentary, gestural, olfactory, musical, cinematic, and so on.”³ Also, “Semiotic awareness was initiated by Augustine (c.397AD) and Poincaré, then followed by John Locke, in 1690, and Charles Sanders Peirce, who discovered the categories of semiotics, realism, and idealism (1867-1914).”⁴

By utilizing semiotics, how the Zen concepts are reflected in Zen arts in Japan, and how the hidden meaning of Zen concept is found and perceived by an observer will be analyzed. In this thesis, not only the ancient and traditional example but also the MUJI products as the representative of modern reflection of Zen religion are selected for the analysis. In the end, the method to quantify the effect of the Zen concept

³ “Signo - Applied Semiotics Theories.”

⁴ Idris, “HISTORY OF SEMIOTICS.”

quantitatively utilizing the information entropy will be introduced.

1.2 Methodologies

In the sixties, semiotics was treated as a branch of linguistic science. It means that semiotics was based on the structuralism. Under such regime, for example, the principle that includes discontinuous phenomena and oppositions was considered as intelligible and pertinent. Another example is formalism. This is “sometimes presented in the form of a system of explicit, codified, and symbolic notation, translates the purely conceptual, fixed, and complete character of the forms described”⁵. It means that such “objectivity forbade an interest in the implicit and the understated elements of discourse”⁶. That is why we had to wait until eighties to discover the means to treat all of passions and emotions in the same way that we may speak of the enunciation of discourse. This new wave of research refers to “(1) a shift away from structures, toward operations and acts, (2) a shift away from discrete oppositions, toward tensive and gradual differences”⁷.

1.2.1 Sign and signification

a. Meaning

Meaning is firstly a direction that tends toward something. Reference is only one of the directions of meaning; others are possible. For example, a text can tend toward its coherence, which makes us anticipate its meaning. Meaning thus designates a less knowable effect of direction and tension, produced by some object, some practice, or some situation. Meaning is in the end the undefined material with which semiotics are concerned⁸.

b. Signification

Signification is the product organized by analysis, for example, the content of meaning assigned to an expression. The meaning is verified if the content is specifically attached to it through communication. Signification is thus linked to a unit, no matter what its size is. The optimal unit is a discourse, and it rests upon the relationship between an element of expression and an element of content⁹.

c. Significance

Significance designates the totality of meaning-effects in a structured whole, effects

⁵ Fontanille, *The Semiotics of Discourse*.

⁶ Fontanille.

⁷ Fontanille.

⁸ Fontanille. P1

⁹ Fontanille. P2

that cannot be reduced to those of the units that make up this whole; significance is therefore not the sum of significations¹⁰.

1.2.1.1 Semiotics and semantics

Émile Benveniste proposed distinguishing two orders of signification: that of the units of language, conventional, fixed in usage or the linguistic system; and that of discourse. The one fixed in usage or the linguistic system is of concrete linguistic realizations, and the discourse is of signifying wholes, produced by an act of enunciation. The semiotic order corresponds to the conventional relation that unites the meaning of units of language and their morphological or lexical expression. On the other hand, the semantic order corresponds to the signification of concrete enunciations. In the linguistic domain, this distinction is not applied. Instead, semiotics is for the study of signifying processes in general¹¹.

1.2.1.2 Perception and Signification

Signification starts from sensation and perception. There are four steps for signification processes.

1. Realizing the division between the exterior and interior world.
2. Taking the choice of point of view (intent), guiding the flux of attention.
3. The delimitation of a domain of pertinence. (apprehension)
4. The formation of a system of values. Bringing the two worlds which are the exterior and interior world together¹².

1.2.1.3 Expression and content

A language is the setting into a relationship of at least two dimensions, called the plane of expression and the plane of content, which correspond respectively to what we have until now designated as the “exterior world” and the “interior world.” The division is not made naturally but made by human beings according to signification processes. For example, degrees of ripeness, or the changes will belong to the plane of expression, and the degrees of ripeness belong to the plane of content. The boundary of these two planes is designated by the taking position of a body of a subject.

This “taking of position” is declined in two acts, on the one hand, intent, which directs and orients the flux of attention, and on the other hand, apprehension, which delimits the domain of pertinence: flux, direction, orientation¹³.

¹⁰ Fontanille. P3-P4

¹¹ Fontanille. P4

¹² Fontanille. P10-11

¹³ Fontanille. P11

1.2.1.4 The Formation of Systems of Values

The formation of a system of values starts from perceiving the presence. Perceiving the presence is a sensible quality which is the initial semiotic articulation of perception. Perceiving the presence affects us with a certain intensity and it orients our attention. Additionally, it characterizes the relation with the world. In the case of the ripeness of fruit, perceiving the color of fruit means perceiving a variation of intensity. This act is called intensive. At the same time, the plane of expression, exterior, or exteroceptive of the fruit is designated as its color or change of its color. In another word, Intent is directing its attention to the first variation (intensive), the color of the fruit. Then, the apprehension delimits the domain and put it into relation with other variations (extensive). Another variation can be the degree of ripeness or taste of fruit, which can be also classified to the plane of content, interior, or interoceptively. Finally, we can use our intelligence to unify the two universes which are the intent and apprehension. For the case of fruit, the perceived color of fruit and the degree of ripeness are unified. Then, we may be able to say the fruit is ready to eat or not. Simultaneously, through the unification process, the plane of content and expression are unified too. The intelligible activity designating what is happening there by unifying the two universes, the system of value is formed. This whole process is the signification process. During the signification process, the first variation which is the intense which is transformed to another variation, extensive. This can be a matter of narrative transformation¹⁴.

1.2.2 Three levels of apprehension

The signification processes mentioned previously can be separated into three steps.

On the first level, called Firstness, one apprehends only the sensible or emotive qualities of the world (intent); For example, the sensation “wet” is firstness. The typical sign of this level is the index. It is the first moment of perceptive apprehension. This is comparable to intensity.

On the second level, called Secondness, one puts the quality into relation with something other than itself. This is comparable to apprehension. The apprehension puts the first variation, intent into another one (extensive). For example, when the sensation “wet” is put in relation to falling rain, this relation is called secondness. It entails two elements. The typical sign of this level is the icon. It is stabilized through comparison with itself.

On the third level, called Thirdness, one puts the two first levels in the perspective or under the control of a third. It entails three elements. Starting from the

¹⁴ Fontanille.

present example, thus end up with “It is still raining” or “It is wet” by comparing the relation of secondness to the weather, which would function as a third. Also, this is the identification of rules. The typical sign of this level is the symbol¹⁵.

1.2.3 The tensive structure

As the signification process, there are four stages of apprehension: “(1) the identification of the dimensions of sensible presence; (2) the correlation between these two dimensions; (3) the orientation of the two dimensions, which then become valences, and the doubling of the correlation in two directions; (4) the emergence of four typical zones, defined by the extreme poles of the two gradients, which characterize the typical values of the category”¹⁶.

1.2.3.1 The orientation of the two dimensions

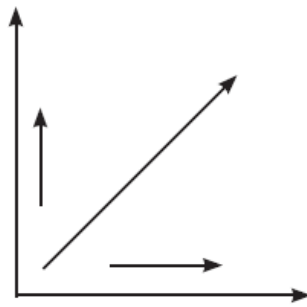
During the third phase, one must draw out the consequences of the taking of position of a body proper, of a “sensing body”; this body does not only impose sharing between two domains, an internal and intensive domain, and an external and extensive domain, it also imposes an orientation, that of intent (starting from the internal domain, thus in intensity) and that of apprehension (starting from the external domain, thus in extent).

When one compares two different positions in the internal space, two relative evolutions are possible, which define two types of correlations between the axes of control. Figure 1 shows an example of a direct correlation. It has more intense intent and more extensive apprehension. Figure 2 shows an example of inverse correlation. It has less intense intent and more extensive apprehension. These two kinds of correlation are combined in Figure 4¹⁷.

¹⁵ Fontanille. P33

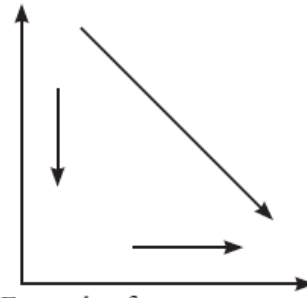
¹⁶ Fontanille. P15-17

¹⁷ Fontanille. P40



Example of direct correlation

Figure 1 Direct correlation¹⁸



Example of inverse correlation

Figure 2 Inverse correlation¹⁹

1.2.3.2 The emergence of four typical zones, defined by the extreme poles of the two gradients

The two axes of the external space define the valences of the category being examined. All of the points of the internal space are susceptible to correspond to values of the same category. the difference between the two correlations determines two basic zones (represented by the two gray zones in the schema); on the other hand, the combination of the strongest and the weakest degrees on the two axes determines extreme zones. As a summary, it is shown below and in Figure 3.

1. a zone of strong intensity and of weak extent (category style: the line)
2. a zone of equally strong intensity and extent (category style: the series)
3. a zone of weak intensity and of strong extent (category style: the family)
4. a zone of equally weak intensity and extent (category style: the aggregate)

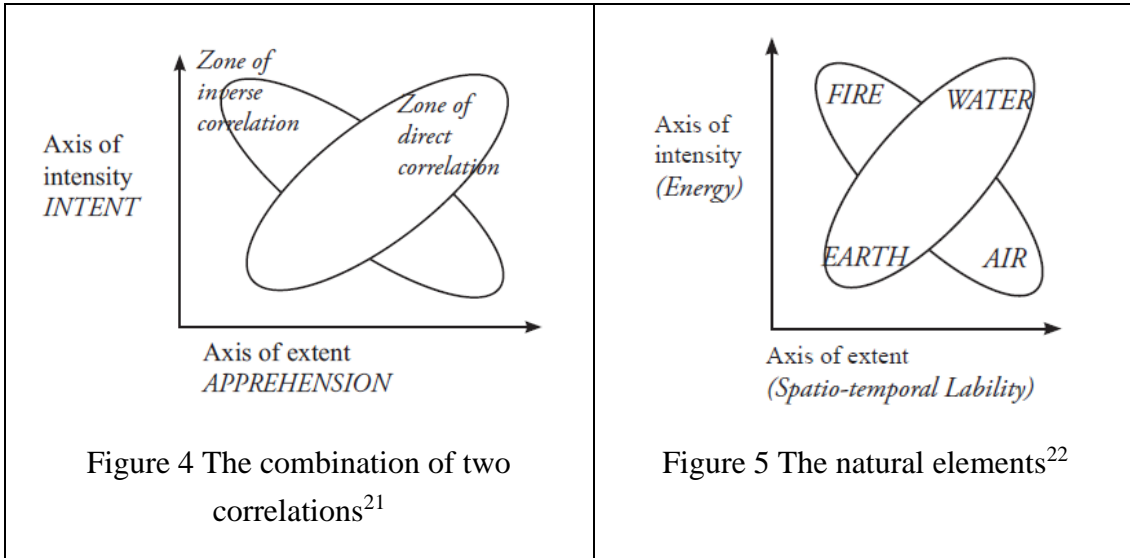
		EXTENSION	
		Concentrated	Diffuse
INTENSITY	Strong	Best sample <i>(line)</i>	Network of common traits <i>(series)</i>
	Weak	Neutral basic term <i>(aggregate)</i>	Family resemblance <i>(family)</i>

Figure 3 Categories²⁰

¹⁸ Fontanille. P40

¹⁹ Fontanille. P40

²⁰ Fontanille. P19



For example, the natural elements are intended and apprehended by way of the energy that they put into play, and of the spatio-temporal unfolding of which they are capable. In this case, the valences are energy and spatio-temporal unfolding as shown in Figure 5²³.

1.2.3.3 The identification of the dimensions of the sensible presence

prior to any categorization, any entity is, for the subject, a sensible presence. When this presence is expressed, at the same time in terms of intensity and terms of extent and quantity. For example, before identifying a certain material, a certain element, we will have recognized its tactile and visual properties, the hot and the cold, the smooth and the rough, the mobile and the immobile, the solid and the fluid.

Each effect of sensible presence thus associates, precisely in order to be called “presence,” a certain degree of intensity and a certain position or quantity in extent. The presence combines forces on the one hand and positions and quantities on the other hand. the effect of intensity appears as internal and the effect of extent as external. the body proper of the subject becomes the very form of the semiotic relation, and the phenomenon thus schematized by the semiotic act is equipped with an interior domain (energy) and an exterior domain (extent)²⁴.

1.2.3.4 The correlation between these two dimensions.

²¹ Fontanille. P40

²² Fontanille. P42

²³ Fontanille. P41-P42

²⁴ Fontanille. P37-38

during the first phase, one explores all of the possibilities of a sensible apprehension of the phenomena, and during the second phase, it is necessary to select two dimensions, one concerning intensity and another concerning extent, in order to put them into relation. When one adopts the point of view of discourse, its values, to seek first of all the sensible qualities that determine and orient the category's been putting into play. But it is in the correlation between sensible dimensions that semiotic figures are formed and stabilized. The roles of the intent, extent, and the correlation are

1. intensity characterizes the internal, interoceptive domain, which will become the plane of content;
2. extent characterizes the external, exteroceptive domain, which will become the plane of expression;
3. the correlation between the two domains results from the taking of position of a body proper, the very same that is the seat of the effect of sensible presence; it is thus proprioceptive²⁵.

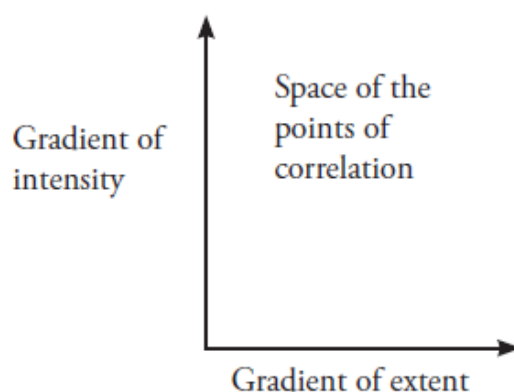


Figure 6 The correlation

1.2.3.4.1 Schemas of Tension

The sensible (intensity, affect, etc.) and the intelligible (the unfolding in extent, the measurable, comprehension), may define the set of discursive schemas as variations of equilibrium between these two dimensions. It may be possible to say that increase in intensity brings about tension; an increase in extent brings about relaxation. This discursive tension is categorized into four elementary schemas²⁶.

1. a decrease of intensity combined with an unfolding of extent brings about a cognitive relaxation: this is the descending schema or the schema of decadence.

²⁵ Fontanille. P38-P39

²⁶ Fontanille. P66

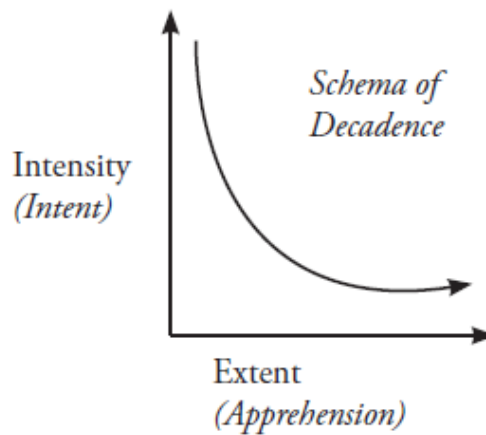


Figure 7 A schema of Decadence

What happens in this schema is that in the first, the body, the imagination, the figures of the unconscious predominate; in the second, cognition, rereading, conscious and reflective production takes over. The first moment is that of a striking taking of position; the rest of the process is the cognitive exploitation of this initial taking of position. In advertisements, this can be observed in the relation between the hook (intensity) and the rest of the advertisements(extent). the hook only has value to capture the gaze and the attention of the viewer. The rest of the advertisement, both text and image, exploits and diffuses this attention, in order to lead viewers, through a more or less complex argumentation, toward a decision or some other cognitive act such as a positive impression to brands²⁷.

2. an increase of intensity combined with a reduction of extent brings about an affective tension: this is the schema of ascendance. Oppositely, if a decrease of intensity is combined with an increase of extent, it is called descending schema.

²⁷ Fontanille. P66-P67

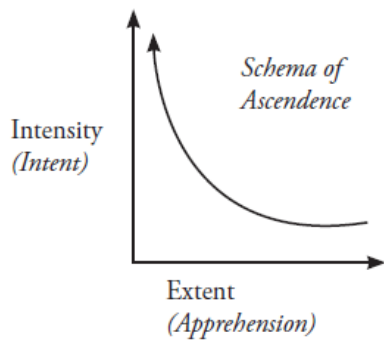


Figure 8 A schema of Ascendence²⁸

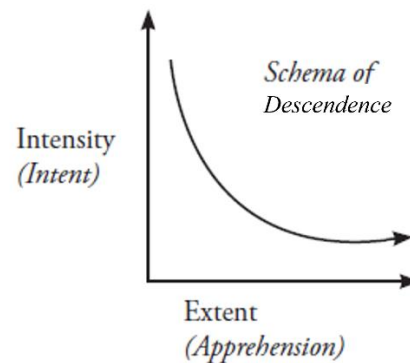


Figure 9 A schema of Descendence²⁹

The inverse of the first, leads to a final tension. This can be seen in horror stories where the progressive increase of fear or suspense horror stories are brought. On the other hand, in comedy, every crisis must be resolved on the model of the descending schema, thanks to cognitive arrangements, reasonable compromises, or even new facts discovered at the last minute and sometimes even presented in a laboriously explanatory manner; the relations between the protagonists is reorganized, and the situation stabilizes (being funny)³⁰.

3. an increase of intensity combined with an unfolding of extent brings about an affective-cognitive tension: this is the schema of amplification. It passes from a descriptive or narrative development such as an explanation of prerequisite of stories to a purely emotional effect like horror scenes.

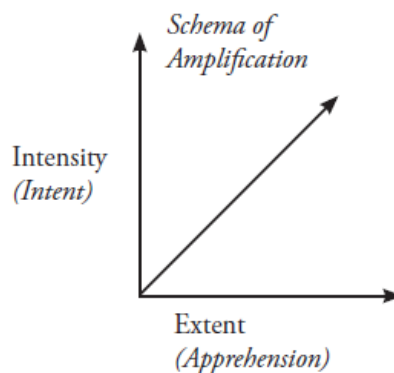


Figure 10 A schema of amplification

²⁸ Fontanille. P67

²⁹ Fontanille. P67

³⁰ Fontanille. P68-P69

In this schema, it starts from a minimum of intensity and a small extent, leading to a maximal tension, equally laid out in extent. In this case, the growth of information and cognitive unfolding does not bring about a decrease of intensity, on the contrary, the sensible and the intelligible grow proportionally. This is found in classical tragedies. First, all of the arrangements of stories are sketched out, for example, the situation of people on stories, time, and place. The dramatic intensity is weakened, without for all that a real solution having been found. Later on, the crisis breaks out all the more, death or misfortune soon do not spare any of the protagonists where destructive and contagious intensity appear³¹.

4. A decrease of intensity combined with a reduction of extent brings about a general relaxation: this is the schema of attenuation.

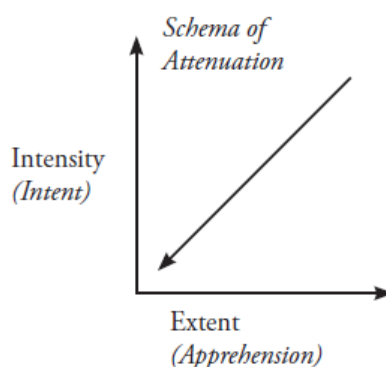


Figure 11 A schema of attenuation

the sensible valences of intensity and the intelligible valences of extent are then at their lowest, even nil, waiting for an amplification. This can be seen at dullness because, dullness would be the place that is the least determined, the least specific, that of the most guarded presence, and, consequently, that where, nothing is actualized, everything is still possible. The zone of valences that are the weakest in intensity and extent, this zone that the schema of attenuation intends, would be in this way the virtual zone par excellence, that of the effacement and disappearance of figures, but that also from which new semiotic forms may emerge³².

1.2.3.5 The taking position, positional field, and positional actants

During the establishment of the semiotic function, the instance of discourse must accomplish a division between the exteroceptive world, which furnishes the elements of the plane of expression, and the interoceptive world, which furnishes those of content.

³¹ Fontanille. P69-P70

³² Fontanille. P70

This division takes the form of a “taking of position.”³³ The operator of this act is thus the body proper, a sensing body that is the first form that the actant of enunciation takes. It is first of all associated with a sensible experience of presence, a perceptive experience because the signification and establishment of a system of value start from the perceiving variation of intensity.

The deixis (space, time, and the actor of enunciation) is first of all associated with a sensible experience of presence, a perceptive experience. It is a sensible taking of position and it is to install a zone of reference. It consists of the two basic dimensions of perceptive sensibility, which are intensity and extent in a taking of position. In the case of intensity, we will say that the taking of position is an intent; in the case of extent, we will say that it is an apprehension. The intent operates according to the mode of intensity. The intent works according to the mode of intensity and the body proper is aroused by a sensible (perceptive, affective) intensity. On the other hand, apprehension works according to the mode of extent, so the body proper perceives the positions, distances, dimensions, and quantities³⁴.

1.2.3.5.1 The positional field

The elementary properties of the positional field may be identified as follows: (1) the center of reference, (2) the horizons of the field, (3) the depth of the field, which puts the center and the horizons in relation, and (4) the degrees of intensity and of quantity proper to this depth.

1. The center

The center is instituted by the sensing body itself; it is the site of maximal intensity for a minimal extent.

2. The horizons

They are those that delimit the domain of presence. They correspond to the minimal intensity for a maximal extent. This loss of intensity permits an appreciation of the distance that separates the center and the horizons even though, the appearance of a very strong intensity on the horizon signals the formation of another positional field, concurrent with the first positional field.

3. Depth

Depth is precisely this distance (sensible, perceived) between the center and the horizons. certain extent coincides with an almost non-existent perceptive intensity. The appreciation of this extent associated with a weak intensity furnishes the

³³ Fontanille. P56

³⁴ Fontanille. P56-P57

measure of the field's depth. Oppositely as extent shrinks and intensity grows, depth diminishes.

4. The degrees of intensity and of quantity proper to this depth

A tension between a center and horizon depends on variations of perceptive intensity and extent. For the sensible center of discourse, the depth can appear only if there is a change of equilibrium between intensity and extent and the one between the center and horizon. It means that the depth is a dynamic element, and thus it is not a position but a movement between the center and horizons.

1.2.3.5.2 The positional actants

Combining the two types of taking of position, intent (intensive) and apprehension (extensive), allow us to define the actants of the positional field, positional actants. The positional actants are composed of actants of intent and of apprehension. In both cases, the positional roles are three in number: sources, targets, and actants of control, the latter being able, under certain conditions, to become obstacles. The source puts into place an arrangement of inveigling, of measure, and of closure. The target is evaluated in its extension. The control furnishes a standard, a scale of evaluation, a mediation that facilitates or hinders the interaction.

The roles are different for the intent and apprehension. For the intent, the source is present by its efficiency, the target by the intensity of its reaction, and the control by the modulation of intensity and the regulations between the two (filter, amplifier, inflection of direction, etc.). For the apprehension, the source puts into place an arrangement of inveigling, of measure, and of closure, the target is evaluated in its extension, and the control furnishes a standard, a scale of evaluation, a mediation that facilitates or hinders the interaction.

For example, during the tasting of wines, the power and intensity of the source (the alcohol, the liveliness, the strength) are directed toward the stable structure of a target (the grapes, the sugar, the tannins, etc.), they may be submitted to the regulation of control of a mediation that modifies the principal interaction (the floral essences, the fruity tastes, the acidity, etc.).

1.2.3.6 The Canonical Narrative schemas

1.2.3.6.1 The schema of the Ordeal

The schema of the ordeal is traditionally defined as the meeting between two concurrent narrative programs. Two subjects have a dispute over one object. The schema is
Confrontation → Domination → Appropriation/Deprivation

- Confrontation

Confrontation is quite simply putting into the presence of the two actants. the two

subjects must take a position in the same field of discourse, the field of the presence of the instance of discourse and their programs. Confrontation is a matter only of winning the position, of occupying alone the center of the field of reference, without any transfer of an object being in question.

- Domination

Before winning or losing the object, the subjects must compare their strengths, confront each other to find out who will win over the other. This domination may first be expressed in terms of modalities of presence: the victor is the one who has the strongest presence. It takes its place at the center of the field of reference. The vanquished one is the one who has the weakest presence, which is pushed back to the periphery, into a humiliating depth, or outside of the field. This phase may be manifested alone, and then it takes the form of “shadowing. Domination may also be expressed in terms of modalities of competence. The being-able to do of the one wins out over the being-able to do of the other, so it is a matter of intensity and quantity.

- Appropriation/Deprivation

Appropriation is the narrative program of conjunction, which benefits the victor, and deprivation, the narrative program of disjunction from which the other subject suffers.

The schema of ordeal can be translated in terms of narrative programs. It corresponds generally to the linking of two schemas of tension. The ascending schema is lead from confrontation to domination, and during which the battle for the position makes the victor’s presence stronger and stronger; it is followed by the descending schema, which leads objects from domination to appropriation/dispossession, and it accommodates (at least provisionally) narrative relaxation thanks to a transfer of the object³⁵. The flow of this schema is summarized in Figure 12.

³⁵ Fontanille.P70-P73

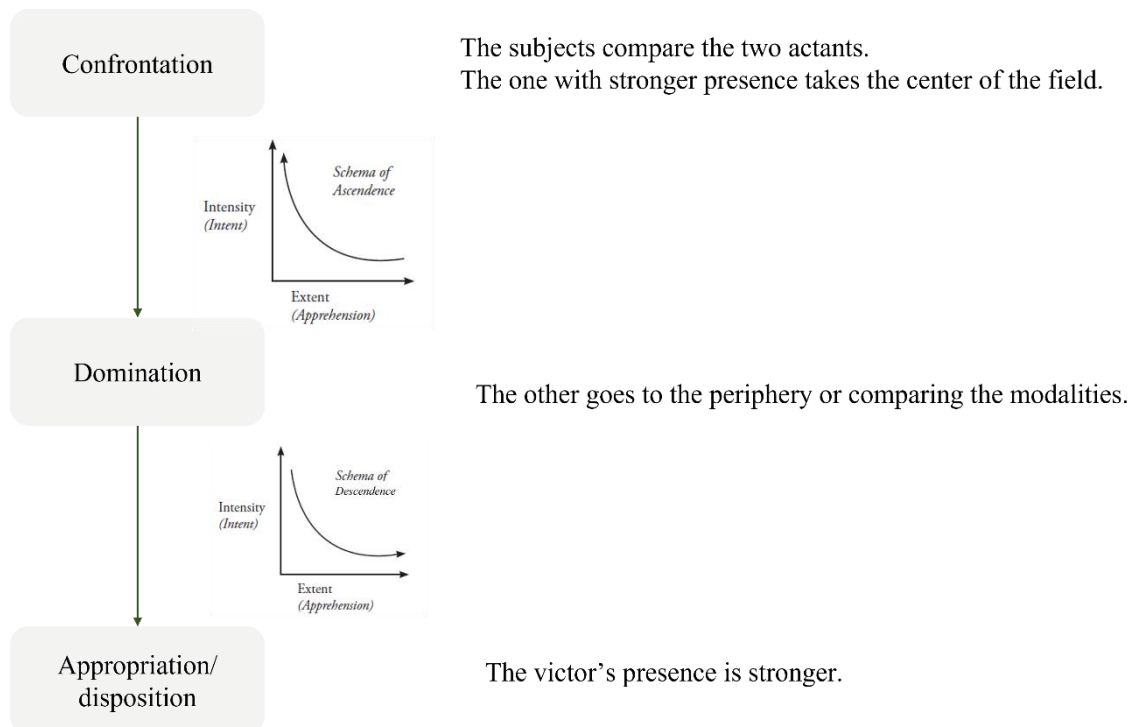


Figure 12 The schema of ordeal³⁶

1.2.3.6.2 The Quest Schema

There are four different types of actants playing in this schema, which are the Sender and the Receiver, the Subject, and the Object. The two others, the Sender and the Receiver, appear here because of a new dimension of the narrative schema: the quest, is a form of transfer of objects of value. It is no longer a matter of a conflict of two actants in order to occupy the same position, a matter of definition of values. Subject's trajectory gives its meaning. The "junctions" generally obey the descending schema (when the end point is conjunction) or the ascending schema (when the end point is a disjunction)³⁷.

1.2.3.6.3 The Canonical Narrative Schema and its five components

"The canonical narrative schema can be structured from five elements, which are (1) The action component can be broken down into two components itself: (2) competence, which results from the factors that are required in order to accomplish the action (wanting-to-do, having-to-do, knowing-how-to-do, and being-able-to-do) and (3) performance, the actual realization of the action, made possible by the acquisition of

³⁶ Fontanille. P72-P73

³⁷ Fontanille.P73

competence. (4) Manipulation is the component that deals specifically with wanting-to-do and having-to-do. (5) The last component, sanction, has to do with evaluating whether the action was truly realized or not (reward or punishment) ³⁸”.

- Manipulation

“Manipulation is the component of the CNS that has to do with changes in wanting-to-do and/or having-to-do. The purpose of positive manipulation is to cause doing; the purpose of negative manipulation is to cause not-doing. Positive manipulation aims to produce, increase or maintain them if they are already at adequate levels; negative manipulation aims to destroy, decrease, or maintain them if they are at inadequate levels³⁹”.

- Competence

“It is the component of the CNS that has to do with changes (creation, maintenance, increase, decrease, loss) in the prerequisite elements of performance (accomplishing the action). There are four different modalities involved in competence: two that are also factors in manipulation- wanting-to-do (abbreviated as w) and having-to-do (abbreviated as h)- and two others- knowing-how-to-do (k) and being-able-to-do (a). the relationship between competence and performance is more accurately a relationship of reciprocal presupposition: If there is (positive) competence, there will necessarily be performance; if there is performance, then there was necessarily (positive) competence⁴⁰”.

- Performance

“It has to do with the action's realization (in the strict sense), which was made possible by positive competence. Performance and competence are categorical and/or incremental. For example, going off a cliff is generally seen as a categorical action: one either succeeds or one doesn't. (A half-success or near-success is still a failure.) An election is an example of a performance that is both categorical and incremental: victory is factual first, by obtaining at least 50% of the ballots cast plus one; but the incremental dimension should not be ignored: The intensity of the victory increases the closer we

³⁸ “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

³⁹ “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

⁴⁰ “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

come to obtaining 100% of the votes cast”⁴¹.

- Sanction

“It that concerns the epistemic judgment (evaluation) of performance and the accompanying retribution that the performing subject has incurred.

Epistemic judgment determines whether performance conforms to the implicit or explicit contract that was made during the manipulation stage. We must answer questions like the following: Was the action realized, and properly so? Is the presumed receiver-subject the right one, an impostor, or a case of mistaken identity?

Retribution is the next stage. It can be categorical or incremental, positive (reward) or negative (punishment), and pragmatic (gold, for instance) or cognitive (recognition, for example)”⁴².

“Retribution presupposes epistemic judgment (but not the reverse, since the sender-judge could die before giving the promised reward, for instance). Sanction presupposes action (or more accurately, a performance that took place or should have taken place), but the action does not necessarily presuppose a sanction (as would be the case if the sender-judge died before passing his epistemic judgment, to take our previous example)”⁴³. The flow of the canonical narrative program is shown on Figure 13.

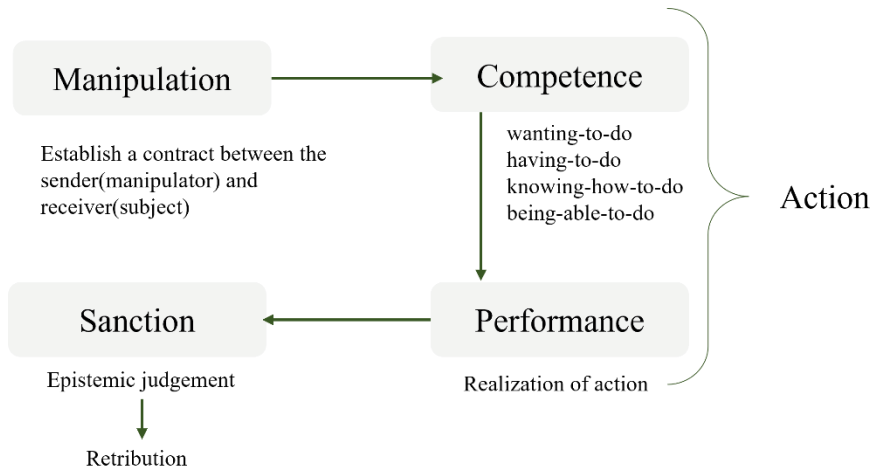


Figure 13 The canonical narrative program

⁴¹ “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

⁴² “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

⁴³ “Algirdas Julien Greimas : The Canonical Narrative Schema / Signo - Applied Semiotics Theories.”

1.2.3.6.4 The example of Application of Canonical Narrative Schema and its five components

Let us see how the canonical narrative program can be applied to an actual case. The example of poetry used for this application is "The Crow and the Fox" by Jean de La Fontaine.

At the top of a tree perched Master Crow;
In his beak he was holding a cheese.
Drawn by the smell, Master Fox spoke, below.
The words, more or less, were these:
Hey, now, Sir Crow! Good day, good day!
How very handsome you do look, how grandly distingué!
No lie, if those songs you sing
Match the plumage of your wing,
You're the phoenix of these woods, our choice."
Hearing this, the Crow was all rapture and wonder.
To show off his handsome voice,
He opened beak wide and let go of his plunder.
The Fox snapped it up and then said, "My Good Sir ,
Learn that each flatterer
Lives at the cost of those who heed.
This lesson is well worth the cheese, indeed."
The Crow, ashamed and sick,
Swore, a bit late, not to fall again for that trick.

F is Fox, C is a crow, and R is retribution. "During the manipulation stage, the fox implicitly offers two contracts, the real one and the false one. The crow believes that in return for singing, he will receive positive cognitive retribution in the form of glory for showing his beautiful voice. Keeping the cheese does not even enter into the false contract, since singing and keeping the cheese are not mutually exclusive from the crow's perspective, or at least he forgets that under the influence of the fox's flattery. The real, implicit contract is the following: If he sings, the crow will receive negative retribution, both pragmatic (the loss of his cheese) and cognitive (humiliation). The fox concedes that the crow is beautiful at the beginning, but says he wants to hear a voice that he assumes it is beautiful ("No lie, if those songs you sing / Match the plumage of your wing..."). The fox's intellectual superiority is emphasized by the hyperbole of his flattery, which reveals the crow's gullibility and vanity - a crow is neither a peacock nor a nightingale".

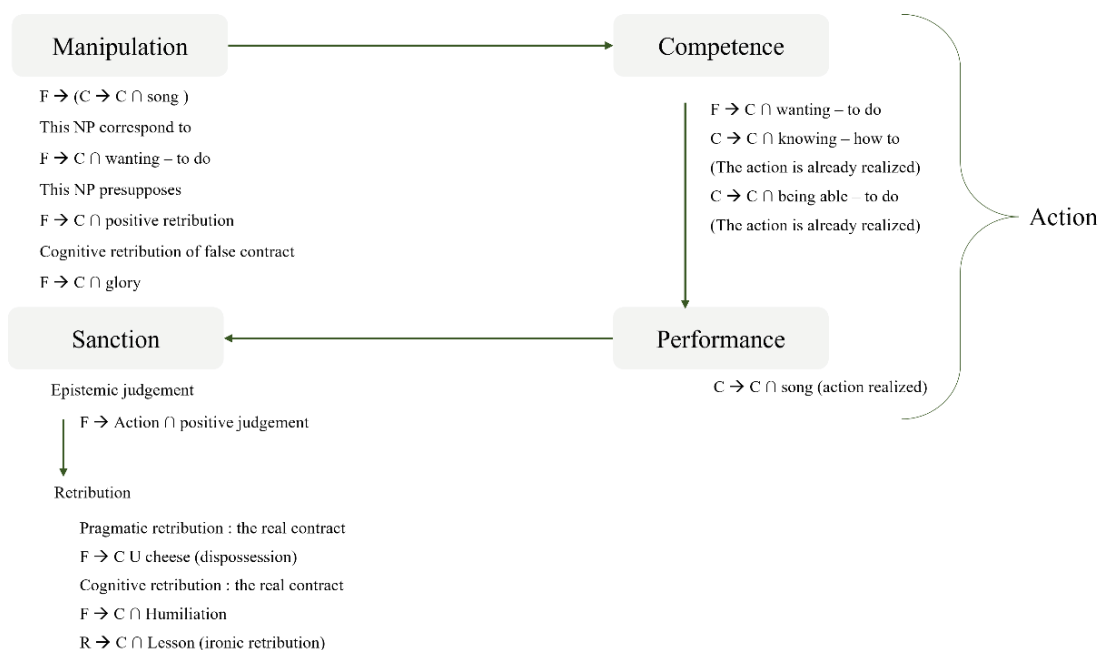


Figure 14 The CNP of The Crow and the Fox

“During the sanction stage, the fox becomes the judge-manipulator. The epistemic judgment does not present any problems: The action was realized according to the contract (the real one as well as the false one), however, for the retribution, the fox provides the retribution based on the real contract, to which the crow did not expect and notice. He cynically idealizes the crow's loss as an exchange: After all, didn't the crow receive a lesson for his cheese? It is a very unequal exchange, in which a pragmatic object (cheese) that is a basic necessity is exchanged for a cognitive object (humiliation) that is supposedly unique and not to be shared, although the fox does not deprive himself of giving it. He retains the lesson and, the intelligence and the tactics of which the lesson is simply a manifestation”.

1.2.4 The binary structures

1.2.4.1 The private opposition

The first difference is produced by the presence or absence of a trait: consonants may be voiced or voiceless. There are the two terms of a privative opposition. The one is the presence of the trait “marks” one term, while the other term, which does not possess the trait, is considered “unmarked”. For example, the category of fruit, apple is designated by the term, apple. When we designate an apple, we tend to imagine a red apple, so the red apple is treated as the general one. On the other hand, another color of an apple, green apple is a specific one in this case. The specific one, the green apple thus possesses a supplementary trait that the generic term does not possess. Thus, the marked one is the red apple, the general one, and the green apple is the unmarked one, the specific one. This

relation is visualized in Figure 15. The domain may be occupied in two different ways: in a diffuse and vague way, the specific one (subset A), or in a concentrated and precise way (subset a), the general one. This classification means that it is then no longer a question of a “present” or “absent” trait, but of the perceptive intensity of a part of the category. The private opposition is transformed to the difference of intensity⁴⁴.

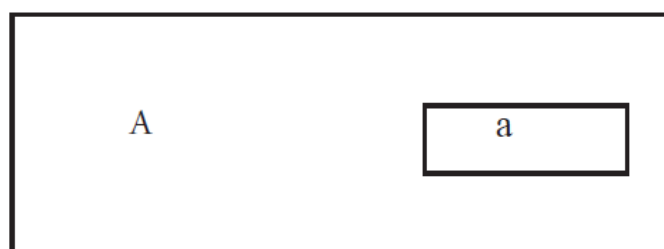


Figure 15 The private opposition⁴⁵

1.2.5 The semiotic square

“The semiotic square is presented as the uniting of two types of binary oppositions in a single system. One may say that the semiotic square is concerned at the same time with the internal organization of the category and with the delimitation of its borders”⁴⁶.

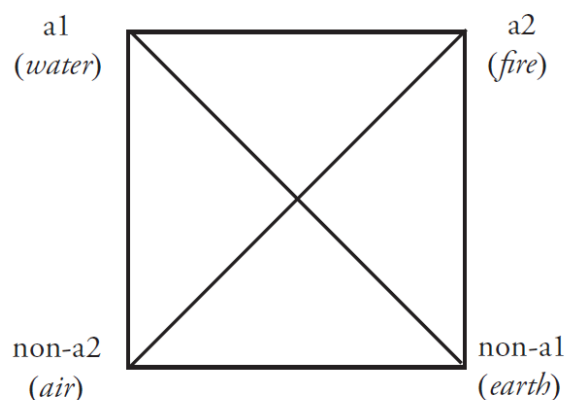


Figure 16 A semiotic square

1.2.5.1 The constitution of relation

A semiotic square rests shown on Figure 16 upon the contrary traits of a category, starting from which one projects the contradictories: The contrary of a1 is a2, and the

⁴⁴ Fontanille, *The Semiotics of Discourse*. P25

⁴⁵ Fontanille. P25-P26

⁴⁶ Fontanille. P27

contradictory of a1 is non-a1. The contrary trait a2, in fact, implies (at least by default) the absence of trait a1. The a1 and its contradictory, non-a1 are in the same category. In the same way, the a2 and its contradictory, non-a2 are in the same category. In other words, starting from a1, I can intend a2 only through the mediation of non-a1. The path is $a1 \rightarrow \text{non-a1} \rightarrow \text{non-a2}$. Not all paths are possible but there are limitations. The direct paths from a1 to a2 or a2 to a1 are forbidden. Other allowed paths are shown below⁴⁷.

Forbidden Paths:

$a1 \rightarrow a2$ & $a2 \rightarrow a1$

$\text{non-a1} \rightarrow \text{non-a2}$ & $\text{non-a2} \rightarrow \text{non-a1}$

Canonical Paths:

$a1 \rightarrow \text{non-a1} \rightarrow a2$ & $a2 \rightarrow \text{non-a2} \rightarrow a1$

Non-canonical Paths:

$a1 \rightarrow \text{non-a2} \rightarrow a2$ & $a2 \rightarrow \text{non-a1} \rightarrow a1$

1.2.6 Action, Passion, Cognition

The three basic discursive systems are three manners of intending and then constructing the signification of a world. The system of action intends meaning through programming of the transformations of the world. The system of passion intends meaning by experiencing carnally the events that affect the field of presence. The system of cognition intends meaning by constructing knowledge on the principle of discovery. For the system of action, change is only apprehensible starting from the end and the result. For the system of passion, change is apprehensible only in praesentia, like impact and affect that surge forth in the presence of the actant; for the logic of cognition, change is apprehensible only through comparison between two worlds, a comparison that allows measuring discovery, the supplement of knowledge⁴⁸.

1.2.6.1 Action

The system of action rests upon the discontinuous transformation of two states of affairs which are the initial situation and the final situation.

1.2.6.1.1 The programming of action

The meaning of action is recognizable through a posteriori but it also means that the meaning of action is possible to be controlled by the actant, otherwise it would appear as uncertain and unintelligible. The actant can program the action in three ways.

1. Calculating the trajectory.

⁴⁷ Fontanille. P30-31

⁴⁸ Fontanille. P158-159

starting the calculation to gain the desired situation. Keeping its principle objective. Starting from expected results means imposing the position assigned by the instance of discourse.

2. Using stereotypes.

Permitting canonical responses.

3. Putting strategies into places

Starting from a representation of adversary. The trajectory unfolds, and it becomes the cognitive dimension of discourse⁴⁹.

1.2.6.1.2 The Narrative Program

The basic unit of the utterance of action is the narrative program. The basic program of narrative program is composed of an elementary interaction between two types of actants, which are subjects (S) and objects (O). They are united by a predicate called junction that has two kinds. They are the conjunction ($S \cap O$) and disjunction ($S \cup O$). A narrative program consists in transforming one utterance to another one (initial \rightarrow final situation). For example,

$(S \cap O) \rightarrow (S \cup O)$ this is a “disjunctive” program, and

$(S \cup O) \rightarrow (S \cap O)$ this is a “conjunctive” program.

Such transformations can be written in other ways. For instance,

Dt [$S1 \rightarrow (S2 \cap O)$]

This formula shows only the symbols of the action (Dt, or “doing of transformation”), the actions of the operator (S1), of the beneficiary (S2), of the stakes, or object of value (O), and of the goal, and the final utterance of the state ($S \cap O$). The square brackets symbolize the transformation.

1.2.6.1.3 Program and Counter-Program

The program of transformation is placed on a logic of forces, so when a certain utterance is transformed into another one, it encounters the resistance caused by the initial state which is considered a stable state. Solidity, complexity, or hostility are the figures which become the resistance or the perspective of the counter program.

Dt [$S1 \rightarrow (S2 \cup O) \rightarrow (S3 \cap O)$]

S1, S2, and S3 are distinct actants. some equivalencies (also called syncretisms) are possible.

S1 = S2 (the operator separates from the object and attributes it to someone else),

S1 = S3 (the operator removes the object from someone in order to appropriate it),

S2 = S3 (the operator attributes an object to someone who did not have it),

⁴⁹ Fontanille. P132-135

and finally,

S1 = S2 = S3 (the operator attributes to himself or herself an object that he or she did not have).

The trace of a counter-program; this counter-program relies upon S2, the actant whose situation one modifies in order to bring about another one, to the benefit of S3⁵⁰.

1.2.6.1.4 Aspectual (time & space) Strategies: Program and Sub-Programs

The first rule that must be applied in order to undo the counter-program (resistance) is the segmentation of the action. Dividing the program into sub-programs means dividing the resistance of the counter-program. If the resistance is due to the situation's complexity, then the sub-program will be applied to a simpler part; if the resistance is due to hostility, then the sub-program will be applied to a secondary aspect, or at least one separated from the principal stakes. For example, for the recipe of foods to be effective, it must be broken down the stages and order them.

Dividing into the sub-programs allows acquiring the modalities necessary for action. For example, in order to assemble a piece of furniture, the operator must at least know how to distinguish between a flat screwdriver and a Phillips screwdriver, or between a screw and a bolt.

The sub-programs have spatio-temporal orders and hierarchies. For example, if the carrots are not cut into slices when the minced onions and the pieces of beef are browned in the hot oil, the success of the beef with carrots recipe is seriously compromised. The counter program works to modify the strategy, for instance, if the carrots are not ready to be cooked at the right time, a few minutes later, the onions and the meat will be burned. The operator needs to be able to anticipate the right counter-program for the modification⁵¹.

1.2.6.2 Passion

Passion obeys tensive schemas, while action obeys canonical narrative schemas. Passion transforms the rationality that directs it is that of tensive transformation. It is the transformation of tensions proper to intensity and extensity. Action synthesizes junction or canonical narrative schemas, but passion creates solidarity among tensions of presence. The emplotment of passion, just as much as that of action, is thus a form of discursive synthesis, but it acts principally upon the categories of presence, intensity, and quantity.

1.2.6.2.1 Modal values and From Modalities to Passion

the formation of modal values, following the logic of forces, which establishes the diverse

⁵⁰ Fontanille. P136-P137

⁵¹ Fontanille. P138-140

equilibria between intensity and extent, and characterizes the identity of each actant, its personal “number,” in some sense; (2) on the other hand, the ethical evaluation, which takes position with respect to the system, following the logic of places, and which applies to modal values a judgment emanating from the culture of reference. For example, The rebel is someone who accords more force to his wanting than to his duties(having to do); this signifies that the person resigned to his fate, far from owning no wanting, has simply adopted the inverse hierarchy, and his wanting is submitted to the force of his having-to. This shows that (1) that modal differences are of the type of more and less, which introduces a hierarchy among modalities; and (2) that these hierarchies and these modal gradients form roles (for example, the rebel or the resigned person). The rebel or resigned position is judged according to the logic of places, enunciation, according to cultural references.

Modal values only appear under the control of valences of perception. The valences of intensity and quantity(extent). For example, in the case of a scientist, his or her knowledge will only be evaluated from the point of view of truth (their specialty, etc.); but, if it is a matter for example of deciding if she is a “real” scholar or a “real” researcher, the evaluation of this same knowledge, according to cultures and disciplines, will then rely rather on its extent or its degree of specialization. For instance, the Renaissance scholar supposedly knew everything (the axis of quantity, extent) and with the greatest depth (the axis of intensity). At the beginning of the classical age, gentlemen or educated people are supposed to know a little (less intensity) about everything(greater extent) to have extensive knowledge without passing themselves through specialists. Inversely, the specialist must renounce quantity (extent) to deepen to the maximal extent their knowledge of their specialized field.

In each one of these scenarios, the value of knowing flows from a certain relation between intensity and extent (quantity). Each one of them decides their position and corresponds to an identity that is recognized in their culture as a role or an attitude. It is the same for the other modalities: the waverer does not know (less intensity) where to set his wanting, and disperses it upon a large number of objects (larger extent, quantity), each time with weak determination (less intensity). The fanatic, on the other hand, has placed all the intensity of his believing in one single object (larger intensity and extent); inversely, the credulous person is he who believes in everything (larger extent, quantity), but weakly(less intensity), etc.

Modal values, from this perspective, rest upon the evaluation of the modal force, with a view to the success of the transformations. But, according to positional logic, the subject of enunciation, either individual or collective, is going to decide on the acceptable

equilibria, or which ones must be rejected. For example, in the renaissance culture, the scholars who know a specific thing deeper is welcomed, but in the classical age, gentlemen were supposed to know many things but a little of each (less intensity, greater extent). The modal value about knowing such as one of scholars or gentlemen is decided according to their cultural references, the positional logic. The positions can be transformed according to the evaluation resting on the positional logic. Other examples are summarized in Table 1.

Modalities become modal values, as we have seen previously. They rest upon a perceptive and sensible regulation: a sensing body “feels” modal intensity and extent; the observer recognizes there a role or an attitude, the transitory identity of an actant. The modal values are evaluated according to the positional logic.

Passional effects participate in both domains. Modalities guarantee a synthesis between the logic of forces (that of transformations, of predicative scenes, and of the discourse-utterance) and that of the logic of positions (that of presence, of discourse in action) because they are at the same time presupposed conditions with regard to the former, and modes of existence.

The passional identity of actants, resting upon modal values, is by definition one of the keys of the interaction between these two domains of pertinence: thus, the identification of the actants of enunciation with those of the utterance, and inversely, will happen through the intermediary of these passional roles and attitudes⁵².

Table 1 Modal intensity and extent⁵³

	Modal Intensity	Extent (quantity)
Scholar	High (knowing deeper)	High (knowing many)
Waverer	Low (not knowing his want to do)	High (disperse it to various objects)
Fanatic	High (believing strongly)	Low (placing his intensity at one object)
Credulous	Low (believing weakly)	High (believing everything)

1.2.6.2.2 Intensity

Intensity appears in the moment of evaluation. It deprives of the appreciation of the subject of enunciation. When an event happens, the subject must decide whether it is an incident or catastrophe with respect to intensity. Also, in such a case, the axiological

⁵² Fontanille. P122-124

⁵³ Fontanille. P122-124

evaluation (sensations which are a source of pleasures or pains) comes first. Then secondly, the enunciative modalization happens. Intensity intervenes in this second stage. The gain in intensity is then accompanied by a passional manifestation. If affective intensity reaches a certain level, it is identified. For instance, the increase in intensity signals the transformation of a stereotyped behavior into a passion.

It means that affective intensity is indissociable from axiology. It could even be defined as a property of phoria itself: on the one hand, phoria is more or less intense (this is the definition of affect), and on the other hand, it is polarized in dysphoria and in euphoria by the axiological judgment (this is the definition of value). The passional effect then results from the combination of these two properties, affect and value. For example, a certain behavior will be judged unacceptable with respect to the norm but scandalous with respect to the affective effect that it produces (indignation, anger, sorrow, etc.).

If we consider the modulations as a whole of intensity in discourse, we may then speak of a profile of intensity of the content of this discourse, which will generally characterize its passional dimension. The discussion does not need to be restricted to only verbal discourse. Instead, it is necessary to widen the perspective by coming back to the first definition stating that the passional effect results from the combination of affect and value. If the affective intensity is what appears jointly with the actualization of value, then any intensity associated with a perceptive contrast and participating in the actualization of a discursive value may be chalked up to passion.

Following the analogy with the plane of expression, we may ask what effect this intensive exponent may have on the constituents of the passional syntax. For example, in the sentences, Jean is the one tipped over, or Paul came to the house yesterday. The accent of intensity (intonation) tells us which isotropy it is necessary to link but the accent of intensity is not included with directing the flux of attention.

Following the analogy with the plane of content again, a passional example, impulsiveness person is recalled here. An impulsiveness person reacts immediately because such person is obeying a movement before he/she gets reflected. It means that the modal identity of an impulsive person is M2(wanting - to do, being able to). Taking M3 and M4 (knowing, having to do) is as a horizon of reference. The impulsiveness includes supplementing a lack of intensity and reflection.

1.2.6.2.3 Quantity

The quantity thus concerns the whole passional process, and, more precisely, the subject-object—when it is a matter of the number and of the importance of this number. But it also concerns unfolding in space and time. What is proper to obsession, for example, is to impose a certain number of occurrences, according to a high frequency, of the same

affective role or attitude. Quantity is the combination of measurement, which is the distance and duration, and numbers, which are occurrences or frequencies. Anger is not passion because it includes only intensity but not quantity. Anger in everyday life is considered as a passion because both intensity and quantity exist.

Passion is the internal principle of coherence or incoherence of a subject. It dissociates, mobilizes, or selects a role and suspends all others. It groups a roll around a single one. It governs the constitutive parts of self It is the effective binding that assumes the consistency of the whole, and if it is permanent, it becomes a character or temperament.

In summary, passion acts on intensity, which is the combination of affect and axiological judgment (value), and quantity which is the combination of measurement (distance and duration), and numbers (occurrences, frequencies).

1.2.6.2.4 Association of Intensity and Extent

The different terms, emotion, passion, inclination, and sentiment are defined at the same time by a specific duration and by a certain degree of intensity. From emotion to feel, as the temporal extent builds and is regulated, the intensity drops. The passional quantity may be appreciated only comparatively with an intensity, the impulsive person is lacking two things. The first is the modality, being-able to do, and the capacity to want for as long as the setting of the program of action requires, and the setting into a place of being able to do and knowing how to do. The impulsive person thus chooses the intense and immediate burst, to wreck effectiveness in extent⁵⁴.

Coming back to the tensive schemas, a tensive schema is one that combines the degree of intensity and quantity. This combination is proper to passional rationality which combines the gradients of intensity and quantity and generates tensions from them. The combination of gradients of intensity and extent expresses elementary properties of perception⁵⁵.

Passional rationality is the one that transforms utterances (subjects, objects, conjunctions, disjunctions, etc.) to the effect of presence. Utterances are interpreted in sensible terms thanks to an engagement in the tensive space of perceptive presence in order to rise passions. For example, the disjunctions are not experienced as lack unless it is transformed into a certain feeling of presence, otherwise, the subject intends the object, and the intensity is strong by tut does not apprehend it. As the result, the extent becomes null⁵⁶.

⁵⁴ Fontanille.

⁵⁵ Fontanille.

⁵⁶ Fontanille.

1.2.6.2.5 The Passions in Discourse in Action

We must search for syntactic forms and schemas that produce the passionate meaning effects. These forms are stabilized in identifiable codes.

From the perspective of discourse in action, passions combine the sensible (intent, intensity) and the intelligible (apprehension, extent, and quantity). The codes of identification of the passionate effects of discourse will derive from these two types (sensible and intelligible), but dominant characteristics are different. On the side of the sensible, these are somatic and figurative codes and, on the side of the intelligible, modal, perspective, and rhythmic codes are dominative.

Let us come back to the source, the taking of position. It presupposes a body proper; it installs a field of presence, with a depth that may be evaluated. The body that takes position and the depth of the field of presence, correspond to the somatic and the perspective codes of passion to these two elements (body proper and depth).

Moreover, the field of presence is traversed by the flux of the figures that appear in it and disappear from it. This flux sets out arrangements of figures, which appearances, disappearances, and changes in form obey a rhythm, a tempo. These two properties correspond respectively to figurative codes and rhythmic codes.

a. Modal Codes

This code is about the passionate functioning of modalities. Let us recall here two essential principles of this functioning:

1. In order to produce passionate effects, modalities must be treated as modal values, submitted to tensions of modal intensity and extent.
2. In order to constitute a passionate role, modalities must be associated with one another, at least two by two. The overall correlation between the intensities and the extents of each one of them is the source of the passionate effect.

Passional “contagion” is a passionate expression that gives rise to another, which in turn creates another, etc. At each stage, each actant elaborates its own passionate identity, in reaction to the preceding one. It is not a passionate and modal identity that circulates among the actants, but an affective principle where one passion gives rise to another, and each one depends upon the modal identity of the actant who experiences it. This affective principle is manifested at the same time by solidarity. Solidarity is motivated in various ways, but generally, it is founded by recognition, by a sensing body, by another body that resembles the first, at least by virtue of their common sensibility.

Tensive modalities supply the beginning of a response: each modality of one of the actants is correlated to a modality of the other actant, by means of intensity or a quantity. The more you want to, the less I can: this modal formula, typical of inhibition

in interaction, is identical to another: The more I want to, the less I can, which describes a solitary inhibition. The difference is found in the distribution of the modal roles: in the first case, the two modal roles are played by two different actors; in the second case, they are played by the same actor. But the passionate effect is the same.

b. Rhythmic Codes

The rhythm could be defined as one of the minimal forms of intentionality appearances and disappearances following each other according to regular order and frequency, thus signaling could be the effect of an intentional act, of a program. The rhythm programs, regulate, and impose the perception of the contrasts (for example the contrast between noise and silence), as elementary values. Where there is rhythm, there is, at least virtually, meaning. For instance, the sound of a drum of the dune has no effect. It is necessary to experience this noise, to feel that it is present, and to perceive its effects on the body proper.

The rhythmic codes are of great passionate efficacy because they are “impressive”: in the absence of an identifiable technical cause, the only thing to which rhythm can immediately refer is the somatic pulsation. In other words, giving meaning to rhythm in these conditions means alienating one’s own physical body to a foreign form.

c. Somatic Codes

Emotion, one of the phases of passionate trajectories, includes one or more somatic expressions: the color of the skin, physiology, gesture, trembling, etc. In context, these are meanings of making known what one feels, to oneself and to others. Without the somatic expression that accompanies him or her, the actant is incapable of experiencing the passion that dominates him or her: the actant may know that he or she is in love, that he or she is angry or afraid, but does not feel love, is not angry, is not afraid.

The “coded” character of these somatic expressions results from usage: because their principal function is to make the felt passion recognizable, by oneself and others. Each somatic expression is evaluated (sanctioned) by an observer.

The somatic expressions of emotion complete the dialogue established with the exterior mode by rhythmic impression. The imprint of interior rhythms are sent, and movements back toward the exterior world as the somatic expression. The first imprint, the one emanating from the exterior rhythm, involved sensing flesh; the second imprint, the one emanating from interior movements, affects the body proper’s surface and form.

d. Perspective Codes

The taking of position of the instance of discourse, via the body proper, is one of the conditions of the sensibilization of discourse. This taking of position is translated to

passional effects, by a setting into perspective. the (transformational) narrative utterance is then placed in the perspective of the actant who occupies the position of the instance of discourse, and this perspective in some way subjectivizes the aforementioned utterance. When we move from rivalry to emulation, or even to jealousy, we move from a simple narrative and actantial situation to a passion.

e. Figurative Codes

The figurative code of a passional effect could be defined as the typical scene of this passion. the scene of exclusion of the jealous person (Nero in the wings, Othello behind a curtain, Swann in front of a lighted window) is one of the best-known examples.

The inscription of affect in the figures of discourse is one of the keys of passional logic. The impassioned actant is an actant dealing with values, but who cannot recognize them directly (from a conceptual point of view). Values present themselves to the actant immersed in a figurative universe, which provides the actant with sensations. These sensations are sources of pleasure or of pain, the first axiological impressions. Thus, the figurative code becomes a code of axiological premonitions.

It is certainly necessary to recognize that passions are inextricably tied to the imaginary of natural elements: water, fire, mineral, wood, air, and wind have been essential elements of the qualitative physicality of passions since the Presocratic era; love, anger, cruelty, insensitivity, worry.

or agitation

1.2.6.3 Cognition

From the perspective of semiotics of discourse, the system of cognition is a calculation about representations. An actant provides representations, and another actant operates comparisons. The first actant is called informer, and the second one is the observer, the things that circulate between them are the knowledge, or cognitive objects. Then, starting from acts of setting into relation, the cognitive treatment will consist of more complex operations, permitting the observer to elaborate new representations—new objects of knowledge—in his or her turn. It means that the logic of discovery takes shape there⁵⁷.

1.2.6.3.1 Knowing and Believing

One of the explanations of the distinction between knowing and believing is that if the cognitive object is put into relation with other cognitive objects simply with the goal of appreciating its contribution, or its difference, its knowledge value is that of a simple knowing. If it is put into relation at the same time with other objects and with subjects (among others with the observer himself or herself), the confrontation then engages not

⁵⁷ Fontanille. P159

only with cognitive objects, but also with universes of assumption, and it means that believing is being dealt.

Another distinction is that the value knowing rests upon just the relation between cognitive objects, without taking of position by the instance of discourse, while the value believing rests upon a triangular relation, the instance of discourse having taken position between the two cognitive objects.

Using the example of the case where the intensity is maximum and the quantity is minimum, the distinction is that if it is a matter of forms of knowing, we are dealing with a scholar, if it is a matter of beliefs, we are dealing with a fanatic. The scholar is defined only in the relation that he or she establishes among cognitive objects; the strong coefficient of sorting that the scholar imposes upon them has no effect upon the position. On the other hand, the fanatic implies in his or her restrictions his or her relationship with the other universes of assumption, and, consequently, with those who assume them. The strong coefficient of sorting is applied to cognitive subjects as well as to cognitive objects. The valorization of the cognitive object brings about a valorization or a devaluation of the subject.

1.2.6.3.2 Apprehensions and Rationalities

The intent is the order of intensity, sensible, and affect. The apprehension is the order of intelligible, extent, quantity, and cognition. Apprehension is thus the elementary act of cognitive logic. The distinction between apprehensions will be carried out based upon the relations that they induce. From the perspective of aesthetic discourse, Geninasca distinguishes three types of apprehensions:

1. Molar apprehension

It establishes relations of unilateral dependence between figures or concepts on the one hand, and their referent on the other. It concerns unilateral dependencies. It is referential or inferential. It produces no new information. Both reference and inference only verify the conformity or non-conformity of the knowledge to be validated, in relation to established shared knowledge. For example, the conventional and “scholarly” vision of a seascape would consist in maintaining the stability of common isotopies: boats are on the water, houses on the earth, fishermen on the sea, and people strolling on paths, on the sand, or on the rocks. This flows from molar apprehension.

2. Semantic apprehension

It establishes schematic and categorial equivalencies and solidarities within discourse itself. It concerns multiple solidarities. This apprehension is through the effect of metaphor and under the control of the imagination. It has the capacity to produce images and directly gives access to discursive innovation. The cognitive objects thus

produced here are incomparable and will present no guarantee other than the assumption of the subject of enunciation. For instance, the aesthetic vision will be constituted by the whole system of equivalencies, by the vast metaphor.

3. Impressive apprehension

It puts perceptions into relation among themselves and establishes rhythmic, tensive, and aesthetic configurations. the apprehension that compromises operations of reference and inference, and that gives free region to the apprehension said to be semantic. It assures the transition between the two, suspends conventional vision (molar), and prepares the aesthetic vision (apprehension). The impressive apprehension is what allows the direct manifestation of the sensible relation with the world. It gives access to forms such as rhythm, variation of lights, and typology of texts, and to values through the intermediary of pure qualities and perceptive quantities, perceived generally without analysis. Impressive apprehension will be considered as a questioning of inferential apprehension, which serves as the basis of semantic apprehension.

Knowledge is given to us in the form of categories and laws, which make reference to a supposed reality, and which allow us to make inferences about this “reality”; but, for Husserl, these categories and laws at the same time hide from us the “things themselves,” which is, for instance, the manner in which they appear to us. He thus proposes a radical non-knowledge, renouncing knowledge in order to accede to the “thing itself ” and its sensible effect.

Proust is another precursor. He emphasizes the fact that in order to paint, the artist must renounce all of his intelligence, all that he knows about objects and space, the colors of the world and light, in order to discover and reconstruct secret equivalencies between the figures of the landscape. in order to contemplate the painting, his spectator must also renounce what he or she knows of the figures of the world, in order to let himself or herself be surprised anew by the optical illusions, as the way in which things give themselves to be apprehended.

The artistic work, whether a painting or a literary text, must be treated as one cognitive discourse among others. A discourse that organizes experience, that gives it meaning, that extracts knowledge from it and increases our knowledge of the world. It is a matter of knowing which knowledge is referred to or inferred (molar apprehension), or which knowledge is assumed by the subject of enunciation (semantic apprehension). In Proust’s work, the division is clear. On the one hand, the conventional perception of things, such as it is fixed in our “figurative encyclopedia” or even in the lexicon of a natural language. on the other hand, the vast metaphor, the play of equivalencies, and of the circulation of

images that transport the painting or the text into another universe of meaning. Between the two, all sorts of procedures of composition come forth that intend to invalidate the conventional or purely inferential perception of things, and, consequently, to reactivate this “native” sensibility that is at the origin of the aesthetic experience.

The first step of analysis of artworks consists in segmenting a text in order to draw out the units, and our segmentation may be guided by the perception of rhythms, contrasts, or plastic forms that predetermine semantic analysis.

The semiotic mode and the semantic mode of signification are different. The semiotics signification is the inferential apprehension that does not impose a taking of position by an instance of discourse. Even it is independent of the taking of position. The semantic mode of signification cannot be conceived if it does not demonstrate the taking of position and assuming an enunciation.

The role of impressive apprehension is explained as the following schema, Molar and semantic apprehension are in the relation of the contrary. Impressive and molar apprehension are in the relation of contradiction. This trajectory is the characteristic of aesthetic discourse.

MOLAR APPREHENSION : (local, precise)

unilateral dependencies, forbidding the formation of whole signification, action of reference and inference.

↓contradictory

IMPRESSIVE APPREHENSION :

Suspending molar apprehension and preparing semantic apprehension.

↓assuming totality, affirming equivalencies

SEMANTIC APPREHENSION : (holistic, fluid)

Multiple correlation, constitution of totality.

Now, it is also possible to sketch out another trajectory starting from semantic apprehension. The question here is that what is the contradictory of semantic apprehension, apprehension X? The apprehension X suspends the innovating equivalencies of discourse and weakens the assumption of a figure by the subject of enunciation. At the same time, it prepares for the references and inferences. As the result, it produces fixed forms, customs, and uses. The apprehension X reduces the totality and prepares for the unilateral and local dependencies. The schematic is below.

SEMANTIC APPREHENSION

↓contradictory

APPREHENSION X

↓assuming totality, affirming equivalencies

MOLAR APPREHENSION,

A good example of this apprehension is catachresis (ex; the wings of a palace). This kind of metaphor is fixed but at the same time, it is cut off from the discourse by innovations. The distinctions between the content and expression are forgotten and as soon as it happens, we no longer perceive the relation between the two contents, wings and a palace, or content and expression. Then it no longer requires the assumption by subjects by its enunciation, but it becomes purely conventional and referential use. The wings are directly designated to a part of the palace. It is, as Pierre Fontanier said, a non-tropic figure. This apprehension “X” is thus intuitively well known: it is what fixes, what fossilizes, what transforms the schemas of action into canonical schemas, narrative programs into fixed scenarios, and images into stereotyped designations.

The fourth type of apprehension is thus called technical apprehension and will be defined as that which appreciates cognitive objects based only upon local, isolating, and demythologizing explanations. This apprehension transforms a mythical and magic vision of the world into a referential and positivist vision. In Proust’s work, it is “scholarly” knowledge, that reduces metaphors to optical illusions. It is also what reduces metaphor to a simple process of designation. Finally, it is what will recognize in figures and images, constitutive of living discourse, only procedure, capacity, materiality, quantity, or virtuosity. The schematic is shown below and in Figure 17.

SEMANTIC APPREHENSION

↓contradictory

TECHNICAL APPREHENSION

↓assuming totality, affirming equivalencies

MOLAR APPREHENSION,

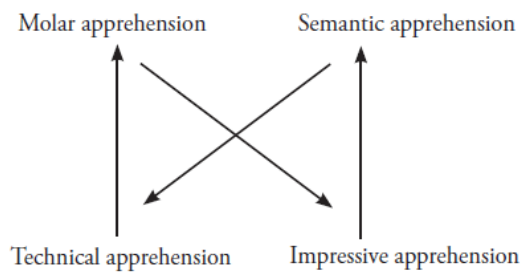


Figure 17 The four apprehensions⁵⁸

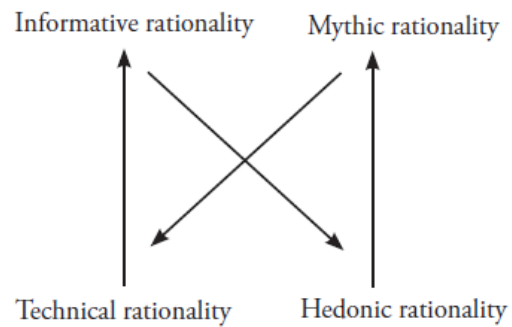


Figure 18 The four different ways of valorizing⁵⁹

In the summary, the first two types of apprehensions and along with Geninasca identified two basic types of cognitive values: referential and informative values (molar apprehension) and aesthetic and symbolic, or even mythic, values (semantic apprehension). The values underlying the impressive apprehension are of a sensible type, and even more precisely hedonic where meaning emerges from the pleasure or displeasure brought about by a certain impression and a certain perception. Finally, underlying technical apprehension, we have identified technical and scientific values. The cognitive synthesis consequently is based upon four basic types of rationalities, founded upon four different ways of valorizing the discovery of cognitive objects as it is shown in Figure 17⁶⁰.

2.1 Zen art and semiotics

2.1.1 Zen

The most important thing for Zen is sitting meditation. The word origin of Zen is from the Indian word, Rihanna, and the Hannah, the Sanskrit word. Hannah means to think quietly. Through the silk road, the concept is carried to China, and from China, it came to Japan. Zen became the most popular in Kamakura and Muromachi periods in Japan. The purpose of Hannah is to meet real myself. For this purpose, it is important to understand which direction is constraining myself for example selfishness desire, and concern. People aim to free themselves from such restrictions. which means that the Zen activity is totally about the mental or spiritual matter.

2.1.2 Influence of Zen on Japanese culture

The influence of Zen on Japanese culture has been enormous, especially in the arts and entertainment, where it has unlocked a spiritual attitude and the idea of "nothingness,"

⁵⁸ Fontanille. P167

⁵⁹ Fontanille. P169

⁶⁰ Fontanille. P161-P169

which is the basis of the arts. The arts established under the influence of Zen are also called the culture of "nothingness" or the art of "nothingness. Zen gardens are inextricably linked to the idea of "nothingness. The word "nothingness" here refers to what is inside the mind, not to the absence or presence of things. In other words, to be free from self-consciousness. To be free from self-consciousness is called nothingness," and it is the most important of all for Zen. It is also called selflessness or mindlessness. The most important thing is to get rid of the selfish desires and attachments that bind us in our daily lives, and to attain states of mind that are pure and unclouded, which are also called "nothingness", "Mu" or "emptiness", "Kuu". It is the freedom to be oneself, not gained by escaping from something. It is what we call active freedom or absolute freedom. It means a state of mind that allows the individual to make full use of his or her abilities and talents without any restrictions or constraints. When this idea of "nothingness" is translated into forms, Zen art is born. This idea was inherited by gardens, ink painting, poetry, and other forms of Japanese culture that emphasize the spirituality of the path⁶¹.

What Zen is aiming at is explained by the binary structure described with marked and unmarked concepts. The terms are from the replacement of voiced and voiceless. "The two terms of a privative opposition, one then agrees to consider that the presence of the trait "marks" one term, while the other term, which does not possess the trait, is considered "unmarked"⁶². The whole category is designated by a marked term, and the other, unmarked term becomes the supplementary one. This conception is transformed to the two different ways of occupation of the domain by Hjemslev. The new terms are A diffuse and vague way (subset A), and a concentrated and precise way (subset a). The expression of a category is about the absence of essence when it is expressed through marked and unmarked terms, however, with these new terms, the expression is about the difference of intensity of a part of the category. The schematic is shown in Figure 19⁶³.

⁶¹ 枅野, 禅と芸術としての庭.

⁶² Fontanille, *The Semiotics of Discourse*.

⁶³ Fontanille.

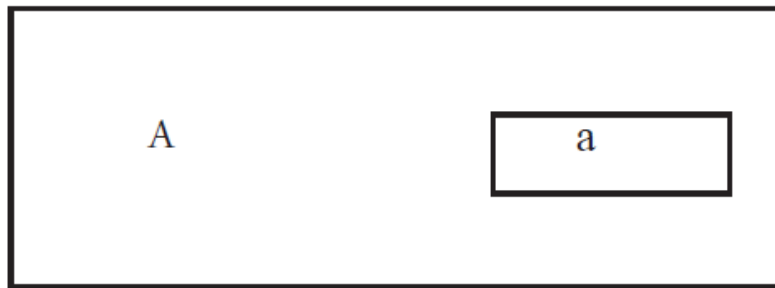


Figure 19 Subset A and subset a⁶⁴

Zen aims at freeing our minds from restrictions or constraints that bind us and gaining the selflessness or mindlessness state. Considering the schematics in Figure 19, we have such constraints because we tend to focus on the subset a which is a concentrated and precise one when we talk about a category. For instance, when we are asked to imagine an apple, we imagine the red one. It means that the red apple is a more precise one even though there are apples with other colors such as green ones. The green ones are in subset A which is the vaguer one. That is why we do not imagine the green apple. In another word, our minds are constrained to a precise one, the red apple for the case of apples. It means that the difference in intensity is the cause of constraint. Through Zen practice, one tries not to be restricted by the difference of intensity and realizes that the concepts in the vague area are also the important ones to characterize the category. It does not mean that Zen practice is trying to ignore the difference of intensity, but they accept multiple possibilities of a situation. In one case, the relation of subset A and a exist and they can be exchangeable. The green apple also can be in the subset a for the case of apples. In other cases, there is a difference in intensity, but they are treated equally. There can be several kinds of subsets in one category, and the way of treatment and variation of intensity can be varied according to contexts. Realizing that the possible ways to treat subsets are infinite is one of the aims of Zen practice. In Zen art, these mindsets are reflected. This is the prerequisite to understanding the beauty of Japanese culture with Zen art.

If we interpret the word "margin" as it is written, it means the part of white space left over, but it is not that simple. If that were the case, the work would be incomplete, but it is not. In Zen painting and Zen gardens, in particular, the margins are treated with great care, that is why they are called the art of margins. In the case of Zen painting, each stroke of the brush, and in the case of a Zen Garden, placing each stone is a serious challenge. To master these techniques of expression, it is necessary to practice Zen

⁶⁴ Fontanille.

because it is not just a simple matter of technique, such as how to draw a picture or how to place a stone. In calligraphy, the space between one line and the next is a blank space, but in fact, the spaces and lines must be a continuous existence. The calligrapher's energy is exuding from continuity. The same can be said for ink painting, and there is probably no other form of painting that uses margins as aggressively as ink painting. In the case of a garden, the momentum is called "energy" or "stone heart," and when setting up stones, the spatial composition of the masonry should be based on the balance of the energy of each stone. There is an invisible power relationship between the stones, and the relationship depends on the size of the stones and their relationship to each other. The degree of distance between them is an important point. It is in the parts that are invisible to the eye where one's consciousness is expressed, and the important relationships are put into practice. Of course, the margins are expressed by the shapes, and it is precise because there are parts of the shapes that the margins can stand as margins, but in order to reach this point, the expressed shapes are cut down to the very limit of simplicity between the success and failure of expression. Only when the essential parts remain and other things are cut off, the inevitable things included there can appear. It is precisely at this point that the blank space plays an indispensable role. From this point of view, the best garden is the stone garden of Ryoanji Temple, which consists only of white sand and masonry. In the world of performing arts such as Noh, the term "ma" is used as a term to describe the blank time between one movement and the next. It is the same as a blank space, but the names are different. When it is a flat surface or space, it is called a blank space, "Yohaku", and when it is a space among movements or time, it is often called "ma". What both have in common is that the places where the artist or Noh performer puts the most of what they want to convey are not visible through form or movement. Such spaces like Ma or "Yohaku" are invisible. It is usually thought that visible expression is an essential part of art, however, expressing oneself with negation is also a fine form of expression through margins or spaces for Zen arts. Zeami, who perfected Noh, is known to have had a deep relationship with Zen. Zeami went so far as to say that pauses are of the utmost importance and that a Noh performer cannot be considered as a master unless he can make the audience or spectators feel that he is indescribably interesting. This is a concept that is indispensable when discussing the values and beauty of Japanese culture. This is the reason why Japanese culture values not only the external forms and techniques, but also the inner mindset of human beings, and emphasizes the repair of the mind for this purpose⁶⁵.

⁶⁵ 枅野, 禪と芸術としての庭.

2.1.3 The “nothingness” to “margin”.

The core of Zen idea, “nothingness” has been translated to various arts as the form of “margin”. How the translation is happening on each art by using semiotic concepts, positional actant and transformational actant will be explained.

2.1.3.1 The margin, “Yohaku”, in calligraphy

It is possible to be said that the value of “nothingness” is presented on the positional field. One of the actants of field is a body. The body contains the concept of “nothingness”.

The Horizon needs to be identified. The horizon delimits the domain of the presence of “nothingness”⁶⁶. The purpose of Zen is to make full use of his or her abilities and talents without any restrictions or constraints by being free from selfish desires. Considering this, if we decide the division between the presence and the outside of it by a horizon, we cannot fully use our abilities because the presence changes accordingly. It means that the depth which is the distance between the body and horizon is infinite or undecidable. Also, there are other actants in the positional field such as source, target, and control. The source of intent includes the main concept of Zen “nothingness”. It means that the source has to let the observer, which is the target open the mind for the “nothingness”. Understanding the “nothingness” means to become to have nothing which restricts our minds such as desires and selfishness⁶⁷. As we see in the example of calligraphy, in Figure 20, they express the “nothingness” as the “margins”. This invisible area, “Margins” exists between strokes or surroundings of strokes. The “margin” is the source of intent which contains the concept of Zen, “nothingness”, and the expression is controlled by the spaces organized by the placements of strokes. The placements of strokes and the geometry of strokes must guide the concept of “nothingness” as “margin” to the observer, target. If the placements are not rightly organized, the observer cannot percept the Zen concept. In another word, “nothingness” cannot emerge if there is not anything on the field. There is something and that is why nothingness is recognized. This contrast is controlled by the existence of strokes which are necessary only to express the “nothingness” of Zen concept as “margin”. As the consequence, the strokes do not contain the concept as the source, but they are the control actants of a positional field of Zen concept expressed in calligraphy. These distributions of rolls are right because if the “nothingness” is contained in the strokes of calligraphy as its source, it constrains the area of expression. For example, in

⁶⁶ Fontanille, *The Semiotics of Discourse*.

⁶⁷ 枅野, 禪と芸術としての庭.

Figure 20, only the black area can be seen as an expression. If so, it is limiting the field of expression and it has a limited amount of depth, however, this is contradictory to the concept of Zen, “nothingness”. The “nothingness” for Zen means not having any restrictions that constrain our minds. If the strokes contain the source of the intent of the Zen concept, it strongly restrains the expression by restricting it on strokes and setting the limited depth as the consequence. Instead, if the “margin” controlled by strokes is the place where the source is contained, there is more freedom of expression because it does not restrain the field of expression. The field can be anywhere and in any area in the “margin”. The depth does not need to be a certain amount, but it must be freely decided accordingly. This attitude suits more the purpose of the core concept of Zen, “nothingness”.

For example, comparing the pictures of Figure 20, Figure 21, and Figure 22, the one in Figure 20 is the best calligraphy. The one in Figure 21 has too narrow spacing between strokes, and the one in Figure 22 has too wide spacing among the strokes. The quality or properties of strokes are not changed among the three examples, but the spacings of each picture are changed. This change of spacing decides the quality of calligraphy. It is because as is mentioned previously, the spacing is the source of the positional field which is carrying the concept of Zen. At the same time, the spacings are a control of intensity because it modulates the intensity between the source and target. If the spacings are regulated and become narrower as the result like in Figure 21, the value of the Zen concept, “margin” is not apprehended properly. On the other hand, as in Figure 22, if the spacings are too large, the value of the Zen concept, “nothingness” is not conducted properly because the spacings control and modulate the intensity of calligraphy, and as the consequent, the value of Zen concept “nothingness” is not apprehended properly by targets.

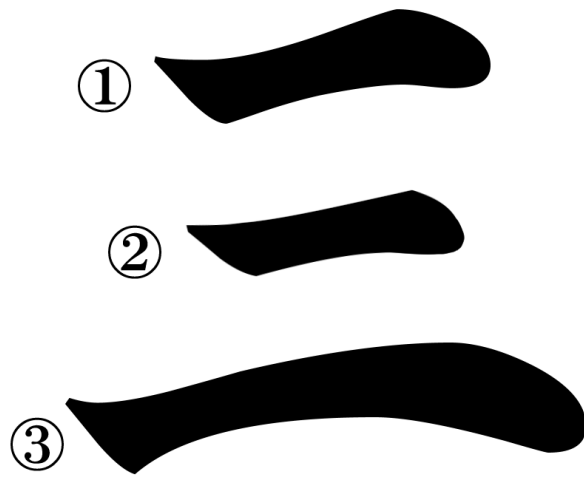


Figure 20 The example of calligraphy, “Three”⁶⁸

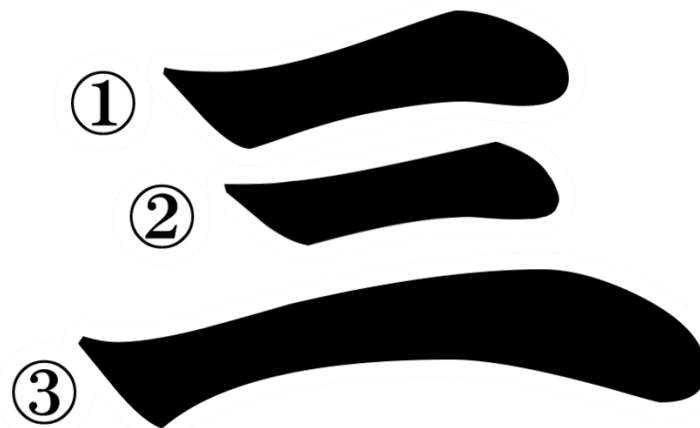


Figure 21 The example of calligraphy, “Three” narrow

⁶⁸ “横画の書き方 | 書道入門.”

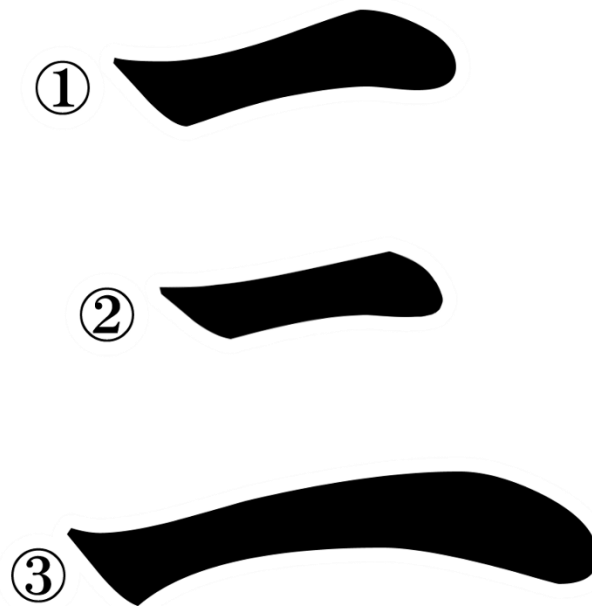


Figure 22 The example of calligraphy, “Three” wide

Now it is possible to suppose the existence of transformational actant because the value of Zen “nothingness” is reflected in the calligraphy. The value is the force of transformation. The transformational actants have two couples⁶⁹. The one is subject/object, and the other is sender/receiver. The subject can at the same time predicate and affirm, so it is thus capable of judgment. The sender intends and apprehends the receiver by communicating the object to him. The couple sender/receiver acts globally as the actant of control (because it defines the value) with respect to the couple subject/object. To clarify what is the subject/object or sender/receiver, the actant’s modal identity is characterized by the number of modalities. There are five kinds of combinations⁷⁰.

1. The non-modalized actant (actant M0) is a body that takes a position; it is thus susceptible only to react to sensible and affective tensions which cross its field of presence.
2. The unimodalized actant (actant M1) is being-able to be (possibility). Also, it can be the modality that one cannot do without in order to act, being-able to do (capacity).

⁶⁹ Fontanille, *The Semiotics of Discourse*.

⁷⁰ Fontanille.

3. The bimodalized actant (actant M2) must thus combine such as being-able with another modality. being-able +wanting, or being-able + knowing, or being-able + having-to.
4. The tri-modalized actant (M3) is in the place of knowing, believing, etc. because it combines almost all of the types of modalities such as to being-able will be added for example a knowing and a wanting

The subject is calligraphy itself, the object is the Zen concept, “nothingness”, and the sender is the arrangement of strokes or its consequence “margin”(control), and the receiver is the observer(target). The object is the Zen concept, “nothingness” because it is the object that is transferred from the calligraphy to the observer. The sender is the arrangement of strokes and the “margin” because the success of transformation depends on the quality of placements of strokes. If the placement does not manage to reflect the “nothigness” by the “margin”, the concept “nothingness” cannot be transported. Another aspect that the success of transformation depends on is the receiver. The receiver has some actants, for example, it has M0 because it is ready to react to the sensible input from the calligraphy. Also, it owns the actant M1 and M2 because the observer must be able to perceive the concept of Zen beforehand and it also requires “to know” the philosophy of Zen and the “nothingness”. Consequently, the observer becomes to believe Zen to be willing to understand the calligraphy as the reflection of the Zen concept⁷¹⁷².

2.1.3.2 The “margin”, Yohaku, in Japanese calligraphy and action, passion and cognition

The recognition of the meaning of Yohaku in Japanese calligraphy is explained with the concepts of action, passion, and cognition.

For example, if an observer sees the calligraphy as in Figure 20, the observer recognizes the strokes painted by a brush on white paper. The concept of Zen is expressed as a value on the strokes and papers. This expression belongs to a part of passional codes, figurative code. Also, this figurative code includes one more code from the passional one, which is the rhythmic code. There are contrasts of black and white colors constituted from the strokes and white areas of the paper. These rhythms give the body proper intensity. This intensity is put into the unilateral relation with apprehend. In this case, this apprehension without taking a position is called molar apprehension. In

⁷¹ Fontanille.

⁷² 枅野, 禅と芸術としての庭.

this stage, the meaning of the letter for example number three in Figure 20. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendence because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the calligraphy can be enunciated as a boring art object. This does not happen under a certain condition. In such conditions, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation, action is under the logic of forces and it has the resistance. That is the reason why the state can be stopped at the molar apprehension.

To remove the resistance and invite the situation where the transformation can happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to do think as the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk, the observer strongly believes in the religion but is also not restricted to only one idea but has open minds for a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated to the quantity so they are put into the tension. Then, the modality becomes modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (three), and referent (calligraphy) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple directions of apprehension or extent need to be associated with the intensity.

Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one,

but the increase of extent corresponds to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code of calligraphy does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced from the imagination related to the calligraphy. For example, the whiteness of spaces can be seen not as just blank areas but is seen as the Yohaku, the source of intensity of the positional field of presence. Also, the continuity of strokes can be imagined on the Yohaku. The continuity also can be the source of the positional field.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now, the Zen concept of calligraphy is signified under semantic apprehension.

As we saw previously, to trigger the power of imagination, figurative code of calligraphy such as the placement of strokes are important. If it is located wrongly as in Figure 21 and Figure 25, the Yohaku, white blank areas do not work as the additional sources of intensity. The flow of this signification is summarized in Figure 24.

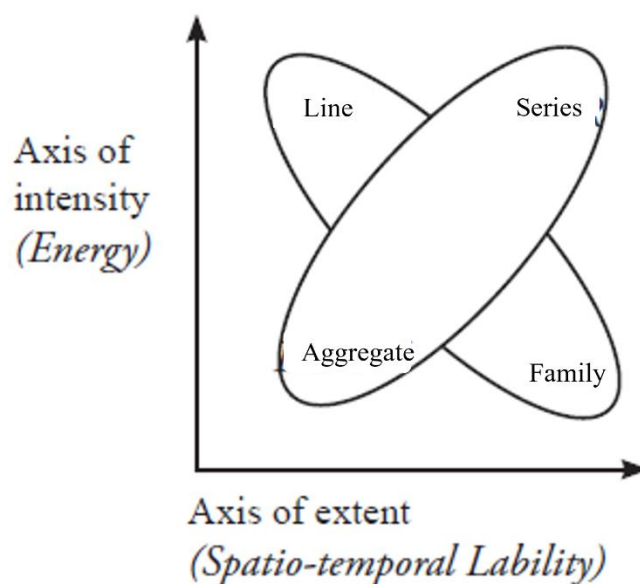


Figure 23 The positions⁷³

⁷³ Fontanille, *The Semiotics of Discourse*. P44

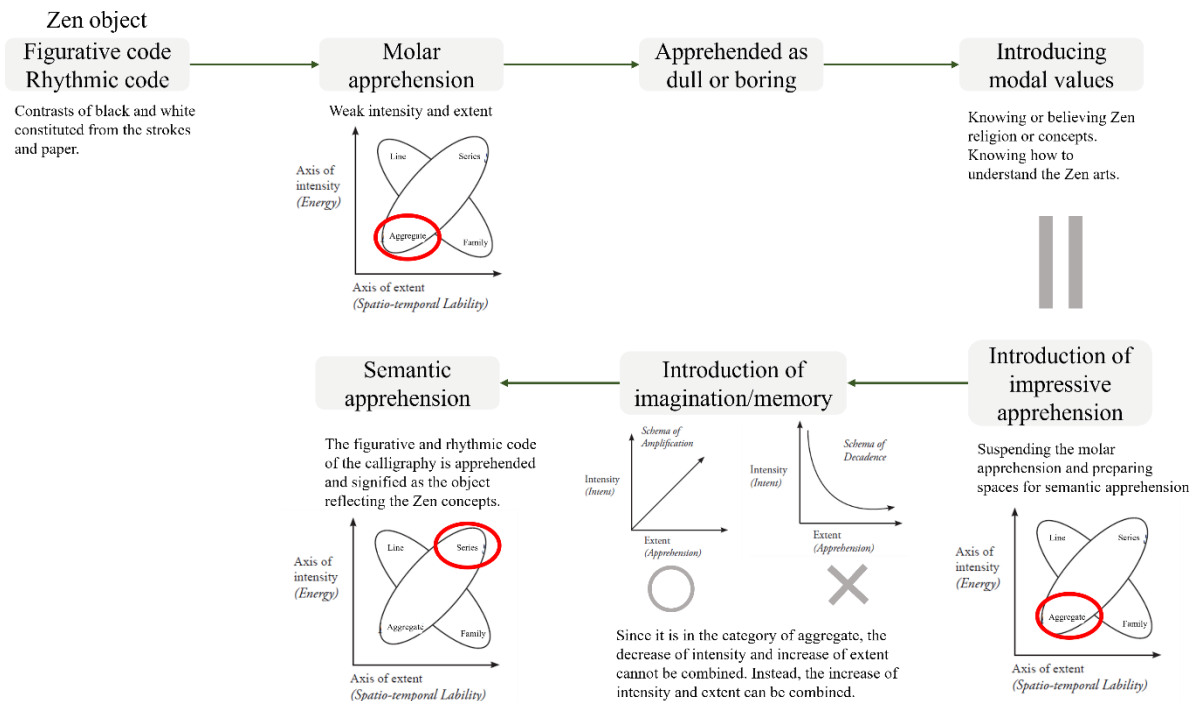


Figure 24 The flow of calligraphy signification

2.1.4 The “margin”, Ma, in Japanese traditional rooms

For Japanese arts, the naming of margin is different according to context. As we see in the previous section, if the margin and spacing on paintings or calligraphy are designated, they are called Yohaku. On the other hand, if the margin and spacing among timings or three-dimensional spacings are designated, they are called Ma. In the previous section, the example of Yohaku is introduced, but here the one of Ma is going to be introduced.

An example is a room called Kawagoe Honmaru Goten which is preserved in Kawagoe castle in Saitama, Japan. The region was important for the Ogigayatsu Uesugi clan to fight against Koga Kubo who belonged to a branch of the Ashikaga shogunate. The leader of the Ogigayatsu Uesugi clan, Uesugi Mochitomo ordered one of his generals, Ota Doshi, and his son, Ota Dokan to build the castle in 1457⁷⁴. The room we can see today was built in 1848 by the General Matsudaira Naritsune of the Tokugawa shogunate⁷⁵. This Honmaru-gotten(Honmaru palace) is one of only four Gotens preserved from the Edo period in Japan. Ota Dokan is shown in Figure 28, and Matsudaira Naritusne is shown in Figure 29.

The Honmaru palace was the center of life for the lord of the region, and was

⁷⁴ “本丸御殿 | スポット情報 | 小江戸川越ウェブ | 小江戸川越観光協会.”

⁷⁵ “川越城本丸御殿/川越市.”

divided into two areas: the Omote-Goten, where the lord worked, and the Oku-Goten, where the lord and his family lived. To put it simply, it was a workplace and residence. In the Honmaru palace of Kawagoe castle, only the entrance, hall, and the chief retainer's residence remain which are shown in Figure 25, Figure 26, and Figure 27.

In this Honmaru palace, the margin, *Ma* is used to construct meaning. They show the difference of roll of area and people who uses there by the height of ceilings. The space between the bottom of the corridor and the top of the ceilings is the margin of space utilized to designate the meanings. The differences in height are made between the corridor and rooms in Figure 30. The actual situation is shown in Figure 31. The corridor was used for people who work inside of Honmaru palace, and the rooms were for the guests who are invited to the owner of the castle. Usually, the guests were in higher ranks than people who worked inside of the palace. This difference in ranks is transformed as the differences in height of ceilings.

If this is seen as a kind of positional field, it is possible to assign actants as in the case of calligraphy. The actants are the source, target, and control for both intent and apprehension. For this case of intent, the source is the spacings between the ceilings and the bottom of the corridor, so it is the height. The target is the people who come and use this Honmaru palace. The target is the height of ceilings. As we can see in Figure 31, the height itself does not include anything and nothing is visible because it is just an empty space even though people, the target find the meaning there. It is because the differences of heights are controlled by the heights, the control. For both rooms and corridors, the same materials are used. For the ceilings, woods are used and for the floors, the tatami mats are used, so from a figurative point of view, there is nothing to make difference because the property of rooms and corridors are homogeneous. What makes differences here is the differences of heights realized by the same materials. It is the same for calligraphy, the strokes are the same for the three examples, but the quality of calligraphy is different, and the differences are deprived of variation of spacings among strokes.



Figure 25 The entrance



Figure 26 The hall



Figure 27 The chief retainer's residence



Figure 28 Ota Dokan⁷⁶



Figure 29 Matsudaira Naritsune⁷⁷

⁷⁶ “「太田道灌」扇谷上杉家を支えた智将。悲劇の末路の原因は聡明すぎる頭脳と無意識の自己顕示？ | 戦国ヒストリー.”

⁷⁷ “松平齊典.”



Figure 30 The map of goten



Figure 31 The difference of height of ceilings

2.1.5 The introduction of new schema of tension to understand the margin, “yohaku” and “Ma”

The sensible (intensity, affect, etc.) and the intelligible (the unfolding in extent, the measurable, comprehension) define the set of discursive schemas as variations of equilibrium between these two dimensions. Conventionally, there are four kinds of schemas which are the schema of decadence, ascendance/descendance, amplification, and attenuation. In the schema of decadence, the body, sensible body is dominative and perceives the intensity. Secondly, the cognitive exploration of this initial taking of position becomes dominant, so it apprehends. It means the decrease of intensity (intent) is aligned with the increase of extent (apprehension). In the schema of ascendance, an increase of intensity is combined with the decrease of extent, and in the one of descendance, the relation is opposite. These relations bring the affective tension as the result. In the schema of amplification, an increase of intensity is combined with an unfolding of extent, and it brings an affective-cognitive tension. It starts from a minimum of intensity and extent, extent, leading to a maximal tension of both. In the schema of attenuation, a decrease of intensity is combined with a decrease in extent. This can be seen as dullness because, dullness would be the place that is the least determined, the least specific, that of the most guarded presence. Consequently, nothing is actualized in this schema.

What Zen is aiming at is to have the schema of attenuation. Through Zen practices, people try to be in a state of mind where there are no restrictions or constraints that binds them. As a consequence people can gain selflessness or mindless state. Zen art is possible to be recognized for the people who have, are trying to have, or at least understand such concept is embedded. It means that the Zen arts invite us to have or feel such a state of mind. The schema of attenuation is compatible with this concept because this is the schema where there is the least specification and least determined. In another word, there are the least restrictions and constraints to bind things or minds.

It means that even the Zen concept is not specified in the schema, hence to communicate beauties, meanings, or Zen concepts through discourse, this schema is not enough. It is necessary to add one more schema to achieve the communication even though none of the other schemas are not to be applicable. For the other three schemas, the intent and extent are in relation. If one increases, the other decreases and vice versa.

Considering the case of margin, Yohaku, and Ma, intensity and extent do not grow or reduce accordingly. For example, in the calligraphy, intensity is from strokes of brushings and spaces, or margins caused by the existence of strokes. After precepting the intensity, the subject apprehends the state where there are no restrictions or constraints binding our thoughts, and in the end, that intensity and apprehend are

unified. Finally, this unification verifies the Zen concept reflected on the calligraphy as the system of value. What is happening here is that the intensity stays the same but only the extent is increased. First, when the subject perceives the intensity, the extent is minimum because the subject does not explore their knowledge or intelligence to grow the extent. After maximizing the extent, the subject realizes there is a state where it is free from the constraints of thoughts. This increase of extent and the initial intensity is combined and the establishment of a system of value is achieved. As the result, the concept of Zen and the beauty of calligraphy is conducted to the subject.

Conventionally, such a schema with steady intensity and increase of extent is not proposed. That is why it is essential to suggest a new schema of tension that shows the steady intensity and increase of schema. In Figure 33 New schema, the new schema is shown.

For the Zen arts, both schemas of attenuation are shown in Figure 32 and the new schema is used to signify the Zen concept. First, when a subject perceives an intensity of Zen art expressed with margins, Yohaku or Ma, it is on the schema of attenuation because the intent belongs to the spaces where there is nothing, and this nothingness designates to be least specific or determined, so it leads to having a decrease of extent. The signification process does not end here because the subject feels like to supplement the lack of extent. The subjects think that there must be something even though it is empty and nothing is designating any determinations. Also, the subjects have the knowledge or understanding, in the best case it comes with the state of nothingness, Zen concept, it helps to increase the extent (apprehension). The emptiness expressed with spaces like Yohaku or Ma is the place where the subject has to create their own apprehension using the prerequisite knowledge and imaginations. The emptiness is inviting the subject to create the positional field according to the concept of Zen. For other schemas, the decrease or increase of extent is coherent to the decrease or increase of intent. The intent is something that enhances the extent (apprehend). In the case of Zen, things do not work in that manner. Instead, the imagination or prerequisite knowledge or experience about Zen concept initiates the increase or decrease of extent (apprehend). This emergence of extent is combined with the initial intent, and this unification archives the signification of the Zen concept and establishes the system of value. The important thing here is that the Zen arts use two kinds of schemas. The one is the attenuation which is usually seen as dull tension, and the new schema introduced here. The emergence of a schema of attenuation does not stop the signification process as signifying the Zen art as dull but instead, it promotes the imagination or introduction of knowledge and understandings of Zen concept. This imagination and knowledge play

dominative roles to increase the extent and emergence of apprehend. Finally, the unification of two axes is achieved after that. On the other hand, if there is no such understanding or knowledge about the Zen concept, it is quite impossible to invite the second schema, the new schema. In this case, the signification processes end with the first schema, the schema of attenuation. Consequently, the Zen arts can be signified as dull, and the potential and hidden beauty of Zen art will never be signified. It means that when to interact with Zen arts, owning the knowledge about Zen concept as prerequisites materials is important.

For the case of calligraphy with margin, Yohaku, a transformation of a schema of attenuation to the new schema is important for the signification of calligraphy. When the calligraphy is perceived, the strokes and spaces made from strokes are intensity. This is the first step where the schema of attenuation is dominative. Intensity is so low because the calligraphy is only communicating a letter written there and spaces left there. It can be signified as a dull object, but if the subject has the knowledge about Zen art, the process can go forward to the second step where the new schema is dominative. The first step is not seen as the dull signification, but it is treated as triggering the emergence of the new schema. In the schema, the first variation intensity (intent) is from spaces and strokes, but the intent is directed to the second variation (apprehension). The motivation to direct the first variation to the second variation comes from the imagination of the subject enhanced by the dullness of the schema of attenuation. The second variation must be found by the subject's imagination. The spaces, the dullness or nothingness of calligraphy are welcoming the creation of positional field deprived of the first variation (intensity), and the second variation (apprehension, extent). After that, the calligraphy can be signified fully by the subject.

For the case of ceilings, margin, ma, the signification using the two schemas happens on a three-dimensional scale. First, the subject goes into the building, it perceives a variation of intensity. What it sees is the differences of height expressed with the spacings, ma between the floors and ceilings. In the spaces, there is nothing so it has low or no intensity. If the first variation is perceived as it is so weak, it is hard to direct the variation to the second one, so the extent is also so weak or zero. It is in the state of the schema of attenuation. If the subject does not have the knowledge of the Zen concept or the reason why the differences of heights were made, the signification process ends here, as the dull one, and the hidden meaning of spacings or ma cannot be signified. On the other hand, if the subject comes with such knowledge, the dullness of the schema of attenuation does not stop the signification process but instead, it enhances the emergence of the positional field, transformation to the second schema of tension,

the new schema, and imagination. It is because the dullness, or the state of the least specified or determined helps the subject to imagine or extract the knowledge from the subject's memory. If it has so strong specification and it intensely determines the second variation, extent, the freedom of imagination would not be as huge as the state of dullness. Finally, after moving to the state of new schema, the initial intent, a first variation which is the spacings, ma is combined with the second variation, extent, differences of rolls of people are combined. This unification archives the signification of the system of value which includes that the spacings of ceilings show the differences of rolls of people who are there. In another word, finally, the rule is formed.

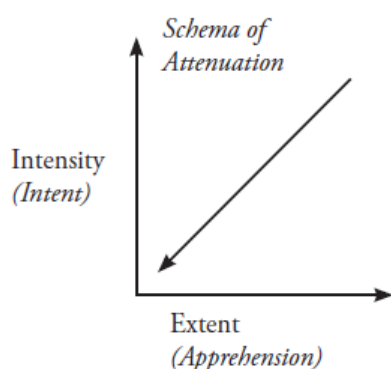


Figure 32 Schema of attenuation

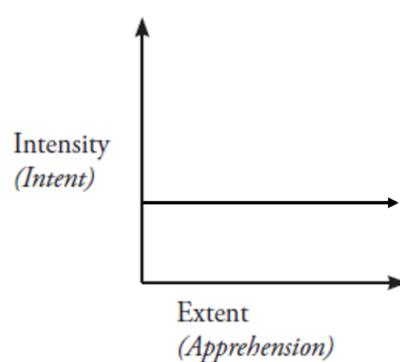


Figure 33 New schema

2.1.6 The “margin”, Ma, in Japanese calligraphy and action, passion and cognition

The concept of margin, Ma was explained using the tension of schemas solely in the previous chapter. The explanation of Ma is possible to be shown by using the action, passion, and cognition concepts too.

We saw the explanation of Yohaku in calligraphy. The processes are mostly identical even though, there are some differences. It started from the passion, more specifically, the rhythmic and figurative code. The patterns of contrasts constituted from the strokes and white papers. The figurative code is the letter and the white paper. On the other hand, for the case of Ma on Kawagoe palace, there is the pattern of spaces constituted from the difference of heights of ceilings. The figurative code is the space of the building itself. Another difference is the modality and modal value. Knowing and believing about Zen religion or concept is the modality for calligraphy, but for the Kawagoe palace and its Ma, knowing or believing Zen concept is the same but also the knowledge about the ceiling is added. The observer needs to know the differences in height of ceilings represent the differences of roles of people who work or stay there. Other flows are the same as the case of Yohaku in the calligraphy.

2.2 Semiotic analysis of Zen art and the seven concepts

Zen had a great influence on Japanese culture, and it unraveled its spiritual attitude toward arts and entertainment and spread the underlying idea of "nothingness". Art established under the influence of Zen is also known as "nothingness" culture or "nothingness" art. Of course, the Zen garden is inseparable from the idea of "nothingness". "Nothingness" here is a word about things in the mind, not a state where there is nothing. It is to be freed from the so-called stereotypes in the mind or the things that bind us. In other words, it is called "nothingness" to get away from selfishness, and it is treated with the utmost importance. It is also called selflessness and innocence. To completely remove what is called selfishness that is the cause that binds us on a daily basis, and to grasp a clean and innocent state of mind without a single point of cloudiness. In other words, it is the freedom to be yourself, not the freedom to escape from something. So-called positive freedom and absolute freedom. It means a state of mind in which an individual's abilities and talents can be fully utilized without any particular commitment or restraint. When this idea of "nothingness" is replaced with a form, Zen art is born there. Inheriting the ideas of Sumi-e and poetry, including gardens, will spread to Japanese culture that values spirituality.

It cannot be identified as Zen beauty. This is because Zen art is established by overlapping various conditions in a complex manner. Also, if you make a Zen interpretation, you may not like to identify beauty itself. It can be said that it is a state of being spiritual, expressed with a free feeling without being bound, and scraping off excesses as much as possible. Zen beauty is classified into seven categories.

2.2.1 Asymmetry.

It's out of shape. That is, it is not balanced and distorted. This asymmetry corresponds to the "grass" when applied to the concepts of "true", "line", and "grass" mentioned in the calligraphy and ikebana, but the "true" is in a well-proportioned state, and the one in which the true is distorted and crumbles becomes the grass. It is a complete denial that this shape collapses and it becomes asymmetric. On the other hand, it is not particular about perfection and meticulousness, and it is completely stable and stationary, but there is no movement. Zen thinks that infinite possibilities lie beyond the asymmetry state.

2.2.1.1 True(Shin/真), Line(Kou/行), Grass(Kusa/草) in Ikebana

Ikebana is the Japanese flower arrangement established around 250 years ago.

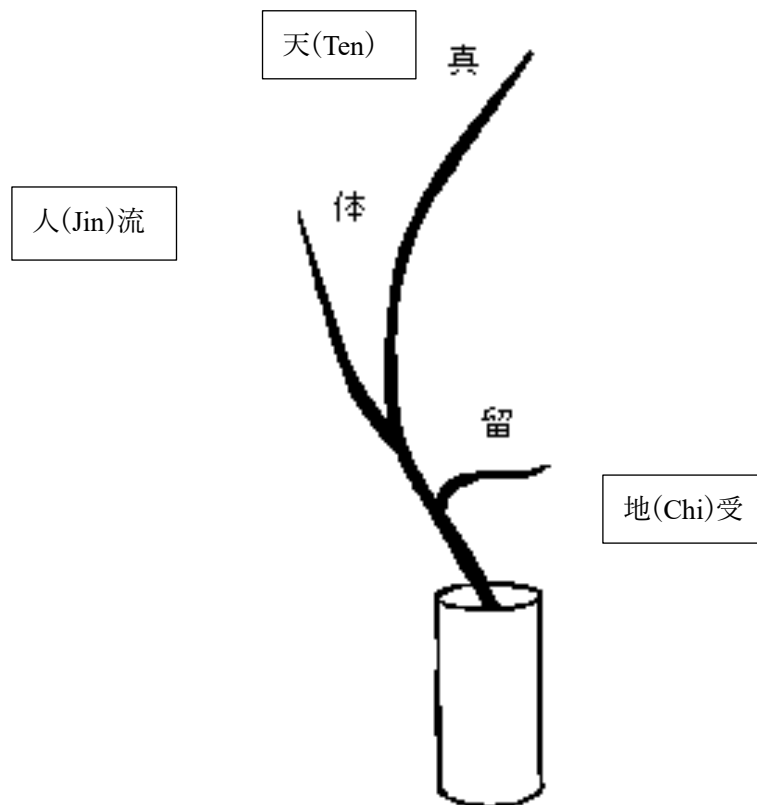


Figure 34 Ikabana⁷⁸

The Ikebana concepts are based on the Sansai(三才), three powers. This was born in ancient China. The Sansai includes the three elements, which are Ten(天), Jin(人), and Chi(地). They are essential parts to constitute the universe. Ten means Heaven or universe which is the central axis of the universe and is the "leader". Chi means the ground or Earth which is "obeying" to Ten. Jin(人) means People which is a symbol of all living things and is a "harmonizing thing" between the Ten and Chi. The three ideas are expressed in Ikebana as the placements and forms of three branches in Figure 34. The space deprived of the unstable equilibrium among Ten, Chi, Zin is the base of Ikebana.

True(Shin/真), Line(Kou/行), Grass(Kusa/草) are the forms of Ikebana. An example of Shin form is shown in Figure 35. It is also called "Honte Ike" and is the

⁷⁸ “三才型の基本 (真) .”

most basic form, and represents a firm and strict beauty. An example of Kou form is shown in Figure 36⁷⁹.



Figure 35 Shin 真⁸⁰

⁷⁹ “生花(せいか) | いけばな 古流かたばみ会.”

⁸⁰ “生花(せいか) | いけばな 古流かたばみ会.”



Figure 36 Kou 行⁸¹

Kou form has two kinds which are Ukenagashi Ike and Tyuryu Shiike shown in Figure 37 and Figure 38. Ukenagashiike is a type with an extended branch of Jin and is characterized by its strict beauty. Tyu ukenasashi ike is that the branch Nagashi(Zin) is placed in the middle. The elegant flow of branches is particular. The Kusa form is also called "Nagashiike", the role of "Nagashi" is especially emphasized. Its characteristic shows softer and more tolerant branches. The example is shown in Figure 37, Figure 38 and,

⁸¹ “生花(せいか) | いけばな 古流かたばみ会.”



Figure 37 Ukenagashi Ike⁸²

⁸² “生花(せいか) | いけばな 古流かたばみ会.”

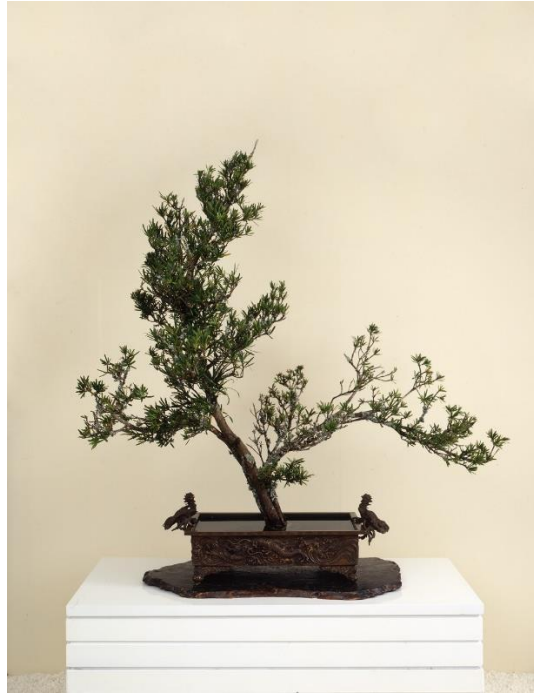


Figure 38 Tomenagashi ike⁸³



Figure 39 Tyunagashiike

⁸³ “生花(せいか) | いけばな 古流かたばみ会.”

The curvature of the main branch is increasing from Shin to Kusa. It means that the degree of asymmetry increases accordingly. The infinite possibility underlies this broken completeness.



Figure 40 Kusa(草)

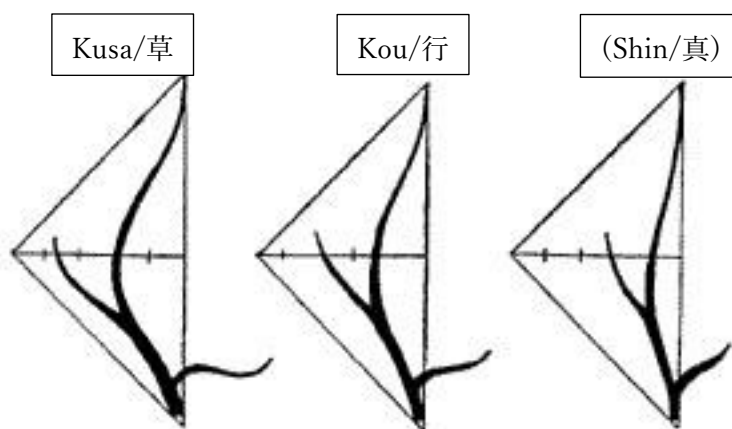


Figure 41 Kata(型)

The change of forms is shown in Figure 41.

2.2.1.2 Asymmetry and Passion, Action, and Cognition

The Zen concept is expressed as asymmetry, but it is not quite clear. The processes about how the meaning of the Zen concept can be found is possible to be explained by utilizing knowledge from ideas of passion, action, and cognition.

For example, if an observer sees the ikebana, a Japanese flower arrangement as in Figure 35, Figure 36, Figure 37, Figure 38, and Figure 39, the observer recognizes the form of a flower. The concept of Zen is expressed as a value on the forms This expression belongs to a part of passional codes, figurative code. Also, this figurative code includes one more code from the passional one, which is the rhythmic code. There are waves or curves of branches. These rhythms give the body proper intensity. This intensity is put into the unilateral relation with apprehend. In this case, this apprehension without taking a position is called molar apprehension. In this stage, it is apprehended just as a flower. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendancy because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, Ikebana can be enunciated as a boring art object. This does not happen under a certain condition. In such conditions, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation, action is under the logic of forces, and it has the resistance. That is the reason why the state can be stopped at the molar apprehension.

To remove the resistance and invite the situation where the transformation is able to happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays the role. The observer needs to be able to do think as the way of thinking welcomed in the Zen religion, and concept of Ikebana. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk, the observer strongly believes in the religion but is also not restricted to only one idea but has open minds for a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so they are put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the

unilateral relation between the referential or inferential (flower), and referent (ikebana) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple directions of apprehension or extent need to be associated with the intensity.

Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent corresponds to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced from the imagination related to the Ikebana. For example, in Figure 34, the position of three branches can be seen not as just branches but are seen as the three elements expressing the universe, Ten, Zi, and Chi as the source of intensity of the positional field of presence.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now, the Zen concept of Ikebana is signified under semantic apprehension.

As we saw previously, to trigger the power of imagination, figurative code of calligraphy such as the placement of branches is important. If they are located wrongly, it does not work as an additional source of intensity.

2.3.2 Simplicity (Kanso, 簡素)

It's not to be complicated or confusing. In the case of architecture, decorative elements should be eliminated as much as possible to create an empty space. In the world of Sumi-e, colors should be completely denied, and the shades of one color of Sumi ink should express deep things that cannot be expressed by coloring. The beauty of being so simple and being plain is simple. We seek to see the true richness in this simple beauty. Western paintings are painted with multiple colors, but Sumi-e is expressed with various colors only by the gradation of ink. There is a saying "ink has five colors". It also says

"Gosai" which means various colors. The gradation of ink arouses the imagination of the viewer and changes their interpretations of the color. It is possible because simplicity frees our minds for the imagination.

For example, in Figure 42, the line with ink is drawn. It is not just a line but with a gradation of ink. The densest side on the bottom is called Nouboku(濃墨), the second dense one in the middle is Cyuboku(中墨), the weakest one on the top is Tanboku(淡墨). Also, the line with the strongest density is called Shoboku(焦墨) and the weakest one which is almost only from water is called Seiboku(清墨). We can turn this line 90 degrees to the right as in Figure 43 because nothing is restricting our view in that direction. It is not necessary to see this line vertically but also it is welcomed to see the line as the vertical one. This is possible because the line is through his only gradation of the ink which has only one single color. if it was drawn with various colors it could be more difficult to change our minds. In Figure 44, the nodes are added to the line. Then, in Figure 45, the leaves are given. Finally, it looks like bamboo. This transformation from a line to a bamboo was possible because the simplicity of Sumi-e expressed with only the gradation of ink provides us the free space for imagination. Now, the Gosai, various colors make sense because the line is green as the bamboo is or it can be a brown bamboo if we see it as an old bamboo. Any color is possible and any color is not assigned to the line.

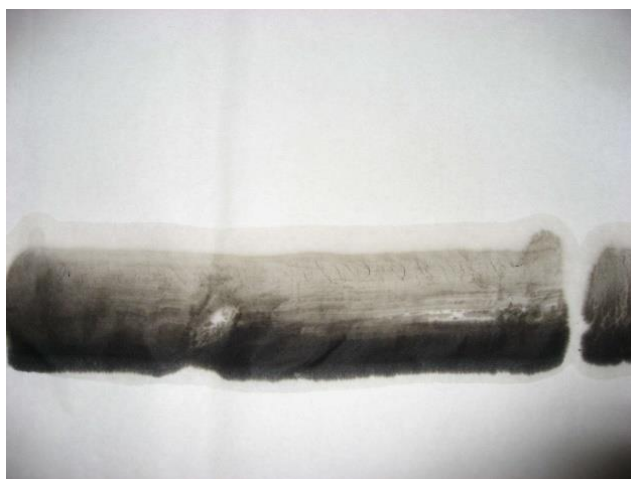


Figure 42 Lateral line⁸⁴

⁸⁴ “墨の色 ～其の壱～：達人に訊け！：中日新聞 Web.”



Figure 43 Vertical line⁸⁵

⁸⁵ “墨の色 ～其の壺～：達人に訊け！：中日新聞 Web.”



Figure 44 Lateral line with nodes⁸⁶

⁸⁶ “墨の色 ～其の壱～：達人に訊け！：中日新聞 Web.”



Figure 45 Bamboo⁸⁷

2.2.2.1 Simplicity (Kanso) and Passion, Action, and Cognition

The Zen concept is expressed as simplicity, Kanso, it is possible to be explained in the same way as asymmetry utilizing concepts of passion, action, and cognition.

For example, if an observer sees the lateral line as it is in Figure 42 written with Indian ink, the observer recognizes the strokes painted by a brush on white paper.

⁸⁷ “墨の色 ～其の老～：達人に訊け！：中日新聞 Web.”

The concept of Zen is expressed as a value on the strokes, gradation of blackness, and papers. This expression belongs to a part of passional codes, figurative code. Also, this figurative code includes one more code from the passional one, which is the rhythmic code. There are gradations of black colors constituted from the strokes and density of ink. This rhythmic code and figurative code give the body proper of perception intensity. This intensity is put into the unilateral relation with apprehension. In this case, this apprehension without taking a position is called molar apprehension. In this stage, the apprehension can be just a line, so in total, the meaning may not be found. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendence because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the ink painting can be enunciated as a boring object, even not an art. This does not happen under a certain condition. For instance, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation is under the logic of forces, and it has resistance. That is the reason why the state can be stopped at the molar apprehension, boring object.

To remove the resistance and invite the situation where the transformation can happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to see the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk can strongly believe in the religion but also not restricted to only one idea but have open minds to a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so the relation is put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (just a line), and the referent (the ink painting) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar apprehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Knowing or believing the Zen concept

also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple or ideally infinite directions of apprehension or extent need to be associated with the intensity.

Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent cannot correspond to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code of ink painting does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced and added from the imagination related to the painting. For example, the line and gradation can be seen not as just a line but is seen as the part of bamboo as in Figure 44 and Figure 45 source of intensity of the positional field of presence.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now, the bamboo tree and Zen concept hidden in the ink painting is signified under semantic apprehension. The observer can see it not just as a line but as a part of a bamboo tree. Then it is possible to rotate the view and add leaves as in Figure 44 and Figure 45. This rotation and addition of leaves become possible because in the semantic apprehension, the imagination is opened and the lack of intensity and extent triggers the rotation and addition from imagination, meanwhile, through the impressive apprehension and emergence of modal value there, the unilateral relation at the molar apprehension is prevented. Looking at it as a part of a bamboo tree is not the meaning hidden here but the Zen concept is the one that should be signified. The transformation from molar to semantic apprehension, or the transformation from a line to a bamboo tree, is achieved by the hidden meaning of the Zen concept. The trajectory of these transformations is the one that holds the meaning of Zen concept, simplicity, Kanso.

2.2.3 Withered (Kokou, 枯高)

Being withered and strong. For example, it is a dignified old pine tree that keeps others away. The pine tree, which has withstood the wind and snow for many years and has the strength to cut off all unnecessary things, has an indescribable withered beauty. Similarly, in the world of art, when immaturity and childishness are not felt, and only the essence of things really remains, it is a beauty that shows a sharp nobleness.

Not all old doesn't have this kind of beauty. There are two requirements that make objects have that kind of beauty. One is the existence of the story, in other words, the existence of a narrative transformation. In the case of the pine tree, people find the beauty there because they the story behind which is telling them how the pine tree survived for a long time in hard situations. Another requirement is the perception of the people. They should be ready to absorb the story by understanding the Zen concepts. They should be able to free their minds or self-consciousness, or at least they should be trying to free their minds from such things. Otherwise, they cannot expand their imagination.



Figure 46 Old tree⁸⁸

2.2.3.1 Withered(Kokou,枯高) and Passion, Action, and Cognition

The Zen concept is expressed as withered, Kokou, it is possible to be explained in the same way as asymmetry utilizing concepts of passion, action, and cognition.

For example, if an observer sees the old tree stump as it is in Figure 46, the observer recognizes the oldness and ragged forms. The concept of Zen is expressed as a

⁸⁸ aucfan, : “: 古都京都 古木結界 W312 茶道 茶 茶室 古材 “茶、「中古」の落札価格 | その他 | ヤフオーク! 落札相場- オークファン (aucfan.com) .”

value on those forms. This expression belongs to a part of passional codes, figurative code. This figurative codes give the body proper of perception intensity. This intensity is put into the unilateral relation with apprehension. In this case, this apprehension without taking a position is called molar apprehension. In this stage, the apprehension can be just an old and abandoned tree, so in total, the meaning may not be found. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendancy because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the ink painting can be enunciated as a boring object, even not an art. This does not happen under a certain condition. For instance, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation is under the logic of forces, and it has resistance. That is the reason why the state can be stopped at the molar apprehension, boring object.

To remove the resistance and invite the situation where the transformation can happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to see the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk can strongly believe in the religion but also not restricted to only one idea but have open minds to a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so the relation is put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (just an old and ragged stump), and the referent (the old tree stump object) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Knowing or believing the Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple or ideally infinite directions

of apprehension or extent need to be associated with the intensity.

Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent cannot correspond to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code of ink painting does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced and added from the imagination related to the painting. For example, the line and gradation can be seen not as just a line but is seen as the part of bamboo as in Figure 44 and Figure 45 source of intensity of the positional field of presence.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now the old tree stump's beauty and preciousness, and Zen concept hidden is signified under semantic apprehension. The observer can see it not just as a tree but as the result of survival of the tree for a long time. The tree needs to be strong if it wishes to live longer to resist the harshness of nature, and such trees are rare. That is why the preciousness of tree is imagined. The imagination is opened and the lack of intensity and extent triggers the addition from imagination and narrative behind, meanwhile, through the impressive apprehension and emergence of modal value there, the unilateral relation at the molar apprehension is prevented. The transformation from molar to semantic apprehension, or the transformation from a line to a bamboo tree, is achieved by the hidden meaning of the Zen concept. The trajectory of these transformations is the one that holds the meaning of Zen concept, withered, Kokou.

2.2.4 Naturalness (Shizen, 自然)

It's not the nature that is generally said, but it's innocent and unintentional. It is a natural beauty, and it is a form that denies the intentional appearance. In the tea ceremony, there are words such as rusty "Sabitaru" is good but, "Sabashitaru" is bad, but they say exactly the same thing. Rust, "Sabitaru" is natural and good, and it has enough creativity and creative intentions, on the other hand, mackerel, "Sabashitaru" is intentional and not good, but its appearance is not unreasonable and not unreasonable. In fact, the state in which the intention is fully understood in every corner is called nature.

For example, in Figure 47, the teacup made in the 17th century is shown⁸⁹. The teacup has a disproportional shape because the beauty of Asymmetry is expressed. The shape of the teacup is different from where we look at it because it is asymmetrical. If it were perfect symmetry, the shape would be the same wherever we look. This disproportional geometry gives us more various options to enjoy the form of a teacup. This asymmetry is carefully designed considering the naturalness. The degree of disproportion is not too subtle to be ignored but not too evident. If the asymmetry is evident or in other words, not natural, it means the shape is forcing us to concentrate on the asymmetry of a teacup. This is not right for the Zen concept because through Zen, people aim at freeing their minds from spiritual or mental constraints such as biases or stereotypes. Too much asymmetry is constraining our minds when observing the teacup. Also, perfect symmetry is not welcomed for the same reason. The perfect symmetry does not give freedom of observation because the shape we percept is the same wherever we look. It means our minds are restricted in one kind of perception of a teacup. Whenever a craftsman makes a teacup, it is important to add asymmetry to suggest people have various ways to look at the teacup, but its suggestion should not be too evident. It should not exceed the naturalness and become unnatural.



Figure 47 Teacup, Kuroraku Cyawan, Chidori⁹⁰

⁸⁹ “樂家の名工ノンコウの茶碗 | 藤田美術館 | FUJITA MUSEUM.”

⁹⁰ “樂家の名工ノンコウの茶碗 | 藤田美術館 | FUJITA MUSEUM.”

2.2.4.1 Naturalness (Shizen) and Passion, Action, and Cognition

The Zen concept is expressed as naturalness, Shizen, it is possible to be explained in the same way as asymmetry utilizing concepts of passion, action, and cognition.

For example, if an observer sees the old tree stump as it is in Figure 47, the observer recognizes wave on the edge and asymmetry form. The concept of Zen is expressed as a value on those forms. This expression belongs to a part of passionate codes, figurative code. Also, this figurative code includes one more code from the passionate one, which is the rhythmic code. There are waves on the edge of tea cup. They can be classified as the rhythmic code too. These rhythmic code and figurative code give the body proper of perception intensity. This intensity is put into the unilateral relation with apprehension. In this case, this apprehension without taking a position is called molar apprehension. In this stage, the apprehension can be just an imperfect tea cup maybe made by armature craftsman, so in total, the meaning may not be found. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendence because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the teacup can be enunciated as a boring object, even not an art. This does not happen under a certain condition. For instance, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation is under the logic of forces, and it has resistance. That is the reason why the state can be stopped at the molar apprehension, boring object.

To remove the resistance and invite the situation where the transformation can happen, passionate modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to see the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk can strongly believe in the religion but also not restricted to only one idea but have open minds to a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so the relation is put into the tension. Then, the modality becomes a modal value and passionate modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (just an amateur tea cup), and

the referent (the tea cup) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Knowing or believing the Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple, or ideally infinite directions of apprehension or extent need to be associated with the intensity. Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent cannot correspond to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced and added from the imagination related to the forms of teacup.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now the disorder waves on the edge and asymmetry cup gives various points to observe the teacup. It is asymmetry and disordered, so that the shape of teacup is different depending on from where we look at. Since the way to look at the teacup is infinite, so the teacup has the infinite variation of shape even though the object itself is only one.

What we have to be careful when to use the concept of Naturalness, the figurative code such as disordered waves and asymmetry of teacup must be not too subtle to be ignored but not too evident. If it is too subtle, it will be too weak to invite the imagination and impressive apprehension, on the other hand, if it is too evident, the evident figurative code can signify the intention of creator putting naturalness to a teacup. It would be signified as the naturalness under the molar apprehension. The figurative code has the unilateral relation without spaces for imagination. It is important to reach naturalness with the modality of imagination and impressive apprehension not by molar apprehension and this state is called Sabashitaru. If the naturalness is found at molar apprehension, this is not naturalness but Sabashitaru. The trajectory to reach the final state is more important than the consequence of trajectory.

Zen concept hidden is signified under semantic apprehension. The observer can see it not just as a boring cup but something more entertaining. The imagination is opened and the lack of intensity and extent triggers the addition from imagination and narrative behind, meanwhile, through the impressive apprehension and emergence of modal value there, the unilateral relation at the molar apprehension is prevented. The transformation from molar to semantic apprehension, or the transformation from a line to a bamboo tree, is achieved by the hidden meaning of the Zen concept. The trajectory of these transformations is the one that holds the meaning of Zen concept, withered, Shizen.

2.2.5 Subtle Profoundness, (Yugen 幽玄)

It's a sense of modesty which means to be included inside without showing the whole thing. It is to make you feel the infinite lingering sound hidden in the invisible part. Speaking of the garden, the waterfall, which is the center of the composition of the garden, is planted with maple leaves. The maple trees are called Hisen zawari. The example is shown in Figure 51. In fact, when you go to mountains, maples often grow in waterfalls and places with a lot of water. However, by making the waterfall appear and disappear without showing it all, the invisible part is imagined, and infinity is hidden in the invisible part. This infinity means the infinity possibility of imagination. For example, in the case of Hisen Zawari, the waterfall is hidden by the trees and the infinity imagination is triggered, so people can imagine the outlook of a waterfall in different seasons or years. Also, they can imagine waterfalls in different places. The variation of imagination is infinite. The viewer is invited to go beyond the restriction of the time and place. If the waterfall is not hidden and the entire part is shown, there is no other way to percept this as it is. There is no “margin” of imagination.

This Hisen zawari effect is explained with the schema of ordeal which is a kind of canonical narrative schema. It is defined as the meeting of two concurrent narrative programs. In this case, the maple trees and the waterfall are confronted. When the subject compares the two actants which are the maple tree and water fall, the one with a stronger presence takes the center of the field. The other goes to the periphery or compares the modalities. The decision is made according to the intensity and quantity. It means that from this confrontation to domination state, the ascending schema is presented.

When a lantern is installed in the garden, trees that play the role of Hizawari are planted. The example is shown in Figure 52. The trees hide and show the lantern, and that makes us imagine the invisible part. In another word, infinity is hidden there. In this alternation of appearing and disappearing states, there is a lingering that leaks out from

what is stored deep in the garden. The same thing as Hisenzawari is to be said for the Hizawari. The target of imagination is the lantern. People are invited to imagine the infinite variation of lanterns not being restricted to the time and places. Inviting this “margin” or space of imagination is Yugen.

Hisenzawari is explained considering canonical narrative schemas. The two kinds of actants, the tree and waterfall are confronted. As we see in Figure 51, the maple tree is closer to the subject, so it has stronger intensity and more quantity. The intensity can be the color of leaves or the form of a tree. Through the schema of ascendance, the intensity of the maple tree, redness wins and gains the center of the field. Through the descendence schema, the state reaches the appropriation of a maple tree and the disposition of a waterfall. The redness is attributed to the second variation, for example, the form of a tree (apprehend), and it is apprehended as the maple tree. This apprehension is the molar apprehension because color and figures are unilateral dependent with reference. After this molar apprehension, if the subject remembers the concept of Zen or Zen art, the state can go to the impression apprehension. It suspends the molar apprehension and is ready for totality, multiple correlations, semantic apprehension. The concept of Zen is to free our minds or thoughts from any restrictions or constraints, so it is not compatible with the state of molar apprehension, but it is to the semantic apprehension where the capacity to produce imagination is embraced. In the state of semantic apprehension, the maple tree is apprehended not just as a tree, but it is signified as an artistic object which aims at hiding the waterfall for us to direct our attention to the waterfall. The flow of state is shown in Figure 48. It means that the narrative transformation is happening here. The waterfall is transformed from the periphery to the center, but the maple tree also exists in the center. The intensity of the maple tree is stronger than the waterfall, but the waterfall is signified more than the maple tree because the imagination supports the apprehension.

In the narrative transformation, the operator of transformation S1, the other two subjects, which are S2 and S3, and the object to be transformed O need to be specified. Doing of transformation is shown as

$$Dt [S1 \rightarrow (S2 \cup O) \rightarrow (S3 \cap O)].$$

In the case of Hisenzawari, operator S1 is the observer of the maple tree and waterfall. The object to be transformed is the waterfall. S2 is the periphery and, S3 is the center. The waterfall is detached from the periphery and given to the center of the field. The initial and final states are shown in Figure 49 and Figure 50.

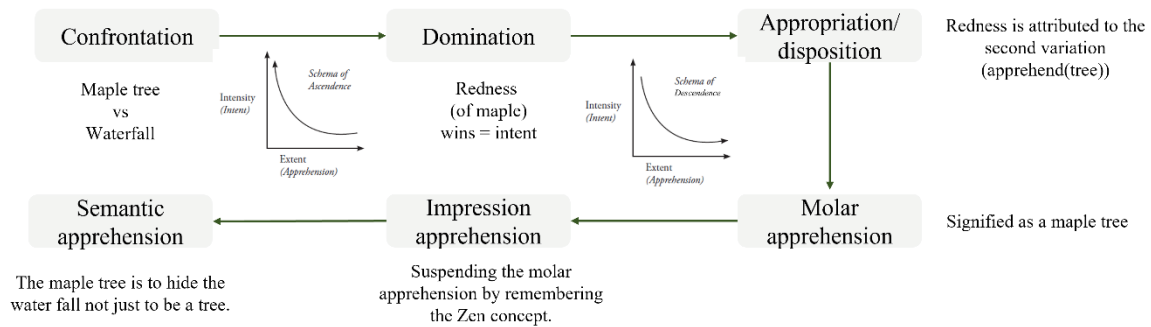


Figure 48 The schema of Hisenzawari

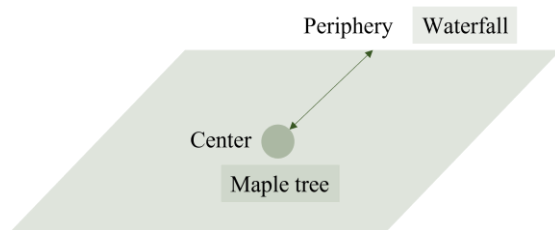


Figure 49 The initial state

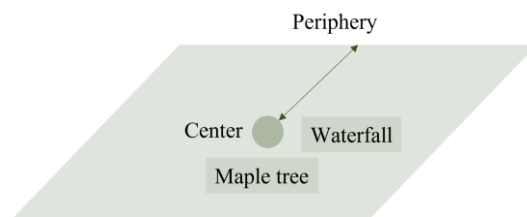


Figure 50 The final state

The waterfall has weaker intensity than the maple tree but after the transition of schemas, it becomes to have equal or stronger intensity than the maple tree. The questions are; how is the lack of intensity compensated? Where are new intensity is brought to compensate? The answer is the imagination and memory of the observer. The point to understand this phenomenon is that in the impression apprehension, the Zen concept is remembered. For the Zen concept, to liberate our imagination from restrictions is aimed at. Sometimes, as the result of freeing our minds, we access the memory of the past. The lack of intensity of waterfall comes from the co-existence of a maple tree in the center of the field, so we can supplement it from the intensity of waterfall from the one we perceive now but from the one we saw in the past or imaginary waterfall in our minds. The intensity brought from memory in the past can be stronger than the present one due to the fading affect bias. “The fading affect bias is a phenomenon that occurs among humans in which information and memories of negative emotions tend to fade more quickly than positive feelings and emotions. For instance, this often occurs during reunions - typically people attending don't recall the negative things that occurred but are more likely to remember and celebrate friendship and the positive events that occurred. They are more likely to do this because the bad memories have faded while the positive memories remained strong⁹¹”. This strengthened intensity of waterfall is brought to the field, and this supplements the

⁹¹ “Fading Affect Bias Definition | Psychology Glossary | Alleydog.Com.”

lack of intensity of waterfall. Consequently, the intensity of the waterfall becomes as strong as or stronger than the one of the maple trees even though those two objects are existing together in the center of field.

Hizawari is also explained in the same manner as Hisenzawari. The waterfall is just replaced by the lantern. The maple tree and lantern face each other as the confrontation in the canonical narrative schema. Then, the intensity of the tree which is the orange color for instance is stronger than the one of a lantern. In the appropriation stage, the intensity from a tree is attributed to its extent, and it is apprehended as the maple tree. As we saw in the case of Hisenzawari, this is the molar apprehension of a maple tree. Through the introduction of the Zen concept in impression apprehension, the molar apprehension is changed to semantic apprehension. The intensity is apprehended not just as a tree but also as the one to hide the lantern. At the same time, the existence of the lantern is remembered and it is brought back to the center of the field even though the intensity of the lantern is weaker than the one of the maple tree. To supplement the lack of intensity, the imagination or memory is fully demonstrated. This is possible due to the concept of Zen religion which aims at freeing our minds from any restrictions. During the impression apprehension, it makes us realize that we do not need to be constrained to the current state of the lantern to perceive its intensity. Instead, we can recall the intensity from memory or we can create its intensity by our imagination. Due to those processes, the intensity of the lantern becomes as strong as or stronger than the one of the maple tree.



Figure 51 Hisen Zawari⁹²

⁹² “Added by @oniwastagram Instagram Post 📷 浜松城公園 日本庭園 [静岡県浜松市] Hamamatsu Castle Japanese Garden, Hamamatsu, Shizuoka ーー #徳川家康 が約 20 年を過ごした城郭・浜松城の城跡に開かれた都市公園と #伊藤邦衛 作庭の日本庭園。 紅葉の時期に訪れたいな、と思っていた浜松城公園。大滝への #飛泉障り 🍁あと滝つぼに虹が出てるのわかりますかね…。現代の著名作庭家のひとり #戸田芳樹 さんがこの庭園について文章を書かれています。 ➡http.”



Figure 52 Hizawari⁹³

2.2.5.1 Subtle Profoundness, Yugen, and Passion, Action, and Cognition

The Zen concept is expressed as profoundness, Yugen, it is possible to be explained in the same way as asymmetry utilizing concepts of passion, action, and cognition.

For example, if an observer sees the old tree stump as it is in Figure 52, the observer recognizes the lantern hidden with maple tree. The concept of Zen is expressed as a value on those forms. This expression belongs to a part of passional codes, figurative code. The figurative code gives the body proper of perception intensity. This intensity is put into the unilateral relation with apprehension. In this case, this apprehension without taking a position is called molar apprehension. In this stage, the apprehension can be just an imperfect placement of lantern and maple tree made by armature craftsman, so in total, the meaning may not be found. Nothing is extended to the concept of Zen. Also, from the point of a schema of tension, this is the schema of descendance because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the lantern and maple tree can be enunciated as a boring object, even not an art. This does not happen under a certain condition. For instance, the state of apprehension is possible to be transformed from molar

⁹³ “20180528nougyoukantei.Pdf.”

apprehension to semantic apprehension through impressive apprehension. In the action, this transformation is under the logic of forces, and it has resistance. That is the reason why the state can be stopped at the molar apprehension, boring object.

To remove the resistance and invite the situation where the transformation can happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to see the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk can strongly believe in the religion but also not restricted to only one idea but have open minds to a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so the relation is put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (just an amateur placement), and the referent (the lantern and maple tree) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Knowing or believing the Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple, or ideally infinite directions of apprehension or extent need to be associated with the intensity. Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent cannot correspond to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced and added from the imagination related to the

placements of lantern and maple tree.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Since the lantern is hidden by the maple tree, the observer has to imagine supplementing the lack of information about lantern. In another word there are chances for imagination to be used. The observer can insert his or her image or memory of lantern, for example the one in different season or time. The appearance of lantern has infinite variation because it depends on the imagination of observer. If it were not hidden by the maple tree, there would be no need for implication of imagination. Zen concept hidden is signified under semantic apprehension. The observer can see it not just as a failed placement but something more entertaining. The imagination is opened and the lack of intensity and extent triggers the addition from imagination and narrative behind, meanwhile, through the impressive apprehension and emergence of modal value there, the unilateral relation at the molar apprehension is prevented. The transformation from molar to semantic apprehension, or the transformation from a line to a bamboo tree, is achieved by the hidden meaning of the Zen concept. The trajectory of these transformations is the one that holds the meaning of Zen concept, profoundness, Yugen.

2.2.6 Unconditioned freedom, (Datsuzoku 脱俗)

Unconditional freedom is achieving not sticking to things or not worrying about things like principles. It refers to freedom, which means all forms are there because it is not restricted to one kind of actual form. For example, it is often written in Sumi-e that the Hotei is walking with a big stomach, but Mr. Budai is walking with his stomach on top of it. He doesn't care about the appearance or the eyes around me. No matter what the appearance of the Hotei, its essence does not change at all. The mind is completely out of the profane and playing in a free state. This is the beauty of mind about not insisting on something.

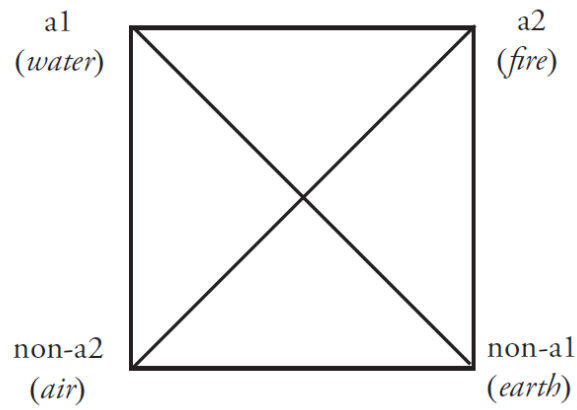


Figure 53 Semiotic square⁹⁴

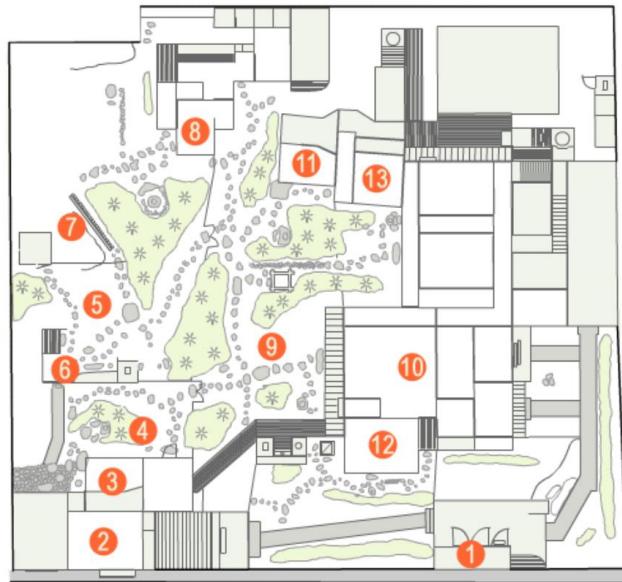


Figure 54 The teahouse and garden map⁹⁵

⁹⁴ Bostic, *The Semiotics of Discourse*.

⁹⁵ “茶室・露地 | 藪内家の茶.”



Figure 55 Nakaroji⁹⁶



Figure 56 Uchiroji⁹⁷

⁹⁶ “茶室・露地 | 藪内家の茶.”

⁹⁷ “茶室・露地 | 藪内家の茶.”



Figure 57 The saucer (Tsukubai)

This Datzusoku concept is seen at teahouses and their gardens. Figure 54 shows the map of the teahouse and garden. The teahouse used for tea ceremonies is only room numbers 11 and 12. The number 1 is the entrance. There are paths from the entrance to the teahouses because it is prepared for the people to accomplish Datsuzoku through the ways. Before coming to the house, at the entrance, people are not free from restrictions such as stereotypes, selfishness, desire, worries, and so on. They need to be transformed to be Datsuzoku, unconditional freedom where they are free from such constraints. Before the transformation, their states are the opposite of Datsuzoku. This transformation is explained clearly with a semiotic square shown in Figure 53. a1 is not the Datzuzoku state, with constraints, and a2 is the Datsuzoku state with freedom. People are a1 state on the entrance and become a2 state after passing the ways to the teahouse. Not a1 state is that they are free from such constraints but not because they

achieved the Datusoku state but they just stop thinking about or forgot those. It means those restrictions are still inside of them, however, they are less restricted by their stereotypes, selfishness, desire, worries, and so on. Not a2 state is people gain freedom and are liberated from restrictions, but they believe so because they have a desire to be a Datsuzoku state. They have this desire as the new constraint, but they do not have the constraints of imagination or minds they have before the transformation. When people walk from the entrance, number 1 to the teahouse, number 11, 12 in Figure 54, they are supposed to be in the state of Datsuzoku by passing $a1 \rightarrow \text{non } a1 \rightarrow \text{non } a2 \rightarrow a2$.

Practically, this transformation is demonstrated when they are walking on the path, they must get rid of emotional or psychological constraints such as persistence, desires, selfishness, and stereotypes. In Figure 55, the example of the path which is number 5 on the map is shown. Figure 56 is also another path shown as number 7. This path comes with the saucer. The saucer is called Tsukubai sometimes. People wash their hands with water to clean out their persistence. The word Tsukubai comes from the ancient Japanese verb, Tsukubau which means to crouch down. When they use the Tsukubai, they must crouch down. They use a ladle to take the water. The ladle is called Esyaku. The example and names of parts are shown in Figure 58. There are processes to use the Tsukubai.

1. Crouch down in front of the water bowl and hold out a hand towel on your lap.
2. Hold the handle of the ladle with your right hand from above with your palm against the handle of the ladle as in Figure 59, not like Figure 60 or Figure 61.
3. Hold it in the middle of the handle or slightly toward the end of the handle as in Figure 59.
4. Remember the shape of the ladle before using it, and put it back in place when you are done. Drawing water three times in total and rinse your hands and mouth three times.
5. The first ladle. Rinse your left hand with a half ladle, switch the ladle to your left hand, and rinse your right hand with the remaining half ladle as in Figure 62 and Figure 63.
6. Second ladle. Squeeze your left hand a little, spill about half a ladle of water on it, rinse your mouth gently with the water, and spit out the water. Rinse your mouth gently with the water and spit it out. Also, spill all the remaining water on the ladle into your left hand and rinse your mouth and spit it out again in the same way as in Figure 64 and Figure 65.
7. The third ladle. Use one-third of the ladle to rinse the mouth and purify the hands and handle. First, rinse your mouth with about a third of the ladle's water in your left

hand. Rinse the left palm with the other half of the water, or about a third of the total as in Figure 66. Use the remaining water to wash the handle of the ladle by tilting it at an angle as in Figure 67. The water that comes out of the joint of the ladle, called Gou, and will run down the handle and wash it as in Figure 68.

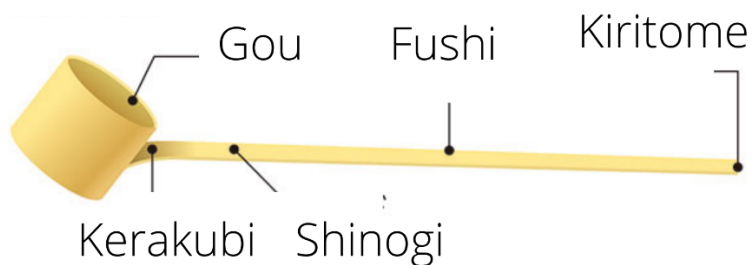


Figure 58 Esyaku, ladle⁹⁸



Figure 59 Taking Esyaku⁹⁹



Figure 60 A wrong way to take the Esyaku¹⁰⁰

⁹⁸ 日本国語大辞典, デジタル大辞泉, “茶柄杓とは.”

⁹⁹ 公益財団法人三徳庵, 基本の所作 1 手水の使い方.

¹⁰⁰ 公益財団法人三徳庵.



Figure 61 Don't hold the inside of edge¹⁰¹



Figure 62 Washing the left hand¹⁰²



Figure 63 Washing the right-hand palm¹⁰³



Figure 64 washing the mouse¹⁰⁴



Figure 65 washing the mouse again



Figure 66 Washing the mouse third time

¹⁰¹ 公益財団法人三徳庵.

¹⁰² 公益財団法人三徳庵.

¹⁰³ 公益財団法人三徳庵.

¹⁰⁴ 公益財団法人三徳庵.



Figure 67 Washing the left-hand palm



Figure 68 Washing the handle through Gou

During this process, from non-Datsuzoku to Datsuzoku state, there are two things that are transformed. They are their physical bodies and minds. Their body travels from the entrance to the teahouses. Their minds travel from non Datusoku state to Datsuzoku state. It means that it is possible to find transformational actants in the discourse. Transformational actants are Sender/Receiver, and Subject/Object. First, the transformation of a physical body is going to be discussed. The person decides to join this transformation when that person gets the invitation from the host. The invitation makes the person join the transformation, so the sender is the host of this tea ceremony. Also, the receiver is the host because the host invited the person, but not only the host is the receiver, but also other guests invited by the host including the person itself are the receiver. The reason is that the receiver is not the host but the place and society where the tea ceremony is held. The host and other guests are included there so the host and guests are the receiver of the physical body. The person has the desire to go to the tea ceremony, so the subject of this transformation is the person itself, and the object is the body of that person. The body which is an object is carried and moved by the subject's will to join the tea ceremony. In the case of transformation of minds, the receiver is the person who is the owner of that mind because the person receives the Datsuzoku state of mind after the transformation. For the sender, there are two players. One is the desire of the person to want to be in the state of Datsuzoku. The desire lets the non-Datsuzoku state depart the mind of a person to experience the transformation. The desire of a person is not only actants who are involved in this transformation. The structure of the garden is another sender. The position of stones on the road and other objects are carefully placed to work as sender. For example, the saucer called Tsukubai lets the person wash hands and mouse. This behavior helps the minds to be sent from the non-Datsuzoku to the Datsuzoku state. Through those transformations, the value of the existence of paths in the garden is verified.

2.2.6.1 Unconditional freedom (Datsuzoku) and Passion, Action, and Cognition

The Zen concept is expressed as unconditional freedom, *datsuzoku*, it is possible to be explained in the same way as asymmetry utilizing concepts of passion, action, and cognition.

For example, if an observer sees Mr. Hotei, Buddhism monk with a big stomach, knows that the observer recognizes the form of body. The concept of Zen is expressed as an attitude of Mr. Hotei. This expression belongs to a part of passional codes. The figurative code gives the body proper of perception intensity. This intensity is put into the unilateral relation with apprehension. In this case, this apprehension without taking a position is called molar apprehension. If the Mr. Hotei does not have the *Datsuzoku* mind, he will stay in the molar apprehension. For example, he may think that other people are judgmental to his body shape, and have negative impressions to him consequently. Nothing is extended to the concept of Zen or unconditional freedom. His mind is constrained to the fear about judgements of other people. Also, from the point of a schema of tension, this is the schema of descendancy because it has lower intensity and extent. Usually, this is seen as a dull state. If Mr. Hotei stays in this state, he will enunciate himself as a lazy person. This does not happen under a certain condition. For instance, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation is under the logic of forces, and it has resistance. That is the reason why the state can be stopped at the molar apprehension.

To remove the resistance and invite the situation where the transformation can happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion plays a role. The observer needs to be able to see the way of thinking welcomed in the Zen religion. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion, for instance, the Zen Buddhism monk can strongly believe in the religion but also not restricted to only one idea but have open minds to a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so the relation is put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of the Zen concept can prevent the unilateral relation between the referential or inferential (body shape of Mr. Monk), and the referent (judgement of people) where the molar apprehension exists. It means that

the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Knowing or believing the Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple, or ideally infinite directions of apprehension or extent need to be associated with the intensity. Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadence could be the one, but the increase of extent cannot correspond to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced and added from the imagination!

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now the Mr. Hotei understands that he does not need to be constrained to the negative judgement of people but there are more variation of impression that people have when they see him. He also understands that those impressions are not matter for his life,

Zen concept hidden is signified under semantic apprehension. The imagination is opened and the lack of intensity and extent triggers the addition from imagination and narrative behind, meanwhile, through the impressive apprehension and emergence of modal value there, the unilateral relation at the molar apprehension is prevented. The transformation from molar to semantic apprehension, or the transformation from a line to a bamboo tree, is achieved by the hidden meaning of the Zen concept. Owning the trajectory of these transformations means to be in unconditional freedom, Datsuzoku. This Datsuzoku state is not something people find on objects but instead something people have when they observe objects.

2.2.7 Calmness (Seizyaku, 静寂)

It is endless tranquility, and the attention is an inward heart. The calmness is not from the one gained by escaping from everyday life, but rather one of the minds that happens in the midst of life. Calmness, or tranquility, can be described by the word staticity in

motion. In general, art is an act that involves expression. When to express something through art, it goes in the direction of being noisy or complicated because the colors or decoration are added. When the Zen concept is expressed through arts, the calmness must be expressed however, the activity of expression is the opposite of calmness. Solving this contradiction is expressing the calmness and the Zen concept.

2.2.7.1 Calmness (Seizyaku) and Passion, Action, and Cognition

In all other concepts, asymmetry, simplicity, naturalness, withered, subtle profoundness, unconditioned freedom, and Ma and Yohaku from previous chapters, the calmness is essential for the success of transformation from molar apprehension to sematic apprehension through impressive apprehension. For example, in the case of naturalness, if an observer sees an object and immediately finds that the figurative codes are there to conduct the meaning of naturalness, this is not right. It is because the figurative codes must enhance the imagination of observer and that imagination is supposed to lead to the understanding of naturalness. Not the figurative codes themselves lead to the state. The object must give a space for observer to use imagination. If the figurative code is more than subtle, it is not calmness. The state of calmness is where the figurative code is evident enough to make the transformation from molar to sematic apprehension happen but not strongly evident to lead to the molar apprehension.

3.1 Semiotic analysis of the reflection of Zen art on MUJI product

The purpose of this section is to clarify how the MUJI brand is reflecting the Zen art concept on their brand concept. The reflection will be explained through the relation between the signification process of Zen art and the one of MUJI brand. As the candidates for analysis, some products are taken into consideration.

3.1.1 MUJI

“MUJI was born in 1980. The starting point was to create concise, pleasant, and low-priced products by thoroughly streamlining the production process of goods. Based on the three principles of “selection of materials,” “streamlining of processes” and “simplification of packages,” MUJI has been developing a no-frills quality product. In 1983, we opened our first MUJI store in Aoyama, Tokyo, and we have been promoting a consistent philosophy in every aspect from product development to store environment and customer service, aiming to create a space where customers can shop comfortably. First, 40 products when the business started in 1980 Today*, MUJI has about 1,000 stores in 32 countries and regions around the world, and its product lineup has grown to over 7,000 items, including clothing, household goods, food items, and even houses. Nevertheless, the foundation of MUJI’s philosophy has never changed since its birth.

Like the compass, which always points the North, MUJI will continue to indicate the basis and universal nature of life¹⁰⁵. The data is summarized in Table 2.

Table 2 The data of MUJI

Company Name	Ryohin Keikaku Co., Ltd.
Location	4-26-3 Higashi-ikebukuro, Toshima-ku, Tokyo, 170-8424, Japan
Website	https://ryohin-keikaku.jp/eng/
Establishment	June 1989 (registration: May 1979)
Chairman and Representative director	Masaaki Kanai
President and Representative director	Nobuo Domae
Capital	6,766,250,000 Yen 52,048,077 Euro (1 Euro = 130Yen)
Fiscal year end	End of August
Revenue	453,689 million Yen (FY2021) (Consolidated revenue) 3490 million Euro (1 Euro = 130Yen)
Fiscal year end	18,163 (FY2021) (Including 9,281 temporary employees, consolidated)

3.1.2 Mundane of MUJI Products

There are enormously various kinds of products in the MUJI brand and their products are to be almost so invisible that the products may not be recognized as MUJI ones immediately. This effect to be anonymity and invisibility made for MUJI products depends not on the idea that MUJI products are everywhere, but rather on the way in which MUJI objects are designed to blend into any non-MUJI surroundings¹⁰⁶. This MUJI design aesthetic is emphasized in the company's catalogs with repeated assurances that the objects are anonymous, adaptable, and useful, or natural, anonymous, simple, global¹⁰⁷¹⁰⁸. The meanings mundane that the MUJI products declare

¹⁰⁵ “Corporate Profile | Ryohin Keikaku Co., Ltd.”

¹⁰⁶ Holloway and Hones, “MUJI, Materiality, and Mundane Geographies.”

¹⁰⁷ Holloway and Hones.

¹⁰⁸ “Corporate Philosophy | Ryohin Keikaku Co., Ltd.”

their uniformity or globality, and the lack of impact.

These ideas are reflected in products. For example, in photo frames, the slogan on their online shops says that in Japanese

しっくりなじむ。くっきり映える。

インテリアになじみ、飾るものを引き立たせるよう、透明感のあるアクリル素材でシンプルに仕上げました。最低限の部品で、簡単に組み立てられます。、

and in English,

It blends in well. Clearly visible.

A simple, transparent acrylic material that blends in well with other interiors and makes objects put into the frame stand out. Easy to assemble with a minimum number of parts¹⁰⁹. The product itself is shown in Figure 69.

The key point here is that invisibility deprived of the transparent materials makes the frame invisible, but it can attract the attention of the frame and an object put into the frame. “The transparency becomes visible, the blandness becomes spectacular, the non-frame is the frame. This marking of the ‘muteness’ of the product is thus precisely what makes MUJI commodities different; the apparent mundanity of the object is in fact one of its characteristic distinctive markers. MUJI commodities are narrated as mundane and banal products, yet their symbolic production as singularly every day and ordinary marks them out as distinctive”¹¹⁰.

¹⁰⁹ “フォトフレーム・アートフレーム 通販.”

¹¹⁰ Holloway and Hones, “MUJI, Materiality, and Mundane Geographies.”



Figure 69 The frame¹¹¹

3.1.2.1 Relation between Simplicity and Mundane of MUJI Product Explained by Action, Passion, and Cognition

The simplicity is a part of Zen art concepts, and this concept is strongly related to the mundane of MUJI products. Especially, among the seven concepts of Zen art, the simplicity is taken into the MUJI brand strongly. The signification of MUJI product is coherent with the one of the Zen art, simplicity, and this is how the MUJI brands reflect the Zen art on itself.

For example, if an observer sees the frame as in Figure 69, the observer recognizes the transparency of the material. The concept of Zen is expressed as a value on it. This expression belongs to a part of passion codes, figurative code. This intensity is put into the unilateral relation with apprehend. In this case, this apprehension without taking a position is called molar apprehension. In this stage, it is the meaning of frame. Nothing is extended till the concept of Zen and MUJI aesthetics. Also, from the point of a schema of tension, this is the schema of descendence because it has lower intensity and extent. Usually, this is seen as a dull state. If the observer stays in this state, the transparency of the frame can be enunciated as a boring art object. This does not happen under a certain condition. In such conditions, the state of apprehension is possible to be transformed from molar apprehension to semantic apprehension through impressive apprehension. In the action, this transformation, action is under the logic of forces, and it has the resistance. That is the reason why the state can be stopped at the molar apprehension.

¹¹¹ “アクリルフレーム・1 A4サイズ用 | フォトフレーム・アートフレーム 通販 | 無印良品.”

To remove the resistance and invite the situation where the transformation is able to happen, passional modality and modal value need to be introduced. Knowing or believing the Zen concept of religion, or MUJI values play the role. The observer needs to be able to do think as the way of thinking welcomed in the Zen religion, and concept of MUJI product as we can see on the slogan. The modalities need to be put into relation with quantity. The amount of quantity varies according to the level of knowing. If the observer is deeply experienced with Zen religion and the MUJI aesthetics, for instance, the Zen Buddhism monk, the observer strongly believes in the religion but is also not restricted to only one idea but has open minds for a wide variety of ideas. The position resulting from the tension between the intent and extent can be series as we can see in Figure 23. The strength of believing and the openness to other ideas (quantity, extent) are different according to the experience of the observer. Anyway, the modalities can be associated with the quantity, so they are put into the tension. Then, the modality becomes a modal value and passional modalities.

This emergence of knowing or believing of Zen concept and MUJI aesthetics can prevent the unilateral relation between the referential or inferential (three), and referent (calligraphy) where the molar apprehension exists. It means that the emergence of modalities is the introduction of impressive apprehension. It prevents the molar prehension and prepares the free spaces for imagination at semantic apprehension.

In semantic apprehension, the imagination is liberated, even though the lowness of intensity and extent are not changed. Zen concept also prevents the unilateral relation between intensity and extent. Only one extent does not need to be associated with one intensity but instead, multiple directions of apprehension or extent need to be associated with the intensity.

Now it is in the aggregate position of valences between the axis of intensity and extent as it is shown in Figure 23. It is necessary to increase the extent to demonstrate the Zen concept. From this state, to increase the extent, the schema of amplification is the only possibility because the schema of decadance could be the one, but the increase of extent corresponds to the decrease of intensity. The intensity is now too low to decrease. Then, the schema of amplification is the only possibility. The increase of extent is proportional to the increase of intensity. The figure code of transparency of frame does not give the observer more intensity. To overcome the situation, the power of imagination can be demonstrated. The intensity is introduced from the imagination related to the calligraphy. For example, since it is transparent, it does not have geometry enclosing the frame, so the size of the photo is not designated. Any size of the photo can be fit there, so the designating size is depending on the

decision user make. Also, the transparency does not limit the context of placement of the frame. It can be fitted with any color of the wall or surroundings. The user decides which context is the most suitable referring to the imagination. The transparency of the frame can be the source of the positional field.

This additional intensity is invited from the imagination or memory of the observer. This drives the increase of intensity, and extent proportionally. Now, the Zen concept and MUJI aesthetics hidden in the frame are signified under semantic apprehension.

There is another example from clothing, T-shirt. The explanation of the product as we can see in Figure 70 does not say it is just a T-shirt, but it says that in Japanese “「Tシャツ」と言われて思い浮かぶようなかたちの、汎用性の高い定番Tシャツです。一枚でも、インナーとしても、ちょうど良い生地の厚みで、首元の襟ぐりは補強テープで丈夫に仕上げました。”¹¹²

, and in English, “This is a highly *versatile standard t-shirt* in the shape *that comes to mind when people say "t-shirt"*. The thickness of the fabric is just right for wearing on its own or as an inner layer, and the neckline is finished with reinforcing tape for durability”¹¹³.

The form and color of T-shirts that belong to the figurative code of T-shirt do not immediately signify it as the T-shirt, because such molar apprehension is prevented by the form of T-shirt. Instead, the form invites us to imagine or try to understand it as a T-shirt. The form of T-shirt is not connected to a conventional T-shirt, and the molar apprehension is prevented. That is why the T-shirt is versatile. It can be worn under more various contexts than a conventional T-shirt. The semantic apprehension of T-shirts expands our imagination about the context of usage of T-shirts.

¹¹² “Tシャツ・カットソー（長袖） | 紳士・メンズ 通販。”

¹¹³ “Tシャツ・カットソー（長袖） | 紳士・メンズ 通販。”



Figure 70 T-shirt¹¹⁴

Electric Kettle

“Home appliances are the tools of daily life, but there are many home appliances that play a leading role in emphasizing *multifunctionality*.

MUJI, based on the idea of "making what is truly necessary, in the form that is truly necessary," has created products with *simple functions*, rather than sophisticated and complex functions, as tools for long-lasting use.

Kitchen appliances should have a natural shape that harmonizes with the environment surrounding the kitchen and dining room.

Rice cookers, pop-up toasters, electric kettles, and mixers are designed to be soft and comfortable as tools close to the body.

The soft and gentle forms of rice cookers, pop-up toasters, electric kettles, and mixers, as tools close to the body, harmonize with kitchen tools such as dishes and pots.

Refrigerators, microwaves, and toaster ovens have a simple design with a gentle box shape.

They become the background of your life without being too overwhelming.

They fit in well with any room and style of living.

¹¹⁴ “Tシャツ・カットソー（長袖） | 紳士・メンズ 通販。”

You can use it all the time as if it were a part of your body.

These are the kitchen appliances of MUJI that *blend in with your life*.¹¹⁵

There are keywords to understand the kettle, which are multifunctionality, simple function, fit in well, and blend in with your life. Especially, multifunctionality and simple function seem to be contradicted.

For example, in the chapter on simplicity, Kanso, it is explained that the simple gradation of the black color of ink painting enhanced the imagination, and it prevents it to be seen just as a line but as a part of bamboo. What happened there is that the unilateral relation between the ink painting and a line brought by the molar apprehension is broken by the appearance of modal values and impressive apprehension. The values include knowing or believing Zen concepts. Then, the semantic apprehension is achieved, and the intensity and extent are increased under the schema of amplification. The imagination helps the increase of intensity and extent. The imagination is invited because the observer knows how to expand its imagination as it is welcomed in the Zen concepts.

This combination is possible to be understood if we refer to the cases which have been explained in previous chapters. The simplicity of function and multifunctionality is not contradicted because its simplicity induces multifariously. The simplicity broke the unilateral relation between its function and mode of use or context, and in the end, as it is understood for the ink painting, the imagination is brought to the field. This imagination expands more various ways or modes of use of the kettle. As the result, the kettle is signified as a multifunctional product.

This expansion of imagination brought from the simplicity explains other keywords, fit in well and blend with your life. If the kettle has a sophisticated figurative code, it will lead the molar apprehension, so the user only finds unilateral relation between the kettle and a certain context or mode of use. Instead, due to its simplicity, the molar apprehension is prevented, and the semantic apprehension is playing a role here. The users are free from the unilateral relation, but they can utilize their imagination to use or place the kettle in any context or mode of use. That is why the product gains the modality of being able to fit in well and blend with your life. Examples of contexts are shown in Figure 71, Figure 72, and Figure 73.

¹¹⁵ “キッチン家電 | 無印良品。”



Figure 71 The electric kettle¹¹⁶



Figure 72 The use of electric kettle¹¹⁷

3.1.3 MUJI flag shop

As it is explained in previous chapters, it is necessary to introduce the modal values including the modality of knowing or believing Zen concept, knowing, being able to understand in the way of Zen religion to prevent the molar apprehension and move to the semantic apprehension through impressive apprehension. One of the best ways is to

¹¹⁶ “キッチン家電 | 電気ケトル | 無印良品.”

¹¹⁷ “キッチン家電 | 電気ケトル | 無印良品.”

join a Zen temple and have the training and to be spiritually awakened, but it is really hard and takes time.

Instead of joining the training at Zen temples, the MUJI prepares the place for users to understand the MUJI aesthetics reflecting Zen concepts. One of the opportunities is MUJI infill¹¹⁸. MUJI infill has the concept, “MUJI infill 0”. The concept is “Infill Zero is the starting point of the renovations that MUJI helps with. It is a completely unadorned living space where you can live as yourself. The idea of the home is to create a "zero (starting point)" for living, leaving only what is truly necessary, and then freely adding parts, items, and materials to the "plus (plus)". This is the "zero point" of home construction. We believe that it should be a canvas on which we can freely draw the future. At first glance, the space looks empty, but we paid attention to the materials used as a canvas. We will help you create a vessel that allows you to see the future and what you can add to it.” In the MUJI fill places, there are real examples, seminars, events, and consultations that help us to understand how to use the simplicity of MUJI products to express ourselves or coordinate our lifestyles by utilizing them. We can gain the modality to know how to use the simplicity of MUJI products and the product themselves not to just stay in the molar apprehension but go to the semantic apprehension and open our imagination. Then we can use the MUJI products to arrange our living spaces as we believe or want.

Another opportunity is to go to a MUJI shop. They exhibit their products with examples of uses. We can gain the modalities more casually by going there. For example, in the flagship store of MUJI at Ginza in Japan, there are plenty of examples as we can see in Figure 73 and Figure 74. Figure 73 and Figure 74 show how home appliances can be used at home. In both pictures, there are plants but the plants are not related to the context. It is a kind of uncommon, so it means that it can be a bit out of our common sense, but it becomes possible due to the extended imagination deprived of the transformation from molar to semantic apprehension.

This exhibition of examples is effective for acquiring the modalities. There are two reasons. “First, in presenting their products relationally in a suggested or even purchasable home space MUJI strengthens the sense of its commodities being ordinary and quotidian as we encounter a complete home designed, built, and furnished by MUJI however, and second, the relational ordering of these material spaces consolidates the extraordinariness of MUJI products by revealing the distinctive way these commodities

¹¹⁸ “MUJI INFILL 0 -コンセプト- | 無印良品のリノベーション”; Holloway and Hones, “MUJI, Materiality, and Mundane Geographies.”

can be aligned, organized, and ordered. They promote the unified aesthetic of MUJI products as both ordinary in their everydayness and extraordinary in the unique way in which they fit and can be used together”¹¹⁹.



Figure 73 Example 1

¹¹⁹ Holloway and Hones, “MUJI, Materiality, and Mundane Geographies.”



Figure 74 Example 2

4.1 Quantification of Effect of Imagination

As it is discussed in previous chapters, the state transforms from molar apprehension to semantic apprehension through impressive apprehensions with an invitation of modal values. Modal values include knowing or believing Zen concepts or religion. This modal value prohibits the existence of molar apprehension, and it prepares the spaces for semantic apprehension. At the same time, the intensity and extent are increased together under the schema of amplification. Knowing and believing Zen religion makes it possible because the aim of Zen religion is to free our minds from any restrictions or constraints of our minds, for example, social status, judging something, biases, or stereotypes. If the objects reflect the idea of Zen concepts, they are expected to be signified more freely and in more various ways by the people who own the modal values.

For example, if one object more strongly reflects the idea of the Zen concept, that can enhance the range and variation of signification that people gain when they perceive the object. They receive one kind of intensity, and they will attribute it as the first variation to not only one apprehension as the second but also more than one kind of apprehension as the second variation. From those understandings, the success of freeing minds can be quantified by the number of 2^{nd} variations, apprehensions that observers

get. The number of kinds of apprehension is not only matter but also its distribution is required to be considered. For instance, if two objects are compared and observers find the same amount of kinds of apprehension to them, it is not accurate to conclude that those two objects have an equal level of success of freeing their minds. The distributions must be considered. If the frequency of ideas people find in one object is less widely distributed than the other ones, the first one has less effect on the success of freeing minds because it means that there are more tendencies. If there are more tendencies, it is more restrictive. For instance, if people see a picture of an apple, they signify that it is an apple, but if people see a picture of a smashed apple, some people think it is a smashed apple, but others may think it is a smashed pear. In this case, the smashed picture is more freeing the minds.

4.1.1 Methodology

To quantify the uniformity of distribution, the information entropy I is used. “The first angle views entropy as a degree of uniformness of a random variable. The higher the entropy of a random variable, the closer that random variable is to have all of its outcomes being equally likely”¹²⁰. The appearance ratio of a certain 2nd attribution in a document is

p_i , p_{mean} is the mean of p_i , n is the number of subjects,

$$p_i = \frac{\text{The appearance of certain attribution}}{\text{The total number of attribution}} \quad (1)$$

The information entropy I is,

$$I = \sum_{i=1}^n -p_i \log p_i \quad (2)$$

I is the maximum in the uniform distribution so, in $p_i = 1/n$, the maximum information entropy is

$$I_{max} = \log n \quad (3)$$

There are more kinds of alphabets, n , the maximum entropy becomes larger To normalize the impact of n , the entropy ratio is introduced from the calculation that each entropy I is divided by I_{max} . If the distribution is uniform, regardless of n , the entropy ratio $r = 1$. In this research, the information ratio r is used to quantify the uniformity.

$$r = \frac{I}{I_{max}} \quad (4)$$

¹²⁰ “Information Entropy (Foundations of Information Theory.”

4.1.2 An example of application of quantification

Considering that the two kinds of objects A and B are compared, the results are gained as in Figure 75 and Figure 76. The kinds of 2nd attribution have 5 options from a to e. This indicates that when we ask subjects what kinds of ideas they find on it, or how many kinds of meaning they find, the kinds of ideas are five, a to e. One subject can give ideas as much as they want but it is five for maximum. Hypothetically, if we get this kind of result, 2nd attribution of c got 15 votes, b and d got 3 votes, and a and e got 2 votes. In total, there are 25 votes. For the B, it is the same, but the distribution is different. 2nd attribution of c got 9 votes, b and d got 5 votes, and, a and e got 3 votes. In total, there are 25 votes. If the information entropy is calculated according to the equation (1) and (2), the information entropy of A, I_A is

$$I_A = 0.53$$

, and I_B is

$$I_B = 0.66$$

I_A is smaller than I_B , so the uniformity of distribution of A is smaller than the one of B. From this, it is concluded that object B is more successfully freeing the minds of people who observe it. The maximum information entropy of this case where the votes are equally distributed as in Figure 76, the information entropy I_{max} is

$$I_{max} = 0.69$$

, so it is bigger than both I_A and I_B .

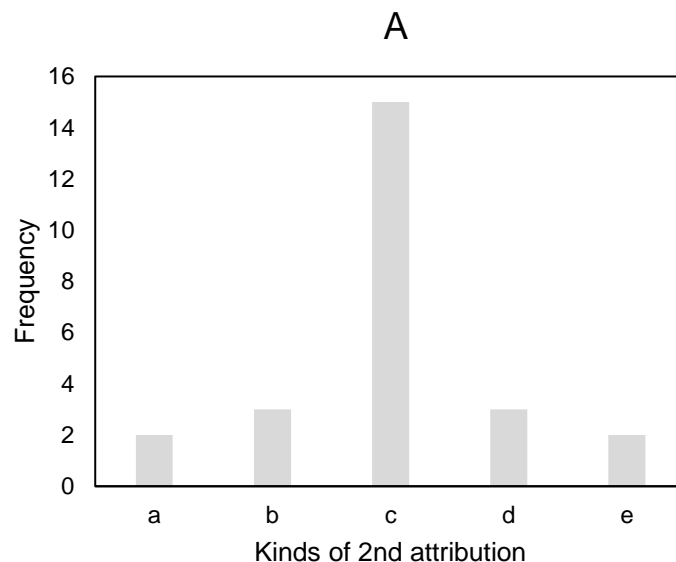


Figure 75 The distribution of case A

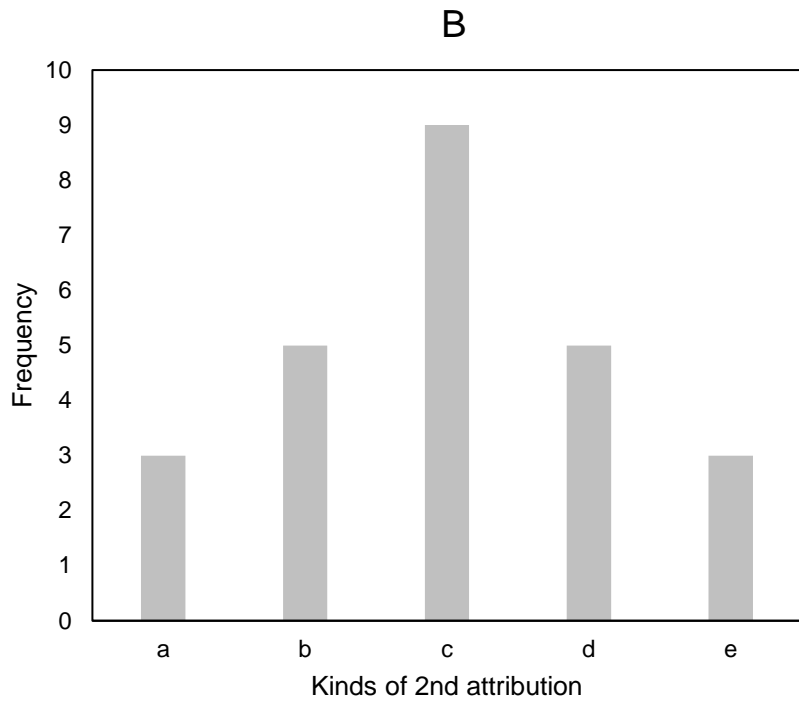


Figure 76 The distribution of case B

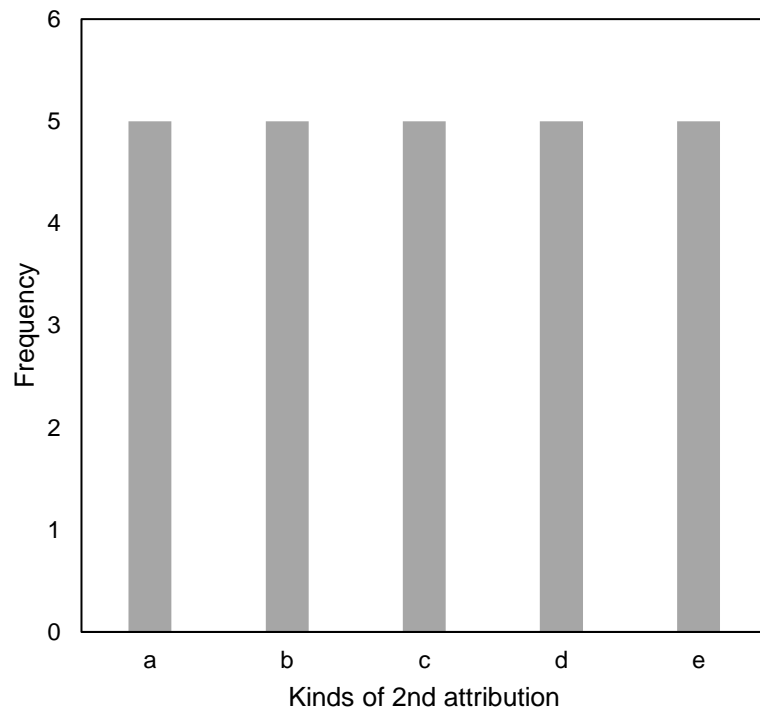


Figure 77 The case of uniform distribution

5.1 Summary

This thesis aims at clarifying how Japanese people perceive Japanese art especially reflecting the concept of Zen religion or the religion itself. The examples such as margin, “Ma” and “Yohaku”, and the seven concepts, asymmetry, simplicity, withered, naturalness, subtle profoundness, Datsuzoku, and quietness are analyzed. As the result, the Zen art and those features are effective especially, when people have modal values consisting of the modality of knowing or believing Zen concept, knowing and being able to do the way of thinking of Zen religion. This modality helps to prevent molar apprehension, introduce the impressive apprehension and lead to semantic apprehension. Always, this transition happens when the Zen arts of objects reflecting the Zen concepts are perceived. This trajectory of transition is what the Zen religion aims for.

To gain the modalities, the example of MUJI infill and shops are introduced. There are examples of placements of products, seminars, lectures, and consultations are held so people can gain the modalities by learning from the opportunities. Joining the Zen temple, gaining spiritual awareness is the best to gain the modalities, but it is not possible for normal people. Instead, the MUJI prepared the opportunities.

Considering the result from semiotic analysis of Zen art, it explains how the MUJI brand reflects the Zen religion and Zen art. For instance, in the Zen art and religion, to achieve the transformation from molar to sematic apprehension, the imagination plays an important role to prevent the molar apprehension and prepare the appearance of sematic apprehension. In the same manner, the MUJI products intends to trigger the imagination of users when they use the products. This actualization of transformation from molar to semantic apprehension through the increase of imagination is the common feature between the signification of Zen concept, simplicity and the one of MUJI brand products. It can be possible to conclude that owning the similar signification process with the Zen art is the way for MUJI taking ideas from Zen art. Utilizing the imagination for MUJI product is not easy if the users do not have the ability to free their imagination, so the MUJI prepares the opportunities for them to gain the modalities through MUJI infill. It is relevant to the case of Zen religion. If people truly understand the Zen art, they must practice and gain the Zen mind. The analysis clarified not only the relation between the signification process between the Zen art and MUJI brand but also the necessity of gaining the modalities.

In the end, the assessment of the effectiveness of reflection of Zen concept on products is produced. The method quantifies the effectiveness by using the information entropy. If the product induces the imagination of the observer, it brings more variation

of 2nd attribution according to the 1st variation of intensity. Not only the number of kinds but also the uniformity of distribution of 2nd attribution reflects the success of increase of imagination. To quantify both, the information entropy is introduced with the example of calculation and interpretation of results.

Though this semiotic analysis, how people find beauties on Zen art though the signification of Zen religion concept is verbalized. There have been plenty of books or literature that explains the similar topics, but they did not refer to the semiotics theory, so the explanations tend to be ambiguous. There are some ambiguities in such books because that signification processes are a part of Japanese culture and a part of their normal lives. They are not something to pay attention or make efforts to understand. These ambiguities also lead misunderstandings of Japanese culture because there are ambiguity means that it can be interpreted as the observer wish to do. Sometimes, the interpretation among people are different so that causes the conflicts about disrespect for the culture. This result of analysis can be a solution to stop the conflicts because this can be a common base where people rely on when they try to understand and utilize the culture.

For further study, there are some ideas about application of this result. For example, constructing objects being based on the result of analysis, and observe the people who interact with objects. The comparison between the signification found on the analysis and actual perception and cognition of observer can be done to see how the analysis is coherent or incoherent with real situations. Also, this thesis only focuses on a few cases of Zen art where the seven concepts are applied but there are more cases such as No(h) play, Gengaku (traditional music), and Zen temples. If the similar results are gained from more extended examples of analysis, it can be possible to conclude that the discovered signification process is one of the common features found on Japanese culture.

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- “Added by @oniwastagram Instagram Post 📍 浜松城公園 日本庭園 [静岡県浜松市] Hamamatsu Castle Japanese Garden, Hamamatsu, Shizuoka ーー #徳川家康 が約 20 年を過ごした城郭・浜松城の城跡に開かれた都市公園と #伊藤邦衛 作庭の日本庭園。…… 紅葉の時期に訪れたいな、と思っていた浜松城公園。大滝への #飛泉障り 🍁あと滝つぼに虹が出てるのわかりますかね…。現代の著名作庭家のひとり #戸田芳樹 さんがこの庭園に

ついで文章を書かれていて。➡<http://Www.Todafu.Co.Jp/News/2020/336.Html> 今回は僭越ながら人に説明する立場だったけれど、戸田さんの文章を頭にインプットして改めて訪れると「なるほどー」と思われる部分も多く。まだまだ学ぶことばかりです。……………

🌀 おにわさん 記事 URL : <https://Oniwa.Garden/Hamamatsu-Castle-Japanese-Garden-%E6%B5%9C%E6%9D%BE%E5%9F%8E%E5%85%AC%E5%9C%92-%E6%97%A5%E6%9C%AC%E5%BA%AD%E5%9C%92/> ————— #japanesegarden #japanesegardens #jardinjaponais #japanischergarten #jardinjapones #jardimjapones #японскийсад #日本庭園 #庭園 #庭院 #庭园 #浜松紅葉 #浜松市 #hamamatsu #戸田芳樹 風景計画 #おにわさん #oniwasan - Picuki.Com.” Accessed December 22, 2021. <https://www.picuki.com/media/2460162152129026982>.

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