

Cognition of Ma in Language: A Cognitive Linguistic Approach

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journal or publication title	博士論文本文Full
学位授与番号	13301甲第4542号
学位名	博士(文学)
学位授与年月日	2017-03-22
URL	http://hdl.handle.net/2297/48132



博士論文

Cognition of *Ma* in Language : A Cognitive Linguistic Approach

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Cognition of *Ma* in Language:
A Cognitive Linguistic Approach

A dissertation submitted in partial satisfaction of the
requirements for the doctoral degree in Linguistics

by

Rie Mukai

2016

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Acknowledgements

First and foremost, I would like to thank Yoshihisa Nakamura, who has inspired me to pursue my own sense of wonder since I was an undergraduate student. Discussions with him not only helped me clarify my ideas but also motivated me to continue studying. This dissertation could not have been completed without his encouragement and understanding through all my years of studying linguistics at Kanazawa University.

I would also like to express my gratitude to Yuko Horita for understanding my interests and giving me valuable comments and suggestions. She patiently listened to my ideas and helped me clarify what I want to say.

I am also grateful to the other members of my committee, Kazuo Kato, Yoshinori Nishijima, and Wataru Takei, for their patience and support in the completion of this work. I am also indebted to Professors Yoshiharu Takeuchi, Masahide Mori, and Tetsuharu Moriya, who listened to my ideas and provided helpful comments.

Discussions with graduates and current students of the graduate school of Kanazawa University were crucial to this dissertation: Yoshimi Kawabata, Li Qu, Mizue Matsumoto, Takashi Kobayashi, Akira Takashima, Hiromi Nakatani, Atsushi Hirota,

Miki Yamada, Keiichi Ishigaki, and Yusho Arai.

My special thanks are due to Ryuichi Sanbai for his encouragement to keep studying the theme of *Ma*. I would also like to express my gratitude to Makoto Omi, the president of Omi Academy, for his valuable comments on my oral interpretation.

I would like to thank Yago Campos and *Editage* (www.editage.jp) for English language editing. I am deeply indebted to Keiichi Ishigaki for constant help to draw figures and tables.

My thanks also go to my parents, Seiichi and Kumiko, and my aunt Kinuko for their patience and support throughout my graduate studies.

Abbreviations

A: Audience

Ant: Antecedent

AUE: Anticipated Usage Event

az: active zone

C: Conceptualizer

CDS: Current Discourse Space

CUE: Current Usage Event

D: Dominion

G: Ground

H: Hearer

IS: Immediate Scope

L: Listener

lm: landmark

N: Narrator

OC: Objective Content

P: Performer

Pro: Pronoun

PUE: Previous Usage Event

R: Reference Point

Re: Reader

T: Target

tr: trajector

W: Writer

**Cognition of *Ma* in Language:
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Chapter 1

Introduction

1.1. Goals of the Dissertation

So far, the study of *Ma* has focused mainly on Japanese culture. In the book titled *Ma no Kenkyu* [The Study of *Ma*] edited by Minami Hiroshi and published in 1983, various types of *Ma* are shown, including *Ma* in lifestyle and *Ma* in art. The studies of *Ma* in lifestyle include those of *Ma* as psychologically and physically experienced, *Ma* in manners, and *Ma* as rhythm in Japanese language and music, compared with western language and music. The studies of *Ma* in art include *Ma* in Japanese classical music, *kabuki*, Japanese dance compared with western dance, *Ma* in *yose*, a storyteller's theater, and *Ma* in pictures and paintings. Regarding language, *Ma* as rhythm has been exclusively focused on. In a recently published paper, the relationship between euphony and *Ma* in haiku has been analyzed in terms of optimality theory (Miyakoda

& Ishikawa, 2015). Although a large number of studies have been conducted on *Ma*, little is known about what *Ma* in various contexts has in common. For this reason, it is quite difficult to define what *Ma* is.

The purpose of this paper is to clarify the schema of *Ma* across all contexts. From the standpoint of cognitive linguistics, a schema can be said to be a mode of cognition, which in this particular instance I shall term the “*Ma*-generating mode of cognition,” that can provide a unified account of phenomena that have, to date, been treated from different points of view.

1.2. Organization of the Dissertation

The organization of this dissertation is as follows. Chapter 2 outlines how *Ma* has been previously described. Chapter 3 proposes the *Ma*-generating mode of cognition (M-mode cognition), which shows the relationship between two modes: Interactional Mode of Cognition (I-mode cognition) and Displaced Mode of Cognition (D-mode cognition), as proposed by Nakamura (2004, 2009, 2016a, 2016b). There are three types of M-mode cognition: Transient M-mode cognition, which differentiates the shift from I-mode cognition to D-mode cognition and vice versa, and Lasting M-mode cognition, in which one can experience both modes of cognition alternately. If these states are shared with others, one can feel Intersubjective M-mode cognition, which is the third type. Chapter

3 provides the conceptual framework for these three modes.

From Chapter 4 to Chapter 6, we are concerned with minimal effective expressions, which illustrate that a conceptualizer experiences one of these M-modes of cognition. In Chapter 4, we deal with paradox, climax, inversion, and a punctuation word called *kireji* in haiku. Paradoxical expressions and climax, for example, give readers some kind of surprise, which results from the shift from I-mode cognition to D-mode cognition. *Kireji* in Haiku leaves the reader with an allusive feeling, which is due to the shift from D-mode cognition to I-mode cognition, followed by a gradual shift back to D-mode cognition. Chapter 5 analyzes oxymorons as an example that crystalizes Lasting M-mode cognition. Lasting M-mode cognition is the mode in which the subject sees a dual self, which lies in the cognition of contradiction. In Chapter 6, we will examine parodic expressions as an example of Intersubjective M-mode cognition. Parodic expressions give strong messages to others and only after the recipients' construals are added to the expressions can they be complete. In this sense, parody takes on an intersubjective trait.

Along with these minimal expressions, we can experience these three types of M-mode cognition in a chain of story-telling, as in playing music. In playing music, a player feels unified with the other players and the audience. In story-telling, too, not only do the performer and audience in reality create a unified space, but also with the characters and narrator of the story. This is the state of

*kyojitsu himaku*¹ in Japanese, a realm that is neither reality nor a virtual world. In Chapter 7, we will explore a story in which we can experience *Ma* in various scenes. The instances of *Ma* make the story attractive, and I will give an account of this in terms of M-mode cognition. Chapter 8 provides the conclusion.

Chapter 2

What is *Ma*?

In this chapter, we will begin with a simple observation of *Ma no Kenkyu* [The Study of *Ma*] , following which, in 2.2, I will state that the various types of *Ma* outlined in this book can be divided into two categories. These two categories will be reduced to the cognitive level in 2.3, which will then lead to the cognitive linguistic approach in Chapter 3.

2.1. *Ma* in Japanese Culture

There are various descriptions of *Ma* in *Ma no Kenya*. I will focus on a number of these that seem to be generally recognized as constituting the phenomena of *Ma*.

With regard to living spaces, Japanese has many spaces whose names include the word *ma*, such as *ima*, *chanoma*, *ōsetsuma*, *kyakuma*, and *tokonoma*. The first two spaces correspond to living rooms, the next two to drawing rooms, and the final one to an alcove. We also have the word *madori*, which is the plan of the house. In each space, we are supposed to behave accordingly. For example, in

a *kyakuma*, a host and a guest share a certain sense of distance. The host entertains the guest respectfully while the guest receives and appreciates the host's hospitality. The host's hospitality can also be observed in a decorative scroll hanging in the alcove and a sprig of blossom in a vase beside the scroll. From these seasonal decorations, the guest can feel and appreciate the thought that the host has put into them.

We can find various idioms that reflect how to behave in a certain space, for example, *Ma ni au* means 'to be in time.' In this phrase, we can easily see that *Ma* is time, but underlying it is the intersubjective accordance. *Ma ga warui* means a state in which one feels awkward and embarrassed in front of others. *Manuke* means that perfection is lacking and gives an impression of stupidity.

In the martial arts or sports world, we defeat an opponent by eluding or disturbing the opponent's *Ma*. By breaking the opponent's *Ma*, we can create unexpected *Ma*, which in turn leads us to victory.

In arts such as *nōgaku*, *kabuki*, and traditional Japanese music, we can feel the lasting impression, which we sometimes call *Ma*. In *rōkyoku*, the recitation of stories accompanied with a *shamisen* that is called *naniwabushi*, the *Ma* is characterized by something like a jump of logic. For instance, *Natsu to wa iedo katinaka*, which literally means 'although it is summer, we are here in the remote countryside,' presupposes the knowledge that the remote countryside

is slightly cool. In Japanese paintings, we regard the margin as important. The tea house is plain and sophisticated without decoration.

In Zen religious thought, we can also find a crystallization of *Ma*. To avoid using language and maintain silence leads us to a realization of what the world is. From this thought, we can find the principle of permitting insufficiency. We also have the word *Zen mondō* meaning a conversation in which we do not know the other's intention. This is because not everything is put into words, so we need to read between the lines.

2.2. *Ma* as Living Time, *Ma* as Space

The descriptions of *Ma* provided above include two types of *Ma*. One is the temporal type of *Ma*, and the other is the spatial type.

Before turning to a closer examination of these types, a few remarks should be made concerning time and space. What is the difference between these two? We can see space, but we cannot see time. While one may object that we can see time when we look at a clock, it is, however, transformed into spatial time when we project our image of time onto the respective positions of the long hand and short hand of the clock. The same is true of the case wherein we look over the past and imagine the future. The phrases “the remote/distant past” and “the near future” prove clearly that we project temporal time onto a spatial image. Most of us believe that

this spatial time is nothing but time itself. At the same time, it suggests what people are like today. However, it is not to be denied that there is time when you are absorbed in something and are not aware of the course of time. This is living time, which awakens your soul, gives it light, hope, and joy, and sets it free, to borrow Helen Keller's words. Thus, we see that there are two types of time: one is living time as vital activity and the other is linear spatial time.

Similarly, the phenomena that can be described as *Ma* can be categorized into two broad types. One is the temporal type as vital activity and the other is the homogenous spatial type. The latter is easier to grasp, for it includes the literal space between physical things and the pause or silence between words. Many people, including artists and philosophers of all ages, however, are united in their belief that the essence of *Ma* does not reside therein. The authors of *Ma no Kenkyu* have an insight into the essence of *Ma*, which is that it is nothing but the former type of *Ma*, that is, living time as ongoing vital activity. The latter spatial type of *Ma* is only a result of the recognition of the former.

When you just say *ima* or *kyakuma*, for example, it sounds like a mere space that is separated by other rooms. What is important, however, is how to behave or how to keep an appropriate distance from each other within that space. In a *kyakuma*, for example, this comprises the relationship between a host and a guest. The essence of *Ma* is the energy that causes a person to behave in a certain way,

which is paraphrased as living time.

When one says *Ma ni au*, for example, it is easy to expect the meaning of *Ma* to denote a specific time, such as 10 o'clock. This is spatial time, as we have seen. At its root, however, is the intersubjective accordance. One is caused to behave appropriately in relationship with others. I say "being caused" because the phrase *Ma ni au* corresponds to such expressions as *Ki ga au* or *Uma ga au*. All of these expressions intimate an unintentional accordance with others, which makes clear the meaning of the state *Ma ga warui*. This state is one that lacks the energy to cause people to behave accordingly.

In the martial arts or sports world, one can defeat one's opponent by eluding or disturbing his or her *Ma*. This is because the opponent's energy to move to the next action does not work. Because *Ma* is the internal energy felt in an athlete, it is difficult for the observers to recognize that energy as *Ma*. At best, it can be found in the description that one athlete gets the better of his opponent.

In Japanese traditional arts, *Ma* can be verbalized as a lasting impression, a jump of logic, a margin, and plainness, as we have seen. It can be said that all these meanings are characterized as the energy that supplies the insufficiency. The difficulty of putting this into words is what causes us only to describe the spatial type of *Ma*.

We can also find the principle of permitting insufficiency in Zen religious thought. To avoid using language and maintain

silence penetrates to the essence of *Ma*, and language. It provides an insight into what is lost when one puts it into words. It can be said that *satori*, spiritual awakening, is not the extreme static state, but the motion toward one's true nature. In order to achieve spiritual enlightenment, there are many manners, which are rather visible.

Judging from the above, *Ma* as living time is difficult to capture in words. This is why we manage to describe what *Ma* is with our limited existing words. *Ma* cannot be fixed in words but it can be shown through metaphor or metonymy at best. This is why it always includes the gap between words and itself. Expressions such as “*Ma* is *ma* [an evil spirit]²” or “*Ma* is the balance between virtual and real³” indicate this trait.

2.3. *Ma* as Metanoesis

The two types of *Ma* mentioned above can be reduced to the cognitive level. Let us introduce two technical terms, which lead to the proposition of M-mode cognition.

According to Kimura (2005), playing music consists of the three moments outlined below, all of which must be at work in a player's mind. In an ideal performance, *Ma* precedes sound.

- (i) making sounds every moment
- (ii) hearing the music just played

- (iii) expecting the sound and pause he is going to make and thereby directing the ongoing music

The first moment is concerned with the ongoing present, and the second and third moments are concerned with the non-present time. We cannot feel the pure present directly but we can be aware of the past and the future, because they are turned into spatial images. They correspond to living time as a vital activity and linear spatial time, respectively.

Using the terminology of Husserl, Kimura calls the former noetic time and the latter noematic time. Noesis is the function that makes life living at every moment. On the other hand, noema is the objective thing that is created using the noetic function. In playing music, we tend to regard *Ma* as simply a pause between two sounds. However, this is not the case. *Ma* is a self-moving structure and functions as metanoesis that moves the noetic function.

What is metanoesis? While making sounds every moment, the player must memorize the music just played and keep in mind the sounds and pauses he is going to make. In this case, the sounds just played, which are supposed to be noema, in turn play a role of noesis, which then regulates and directs the next sound. It is thus no longer a mere noema. When the player hears the sound he is making at every moment, the sound is not a mere object (noema) but becomes a self-moving structure, which functions as noesis. On the

other hand, another subject is engaged in the noetic function because the player must keep making sounds. For this reason, two subjects co-exist in the player: one is the subject who is engaged in playing every sound and the other is the music itself, which plays the role of noesis. The second subject is *Ma* as a self-moving metanoetic structure. Whether or not the sound after the pause is natural depends on the player, who perceives *Ma* as a direction for the next sound and follows it. *Ma* always includes an intentionality to create the future and the following sound is created by that direction. For this reason, *Ma* is not a mere pause between sounds but is, rather, at work while sounds are being produced.

We face a dilemma because this structure turns into a mere pause when we become aware of it. This runs parallel to the fact that the pure present is always contaminated by a spatial image. The moment we try to capture *Ma*, it slips through our fingers. We can only see the trace of it. *Ma* as metanoesis, however, is never a spatial gap but the dynamic self-moving structure that connects two things.

Ma as space is compared to noema and *Ma* as living time to the metanoetic function, which moves the noetic function. To reduce the two types of *Ma*, we can understand the ongoing function of mind and what moves that function at a higher level.

2.4. Summary

We have overviewed the previous studies of *Ma* and reduced them to the cognitive level. We are now in a position to say that we always confront a dilemma when we verbalize *Ma*.

In 2.1, we have examined the phenomenon of *Ma* in Japanese culture, which includes two types of *Ma*, temporal and spatial. As long as we try to describe *Ma*, whose essence resides in living time, it is necessarily transformed into a spatial image. By introducing two technical terms, noesis and noema, *Ma* as living time and *Ma* as space can be reduced to the cognitive level. We have seen that we always face a dilemma when we put *Ma* into words. The essence of *Ma* is a self-moving structure as vital activity (noesis) but when we verbalize *Ma*, it can be contaminated by spatial images (noema). Various descriptions of *Ma* in *Ma no Kenkyu* have already been transformed into spatial images. If the metanoetic function in an individual is at work, the spatial type of *Ma* (noema) is a good one. If not, the spatial type of *Ma* (noema), which seems to be the same as the first one, is felt to be awkward.

These two terms, noesis and noema, are effective concepts to capture the essence of *Ma*. The goal of this dissertation is, however, to clarify the schema of *Ma* from the standpoint of cognitive linguistics and broaden its horizon. Therefore, I will apply to these two terms the similar concepts in cognitive linguistics. They are Interactional Mode of Cognition (I-mode cognition) and Displaced

Mode of Cognition (D-mode cognition), as proposed by Nakamura (2004, 2009, 2016a, 2016b). I-mode cognition corresponds to the noetic function, and the image made by I-mode cognition and recognized by D-mode cognition afterwards corresponds to noema. As a metanoetic function, I will propose the *Ma*-generating mode of cognition, which lies between I-mode cognition and D-mode cognition and moves between them. This is M-mode cognition, which is the core of this dissertation. In the next chapter, I will give an account of these three modes of cognition.

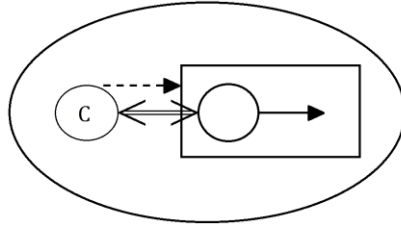
Chapter 3

What is M-mode Cognition?

In this chapter, I will propose the *Ma*-generating Mode of Cognition. This is based on the Interactional Mode of Cognition and the Displaced Mode of Cognition, as proposed by Nakamura (2004, 2009, 2016a, 2016b). M-mode cognition takes shape when we think of language use itself as dynamic cognition. We sometimes feel that the two modes of cognition are at work simultaneously. That is when we experience the *Ma*-generating mode of cognition. Here, I will provide the conceptual framework for three types of M-mode cognition, after which, in the following chapters, I will focus on the manifestation of *Ma* in language use.

3.1. Two Modes of Cognition

Nakamura (2004, 2009, 2016a, 2016b) states that we have two modes of cognition: the Interactional mode of cognition (I-mode cognition) and Displaced mode of cognition (D-mode cognition). A conceptualizer interacts with the environment with a certain cognitive ability and the ability to take action. Figure 1 illustrates our I-mode cognition.

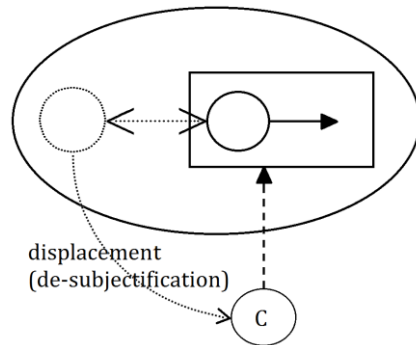


(Nakamura, 2009: 359)

Figure 1 Interactional Mode of Cognition

The double-headed arrow represents the conceptualizer(C)'s physical interaction with some object (e.g., the sun). The broken arrow represents some cognitive process, such as sense of vision or raising of the eyes. The cognitive process enables the conceptualizer to visualize an image (e.g., a rising sun), which is shown by the rectangle. The ellipse depicts the field of cognition. The circle labeled (C) is included in the field of cognition, which depicts successfully that it cannot be clear where the interaction is—in the conceptualizer's mind or outside of it.

The Displaced Mode of Cognition is depicted as Figure 2. We tend to see the world as if we were not engaged in the interactions. Figure 2 illustrates this type of cognition.



(Nakamura, 2009: 363)

Figure 2 Displaced Mode of Cognition

When we say, for example, that the sun rises, we displace ourselves from our interaction with the sun (i.e., to conceive the distance between the sun and ourselves) and view the rising sun as an objective scene.

3.2. Reality and Non-Reality

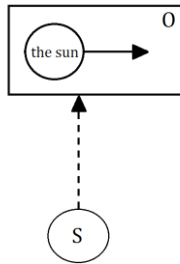
Nakamura (2016b) writes about the condition whereby we recognize something as in reality or not in reality (non-reality) when we perceive that thing.

If we can feel the situation results from the image of I-mode cognition, we judge that the situation is in non-reality. If we can feel the situation results from D-mode cognition only, we

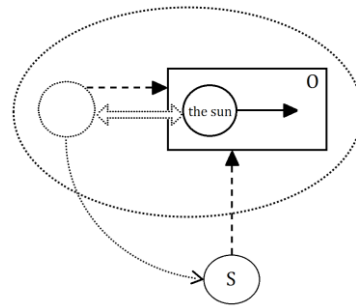
judge it is in an objective world.

(Nakamura, 2016b : 35)

Regarding the rising of the sun, the state of our cognition is shown in Figure 3, where the subject (S) of conceptualization judges the situation where the sun rises to be, in reality, the object (O) of conceptualization. The conceptualizer never doubts the fact that the sun rises; but what about the statement that the sun rises since the acceptance of Copernican theory? We know that the earth moves around the sun and that we only perceive the sun as rising. This state is shown in Figure 4, wherein we recognize that we are engaged in interactional cognition.



(Nakamura, 2016b : 36)



(Nakamura, 2016b : 33)

Figure 3 Cognition of Reality Figure 4 Cognition of Non-Reality

3.3. The Moment from Reality to Non-Reality

The Moment from Non-Reality to Reality

It is suggestive that the distance between a conceptualizer and the event changes. We regard it as common knowledge that the earth revolves on its own axis and that from the earth we simply perceive the sun as rising. Upon consideration, however, the person who discovered this fact for the first time must have been very surprised and shocked. If we could experience the mind of Copernicus or Galileo, we would find it is shown just as in Figure 5, which shifts dynamically from Figure 3 to Figure 4. This is the state of cognition wherein we alternately experience the previous view and the new view of the world; thus, we experience both reality and non-reality. We are now in the moment when the previous common knowledge disappears and the new reality is gained. We can find this dynamic change not only in a specific individual's mind but also in people's minds during the time span in which Copernican theory was being accepted.

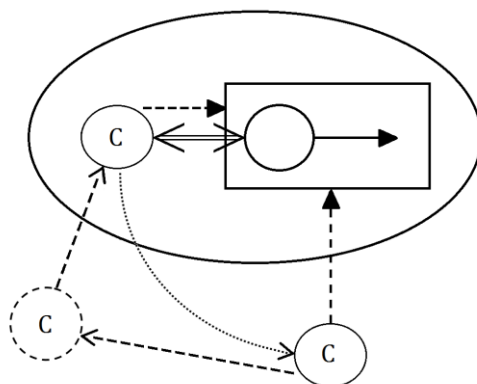


Figure 5 Cognition of Reality and Non-Reality

Before the situation in Figure 4 was entrenched, there must

have been a situation like that depicted in Figure 5. When reality turns into non-reality, a conceptualizer must be experiencing a series of cognitions from Figure 3 through Figure 5 to Figure 4. This is shown in Figure 6, including the shift from D-mode cognition to I-mode cognition.

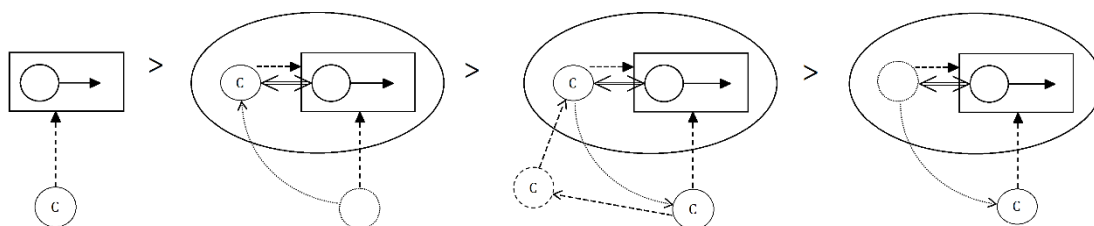


Figure 6 The Moment from Reality to Non-Reality

Even if we take the worldview shown in Figure 4 for granted, we tend to adopt the view shown in Figure 3, forgetting we are interacting with the world. Alternatively, we might adopt a view that is different from Figure 3. We come to realize the situation in Figure 4 as the whole reality, wherein we know that we only see the sun rise because the earth revolves on its own axis. Anyone who knows this would construe that fact from the sentence “The sun rises,” as shown in Figure 7. In this way, we could construct a new reality. The new reality itself includes a non-reality. The shift from the second figure from the right to the rightmost figure in Figure 8 illustrates the change. The reality in Figure 7 differs from that in Figure 3 wherein people believe literally that the sun rises.

In Figure 8, the difference is depicted in two colors. The rightmost figure might someday turn out to be non-reality. In this way, our reality is continuously updated.

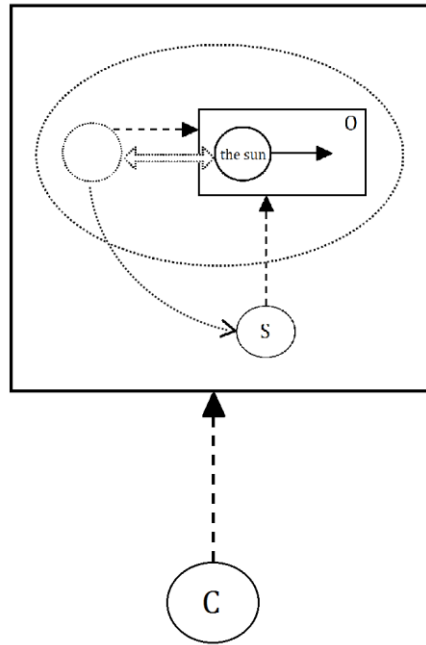


Figure 7 Cognition of a New Reality

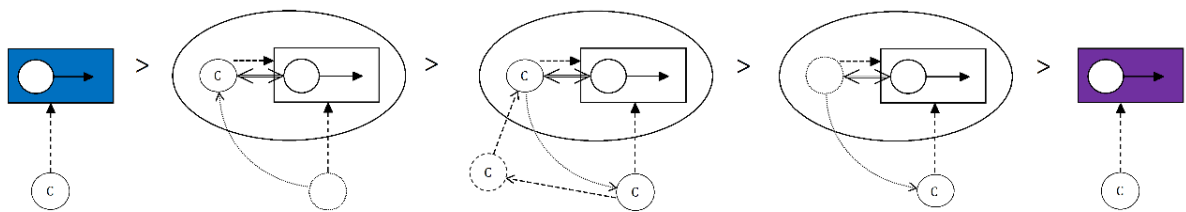


Figure 8 Construction of a New Reality

3.4. *Ma*-generating Mode of Cognition

In Figure 8, there are three steps between the two figures of D-mode cognition (Reality). The first step is the shift from D-mode cognition to I-mode cognition. The second is the alternate shift between I-mode cognition and D-mode cognition. The third is the shift from I-mode cognition to D-mode cognition. These three states are *Ma*-generating modes of cognition. In this paper, the first and third steps fall into Transient M-mode cognition, while the second belongs to the category of Lasting M-mode cognition.

3.4.1. Transient M-mode Cognition

If we differentiate the transition from I-mode cognition to D-mode cognition and vice versa, we can momentarily experience the two modes of cognition, which comprise the state of Transient M-mode cognition. It cannot be an object of conceptualization by itself; it is possible, however, that we conceptualize it after the change. After the change, we can feel a dynamic difference or an echo. This is the trace of M-mode cognition, which I will call Transient M-mode cognition. Transient M-mode cognition separates I-mode and D-mode cognition momentarily, and in the next moment, the distance disappears. Why is it transient? Because M-mode cognition is experienced unconsciously and the moment we feel the change, the state of D-mode cognition occurs.

We can feel the trace of Transient M-mode cognition as a dynamic difference or an echo. This is because of the difference in the direction of the shift. It must be noted that I-mode cognition and M-mode cognition cannot be objects of conceptualization by themselves because they comprise the noetic function. Recall that I-mode cognition corresponds to the noetic function and M-mode to metanoesis. They can be objects of conceptualization only after D-mode cognition occurs. Because the moment of the shift from I-mode cognition to D-mode cognition soon reaches the conceptualizer's consciousness, it can be felt as the dynamic difference, as shown in Figure 9. On the other hand, the moment of the shift from D-mode cognition to I-mode cognition reaches the conceptualizer's consciousness only after D-mode cognition has occurred. This is why this takes slightly longer than the other shift, as shown in Figure 10, and can be felt as a peaceful echo.

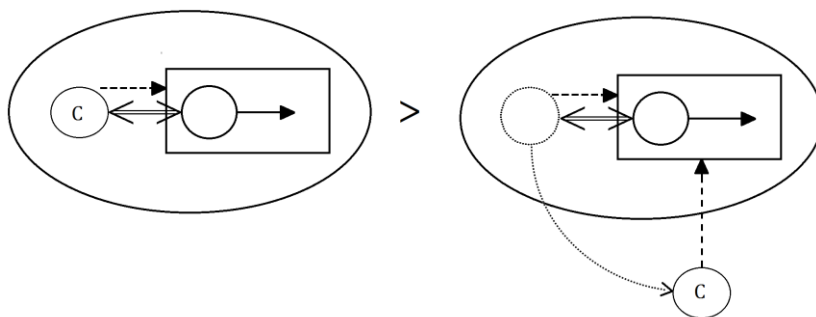


Figure 9 Transient M-mode cognition (I-mode→D-mode)

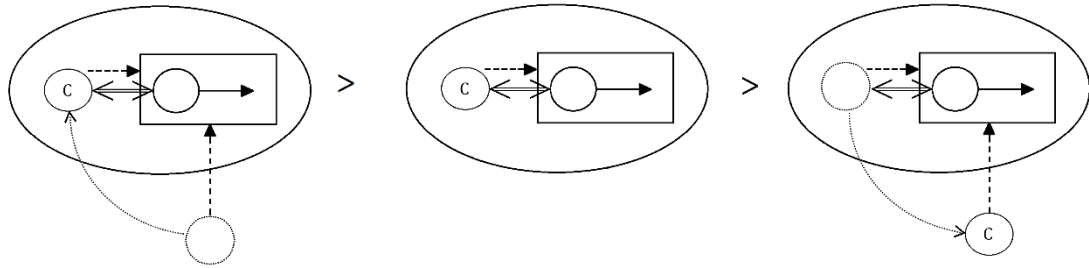


Figure 10 Transient M-mode cognition (D-mode→I-mode→D-mode)

3.4.2. Lasting M-mode Cognition

M-mode cognition does not persist and thus is intangible. However, we can experience a dual self: the self who interacts with the situation and the self who moves it from a higher level. I call this state Lasting M-mode Cognition, as shown in Figure 5. As we have seen in 2.3, while playing music, the player has a dual self: one is the subject who is engaged in playing every sound and the other is the music itself, which plays a role of noesis. The second subject is *Ma* as a self-moving metanoetic structure. In terms of the mode of cognition, the first subject is the one who engages in I-mode cognition while the second subject is the one who engages in M-mode cognition. The second subject is shown by the conceptualizer encircled by a dotted line in Figure 5. I say that the second subject is the music itself because the music that has just been played, which is supposed to be noema, functions in turn as noesis. Noema is the image created by I-mode cognition and recognized by D-mode cognition and which moves the next noesis action. In this respect,

it functions as metanoesis. The three conceptualizers in Figure 5 are thus interconnected. *Ma* as the second subject can be the subject of I-mode cognition and D-mode cognition. It is not divided from either self and is quite unstable. To show its instability, it is encircled by a dotted line. In this state, the shift between I-mode cognition and D-mode cognition occurs smoothly because the two modes are connected like a circle by the function of *Ma*.

When one experiences Lasting M-mode cognition, one can experience both reality and non-reality, or neither reality nor non-reality, the state of *kyojitsu himaku* in Japanese. It is in this cognition that one can feel a living time. In such a state, the images conceptualized by the two subjects blend with each other (Fauconnier & Turner, 2002). The purple-colored region in Figure 11 represents the emergent structure by blending. A new structure, which is not merely a sum of two modes, is the image created by M-mode cognition. Recall that the new reality in Figure 8 is different from the former reality, which is shown in different colors. This is the result of the blending of I-mode cognition and D-mode cognition.

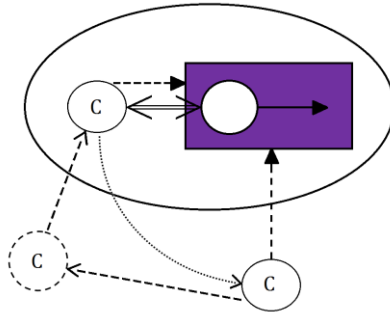


Figure 11 Lasting M-mode Cognition

We can experience Lasting M-mode Cognition in every conscious action. We experience it so naturally and unconsciously that we are hardly aware of it. Playing music is, however, a typical example that we can recognize as such, as we have seen in 2.3.

The three moments of playing music, described earlier, correspond to the state wherein I-mode cognition and D-mode cognition coexist. The smooth transition between the two modes makes the players feel that the music has a life of its own. This life is nothing but the second subject and is called the subject of M-mode cognition.

3.4.3. Intersubjective M-mode Cognition

We can find *Ma* not only in an individual but also between individuals. In an ideal performance, the whole music has its own life while every player has the consciousness that he is playing his own part. The consciousness of all players is absorbed in the music.

The audience is also absorbed in the music and they become unified. This is because an individual's level of metanoesis function is integrated into the intersubjective level of metanoesis.

This metanoesis integrates the players' noesis and leads and regulates it. This is also when the subject has a dual self. As well as playing solo, playing ensemble has the state of Lasting M-mode cognition, which I will call Intersubjective M-mode cognition. As shown in Figure 12, the metanoesis in every individual is integrated into the larger self-moving structure shown by the conceptualizer circled by a dotted line and causes every individual to switch from I-mode cognition to D-mode cognition in exact timing with each other. The fields of cognition in every individual are included in the same larger field of cognition shown by the outer ellipse, which makes the participants feel unified. The subjects who create D-mode cognition in each individual are also shared by one larger subject shown by the state depicted at the bottom. I will call this state Intersubjective M-mode Cognition, which makes the performers feel that they have become one.

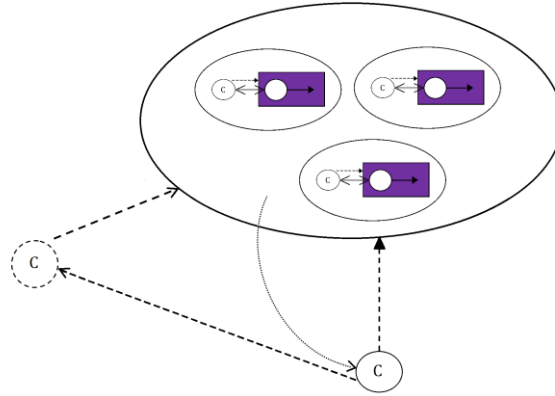


Figure 12 Intersubjective M-mode Cognition

3.4.4. M-mode Cognition as the Key to the Optimal Experience

Not only when playing music, but also when we get along with someone, we can find the accordance of *Ma* between us. Let us examine the examples given by Kimura. When talking with someone, we can be drawn into conversation, and this is when the *Ma* between us is integrated. At the same time, one person has a dual self: He has the self who acts at every moment and the self who moves that self. The former corresponds to the noetic function and the latter to metanoesis. This phenomenon is seen in various types of activity. For example, when reading, we have a dual self: the self who perceives a character at every moment and the self who takes that character within the context. The latter is what we have already read, and it works as if it is another subject. The subject who follows the characters and the subject who grasps the meaning of the passage are the discrete selves. That is why when we do not

feel like reading, we simply pick out the text type, but do not understand the words at all. In contrast, when we skim the passage, we do not read every word but we can understand the general meaning. When the two types of noesis are at work, we can feel things are going well, which is similar to the concept of “flow” proposed by Mihaly Csikszentmihalyi. Csikszentmihalyi defines the concept of flow as follows.

To feel completely at one with what you are doing, to know you are strong and able to control your destiny at least for the moment, and to gain a sense of pleasure independent of results is to experience flow. The flow state has many names — optimal experience, playing in the zone, feeling on a high, and being totally focused are some of the more common labels. Whatever words you use to describe flow experience, they’re sure to be associated with the most precious moments in your memory.

(Jackson & Csikszentmihalyi, 1999: vi)

The next description is what a swimmer experiences.

When I’ve been happiest with my performance, I’ve sort of felt one with the water and my stroke and everything.... I was really tuned into what I was doing. I knew exactly how I was going to swim the race, and I just knew I had it

all under control, and I got in and I was really aware of what everyone in the race was doing.... I was just totally absorbed in my stroke, and I knew I was passing them but I didn't care. I mean it's not that I didn't care; I was going "Oh, this is cool!" And I just swam and won, and I was totally in control of the situation. It felt really cool.

(Ibid.4)

From the description "I got in and I was really aware of what everyone in the race was doing....," we can find two subjects. One is the subject who is absorbed in his own swimming and the other is the subject who overviews the whole situation. We can also know that people are not inclined to just one type of cognition from the following description: "I was just totally absorbed in my stroke, and I knew I was passing them but I didn't care. I mean it's not that I didn't care; I was going 'Oh, this is cool!'" This can be regarded as the optimal blend of I-mode cognition and D-mode cognition. The feeling "Oh, this is cool!" corresponds to that given by M-mode cognition, which moves between the two subjects.

3.4.5. Blend in Lasting M-mode Cognition

Lasting M-mode cognition is the type in which I-mode cognition and D-mode cognition coexist, resulting from the constant shift from I-mode cognition to D-mode cognition and vice versa. This occurs

when the images created by the two modes of cognition blend. In this subsection, we will take a look at blending theory as espoused by Fauconnier and Turner (2002).

Blending Theory was developed from Mental Space Theory and is also called Conceptual Blending Theory. The minimal conceptual network is as follows.

- (i) Input Space₁ and Input Space₂ : The starting point space

The corresponding relationship between the two is matched by cross-space mapping.

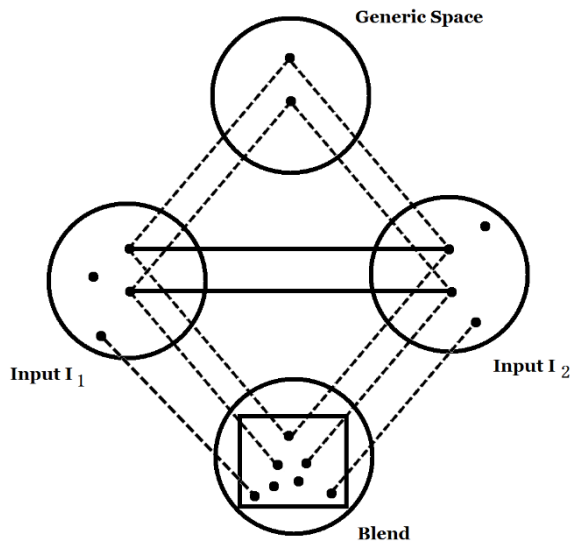
- (ii) Generic Space : The space that has a common structure between the two Input Spaces.

This is the schematic and abstract image of the Input Spaces.

- (iii) Blended Space, or Blend : The space in which elements from the Input Spaces are selectively projected, blend, and a new structure emerges.

The basic diagram is shown in Figure 13. The Four circles represent mental spaces. The solid line represents the correspondence between the two Input Spaces and the cross-space mapping. The dotted line represents the link between Input Space and Generic Space and that between Input Space and Blend Space and the solid square is an emergent structure. Note that there are new dots in the square, which were originally not present in either of the Input Spaces. This diagram is simply a snapshot of an

imaginative and complicated process.



(Fauconnier & Turner, 2002: 46)

Figure 13 The Basic Diagram of Blending

In this paper, I will approach the images that M-mode cognition creates by introducing Blending Theory. I claim that I can provide an account of several effective language uses in terms of a new emergent structure using M-mode cognition.

Transient M-mode cognition and Lasting M-mode cognition are essentially the same, the difference being the length of time for which the subject feels a dual self. Of course, this is not the computational spatial time but the inner-felt time. It can also be said that the difference is the number of shifts in modes of cognition. Transient M-mode cognition is a snapshot of the moment of a single shift, while Lasting M-mode cognition is like recording a video of several constant shifts, which the subject cannot be aware of.

3.4.6. I-mode Cognition and D-mode Cognition in Language Use

From the next chapter, we will explore M-mode cognition in language use, mainly from the recipient's point of view. First, however, we shall clarify how I-mode cognition and D-mode cognition are to be regarded in ongoing language use.

Nakamura (2004, 2009) claims that languages differ in their degree of de-subjectification. Although language use is based on D-mode cognition, a certain mode of cognition crystalizes into a certain language. It has been stated that Japanese reflects I-mode cognition, whereas English reflects D-mode cognition because of the following four cognitive contrasts.

- (i) whether or not there is physical interaction with the environment
- (ii) whether or not meta-cognition occurs
- (iii) whether the language depends on cognition based on the Reference Point/Target or the Trajector/Landmark
- (iv) whether the expression is bounded or unbounded

The cognitive contrasts above are shown more specifically in Table 1. The uses (a)–(h) fall into a group that mainly concerns physical interaction with the environment, while (i)–(q) belong to a group involving meta-cognition and (r)–(w) relate to whether the expression is bounded or unbounded.

	I-mode language (Japanese)	D-mode language (English)
a. Personal Pronoun	Various	Fixed
b. Subjective Predicate	Yes	No
c. Onomatopoeia	Rich	Poor
d. Subjective Motion	Only passable paths	Both passable and impassable paths
e. Indirect Passive	Yes	No
f. Dative or Indirect Object	Dative (Dative of Interest)	Indirect Object (Receiver)
g. Middle Construction / Tough Construction and Corresponding Expressions	Expressions for direct experience	Expressions for subject's character
h. Present Tense in the Past Story	Rich (e.g. <i>ru</i>)	Rare
i. Topic / Subject	Topic Prominent	Subject Prominent
j. Scrambling	Yes	No
k. Omission of Pronoun	Rich	Rare
l. Word Order	SOV	SVO
m. R/T or tr/lm	R/T	tr/lm
n. "Be"-verb or "Have"-verb	"Be"-verb prominent	"Have"-verb prominent
o. <i>Suru</i> 'do' or <i>Naru</i> 'become'	<i>Naru</i> 'become' prominent	<i>Suru</i> 'do' prominent
p. Impersonal Construction	Yes	No
q. Expletive	No	Yes
r. Goal-Oriented	No	Yes
s. Aspect (progressive form vs. <i>Teiru</i>)	Source-oriented	Goal-oriented
t. Verb or Satellite	Verb-oriented	Satellite-oriented
u. Article	No	Yes
v. Speech	Mainly direct speech	Direct / Indirect speech
w. Degree of Subordination	Low	High

Table 1 Contrasts between I-mode Language and D-mode Language

It is noteworthy, however, that even I-mode type languages contain phenomena that reflect D-mode cognition and vice versa. Nakamura (2016a) says that Japanese *ta* reflects both I-mode cognition and D-mode cognition. In the use of the former type of *ta*, the conceptualizer is not differentiated from the scene whereas the latter type of *ta* is something like a past tense marker. Even in English, we can find the words *now* or *here* in the past tense. The conceptualizer transfers into the world of the story and is close to the scene, but this type of phenomenon is called “displaced immediacy,” for English has consistent verb tenses, which Japanese does not (Nakamura 2009).

Table 2 summarizes the cognitive level in 3.1 and the linguistic level as seen above. Although language use is basically based on D-mode cognition, Japanese is close to I-mode while English is comparatively close to D-mode. As mentioned above, even I-mode -type languages contain phenomena that reflect D-mode cognition and vice versa.

Cognitive Level	Linguistic Level (Linguistic Typology)	
I-mode interaction within the scene	/	
D-mode displace oneself from the scene	I-mode type Language e.g. Japanese	<ul style="list-style-type: none"> • physical interaction with the environment • R / T cognition • unbounded
	D-mode type Language e.g. English	<ul style="list-style-type: none"> • meta-cognition • tr/ lm cognition • bounded

Table 2 I-mode / D-mode Cognition Scale

We have seen I-mode cognition and D-mode cognition crystallized in language. When we regard language use itself as one action, however, we should always consider both modes of cognition, which consist of interaction within the scene and displacement from it, regardless of the type of language. In language use in general, the conceptualizer constantly switches between I-mode cognition and D-mode cognition, as seen earlier. When we concentrate on language use itself, we are absorbed in the activity, which relies on I-mode cognition; just as in playing music, the conceptualizer makes a sound and a rhythm st every moment. At the same time, he remembers what sound he has just made and imagines the sound he is going to make. Remembering the past and imagining the future calls on D-mode cognition. Therefore, we can

experience both modes of cognition when using any language. In this paper, I will treat the modes of cognition in such a broad sense.

Let us take a brief look at the four states of mind referred to in a textbook for mindfulness. Fujii (2016) classifies the states of mind into the following four according to whether one is concentrating on something and whether one is aware of it.

- | | | | | |
|-------|---------------|---|-----------|---|
| (i) | concentration | × | awareness | × |
| (ii) | concentration | ○ | awareness | × |
| (iii) | concentration | ○ | awareness | ○ |
| (iv) | concentration | × | awareness | ○ |

State (i) is one where a person is absent-minded and unaware of anything. When reading, for example, he cannot concentrate on the content of the book and is bored. He is not “here and now”; he is wandering in the past, future, or unreality. He may be hungry and wondering what dinner will be. A person who lacks concentration is often in this state and is reactive to the stimuli of the outer world. Some examples follow. When one succeeds in something, he becomes glad. Because one is scolded, he becomes sad. Because one is annoyed at someone, he becomes angry. Because one does not think he can do it, he becomes uneasy. According to Fujii, we are often in this state. Fujii calls it “automatically driven mode” and “mindlessness.”

State (ii) is one where one is attracted by the content of the

book, absorbed in reading and sure of the content. This is also true of times when one enjoys an exciting movie. In this state, one is not aware of something, so he is reactive to the stimuli of the environment or the content of the book.

State (iii) is where one is concentrating on a book and at the same time aware that he is now reading the book. This is the mindful state. The awareness of “here and now” is absolutely important.

State (iv) is not merely one where one is absent-minded and aware of it. While he is aware of what he is reading, he is also aware of what is happening in the outer world: He is aware that a dog in the neighborhood is barking; that a gentle breeze is touching his cheeks; that the air conditioner is working; that his fingers are touching pages; that he is a little hungry. While in (i) one is away from the “here and now,” the state of (iv) is the one in which one resides in the “here and now” and is aware of his surroundings. This state is said to be the goal of meditation. Because it is difficult to reach this stage in one bound, the order for the stages to be mastered is from (i) to(ii), in which one learns to concentrate, then to (iii) and to (iv).

What about reconsidering these four states in terms of the mode of cognition? Concentration and awareness are characteristics of I-mode and D-mode cognition, respectively. Therefore, (ii) belongs to I-mode cognition while (iv) falls under D-mode cognition. It may be said that M-mode cognition

corresponds to (iii), where concentration (I-mode) and awareness (D-mode) reside. The question is which mode of cognition concerns (i). Let us consider the case of language use.

Fujii states that as one repeats the words *arigatō* ‘Thank you’ thousands or millions of times, he “spaces out” and enters an “automatically driven mode.” In such a mode, saying positive words like *arigatō* is not problematic and has some effect. However, note that even if one says *arigatō*, he might be thinking about other things. It is less problematic to think about what dinner will be, but if one thinks that he is tired and wants to stop repeating the word, he cannot be aware of himself, thinking such a negative thought in the “automatically driven mode.”

To apply this to language use in general, using worn-out words without thought and exchanging words only out of habit are such cases.

Every word has its moment of living emergence, which is called an original context. When we use the word while forgetting its origin, it can be said that we are in the “automatically driven mode.” Although a word is acquired by D-mode cognition, if it is overused and loses substance, this is a state of mindlessness in the “automatically driven mode.” What is recognized by D-mode cognition (noema) plays in turn a role of mindless noesis. Thus, (i) can be called a mere shell of D-mode cognition and mindless I-mode cognition. In this paper, I will treat (i) as “mindless I-mode cognition,” which is different from positive I-mode cognition.

This discussion may be summarized as follows.

mode of cognition	
I-mode cognition	automatically driven mode mindlessness concentration × awareness ×
	positively interactional mode concentration ○ awareness ×
M-mode cognition	mindfulness concentration ○ awareness ○
D-mode cognition	the goal of meditation concentration × awareness ○

Table 3 Reconsideration of the Modes of Cognition

Table 4 presents a summary that includes what has been discussed in 2.2 and 2.3.

mode of cognition	mindfulness	noesis / noema	temporal / spatial
I-mode	<ul style="list-style-type: none"> • automatically driven mode • mindlessness <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">concentration</div> <div style="margin-right: 10px;">×</div> </div> <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">awareness</div> <div style="margin-right: 10px;">×</div> </div>	noesis (the first subject)	temporal
	<ul style="list-style-type: none"> • positively interactional mode <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">concentration</div> <div style="margin-right: 10px;">○</div> </div> <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">awareness</div> <div style="margin-right: 10px;">×</div> </div>		
M-mode	<ul style="list-style-type: none"> • mindfulness <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">concentration</div> <div style="margin-right: 10px;">○</div> </div> <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">awareness</div> <div style="margin-right: 10px;">○</div> </div>	metanoesis (the second subject)	
D-mode	<ul style="list-style-type: none"> • the goal of meditation <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">concentration</div> <div style="margin-right: 10px;">×</div> </div> <div style="display: flex; align-items: center;"> <div style="font-size: 2em; margin-right: 5px;">{</div> <div style="margin-right: 10px;">awareness</div> <div style="margin-right: 10px;">○</div> </div>	recognize noematic image	spatial

Table 4 The Characteristics of the Four Modes of Cognition

In Chapter 4, we will be concerned mainly with the shift from I-mode cognition to D-mode cognition. Here, I-mode cognition corresponds to evoking the entrenched knowledge of society, which arises automatically, without displacing oneself from the scene. Because of this, this I-mode cognition is mindless I-mode cognition. After the shift, the hearer or reader is displaced from the scene and feels some kind of surprise, after which he returns to the scene and

interacts with the environment. This state corresponds to positive I-mode cognition. Thus, there is a series of shifts from mindless I-mode cognition to D-mode cognition and then back to positive I-mode cognition. This motivates the conceptualizer to scrap the old reality and construct a new one, as shown, for instance, in paradoxical expressions.

Chapter 5 analyzes oxymorons as an example that crystalizes Lasting M-mode cognition. Lasting M-mode cognition is the mode wherein the subject experiences a dual self. Oxymorons, which include contradictions, are a crystallization of Lasting M-mode cognition, because we cannot remain unchanging at a certain image recognized by D-mode cognition, for it in turn functions as noesis and provokes the next noesis action (positive I-mode cognition). The image (noema) recognized by D-mode cognition functions as metanoesis and repeats itself several times. In this way, we can experience our indecisive mind.

In Chapter 6, we will examine parody expressions as an example of Intersubjective M-mode cognition. Here, invoking the original calls on mindless I-mode cognition just as invoking entrenched knowledge does. After recognizing the differences from the original that trigger D-mode cognition, the recipient can return to the scene and interact with it. As with the concept of paradox in Chapter 4, parody expressions cause a recipient to experience a series of shifts from mindless I-mode cognition to D-mode cognition and thence back to positive I-mode cognition. Such expressions

have a strong message for people in society; in other words, they have a strong power to affect the whole of society. This is integrated metanoesis, the intersubjective level of *Ma*.

In Chapter 7, we will explore an instance of story-telling in which we can experience *Ma* in various scenes. In telling a story, we can experience the blend of the real and the unreal, the state of *kyojitsu himaku*. The cognition of reality is conducted by D-mode cognition only, that of the unreal by I-mode cognition, and its meta-cognition by D-mode cognition. We will see the slender margin between the real and the unreal, which is due to M-mode cognition.

Chapter 4

Trace of Transient M-mode Cognition

In this chapter, we will examine rhetorical expressions such as paradox, climax, and inversion, and also *kireji* in haiku, as traces of Transient M-mode cognition. I will give an account of why the reader is surprised or feels allusive feelings in terms of reference point ability and M-mode cognition.

4.1. Reference Point Ability

Reference point ability is “our capacity for invoking one conceived entity as a reference point (R) in order to establish mental contact with another, i.e. to mentally access one conceived entity through another. The entity accessed in this way is called the target (T) in the reference point relationship. The set of entities accessible through a given reference point (the set of potential targets) are collectively referred to as its dominion (D)” (Langacker 2009: 46). The basic diagram is shown in Figure 14(a). Figure 14(b) shows a chain of such relations, where each successive target (T_i) functions in turn as the next reference point (R_{i+1}) (Langacker 2008: 504).

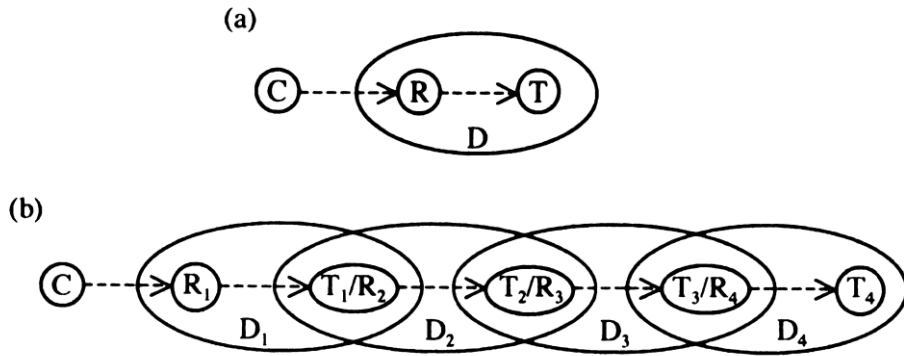


Figure 14 Reference Point Relations (Langacker, 2008: 504)

I would like to propose the concept of “expected active zone,” which refers to the element that is active in a certain dominion. When you hear the first part of a proverb, for example, you can anticipate the next phrase. The phrase is the “expected active zone,” or the entity that is particularly active in a dominion.

In this chapter, I will describe a reader’s or a hearer’s dynamic cognition by introducing reference point ability and expected active zone. Note that reference point ability is concerned mainly with I-mode cognition.

4.2. Paradox

A paradox is a rhetorical technique that states the opposite of common knowledge and shows there to be a truth in it. In this subsection, let us examine a proverb that contains a paradox.

Arimitsu (2011) says that proverbs are lessons that tell people

how to see the world well and be careful. When one proposes a new view of the world, oxymorons, which include paradox, are often used.

(1) *Isogaba maware*

‘Make haste slowly’

This proverb originates from the metaphor “time is money.” Arimitsu says that there are two trends: one is the resultative trend, which says that if you are in a hurry, you will get ahead, while the other is the contradictory trend, which says that if you are in a hurry, it will not pay and so warns us to be careful. The latter trend is often oxymoronic.

Before this oxymoron was entrenched in common language, there must have been an idea that if you are in a hurry, you will get ahead. As to the proverb in (1), for example, there must have been an idea that if you are in a hurry, you should run. Thus, if one hears the phrase, *Isogaba* ‘if you are in a hurry,’ one can expect the word *hashire* ‘run,’ as in Figure 15. In the left-hand figure, the phrase *Isogaba* is the referent point and *hashire* is active as an expected active zone, which is shown by a shaded box. Reference points and targets are shown by a square, which represents an “entity.” An entity applies to anything that might be conceived of or referred to in describing a conceptual structure: things, relations, quantities, sensations, changes, locations, dementions, and so on (Langacker, 2008: 98). The right-hand figure shows that the phrase *maware* is

profiled out of the dominion. The reader is surprised to reach the phrase *maware*. The reader, however, finds *hashire* behind *maware*, which is already active in his mind, so he can understand what the expression means. The double-headed arrow represents the mental path.

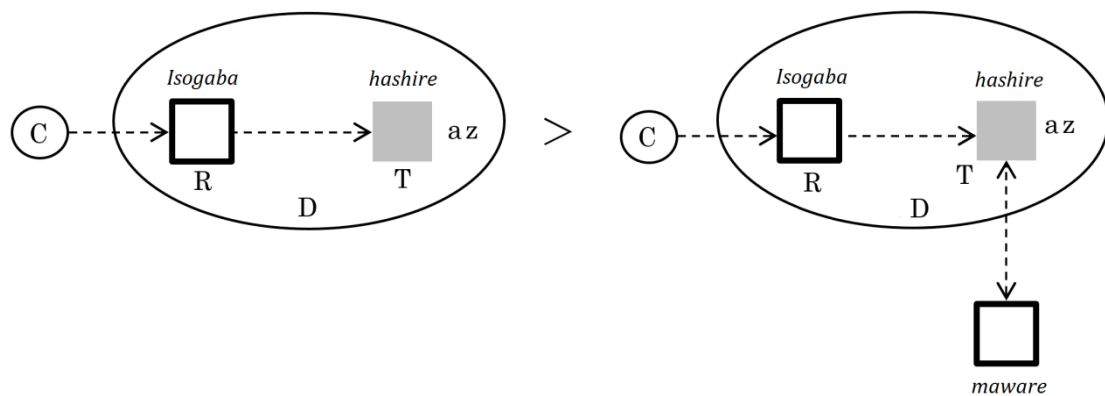


Figure 15 Paradox in a Reader's Mind

When a reader's reference point ability is at work, it can be said that his cognition is I-mode. When it deviates from the dominion, it shifts to D-mode cognition. The moment of the shift can be regarded as Transient M-mode cognition. The reader becomes surprised to feel the trace of M-mode cognition.

4.3. Climax

A climax is a rhetorical technique that marks a peak, and can be seen either in a sentence or in the whole text.

Let us examine a passage from *Yabu no naka* by Akutagawa Ryunosuke.

A long time ago, at the border of Kyoto and Shiga prefecture, a Samurai warrior and his new wife met a robber, and the warrior died and the woman went missing. The robber was arrested and confessed that he had killed the warrior but he refused to admit having killed the woman. On the other hand, according to the woman, who rushed into Shimizu Temple, she had stabbed her husband with a knife saying “I’m going to die, and you kill yourself, too.” According to the dead warrior who speaks through a shrine maiden, his wife abandoned him and said she would leave with the robber. To make things worse, he continues, she pointed at him and said the following:

(2) “*Ano hito o koroshite kudasai. Watashi wa ano hito ga ikite ite wa anata to issho ni wa iraremasen*” *Tsuma wa ki ga kurutta yō ni nando mo kō sakebi tateta.*

“*Ano hito o koroshite kudasai*” *Kono kotoba wa arashi no yō ni ima de mo tōi yami no soko e massakasama ni ore o hikihanasōto suru. Ichido de mo kono kurai nikumubeki kotoba ga ningen no kuchi o deta koto ga arō ka. Ichido de*

*mo kono kurai norowashii kotoba ga ningen no mimi ni fureta
koto ga arōka. Ichido de mo kono kurai, (totsuzen
hotobashiru gotoki chōshō).*

‘Kill him! I cannot marry you as long as he lives.’ she cried many times, as if she had gone crazy. Even now these words threaten to blow me headlong into the bottomless abyss of darkness. Has such a hateful thing come out of a human mouth ever before? Have such cursed words ever struck a human ear, even once? Even once such a...(A sudden cry of scorn.)

(Akutagawa, trans.1997)

According to the warrior, the robber pitied him, cut one of the ropes, and ran away. The woman disappeared and the warrior killed himself in despair. The truth has not been revealed.

The warrior’s utterance starting with “*Ichido de mo...*” is repeated three times, with slight changes. This is not merely a repetition but becomes increasingly excited until the climax. So far, this comprises I-mode cognition because the warrior is concentrating on the ongoing speech. After that, he becomes speechless as he comes to his senses. This is D-mode cognition. After the silence, he laughs at himself. One can laugh at oneself because one looks at oneself. The lingering sound is the trace of M-mode cognition, which one can be aware of after D-mode cognition.

English has similar climax expressions. The following is from

a Russian fable titled “Fortune and Beggar.”

(3) Fortune once appeared to a beggar who carried a ragged old wallet and grumbled incessantly over his hard lot.

“Look you,” said Fortune. “I have long desired to help you. Open your wallet and I will fill it with ducats. You shall have all it will hold on one condition only: all that fall into the wallet shall be gold; but should one fall outside, all will turn into dust. Your wallet is old; don’t overload it.”

The overjoyed beggar opened his wallet and the ducats fell in a golden stream, soon making the wallet heavy.

“That is enough,” said Fortune; “stop while you are safe; the wallet is sure to burst.”

But the greedy beggar against the repeated warning, insisted upon having more, and still more, until the wallet burst, the treasure turned to dust — and Fortune disappeared, leaving the beggar with his wallet as empty as before.

In the final scene, the greedy beggar asked Fortune to put in more and more ducats without listening to Fortune’s warning. The sentence including “having more, and still more, until the wallet burst” has a climactic effect.

Where can we find the shift to D-mode cognition? It is after the phrase “the treasure turned to dust.” Readers can expect that the wallet is going to burst as Fortune warned and if it does burst,

the treasure will fall from the wallet, but it actually turns into dust unexpectedly. Readers experience the shift from I-mode cognition to D-mode cognition after listening to the punchline.

When you read this passage aloud to someone, note that it is effective to read in the following way⁴. When reading the phrase “having more, and still more, until the wallet burst,” the second word “more” should be read louder and faster than the first one. The phrase “the treasure turned to” should be read in one breath, and with the breath held for a moment to share the tension with the audience. What about the wallet? Then, the word “dust” should be exhaled. This is the release from the increased tension and it contains a trace of M-mode cognition. When both the narrator and listener experience the same state, we can find Intersubjective M-mode cognition.

The climax in (3) can be referred to as anti-climax, which has a similar structure to climax but has the punchline at the end. Seto (2002) cites the following passage from *Bun to Fun* by Inoue Hisashi, which has a climactic structure in terms of word structure but is anti-climactic in meaning.

(4) *Bun no kesshin wa daiyamondo ya dairiseki yori sore dokoro ka tsuite kara ikkagetsu tatta omochi yori katasō datta.*

‘Bun’s decision was harder than diamond, marble, and far from it, than hard rice cake that was made one month ago.’

Because the word structure is “A, B, much more so, C,” one thinks that B is harder than A, and C is harder than B. However, A is diamond, B is marble, and C is rice cake that was made one month ago. Thus, it is in reverse order and the reader perceives this as strange.

These three examples can be shown using a reference point structure as in Figure 16. From the starting point A to B, and to C, we can reach an expected active zone. D deviates from dominion 3 (D3). Not only does the deviation from C’s dominion make the expression more effective, but also that from the larger structure from A to B to C. The conceptualizer can experience Transient M-mode cognition. Figure 16 is similar to Figure 15 in that they contain deviation from an expected active zone.

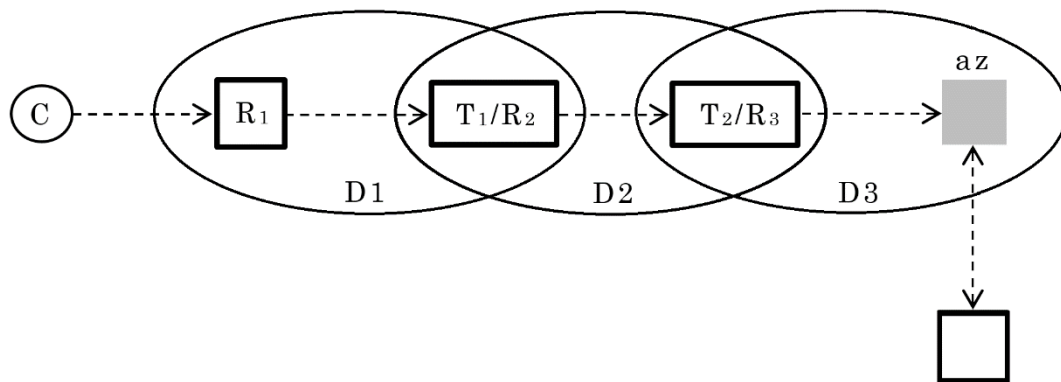


Figure 16 Climax in a Reader’s Mind

4.4. Inversion

Inversion is a rhetorical technique that inverts the usual word order in order to express some emotion or emphasize some part. Let us examine some examples from *Sangetsuki* by Nakajima Atsushi.

In the Tang era in China, Riryō abandons the life of officials and decides to make a career for himself as a poet, but it is difficult to succeed. He becomes impatient and in the end goes mad and turns into a tiger.

- (5) *Sukoshi akaruku natte kara tanikawa ni nozonde utsushite miruto sudeni tora to natte ita. Jibun wa hajime me o shinjinakatta. Tsugi ni kore wa yume ni chigainai to omotta. Yume no naka de kore wa yume da zo to shitte iru yōna yume o jibun wa sore made mita koto ga atta kara.*

‘After daybreak, I looked into a stream to see my reflection and discovered that I had become a tiger! At first I could not believe my eyes. Then I thought it must be a dream. After all, I had had experience of dreams in which, while dreaming, I knew that it was a dream.’

(Nakajima, trans. 2011)

In the usual word order, we have the reason clause before the result clause as in: *Yume no naka de yume da to shitte iru yōna yume o mita koto ga atta kara, kore wa yume ni chigainai to kangaeta.*

However, this is not the case in (5).

Riryō nearly attacks his ex-best friend but refrains from it and pleads with him to listen to his story.

- (6) *Kono aida ki ga tsuite mitara, ore wa dōshite izen, ningen datta no ka to kangaete ita. Kore wa osoroshii koto da. Ima sukoshi tateba, ore no naka no ningen wa kemono to shite no shūkan no naka ni sukkari umorete kiete shimau darō. Chōdo furui kyūden no ishizue ga shidai ni dosha ni maibotsu suru yōni.*

‘The other day, I found myself wondering why I had once been a human being. What a terrible thing that is! Soon, the human consciousness that I still have will vanish, buried beneath the sands. —like the foundations of an ancient palace gradually being buried beneath the sands.’

(Nakajima, trans. 2011)

We can find that the last sentence is inverted with the sentence just prior to it.

- (7) *Onore no ningen no kokoro ga sukkari kiete shimaeba, osoraku sono hō ga, ore wa shiawase ni nareru darō. Danoni, onore no naka no ningen wa sono koto o konoue naku osoroshiku kanjite iru no da. Aa, mattaku, donnani, osoroshiku, kanashiku, setsunaku omotte iru darō! Ore ga ningen datta kioku no nakunaru koto o. Kono kimochi wa dare ni mo wakaranai.*

Ore to onaji minoue ni natta mono de nakereba.

‘If the human consciousness within me were to completely disappear, I would probably be happier than anything else. How very frightening, sad, and painful that outcome seems — that I should lose all memory of having been human! How can others understand what I feel? They cannot — unless they have experienced the very same thing.’

(Nakajima, trans. 2011)

In passage (7), there are two inversions: one is *Aa, mattaku, donnani, osoroshiku, kanashiku, setsunaku omotte irudarō!* (How very frightening, sad, and painful that outcome seems) and *Ore ga ningen datta kioku no nakunaru koto o.* (that I should lose all memory of having been human!) and the other is *Kono kimochi wa dare ni mo wakaranai.* (How can others understand what I feel?) and *Ore to onaji minoue ni natta mono de nakereba.* (unless they have experienced the very same thing.).

In the three scenes above, the writer expresses Riryō’s confused mind. It is the revelation of a mind’s content rather than an intention to speak in an orderly fashion. Although Riryō speaks to his friend, his story resembles a monologue. The mode of cognition of monologue is I-mode rather than D-mode. The clause added to the monologue takes on the characteristics of a dialogue, for Riryō views his words just spoken and tries to convey his thoughts to his friend in a clear way. This is D-mode cognition. We can find the

shift from subjective monologue to intersubjective dialogue in inversion, as illustrated in Figure 17. To differentiate the moment of the shift, which is shown by $>$, we can have Transient M-mode cognition. This figure depicts the shift of cognition mode not only for inversion but also for paradox and climax. This is either the state of the speaker's cognition or that of the hearer's. If the emphasis is put on the revelation of the speaker, it is the speaker's cognition, while if the speaker tells the hearer as an expresser, it is the listener's cognition. We also have the state wherein the listener identifies with the speaker who expresses the emotions, or the speaker experiences a dynamic difference from the listener. If so, they are in the state of intersubjective M-mode cognition.

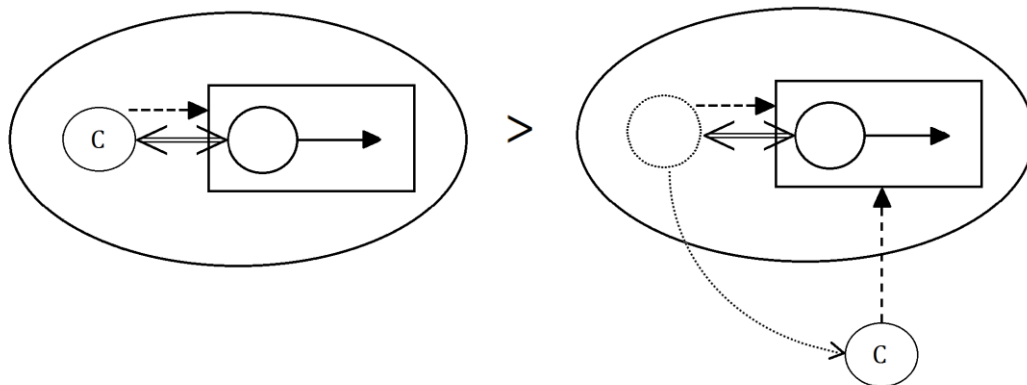


Figure 17 Shift from Monologue to Dialogue

4.5. *Kire* in Fixed Expressions

Japanese *tanka* and *haiku* leave an allusive feeling in a reader's mind. Both express in five-seven-five (seven-seven) syllables some

feeling that everyday language cannot express. The very subjective emotions emerge from the objective words of net or fixed expressions. Therefore, it can be said that in *tanka* and *haiku*, there resides *Ma*, which produces the noesis function. In this subsection, let us examine one of the most popular *haikus* by Matsuo Basho.

(8) *Furu ike ya!* *The old pond, ah!*
kawazu tobikomū, *A frog jumps in:*
mizu no oto. *The water's sound!*

(Daisetz T. Suzuki. trans. 1959)

We can find *kire* after the phrase *Furu ike ya*. What on earth is *kire* in terms of cognition? As shown in Figure 18, there is a break by *kireji* in a stream of a referent point structure. Here, the state of cognition shifts from I-mode cognition to D-mode cognition. At the same time, *kireji* makes the conceptualizer look back at *Furu ike*, the old pond. Every conceptualizer imagines the pond in his mind. Here, we experience some gradual shift from D-mode to positive I-mode cognition. *Kireji* crystalizes the moment of these two shifts, first rapidly then slowly. This is a trace of Transient M-mode cognition.

The phrase *kawazu tobikomū mizu no oto* (a frog jumps in: The water's sound!) ends with the noun *mizu no oto* (the water's sound). There is no description of the water's sound, which means the dominion of *mizu no oto* (D₃) is active without reaching the target.

No target means that the conceptualizer is caused to supply insufficiency. Maintaining I-mode cognition, the conceptualizer is absorbed in the world. *Kireji* is distinctive, for it is based on D-mode cognition. It comprises some kind of spice in the world based on I-mode cognition.

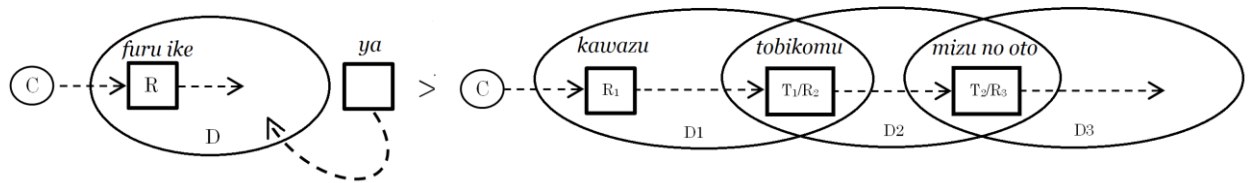


Figure 18 *Kireji* as Spice

4.6. Summary

In this chapter, we have seen some rhetorical expressions, namely paradox, climax, inversion, and *kireji* in haiku, in terms of reference point ability and M-mode cognition. We can feel some kind of surprise or allusive feelings. This is because the expression includes a shift between I-mode cognition and D-mode cognition. At the moment of the shift, there is a break in the stream of the reference point. Until the shift, there is a mental space for common knowledge in the paradox, and there is the rule of how to construct words in the anti-climax. The commonality of the two is the knowledge entrenched in society. In the silence from the climax

because of increased emotions and the shift from monologue to dialogue, we can experience strong emotions as a result of I-mode cognition. *Kireji* in haiku causes the conceptualizer to look back at the content just spoken, and activate various mental spaces. In haiku, which has just seventeen syllables, we can see the eternal universe. *Kire* causes the conceptualizer to look back at his inner world and “I” and “you” diverge, by which they can share his own interaction to the environment with the other. The conceptualizers feel this as some kind of echo, a trace of Transient M-mode interaction.

Chapter 5

Crystallization of Lasting M-mode Cognition

In Chapter 5, we will look at the concept of oxymoron as the crystallization of Lasting M-mode cognition. Oxymoron is a type of rhetoric that combines words that are contradictory in meaning without being nonsense. The word “oxymoron” itself is a combination of “oxy” meaning “wise” and “moron” meaning “dull” and this compound makes sense, for it is a term for utterances that include contradictory words.

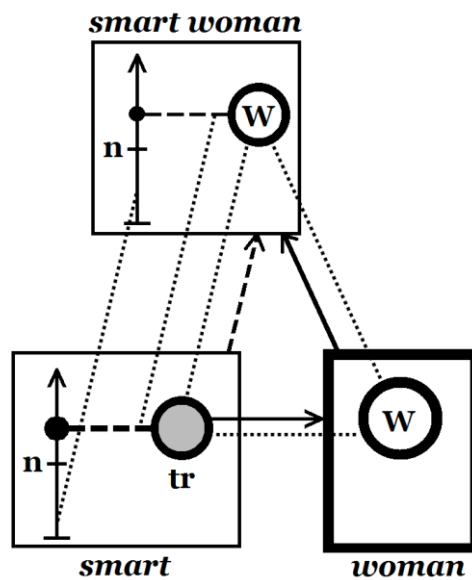
5.1. What is the Component Structure of an Oxymoron?

Langacker (2009) refers to two types of compositional structure: one is prototypical, and the other is non-prototypical. In this subsection, we will overview these structures and find which type oxymorons correspond to.

5.1.1. Prototypical Constructions

A prototypical construction is one wherein one component structure contains a salient schematic element that the other

component structure serves to elaborate. “This schematic element, corresponding to the profile of the other component, is called an elaboration site (or e-site)” and is marked by shading in Figure 19. In Figure 19, “the semantic pole of *smart woman*, the elaboration site is the trajector of *smart*. The trajector is quite salient, the primary focus within the profiled relationship. Within the adjective itself it is also quite schematic; elaboration by *woman* serves to make it more specific” (Langacker 2009: 12).



(Ibid. 12)

Figure 19 Composite Structure of the Adjective *Smart* and Noun *Woman*

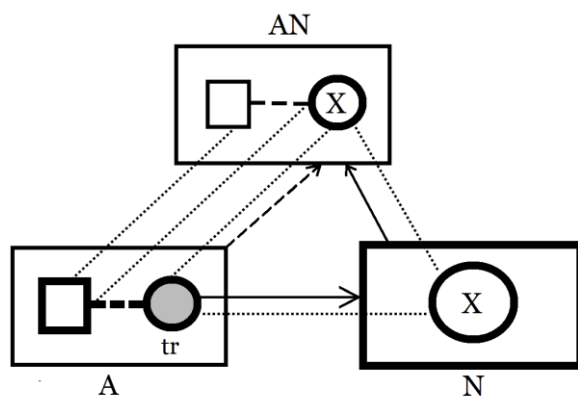
Langacker says this is not so much about strict composition as categorization because the components serve merely to evoke and motivate certain facets of the composite conception. In Figure 19,

the solid arrow represents the categorizing relationship between the component structure *woman*, while the composite structure *smart woman* is one of elaboration because “the two are fully consistent in their specifications and *smart woman* offers a finer-grained characterization of the profiled entity.” The dashed arrow represents, on the other hand, that the relation between *smart* and *smart woman* indicates extension rather than elaboration because “*smart* and *smart woman* are inconsistent in their specifications, particularly in regard to profiling: *smart* profiles a non-processual relationship, whereas *smart woman* profiles a thing.”

Langacker says, “in a construction, it is normally the case that the profile of one component structure, but not of the other, corresponds to the composite structure profile. The component structure whose profile is thus inherited at the composite structure level is called the profile determinant.” In Figure 19, *woman* functions as the profile determinant, enclosed by a heavy-line box, “because *smart woman* designates the woman, not the relationship of being intelligent.”

Figure 20 represents the semantic pole of a constructional schema describing a general pattern for combining adjectives with nouns. “The component structure in the left is the schematic representation of an adjective: it profiles a non-processual relationship of unspecified nature, except that its trajector is a thing with no focused landmark. The component structure on the right is the schematic representation of a noun, which profiles a thing. The

adjectival trajector functions as elaboration site and corresponds to the nominal profile. The noun is the profile determinant, so the composite structure profiles a thing which, as an unprofiled part of its conceptual base, participates in the relationship coded by the adjective. At the phonological pole, the schema specifies that the adjective directly precedes the noun in the speech stream” (Ibid. 13).



(Ibid. 14)

Figure 20 Semantic Pole of the Schema of
Adjective + Noun Sequences

5.1.2. Non-Prototypical Constructions

As for non-prototypical constructions, i.e., those that lack a head or profile determinant, Langacker (2009) refers to the following three types, which lack a unique profile determinant:

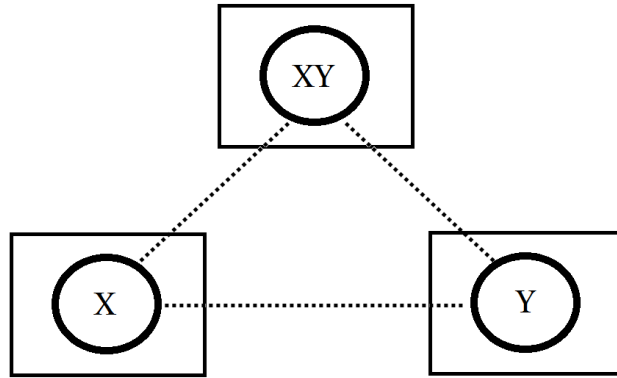
- (i) because the component structure profiles correspond to one another, so they all correspond to the composite structure profile;

- (ii) because the composite structure profile represents a conflation of the component structure profiles and is not equivalent to any one of them individually; or
- (iii) because the composite structure profile is distinct from that of any component. (Ibid. 19)

An example of the first case is the appositional construction, where two nominal expressions each describe the same nominal referent, but in different ways.

- (9) a. *pussy cat; sailor boy*
- b. *my friend Henry Kissinger; the famous French novelist Marcel Proust*
- c. *the {fact / claim / idea / notion / myth} that syntax is autonomous* (Ibid. 19)

We can say that both component structures are heads, or that neither is. However, Langacker says he tends to follow the latter practice. The schema of the organization is sketched in Figure 21. “Each component structure profiles a thing, these things correspond, and both correspond to the composite structure profile.”



(Ibid. 19)

Figure 21 The Schema of the Appositional Construction

An example of the second case is the “nested locative” construction.

- (10) *The hammer is in the garage, on the workbench, behind the electric saw.* (Ibid. 19)

“Each successive locative specifies the trajector’s location with greater precision.” “The composite locative expression —*in the garage, on the workbench, behind the electric saw*—simultaneously locates the trajector with respect to three different landmarks. No one of these locative relationships stands out as the single location described by the overall expression.” Rather, as shown in Figure 22, “all three specifications are simultaneously valid and equally focused. The profiled relationship is complex, for it evidently conflates the simple relationships expressed by the individual component structures.” (Ibid. 19-20)

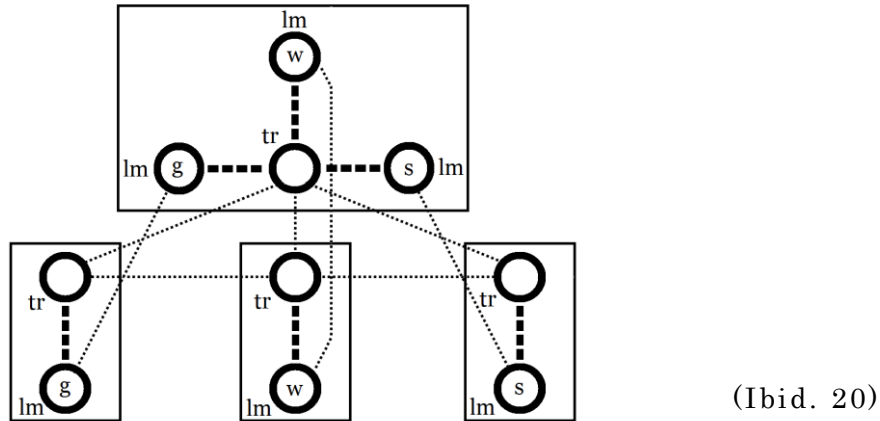


Figure 22 The Schema of the “Nested Locative” Construction

In the third case, the composite structure profile is distinct from that of both component structures, an example of which is *pickpocket*. As shown in Figure 23, “the composite structure does not inherit the profile of either *pick* (the action) or *pocket* (the location). Instead it profiles the actor, corresponding to *pick*’s trajector. Thus neither element of the compound functions as profile determinant.” (Ibid. 20)

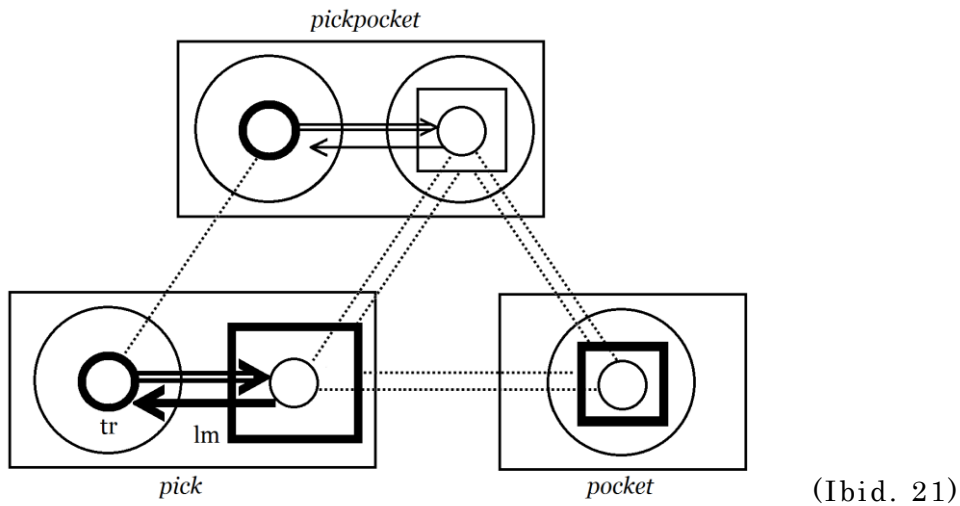


Figure 23 Compound *Pickpocket*

5.1.3. What about Oxymorons?

An oxymoron is also a compound, but to which of the above does the oxymoron correspond? What about the Japanese proverb *kōzen no himitsu* (open secret)? This comprises an adjective + noun sequence like *smart woman*; therefore, we can regard it as a prototypical construction. We have seen that the profile determinant of *smart woman* is *woman*, not the relationship of being *smart*. What about *kōzen no himitsu*? Is its profile determinant *himitsu*? It cannot be, however, as it is open (*kōzen*), which the characteristic of *himitsu* (secret) contradicts. Or is it *kōzen*? It cannot be this either, however, as it is secret (*himitsu*), which the characteristic of *kōzen* (open) contradicts. We can thus find *kōzen no himitsu* to lack a head or profile determinant. Other options are non-prototypical constructions. It seems that neither one of them

corresponds to an oxymoron. Langacker says that “the composite structure is an entity in its own right, often with special properties not strictly derivable from the meanings of component elements considered individually” (Langacker 2009: 13), and non-prototypical constructions exemplify this. However, figures for non-prototypical constructions depict only fixed results. They do not represent the conceptualizer’s contradictory, indecisive mind. In order to grasp the conceptualizer’s mind, it is necessary to employ blending theory, which explains how two things can combine and have an emergent structure.

In this chapter, I will analyze the oxymoron *Kōzen no Himitsu* in terms of Blending Theory and examine the state of the conceptualizer’s cognition, in which I claim that M-mode cognition, which includes the blending process, is at work.

5.2. Analysis

In this chapter, I will focus on the Japanese oxymoron *kōzen no himitsu* and describe how a new structure emerges from the two opposed words.

We can find the meaning of *kōzen no himitsu* (open secret) in a dictionary as “a concept or idea that is ‘officially’ secret or restricted in knowledge but is actually widely known; or it refers to something that is widely known to be true but which none of the people most intimately concerned is willing to categorically acknowledge in

public.” In terms of blending theory, *kōzen* (open) is Input Space₁, while *himitsu* (secret) is Input Space₂. From these two input spaces, one projects selectively the elements into the Blend Space, and one can thus have an emergent structure. First, we will see how the words *kōzen* and *himitsu* are used respectively and how the compound *kōzen no himitsu* is used in the Balanced Corpus of Contemporary Written Japanese (BCCWJ). I will then analyze sentences that include *kōzen no himitsu*, and see what elements are projected from Input Spaces onto a Blend Space, and what kind of structure emerges.

5.2.1. *Kōzen* (Open)

The dictionary definition of *kōzen* is “to be open officially or open to others frankly.” In legal terms, it is “the state when a lot of people can know something.” The total number of actual usages in the BCCWJ is 514. From these, I classified 87 examples.

The common context is when one uses the word for an event that usually cannot be open. A rough classification is as below. The total number of ①–⑭ is 65. Each classification overlaps with others but shows concrete situations. ⑮ refers to the scale of openness. Seven examples are unknown.

① antiestablishment, reformation, stratagem (17)

② criticism, attack, neglect (7)

- ③ illegal manufacturing, export, sale of drugs (6)
- ④ what is usually restricted and refrained from (5)
- ⑤ clarification of right and wrong (5)
- ⑥ indecency in public (5)
- ⑦ crime, murder (4)
- ⑧ turning aggressive (4)
- ⑨ bribe (2)
- ⑩ betrayal, insult (2)
- ⑪ violation of law (2)
- ⑫ boastfulness (2)
- ⑬ infidelity, lover (2)
- ⑭ being exposed officially (2)
- ⑮ scale of openness (15)

Interestingly, despite the fair image of the word *Kōzen*, the context in which we use the word is the opposite situation. There is some sense of guilt in the situation. The instances from ① to ⑭ except ⑤ are events with a social and mental barrier. Typical examples are shown below.

- ① *Hitobito ni nikumareru kunshu wa, dore hodo no kenryoku ya seiji teki chie o motte itemo, **kōzen** taru hanran, jinmin zentai no hōki, shōsūsha no inbō, aruiwa chōshin ya heishi no uragiri, kokumin no naigai no teki e no negaeri o fusegu koto ga dekizu, kekkyoku hametsu suru node aru.*

‘The monarch who is hated by the people will be ruined eventually even if he has great power or political wisdom, because he cannot avoid open rebellion, a popular uprising, a secret intrigue of the minority, betrayal of his favorite retainers or soldiers, and a switch to the enemy inside or the outside the country.’

② *Keiyaku ni kakareta koto mo hōrei de kimerareta koto mo, sono tsudo yūzū muge ni kaishaku shi, toki ni wa kajō ni tekiyō shi, toki ni wa **kōzen** to mushi suru.*

‘They sometimes enforce excessively or ignore openly what is written in a contract or what is provided for in the law, interpreting it flexibly.’

③ *Yōkō aruiwa gaikoku shōkaimei de keiei sareru ahen aruiwa heroin makutsu no kazu wa masashiku sen o koete iru. Shika nomi narazu, hakushoku mayaku o **kōzen** hanbai suru hoteru tenpo, sonota no tatemono ga sūhyaku aru.*

‘The number of opium or heroin dens is undoubtedly more than one thousand. Besides, there are hundreds of hotels and other buildings, which sell white drugs openly.’

④ *Sasuga ni, Tokyo de **kōzen** to neko o sanbiki mo tsurete utsureru apāto wa sō kantan ni wa mitsukarazu, kekkyoku neko tachi wa boku to tomo ni nokosareru katachi ni natta.*

‘As expected, I could not find an apartment that accepts three cats

so easily, so I had to leave the cats behind.’

- ⑤ *Kono hi no saikōsai kettei ni yotte zasshi nado ni taisuru zeikan kensa to yunyu seigen wa saikōsai no osumitsuki o e, hyōgen no jiyū wa, kore made yori mo sarani **kōzen** to, kokka ga kangaeru “chitsujo” no mae ni kuppuku saserareru koto ni natta.*

‘Custom inspections and import restrictions for magazines and the like won an endorsement from the Supreme Court because of today’s judgment of the Supreme Court. Freedom of expression yields more openly than before to what the government thinks of as “order.”’

- ⑥ ***kōzen** waisetsu zai*

‘public indecency’

- ⑦ *Tōzoku kōi o **kōzen** to hataraku*

‘steal openly’

- ⑧ *Nigakki ni naru to “gakkō wa benkyō o shi ni iku toko ja nai. Tomodachi to oshaberi suru tokoro” to iidashi, “Arubaito de ganbatte okane o tamete, hayaku gakuen o dete ikitai” to **kōzen** to yū yō ni natta.*

‘She began to say “School is not where one goes to study, it’s where one chats with one’s friends,” and also openly said “I want to save money by working hard in part-time jobs and leave school soon.”’

⑨ *Kōkan ni rikkōho suru hito tachi ga, kōshū no menzen ni kane o kanjō suru dai o mochi dashite, **kōzen** to haji mo gaibun mo naku, taishū o baishū suru koto mo okonawareta.*

‘The candidates for dignitaries buy the people off openly, shamelessly, bringing the table on which they calculate money.’

⑩ *Rondon shukyō no Tomasu Shārokku wa, hatsubai chokugo ni Nyūkāsuru kō ni atete, “Kakaru jaakuna shomotsu o hōchi shite oku no wa, shūkyō oyobi fūgi ni taisuru **kōzen** taru bujoku to iemashō” to sono funman o morashite iru.*

‘After the publication, Thomas Sherlock, Bishop of London, wrote to the Duke of Newcastle, saying “It is an open affront to religion and morals to allow such an evil book out there” in resentment.’

⑪ *Shiritsu gakkō e no zaisei hojo wa kenpō de kinshi sarete iru ni mo kakawarazu, **kōzen** to okonawarete iru.*

‘Even though financial aid for private schools is prohibited by the Constitution, it is done openly.’

⑫ *Atashi wa sokorahen no kōsotsu no hahaoya tachi to wa kaku ga chigaunda—to kanojo wa wariai **kōzen** to yūun desu yo.*

‘She says quite openly, “I’m in a different class from mothers who graduated from only high school.”’

⑬ *Mazu danshaku fujin ōrōru Dyudovan ga Joruju Sando no na o*

*eru kikkake to natta saisho no **kōzen** taru aijin Jūru Sandō wa
Tore no bohemian jidai no nakama datta.*

‘First of all, her first open lover Jules Sandeau, who gave Baroness Aurore Dudevant the chance to have the name of George Sand, was Thoré’s friend when he was in Bohemia.’

⑭ *Nachi wa tenrankai ni yotte **kōzen** to sarashimono ni shita
(daraku geijutsu) to ittsumi ni naru mono o umidasō to suru
keikō bungaku no daitanna zōkei o kirai, hakugai shita.*

‘The Nazis hated and persecuted the bold design of the left-wing literature, which would produce one of the pair of “degenerate art” that was openly exposed at exhibitions.’

⑮ ***Kōzen**sei o yūsuru tsūshin*

‘telecommunication that has publicity’

By extracting each key word, we can obtain “revolt,” “neglect,” “illegal sale of drugs,” “moving to a flat with three cats,” “indecent,” “theft,” “buying someone off,” “insult,” “what is forbidden by the Constitution,” “lover,” and “being exposed to public ridicule.” These comprise events that are difficult to carry out.

What we can find from these key words is that we use the word *Kōzen* for events that usually cannot be open. In terms of cognitive linguistics, such events are in the background of the *Kōzen*, while its foreground cancels the guilty feelings with such events. People pay

little attention to the background. Therefore, the dictionary definition rarely refers to it. Here, we have the meanings of *Kōzen* as “an event that cannot be open, yet is open to the public” and “confidently carrying out an event that cannot be open.”

5.2.2. *Himitsu* (Secret)

The following dictionary definitions pertain.

1. trying not to be known by others
2. what is not open to the public
3. key to success
4. Buddhist terminology

The total number of actual usages from the BCCWJ is 4481.

From these, I classified 100 examples as below.

- ① secret society, detective agency (11)
- ② secret agreement (8)
- ③ business secret (8)
- ④ treasure (8)
- ⑤ national defense (7)
- ⑥ secrets one cannot tell others (7)
- ⑦ national secret (5)
- ⑧ in secret (5)
- ⑨ secret documents, information (4)

- ⑩ key to success (4)
- ⑪ life, language, truth (4)
- ⑫ the protection of national secrecy law (3)
- ⑬ riddles (3)
- ⑭ a small secret (3)
- ⑮ other (20)

Typical examples are as follows.

- ① *Sakki jimusho o deyō to omottara, shochōshitsu ni yobarete, tondemonai jijitsu o osierareta no yo. Shochō no hongyō ga **himitsu** tanteisha na no wa, anata ya Keiichi-kun mo yoku shitte iru deshō.*

‘When I tried to leave the office, I was called to go to the manager’s room and told an unbelievable fact. You and Keichi know the manager’s main occupation is as a secret detective, don’t you?’

- ② *Sunawachi, kono Yaruta kaidan de beiei gawa wa, dainiji taisen o sōkyū ni shūketsu suru tame ni, Doitsu no haiboku go ni san ka getsu inai no Soren no tai Nichi sansen o yōkyū shi, **himitsu** kyōtei ga musubareta.*

‘In this Yalta Conference, America and England asked the Soviet Union for participation in the war against Japan within two or three months after the defeat of Germany, and the secret agreement was concluded.’

③ *Saitō-san no eigyō kōmoku no naka ni, tenisu sukūru no setsuritsu kikaku, ima hayari no kotoba de ieba, sofuto o uru shigoto mo haitte iru. Sono sofuto no naiyō o kaichin suru koto wa, jibun no shōbai no **himitsu** o barasu koto ni naru.*

‘Among Saito’s sales jobs, there is a plan to establish a tennis school, and to put it in popular terms, a plan to sell software. To disclose the content of the software means to disclose the secret of his business.’

④ *Sore wa yama no motsu saishi no keitai ya, soshite shinkō ya seikatsu nado, iunaraba ippen no tōhen ga sono yama no rekishi kara yama no **himitsu** made akirakani shite kureru. Sono **himitsu** to wa, dochū ni mainō sareta ihō nado o iu no de aru.*

‘It reveals the form of the rituals and religious faith and life in the mountains. In other words, a piece of pottery reveals the history and the secret of the mountain. By the secret I mean the treasure buried in the ground as the like.’

⑤ *Bōei **himitsu** ga moreru yōna kōjō de wa komaru, to iu riyū de dōshite mo seisan ni tazusawaru kaisha ga gentei sareru.*

‘Because it is problematic that the secret of national defense leaks out from factories, the companies engaged in production are necessarily limited.’

⑥ *Fujiko no kakureta men o shitte iru onna tomodachi wa, kanojo ga horeppoku akippoku, mata horerare yasuku mo ari, jiyū honpō ni ikita koto o mitome nagara, gaitō repo nado no shigoto o shi, keisatsu no me o nogareru tame ni, hito ni wa ienai **himitsu** o kakaete, tenten to sezarū o enai seikatsu o shita koto o katatta.*

‘Fujiko’s girlfriend who knows her hidden traits agreed that she falls in love too easily and is flighty and yet good at making men fall in love with her. She told us that she had to drift from one place to another with secrets that she cannot say to people, in order to avoid the police.’

⑦ *Shin’ei taichō no nokoshita shorui no naka ni, ichimai no tegaki no memo ga mitsukatta. Danro kara toridashita sasshi no koto ni wa, hitokoto mo furete inakatta ga, jitsu wa kore wa, sono hajime no sūshō o yōyaku shita mono de atta. Naiyō wa, rekidai no Ijirisu kokuō ni tsutawaru **himitsu** no koto de atta. Kono **himitsu** wa, awarena kyōō Henrī yonseī no ōkan ga Yōku kō no zujō ni utsutta toki, Ijirisu ōshitsu de wa ushinawarete shimatta ga, Jannu Daruku ga Sharuru nanasei ni akashite irai, Furansu no kokka kimitsu to natta. **Himitsu** o shirushita bunsho wa kokuō kara kokuō e to tsutaerare, sono tsudo aratani fūin shinaoshi, kokuō no shi ni saishite wa, 〈Shin Furansu kokuō e〉 to uwagaki shite, itai no makuramoto ni oku narawashi datta. Kono **himitsu** to iu no wa, rekidai no kokuō ga shoyū shi, toki to tomo ni zōka shite itta bakudai na zaihō no sonzai to arika ni kansuru mono de atta.*

‘There was a handwritten note among the documents left by the bodyguard. It did not mention the book taken out from the fireplace but it was in fact the summary of a few first chapters. The content was about the secret handed down to the successive kings of England. The secret was lost when the Duke of York succeeded to the throne of poor lunatic Henry IV but since Jeanne d’Arc told it to Charles VII, it became the national secret of France. The document describing the secret was handed down from one king to another and it was customary to reseal it every time and overwrite it with “to the new King of France” and put it at the bedside of the dead body when the king died. The secret was about the existence of vast amounts of increasing treasure as time passed, which the successive kings had owned, and where it was.’

⑧ *Mochiron shindantai no kessei jitsugen made wa, **himitsu** no uchi ni koto o hakobanakereba, dokokara bōgai ga aru ka wakaranai.*

‘Of course, until the establishment of the new organization, you cannot anticipate where interference comes from unless it is done secretly.’

⑨ *Kaku giin wa sorezore gijiroku o sakusei shi, kaku giin ga **himitsu** o yōsuru to handan suru bubun o nozoite, zuiji kore o kōhyō shinakereba naranai.*

‘Every member of an assembly has to keep records and sometimes

publicize them except the part that they judge needs to be secret.’

- ⑩ *Rizumu. Taiihō teki na shinkō. Yokuyō o yoku hibikaseru oto no hairesu. Sōshita mono ni uttorito shita no de aru. Kono shijin no ninki ga takai to yū **himitsu** no ittan wa, soko ni aru no de wa nai ka to omowareta.*

‘Rhythm. Contrapunctual progress. Arrangement of resonant sounds. I was fascinated by them. It seems that is one of the secrets of why the poet is popular.’

- ⑪ *Indo ni okeru zero no hakken wa goseiki goro made shika sakanoborezu, kūgan ga kakuritsu shita jiki yori sukunakutomo gohyakunen iijō mo ato nano de aru. Zero no **himitsu** o toki akasu tame ni wa, zero ga donoyō ni shite hakken sareta ka o dekiru dake gutaitekina jijitsu ni motozuite saigen suru hitsuyō ga aru darō.*

‘It goes back only five centuries that Indians discovered zero and it was at least more than five hundred years after that the concept of *Kugan* was established. In order to elucidate the secret of zero, it is necessary that you should reproduce how zero was discovered as concretely as possible.’

- ⑫ *Chūi. Nichibei sōgo bōei enjo kyōtei ni tomonau **himitsu** hogo hō shikōrei ni yori kyōka o enaide kono fukin o urotsuku koto o kinshi suru.*

‘Attention. You are prohibited from wandering around here

without permission because of an order of enforcement of a law concerned with espionage, called “secret protection” concerning the Japan-U.S. Mutual Defense Assistance Agreement.’

- ⑬ “*Rōjī-chan no **himitsu**” to yū omoshiroi hon ga arimasu. Sono shujinkō no Rōjī to yū no wa taihen kawatta onna no ko nandesu keredomo sono Rōjī no **himitsu** o oshiete moraitai nara, heya ni hairu toki ni doa o sankai nokku shinakereba naranai. Sorede, kodomo tachi wa sankai nokku o shite haitte itte, “**himitsu** tte nanda?” to tazunerundesu. Suruto Rōjī ga yū ni wa, “Atashi, kyō kara Rōjī ja nai no. **Himitsu** tte, sono koto.”*

‘There is an interesting book titled “the secret of Losey.” The heroine Losey is quite a strange girl. If you want to know her secret, you have to knock on the door three times. And children ask her, “What is your secret?” Then Losey answers, “I’m not Losey from now on. That is the secret.”’

- ⑭ *Shizukana, uchitoketa kuchiburi de, dare to atte donna hanashi o shita ka, dare ni donna akuhyō ga aru ka, sarani chotto shita **himitsu** made mo katari kikaseru no da. **Himitsu** no ōku wa Kettā ga shitsuyō ni jinmon o kasanete horiokoshita mono datta.*

‘Ketter told him whom he met and what he talked about, who has what bad reputation and small secrets in a quiet and sociable manner. Many of the secrets are what Ketter obtained by repeated questioning.’

These examples correspond to the dictionary definitions. Here, we can find that the word *himitsu* is used for events that deserve to be kept secret despite the image of the word. The secret society and detective agency in ① carries out its duties by accomplishing the task secretly. Secret diplomacy in ②, national defense in ⑤, and national secret in ⑦ require a subtle balance between the countries involved. Business secrets in ③ should be kept so that the company can survive in the market. Secrets one cannot tell others in ⑥ may have some sense of guilt, but anyone may well have a secret or two. Other examples also claim their worth in being a secret.

Here, we have the meanings of *himitsu* as “not saying in public” and “worth being kept secret.” It can be said that the former is in the foreground while the latter is in the background.

5.2.3. *Kōzen no Himitsu* (Open Secret)

The 105 actual usages are from the BCCWJ, *Aozora Bunko*, and Yahoo News. We can have the following eight contexts excluding 17 unknown examples and 7 examples related to itself.

- ① infidelity, lover, sexuality (19)
- ② common knowledge in a certain business world (14)
- ③ illegal things, crimes (11)

- ④ matter of money (9)
- ⑤ matters of death or cruelty (9)
- ⑥ shady worlds of crime and drugs (8)
national secret
- ⑦ matters of morals or ethics (6)
- ⑧ what is known before release (5)

Typical examples are as follows.

- ① *Misa wa jinmon shita keiji ni, mazu kanojo to Urayama ga dekite ita no wa, **kōzen no himitsu** datta to itta ato, “Kanojo wa kono tokoro, zutto ochikonde imashita” to tsukekuwaeta.*

‘Misa told the detective who interrogated her that she (Kayo) is dating Urayama and it had been an open secret and added, “She has been depressed these days.”’

- ② *Kono toki no keihan wa Nihon no sangakukai no oten to shite, saishōgen no kankeisha no aida ni hitoku sarete imashitaga, kakushi kireru mono de wa naku, **kōzen no himitsu** ni natte shimatta no desu.*

‘The climbing was kept a secret among a minimal number of people, as a stain on Japanese climbing associations, but it was impossible to keep it a secret and it became an open secret.’

- ③ *Saikin mo, ōte karē chēn de haiki sareru hazu datta reitō katsu*

*ga tenbai sareru to yū jiken ga okita yōni, urenokorihin no ōte kara chūshō e no tenbai to yū no wa gyōkai kankeisha nara dare de mo shitte iru **kōzen no himitsu** da.*

‘As a recent incident where a frozen cutlet that was supposed to be abandoned was resold by a leading curry chain store, it is an open secret that anyone who is concerned knows, that the unsold food was resold from a leading company to small and medium sized companies.’

④ *Kyūkai de wa, shinjin kakutoku ni karanda iwayuru “uragane” no sonzai wa, **kōzen no himitsu** ni natte iru.*

“ Money used in secret” is an open secret in order to acquire rookies.’

⑤ *Shōsokusuji ni yoru to, kaigai chūzai no Kitachōsen kōkan shokuin no aida de wa chikagoro, Kimu iinchō ga Kitachōsen erītosō no aitsugu dappoku bōmei ni gekido shi, gun ni shiji shite dappoku o fusegenakatta jinmin hoanshō (keisatsu) ya kokka anzen hoeibu no kankeisha o zannin ni jūsatsu saseta to suru uwasa ga **kōzen no himitsu** to shite hirogatte iru.*

‘According to informed sources, rumor has it that Chairman Kim resents the successive defection of the elite. It is an open secret that he ordered the army to shoot with no hesitation the policemen who could not prevent the defections.’

- ⑥ *Ichiō mada, kare ga kuromaku da to yū shōko wa nai monono, hotondo sono koto wa ōkyū chū no, **kōzen no himitsu** to kashite iru.*

‘It is almost an open secret in the palace even though there is no proof for the time being that he is a wirepuller.’

- ⑦ *Saitō ga Sōjitsu kōyū kaicyō o tsutomeru bēsubōru magajin-sha no Ikeda Tetsuo-shachō ni kōkyū gaisha no porushe ya, tonai manshon no teikyō (Kuruma wa tsuki 12man en de rīsu to hanmei) o ukete ita to no naiyō de, ōkina basshingu o abita. Sōjitsu OB no aida de wa, “**kōzen no himitsu**” to mo natte ita naiyō dake ni, Sōjitsu kankeisha wa “Shitte ita ningen ni totte wa tsui ni dechatta ka to yū hanashi.”*

‘Saito got beaten up by public opinion because he was given an imported luxury automobile by Ikeda Tetsuo, the president of Baseball Magazine, who is also president of the Sojitsu Alumni Association (it turned out that the car was not given but leased at one hundred and twenty thousand yen per month). This is an “open secret” among the old boys of Sojitsu University and the persons concerned expected it to be made public eventually.’

- ⑧ *Appuru ni wa “Taitan” to yū, **kōzen no himitsu** to natte iru denki jidōsha(EV) kaihatsu purojekuto ga ari, kore made jinkō chinō(AI) nado no gijutsu bun’ya ni tōshi shite kita to iwarete iru.*

‘It is an open secret that Apple, Inc. has a project to develop

electric vehicles (EV) called *Titan*. It is also investing in other technologies such as artificial intelligence (AI).’

These examples all correspond to the definition of *Kōzen no Himitsu*. In terms of blending, the element “being open to the public” from Input Space₁ and the element “not saying in public” from Input Space₂ are projected onto the Blend Space. The other element “carrying out an event confidently” from Input Space₁ and “worth being a secret” from Input Space₂ are not projected.

Let us examine the key words from ①–⑦. “That she is dating with Urayama,” “a stain on Japanese climbing associations,” “reselling the unsold food,” “money used in secret,” “ordering the army to shoot someone without hesitation,” “a wirepuller,” and “being given an imported luxury automobile by the president.” All have some kind of meaningful atmosphere. Apple Company’s EV project in ⑧ has such an atmosphere, considering the sluggish sales of the iPhone.

This is because the element “carrying out an event confidently” is not projected, so that the guilty feelings in Input Space₁ are not canceled, and are projected onto the Blend Space without being recognized. This is the cause of there being a meaningful atmosphere. The situation wherein everyone knows something but no one mentions it makes the conceptualizer suspect the existence of some social and psychological pressure, which leads to a meaningful atmosphere. From both the potential cause and the apparent result,

the meaningful atmosphere emerges. Table 5 represents the blend.

	background	foreground
Input Space 1 <i>Kōzen</i>	• guilty feelings	• being open to the public • carrying out confidently
Input Space 2 <i>Himitsu</i>	• worth being a secret	• not saying in public
Generic Space	• fairness	• whether or not to say it in public
Projected Elements	• guilty feelings	• being open to the public • not saying in public
Frame	• some social and psychological pressure	
Emergent Structure	• meaningful atmosphere	

Table 5 Blend of *Kōzen* and *Himitsu*

In fact, among the instances of usage of the word itself, there is an example that fits this emergent structure well.

- ⑨ “*Kindai teki no kotoba o mochiite ieba, sono shakai no **kōzen no himitsu** – kumo no gotoku kemuri no gotoku tanabikeru shakai jōchō – o minshū ga ishiki sezaruru ni sakidachi aruiwa ishiki shite ite mo happyō shikirenai toki ni, kenshiki nari yūki aru hito ga kore o kanpa shi hyōmei suru koto de arimasu.*

‘In terms of modern ideas, some person who has knowledge or courage should detect an open secret in the society, which is some atmosphere wafting like a cloud, or smoke, before the other people are aware of it or they cannot announce it even if they know it. To put it briefly, one should detect the spirit of the time

and announce it.’

This example paraphrases *kōzen no himitsu* as *kumo no gotoku kemuri no gotoku tanabikeru shakai jōchō*, which means a social atmosphere like clouds or smoke wafting through the sky. Due to its subtlety, people are hardly aware of it or find it difficult to put into words even if they know it. This subtlety corresponds to the situation wherein people know subconsciously that the event cannot be open but do not say so in public. A leader therefore sees through it and changes the world. We have seen that the word *kōzen* is often used in the context of anti-establishmentarianism or reform, because a leader sees through meaningful *kōzen no himitsu*, which most people pretend not to see, and reforms the situation. Between *himitsu*, which claims that it is worth being a secret, and *kōzen*, which is confidently exposed in public, the unstable situation yet to change crystalizes into *kōzen no himitsu*.

5.3. Mode of Cognition

We have seen in the blending of *kōzen* and *himitsu*, that not only the elements in the foreground but also those in the background are projected from Input Spaces. In the background of *kōzen* is “guilty feelings” and in that of *himitsu* is “worth being kept secret.” These are not as discrete as those of hub, spoke, and rim (cf.

Langacker, 2008), but what does this mean? Combinations of words or language use in general are never created only consciously; they are also always unconscious.

In terms of cognition, it can be said that the two Input Spaces are the images that the two modes of cognition create. There are two subjects: the one who interacts with the situation (I-mode cognition) and the one who moves the next noetic action (M-mode cognition). This is because the image that D-mode cognition creates cannot be stable; it functions in turn as noetic function and promotes the next noetic action. When we conceptualize the image of *kōzen*, for example, we feel out of place and are caused to move to another image. The next image to be created is the opposing concept *himitsu*, which is also unstable and causes the conceptualizer to return to *kōzen*, which thus repeats itself. This is the cognition of contradiction as shown in Figure 24. The blue and red colors represent the different noetic functions (I-mode cognition) and the images (noema) they create, which are recognized by D-mode cognition. This state of cognition lasts for a certain time, which I call Lasting M-mode cognition. From the blend of images created by the two noetic functions, a new structure emerges as shown in Figure 25. These bring the unconscious background with them and are projected onto the Blend Space.

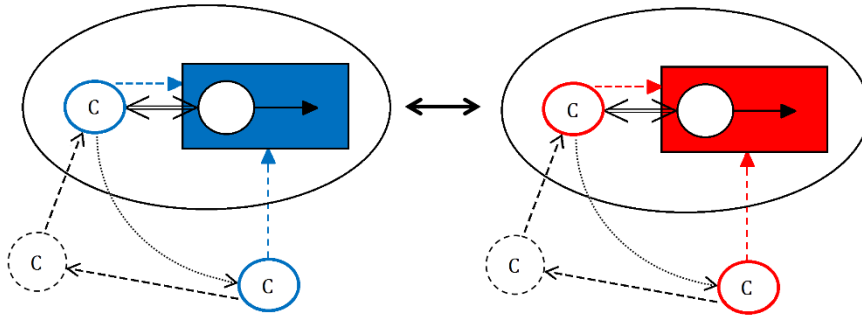


Figure 24 Cognition of Contradiction

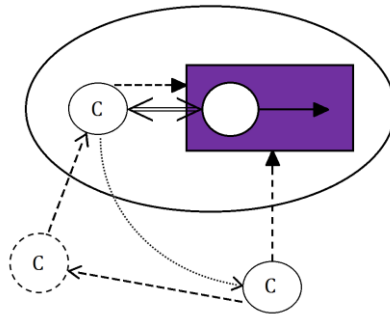


Figure 25 An Emergent Structure

5.4. Summary

In this chapter, we have examined one oxymoron as a crystallization of Lasting M-mode cognition. There are various types of oxymoron—entrenched, novel, and those in between—and the process of blending differs among them. I will go on to investigate these and show that M-mode cognition works in this respect too.

Chapter 6

Crystallization of Intersubjective M-mode Cognition

In Chapter 6, let us examine the crystallization of Intersubjective M-mode Cognition. Intersubjective M-mode Cognition is the state wherein individual Lasting M-mode cognitions are integrated into a higher level cognition. In Lasting M-mode cognition, the subject feels a dual self. The higher subject is *metanoesis* and the *metanoesis* in every subject is integrated into one. Metanoesis moves individual noetic functions, i.e., I-mode cognition, in almost the same way, and every image recognized by D-mode cognition is also shared between them. This is why people feel a sense of unity.

As a crystallization of Intersubjective M-mode Cognition, we will see several parody expressions. Why is parody intersubjective? Because it changes the original expression slightly and has the intention of sharing a new expression with others, by which it relays some message to them. The feeling that the fixed expressions are strange causes people to move to another destination. This is one of the motivations for the emergence of parody. Only after the new destination must be shared with others does the parody have its own *raison d'être*. Of course, every expression takes on an

intersubjective trait but one cannot deny that parody relays a strong message to others.

Ma is not only the driving force that moves people from a chaotic state to the segmented world of words but also that which makes people return to the unified state. Returning to the state of I-mode cognition with the image created by D-mode cognition can create a new structure, which may comprise profoundness, silliness, teasing, or criticism.

In this chapter, we will examine three types of parody. The first is *honkadori*, or adaptation of a famous poem, the second is parody of proverbs, and the final type is *senryū* verse, which may not be a parody, strictly speaking, but is similar in structure.

6.1. Profound *Ma*: M-mode Cognition in *Honkadori*

Honkadori is a rhetorical technique by which one tries to express a complicated and profound world with a limited number of words.

In borrowing part of *honka*, the original poem, the poet shows the world of the original to the readers and then adds his own image to it. In other words, he compresses the image of the original in a few words and broadens his expression with the remaining words.

(11) *Shikanoura ya tōzakari yuku namima yori kōrite izuru ariake*
no tsuki

‘Shikanoura, from the receding waves a cold moon appears.’

Fujiwara no Ietaka (Shinkokin Wakashū winter)

The original of (11) is the following.

(12) *Sayo fukuru mama ni migiwa ya kōru ran tōzakari yuku Shika
no uranami*

‘As the night advances, I wonder if the lake is freezing to hear
the diminishing sounds.’ Kaikaku (Goshūi wakashū winter)

Tawara (1993) wrote the following analysis of Kaikaku’s poem.

Shikanowara is the shore of Lake Biwa, where *Ōtsu* city is located. The author wonders if the water of the lake is freezing as the night advances, because the sound of the waves is diminishing. This poem was born because it was silent as a grave and the author’s senses are sharper than usual. Although the author does not see the scenery and only hears the sound, we can imagine the cold dark quiet scenery, which is also the imagined landscape of the author.

She also mentions Ietaka’s poem in (11) as follows.

By the phrase “*Shikanoura ya tōzakari yuku namima yori*”, the first part of the poem, we can reach Kaikaku’s world.

The readers can imagine the cold dark quiet lake. Above the lake there appears a cold waning moon. The vivid visual image is added to the original by “*kōrite izuru ariake no tsuki.*” The light of the cold moon makes the darkness even deeper, the lake even colder. In this way, the technique of *honkadori* gives the poem a complicated profoundness. The readers can also enjoy seeing how the original is trimmed.

Can we consider her analysis in terms of cognitive linguistics? Needless to say, the poems in (11) and (12) blend. With the phrase *Shikanoura ya tōzakari yuku namima yori*, Ietaka borrowed from the phrase *tōzakari yuku Shika no uranami* in the original poem. This is the foregrounded part, but what is projected onto the Blend Space includes the background, that is, the whole poem. This means that the freezing lake, as in *Sayo fukuru mamani migiwa ya kōru ran* is also potentially projected onto the Blend Space. This method of borrowing just part of *honka* shows strong intersubjectivity, because it relies on the reader’s imagination to envision the scene that the original poem expresses. By blending the dark cold quiet world in the original poem with the vivid image in Ietaka’s poem, the light of the cold moon makes the surroundings even darker. Both the rhetorical expression *kōtta tsuki* (frozen moon) and *kōri yuku mizuumi* (freezing lake) stimulate the conceptualizer’s synesthesia and make the moon and lake even colder.

In terms of mode of cognition, *honka* is invoked automatically,

so it evokes the world based on I-mode cognition. Ietaka's poem evokes the world based on D-mode cognition because it is proposed linguistically, or the world of Ietaka's poem is imagined first and *Honka's* image is then superimposed on it. The readers imagine the two worlds alternately, realize Ietaka's intention, and appreciate the poem. By Ietaka's intention, I mean that he tells the readers that his poem is based on Kaikaku's poem. It might be stated that Ietaka's view corresponds to the conceptualizer shown by C, encircled by the broken line in Figure 26. This is the subject who engages in M-mode cognition. When the reader's views are superimposed over the author's—that is, when the reader realizes the author's intention—there emerges intersubjective M-mode cognition. *Ma* in the author's cognition and *Ma* in the reader's cognition are integrated and they know the same world without saying so. By superimposing one poem onto the other, and viewing both, Ietaka's poem can be appreciated more deeply. In this way, the author and reader share the same field of cognition, as shown in Figure 26.

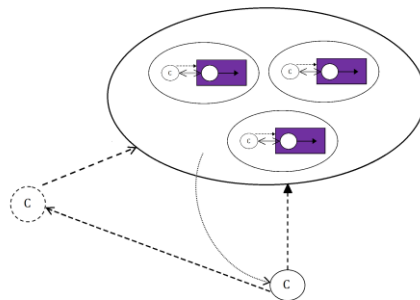


Figure 26 (Figure 12) : Intersubjective M-mode Cognition

Table 6 represents the blend of Kaikaku's poem and Ietaka's poem.

	background	foreground
Input Space 1 Kaikaku's poem (Original)	<i>Sayo fukuru mama ni migiwa ya kōru ran tōzakari yuku Shika no uranami</i> • <i>Shikanoura</i> • late hours • freezing lake • diminishing sound of the waves	<i>tōzakari yuku Shika no uranami</i> • <i>Shikanoura</i> • diminishing sound of the waves
Input Space 2 Ietaka's poem		<i>Shikanoura ya tōzakari yuku namima yori kōrite izuru ariake no tsuki</i> • <i>Shika no ura</i> • late hours • freezing lake • cold moon
Generic Space	• place (<i>Shikanoura</i>) • time (late hours) • diminishing sound of the waves	
Projected Elements	• freezing lake	• cold moon
Frame	Ietaka's poem is based on Kaikaku's poem.	
Emergent Structure	It gets even darker and the lake gets even colder.	

Table 6 Blend of Kaikaku's Poem and Ietaka's Poem

Like the blend in oxymoron, the background is projected onto the Blend Space, for which reason the profound meaning emerges.

Let us examine another poem based on Kaikaku's poem, which is by Terayama Shuji.

(13) *Mizuumi kōri tsutsu aru oto yo ushinaishi waga hi to konoha
tojikome nagara*

‘The sound of the freezing lake ah, confining leaves and my lost
old days’

The following is Tawara’s critique of the poem.

The situation where the author hears the freezing lake corresponds to the world of Kaikaku’s poem. The poem is unique in that it emphasizes the imagined scenery in the original. A new view is added, that the lake freezes because the lake had a lid put on. The author feels that under the lake, his lost days and leaves are being confined. Most people can assume that leaves can be sunk in the bottom of the lake. “His lost days” are put along with leaves and it makes the world of the poem imagined scenery.

From the phrase *Mizuumi kōri tsutsu aru oto yo*, we can see Kaikaku’s poem in the background. Although it does not correspond to Kaikaku’s poem as much as Ietaka’s, some can recognize the original on which Terayama’s poem is based. Table 7 shows the blend of Kaikaku’s and Terayama’s poems.

	background	foreground
Input Space 1 Kaikaku's poem (Original)	<i>Sayo fukuru mamani migiwa ya kōru ran tōzakari yuku Shika no uranami</i> • <i>Shikanoura</i> • late hours • freezing lake • diminishing sound of the waves	<i>migiwa ya kōru ran</i> • freezing lake
Input Space 2 Terayama's poem		<i>Mizuumi kōri tsutsu aru oto yo ushinaishi waga hi to konoha tojikome nagara</i> • the sound of the freezing lake • my lost days and leaves being confined in the lake
Generic Space	• the freezing lake (sound)	
Projected Elements	• <i>Shikanoura</i> • late hours • diminishing sound of the waves	• my lost days and leaves being confined in the lake
Frame	Terayama's poem is based on Kaikaku's poem.	
Emergent Structure	As the night advances, I wonder if the lake is freezing because the sound of the waves is diminishing. Maybe my lost days must be confined in the bottom of the lake.	

Table 7 Blend of Kaikaku's Poem and Terayama's Poem

We have examined two poems that are based on the same poem. In both cases, the rest of the poem that cannot be trimmed is also projected onto the Blend Space, which causes the reader to imagine the whole original poem and thus profound meanings emerge.

Tawara continues as follows.

I think the poem was born from the provocation by Kaikaku's poem. The author must have thought "I have found it" when he encountered the poem that goes "*Sayo fukuru mamani migiwa ya kōru ran tōzakari yuku Shika no uranami.*" What he has found are his old days. They must have been confined in the bottom of the lake. There is an ideal of the technique of *honkadōri* in the way the poem was born.

When the poet encounters a scene that fits his mind, it motivates him to express his own impression. It can be said that this motivation is also *Ma*. The author looks at his inner world as well as the scenery. When one appreciates some literary works or such, it invokes one's own experiences or feelings. This is also when two things blend. The reader's positive participation, which is also shown in Chapter 7, is indispensable when the reader feels unified in the world. What elements are projected onto the Blend Space and what structure emerges differ depending on the person. However, we can identify with the author by his words. Just as Terayama sympathized with Kaikaku's poem, we can sympathize with Terayama's poem. This is because of the universal feelings that we humans have in common. The feelings and senses are universal and at the same they are my own feelings or experiences, not someone else's. While they are universal for all people, they are also very specific to individuals. When they coincide, the impression one can

feel is great, just as Terayama found his lost days in Kaikaku's world. It can be said that the expressions that evoke such feelings and senses in readers include Intersubjective M-mode cognition. Kaikaku's poem includes such a momentum. It is not too emotional and for that reason, the reader can imagine his own world. Table 8 represents the blend when Terayama's poem was born.

Input Space 1 Kaikaku's poem (Original)	• the actual scenery
Input Space 2 Terayama's imagined scenery	• Terayama's imagined scenery, feelings, and senses
Generic Space	• scenery
Projected Elements	• the actual scenery in Kaikaku's scenery • Terayama's imagined scenery
Emergent Structure	• comparing the lake to the huge container and seeing that his lost days are confined in the bottom of the lake

Table 8 Blend of Kaikaku's Poem and
Terayama's Imagined Scenery

Putting it into the form of a diagram lessens the attractiveness of the poem because it is impossible to verbalize the impression or *Ma* in the first place.

6.2. Humorous *Ma* : M-mode Cognition in Proverbial Parody

A parody of the proverb *Isogaba maware* in Chapter 4 is shown in (14).

(14) *Isogaba nisankai maware.*

‘If you are in a hurry, turn around two or three times.’

The phrase *maware* in *Isogaba maware* means making a detour but in this parody, it means turning around. If you said *Isogaba maware* to a young child, for example, you could expect her to turn around. This parody exploits the ambiguity of the word *maware*.

When one reads this parody, what thoughts emerge? In terms of mode of cognition, one can experience not only Intersubjective M-mode cognition but also Transient M-mode cognition and Lasting M-mode cognition. Unlike *honkadori*, in which only part of the original is borrowed by the author, this parody starts in the same way as the original. Therefore, the reader, who expects the original expression, is surprised by the difference. I will give an account of the parody in terms of reference point ability and blending theory.

First, the reader experiences Transient M-mode cognition. Figure 27 depicts the state of cognition. The starting point is shown on the left. In the dominion that evokes the proverb, *maware* is active as an expected active zone. The profile *nisankai maware* is outside the dominion but by referring to the active zone, it has a link to *Isogaba*. This is the state of Lasting M-mode cognition, as shown in Figure 28.

The original expression is evoked automatically, so it evokes the world based on I-mode cognition. The parody is proposed

linguistically, so it evokes the world based on D-mode cognition. After the reader conceptualizes one view, the view in turn functions as noesis and causes the reader to conceptualize the original. The reader shifts views alternately, which is the state of Lasting M-mode cognition. The structure of parody is similar to that of paradox. In the case of paradox, it deviates from the dominion vertically, because paradox means the opposite of the original. On the other hand, parody is not necessarily the opposite, so I draw the deviation obliquely. Whether or not some part is active is important as to whether the reader can understand the parody. If you say *Isogaba nisankai maware* to someone who does not know the original, he will not understand the intention and will become confused. If he experiences the dynamic movement as in Figure 27, he can experience Transient M-mode cognition and Lasting M-mode cognition. Moreover, when he shares the state with the author and other people, they can experience Intersubjective M-mode cognition.

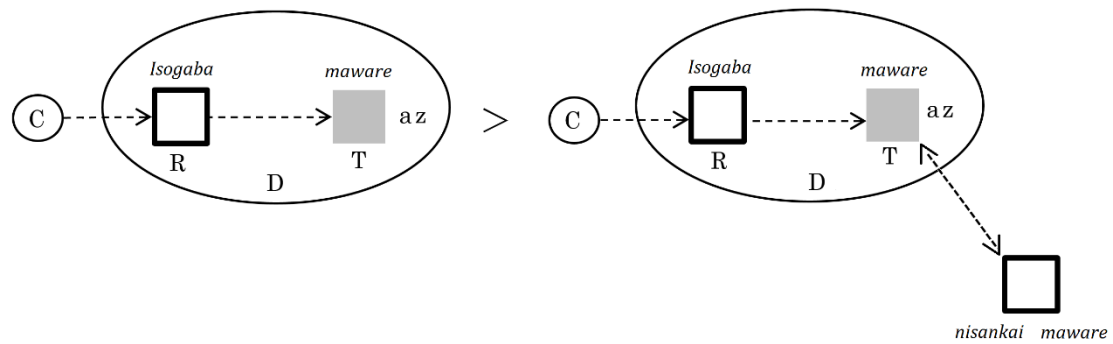


Figure 27 Cognition of a Proverbial Parody

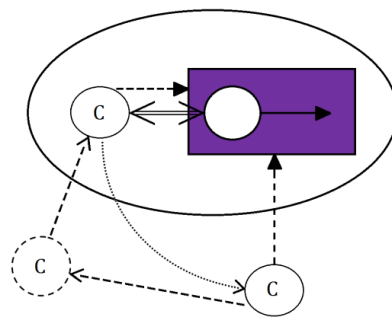


Figure 28 (Figure 11) : Lasting M-mode cognition

What structure emerges when *Isogaba maware* and *Isogaba nisankai maware* blend? Table 9 represents the blend.

	background	foreground
Input Space 1 <i>Isogaba maware</i>	serious sententious atmosphere	If you are in a hurry, make a detour.
Input Space 2 <i>Isogaba nisankai maware</i>		If you are in a hurry, turn around two or three times.
Generic Space	<i>Isogaba</i> ○○ ‘If you are in a hurry, ○○’	
Projected Elements	serious sententious atmosphere	If you are in a hurry, turn around two or three times.
Frame	<i>Isogaba nisankai maware</i> is a parody of <i>Isogaba maware</i> .	
Emergent Structure	humor, absurdity	

Table 9 Blend of *Isogaba Maware* and *Isogaba Nisankai Maware*

Isogaba maware is a paradoxical expression in a sense, while *Isogaba nisankai maware* is a parody of it. This is the series of change from “common sense → the opposite → the shift.” The shift is a kind of negation, of opposite expressions and the negation of a negation almost comprises an affirmation. The parody of paradox therefore can be simply a plain expression. The examples are as follows.

(15) *Makenu wa kachi*

‘Not to lose is to win.’

(16) *Ame futte chi kuzureru*

‘After it rains, the ground collapses.’

(17) *Nakuko wa medatsu*

‘A crying child stands out.’

(18) *Kusattara namagomi*

‘If food is rotten, it is garbage.’

We feel these phrases to be absurd because they are too plain. This is because we know the original. If we did not, they would be uninteresting. In terms of mode of cognition, between the world based on I-mode cognition, where the original expression is evoked automatically, and the world based on D-mode cognition, where the original is changed linguistically, the reader can experience M-mode cognition. Absurdity or humor is the emergent structure that M-mode cognition creates. Why is it absurd or humorous? Because the serious sententious atmosphere of the original expression is projected onto the Blend Space and the contrast with the new expression stands out. The messages of proverbs are often serious, so the shift from this seriousness makes the expression seem strange or funny.

6.3. Critical *Ma* : M-mode Cognition in *Senryū* Verse

The original expression needs to be established for the parody

to make sense. *Honka* in 6.1 and the proverbs in 6.2 are established expressions. The third parody, a *senryū* verse, has a structure wherein the original expression is verbalized in turn and the reader can read the meta-message. This is similar to parody in that there is a dual structure and an intersubjective message.

At one time, the next *senryū* was controversial.

(19) *Rōjin wa shinde kudasai kuni no tame*

‘Old people should die for the benefit of the society.’

Some people resented it because it insults the elderly. Of course, it shocks us momentarily, but needless to say, this is not the real intention of the author. Rather, it is another person’s belief, perhaps the government’s attitude toward welfare measures. The author is criticizing the government’s welfare measures, which disregard the elderly, by quoting these shocking words.

We can also find a dual self here. In terms of mode of cognition, one can conceptualize the literal meaning, which is done rather by I-mode cognition, but one can be shocked by these words. Is this the real intention of the author? The uneasiness moves the conceptualizer. In turn, it functions as noesis as the second subject and causes one to reach another meaning, when one can experience Lasting M-mode cognition. The author expects this series of cognition changes in the readers’ minds. If the readers realize the author’s intention, they can experience Intersubjective M-mode

cognition as shown in Figure 26. Table 10 represents the blend and an emergent structure as criticism.

	Background	Foreground
Input Space 1 government attitude		<i>Rōjin wa shinde kudasai kuni no tame</i>
Input Space 2 author's intention	author's intention	
Generic Space	intention	
Projected Elements	author's intention	<i>Rōjin wa shinde kudasai kuni no tame</i>
Frame	<ul style="list-style-type: none"> • the strangeness of too bold an opinion • the possibility of quoting another person 	
Emergent Structure	criticism of the government's welfare measures	

Table 10 Blend of the Government Attitude and
the Author's Intention

6.4. Summary

We have seen three types of *Ma*, that is, the images M-mode cognition creates, which have two traits in common. First, after the reader conceptualizes one view, he is caused to conceptualize another image. In *honkadori* and the parody of proverbs, the reader can be caused to conceptualize the original. The *senryū* verse seen in 6.3 includes some feeling of wrongness, which causes the reader to conceptualize what the author's intention is. The second commonality is that the projected elements not only comprise the foregrounded part but also the background, which can be the

imagined scenery, atmosphere, or the reader's own feelings or experience. The blend results in an emergent structure. This mechanism is similar to that of an oxymoron.

Chapter 7

M-mode Cognition in Story-Telling

When playing music, players can experience various kinds of *Ma*. One can experience Transient M-mode cognition when one starts playing one's part or plays the climax of the piece. Along with the consciousness that one is playing one's own part, one can feel that the music has its own life, when one experiences Lasting M-mode cognition. When they feel that the music has a life of its own, all the players share M-mode cognition, in experiencing Intersubjective M-mode cognition.

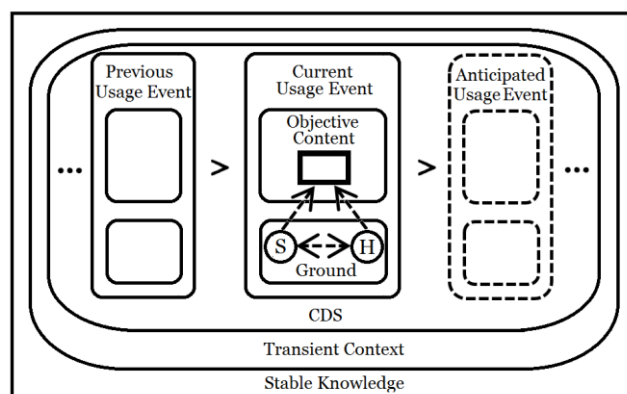
We can assume that story-telling, where a performer tells a story to the audience on the stage, is the linguistic phenomenon that parallels music playing. In Chapter 7, we will examine M-mode cognition in an instance of story-telling. In an instance of story-telling, not only the world of the story, but also that of the performer and the audience in reality, create a unified world. I will describe how this world is created through the interactions between fiction and reality.

7.1. The Structure of Story-telling

7.1.1. Current Discourse Space

The expressions in Chapters 4, 5, and 6 were relatively minimal, and I described the shift between two modes of cognition in terms of reference point relation and how two things blend in terms of blending theory. To describe story-telling, which is a larger and more complicated form of discourse, it is necessary to employ the concept of Current Discourse Space (Langacker, 2008).

Langacker (2008) describes discourse as a consistent unit consisting of a series of sentences. This is sketched in Figure 29.



(Langacker, 2008:466)

Figure 29 Current Discourse Space

The structure has four frames: Stable Knowledge, Transient Context, Current Discourse Space, and Current Usage Event. A

usage event embraces an expression's full contextual understanding, a portion of which can be identified as its linguistic meaning. "A key factor in its meaning is the interaction of the speaker and hearer, each engaged in assessing what the other knows, intends, and is currently attending to." The intended result is that the interlocutors arrive at roughly similar conceptions of the objective content and direct their attention to the expression's profile.

Current discourse space (CDS) comprises everything presumed to be shared by the speaker and hearer as the basis for communication in a given moment. The CDS includes the previous usage event and the anticipated usage event as well as the current discourse. It also includes the transient context and any stable knowledge required for their appreciation or otherwise invoked. Langacker says all of these may figure in an expression's full contextual understanding, and those portions that constitute its linguistic meaning.

Yamamoto (2016) proposes a model of the structure of story-telling in a novel, based on CDS. She defines story-telling as follows, borrowing Aristotle's definition of it as "mimic reproduction."

Story-telling is a structure that has a beginning, a middle, and an end and consists of a series of complete actions as a whole. When one event happens, another event has to happen necessarily for some plausible

reason. For the speech act to be established, it is in the situation called *mythos* created by the structure and it is established in the situation independent from daily life.

(Yamamoto, 2016: 200)

Figure 30 shows the structure of story-telling, which has four frames: the situation independent from daily life, *mythos*, current discourse space, and current narrative event. They each correspond to the frames in Figure 29. The situation is independent from daily life because story-telling is conducted in a virtual space for telling a story. This is because “in real situations, the listener can argue against the speaker or interrupt the speech, but in a virtual space for story-telling or the written text, there is no chance to do so” (Komori, 1988: 57). In that sense, Yamamoto assumes a unidirectional mental path from the writer to the reader and from the narrator to the listener. *Mythos* is “a structure that has a beginning, a middle, and an end and consists of a series of complete actions as a whole” and “when one event happens, another event has to happen necessarily for some plausible reason.” Yamamoto (2016) proposes the four nested frames in Figure 30 as the structure of story-telling.

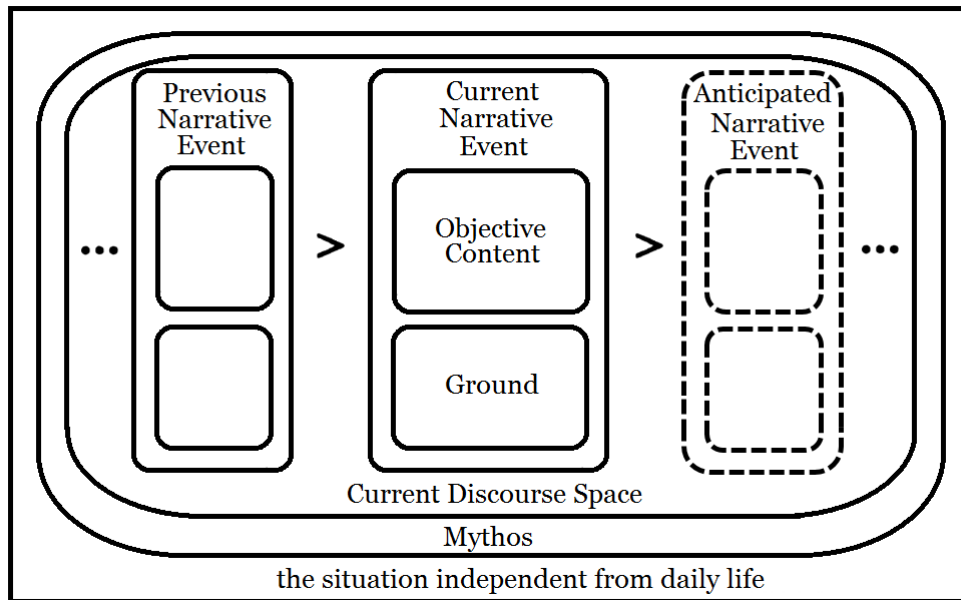


Figure 30 The Structure of Story-telling

Yamamoto depicts the structure of three-person story-telling as in Figure 31. Note that there are two grounds in the current usage event from the beginning. One is the ground (G_1) that consists of the writer (W) and reader (Re) in reality. The other is the ground (G_2) that consists of the narrator (N) and virtual listener (L). The virtual listener is the supposed listener as the other participant in the G_2 . There is no interaction between the narrator and virtual listener, just a unidirectional mental path from the narrator to the listener. The dotted line from the reader (Re) in G_1 to the Listener (L) in G_2 represents that the reader identifies with the virtual listener.

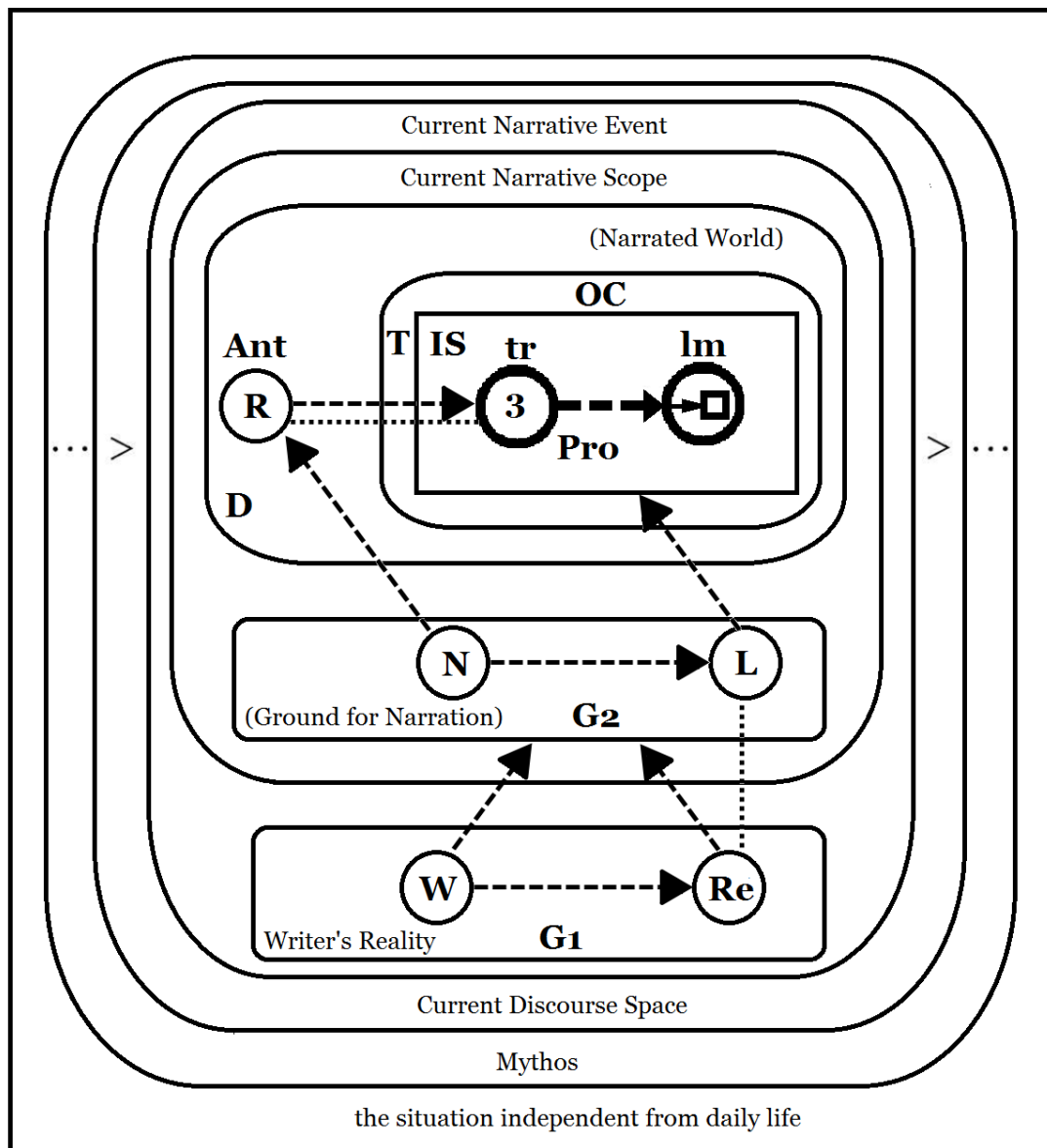


Figure 31 The Structure of Three-person Story-telling

Here, I would like to point out two problems. First, does a ground exist from the beginning? Second, should the outmost nested frame be the situation independent from daily life? The latter question also concerns the unidirectional mental path from the writer to the reader and that from the narrator to the listener.

With regard to the first question, I will remind you that we constantly experience shifts between I-mode cognition and D-mode cognition. For this reason, we can make something an object of conceptualization. We ourselves, too, are not established existence, and we must be gained constantly. This constant shift occurs at every moment, so we cannot be aware of it and hardly doubt the consistency of the subject. However, there *is* a state in which the subject is absent, such as when one sleeps or is absorbed in something. This is true of the time when the reader is absorbed in the world of a novel and identifies with the narrator or the character in the story. Of course, Yamamoto assumes such an aspect and draws a correspondence line from the reader to the listener. However, the reader can identify not only with the virtual listener but also the narrator and characters. The writer in reality can also identify with the narrator in the story and the characters. Yamamoto does not take such a dynamic mental path into consideration.

Let us now examine the second question: Do we imagine only the world of the story? The answer is no. We can superimpose our own experience onto the world of the story and enjoy the imagination it evokes. We can change posture if we become tired or put the book aside when we are hungry. In other words, we participate in the world of a story positively, along with all that concerns ourselves. Yamamoto's frame misses this viewpoint. Therefore, I would like to claim that there *is* interaction between the two. To suppose this

idea, I will mention Dancygier's (2012) analysis of drama based on blending theory. She states that a new story space emerges through the blending of various mental spaces as in Figure 32.

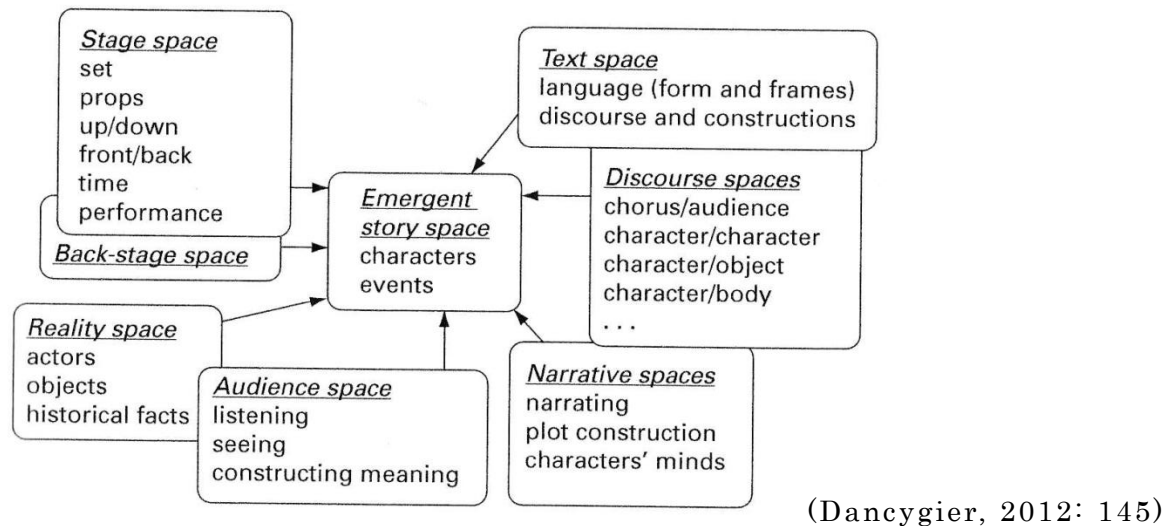


Figure 32 The Mental Space Schema of a Theatrical Performance

The basic division runs through the middle of the diagram, so that the left-hand side represents all the material aspects of the play, and the right-hand side is correlated with the contribution of the text. But neither one is a holistic and uniform concept, as each consists of more spaces, some of them overlapping to a degree. This combination of the material and the linguistic is at the core of the genre.

(Ibid. 145)

In this paper, I will follow this standpoint of Dancygier's.

7.1.2. The Standpoint of this Paper

I will take the following standpoint. The object of analysis is story-telling, where the performer talks to the audience on the stage. I will describe the dynamic cognition of the audience, assuming three grounds. One is the ground (G_1) of the characters in the story, another is the ground (G_2) of the narrator (N) and the implied listener (L), and the third is the ground (G_3) of the performer (P) and the audience (A). I will describe only the ongoing ground as the story unfolds, and thus omit the other grounds. I can assume up to seven (nine, strictly speaking) nested frames as in Figure 33. At the innermost, there is the current usage event of the discourse between the characters (CUE_1), which is encompassed by the Current Discourse Space (CDS_1). Strictly speaking, outside the CDS of the characters is its Transient Context and Stable Knowledge, but I omit these. The ground of the narrator (N) and a virtual listener (L) lies outside this and they pay attention to the character's discourse as Object Content in a sense. (Of course, when there is no conversation between the characters, OC comprises the other part.) Outside the CDS_2 is the mythos as transient context and the virtual space as stable knowledge. The ground (G_3) is in the theater space that encompasses them. At the outmost, the daily space, which makes the theater space a transient context, comprises stable knowledge.

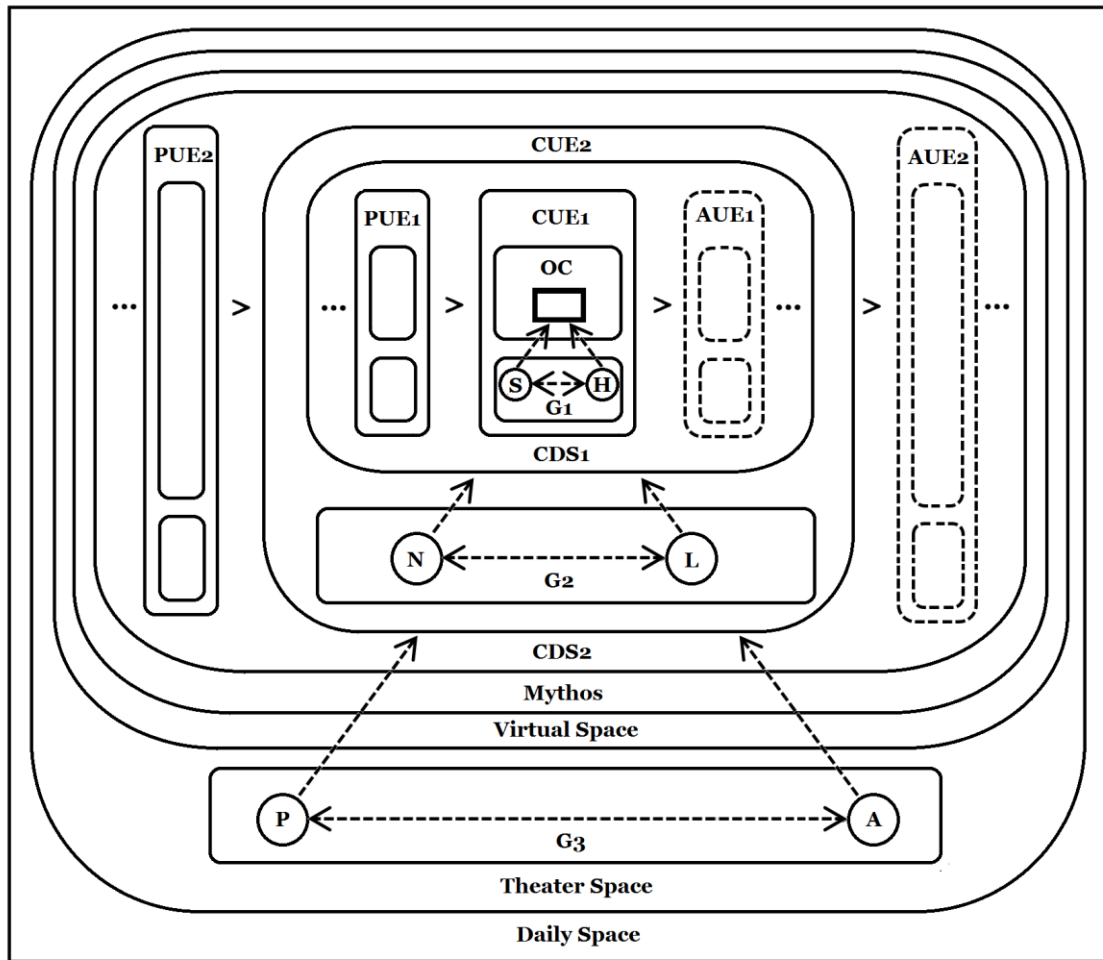


Figure 33 CDS in Story-telling on the Stage

To clarify this point, I will simplify the diagram as in Figure 34, where the space inside the CDS₂ is a virtual world, combining the mythos. Outside is the reality space wherein the theater space and daily space are combined.

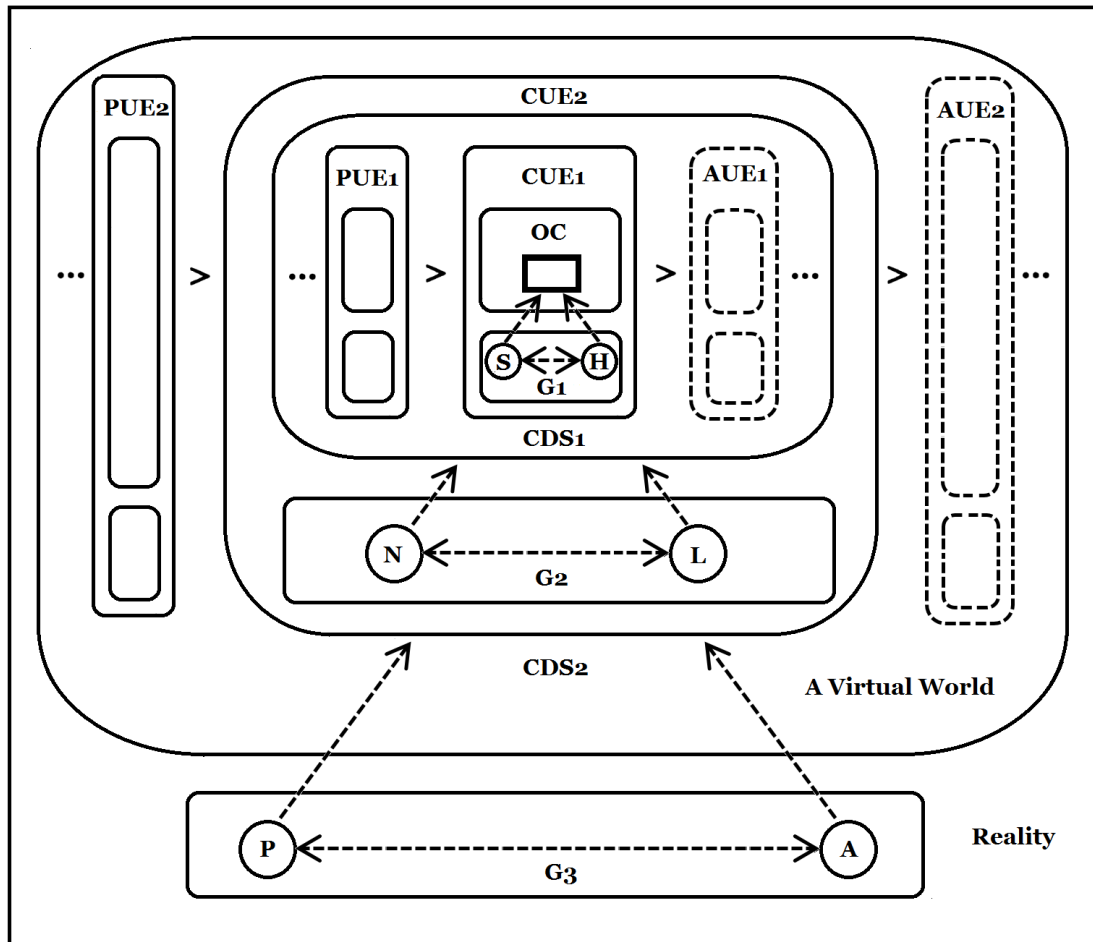


Figure 34 Simplified CDS

As the online story-telling advances, the performer and audience change their distance from the story world. From reality, they are entering the story world. This change is shown in the shift from the leftmost figure to the second figure from the left in Figure 35. They know subconsciously that it is non-reality, which is shown in the next figure. When they are absorbed in the story world, they constantly return to the scene, which is shown in the next figure. Meanwhile, the story world itself turns into another reality, which is

shown in the rightmost figure. Note that the two realities are depicted in different colors. This is similar to the state in which a new reality is gained in Figure 8. The new reality is, as we have seen, the result of the blend of reality and a virtual world, which can be called *kyojitsu himaku*, a realm that is neither reality nor a virtual world. What emerges in this space? I will approach the emergent structure by describing several scenes from the story-telling by Hirano Keiko.

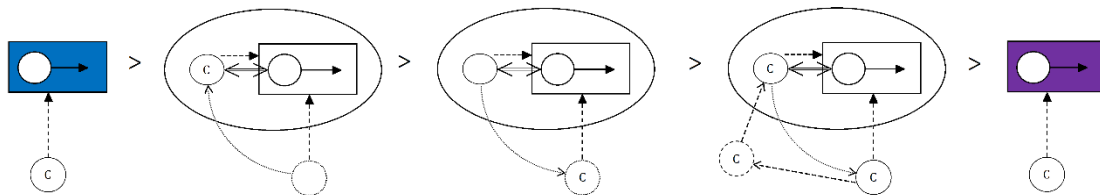


Figure 35 The Mode of Cognition of *Kyojitsu Himaku*

7.2. Analysis

7.2.1. Overview of the Story

The subject of analysis is *Rakuyōju* (Deciduous tree) by Renjo Mikihiko told by Hirano Keiko, whose story-telling we can enjoy on CD. Although it is not an actual performance on the stage, it makes us feel as if we were in the story world. I chose this work because through it we can experience various types of M-mode cognition:

Transient M-mode cognition, Lasting M-mode cognition, and Intersubjective M-mode cognition.

Rakuyōju mainly describes serious exchanges between a wife and a mistress. There are many conversations in direct speech between the two women. The narrator is different from the two characters, so it is a three-person story. Even so, the narrator often focuses on the minds of the characters. As the title of *Rakuyōju* (Deciduous Tree) suggests, it symbolically describes a tree or leaves. It seems that the characters' minds are projected onto them.

The story-telling of Ms. Hirano makes the audience feel as if they were in the scene by focusing on or identifying with the two women. In fact, she is a stage entertainer, who is evaluated for the elaborated stage with illumination, acoustics, and scenic art. The background music is used very effectively. Incidentally, the story-telling is based on the original novel and the original is slightly edited, because we hear the world rather than read it.

We will see six scenes, in which we can find Transient M-mode cognition, Lasting M-mode cognition, and Intersubjective M-mode cognition.

7.2.2. Introduction

The introduction of the story begins with music. After a tapping sound, the story begins to unfold. The music is turned down and works as the BGM.

(20) *Nagaku tsuzuita gōtei no ishabei no, chōdo togireru atari ni sono onna wa shozai nage ni tatte ita.*

‘Around the place the long stone walls of a mansion broke, that woman stood idly.’

The music has tempted the audience into the world. The audience follows the stone walls of the mansion and glimpses one character with the words *sono onna* (that woman), which has some implied meaning. The performer, Ms. Hirano, describes the scene objectively and attends to Noriko’s viewpoint.

(21) *Noriko wa ashi o tomenakatta ga, tōri sugiru sai shisen dake wa karami tsukaseru yōni tomete, sono onna o kansatsu shita.*

‘Noriko did not stop, but when she walked by the woman, she stared at her and watched her.’

By (21), the audience recognizes another character, Noriko, and watches the woman from Noriko’s viewpoint. From the musical introduction to this scene, the state of the audience’s cognition is depicted in Figure 36. To avoid producing a complicated figure, I describe only the cognition of the audience. To show which ground the audience participates in, I draw a circle over the audience with a solid line. In describing the Objective Content, I depict the characters and things as the circle (●). There are only two

characters, so I represent Noriko as a red circle (●) and the woman as a blue circle (●). The dotted arrow represents a mental path.

The tapping sound tempts the audience from reality into the story world and after hearing the sound, the audience enters their world. Here, the audience experiences the shift from D-mode cognition to I-mode cognition, i.e., Transient M-mode cognition. At scene (20), the audience is in the OC of the narrator rather than in the G₂. At scene (21), the sight that the audience recognizes turns out to be from Noriko's viewpoint. The audience returns to G₂ and views the OC.

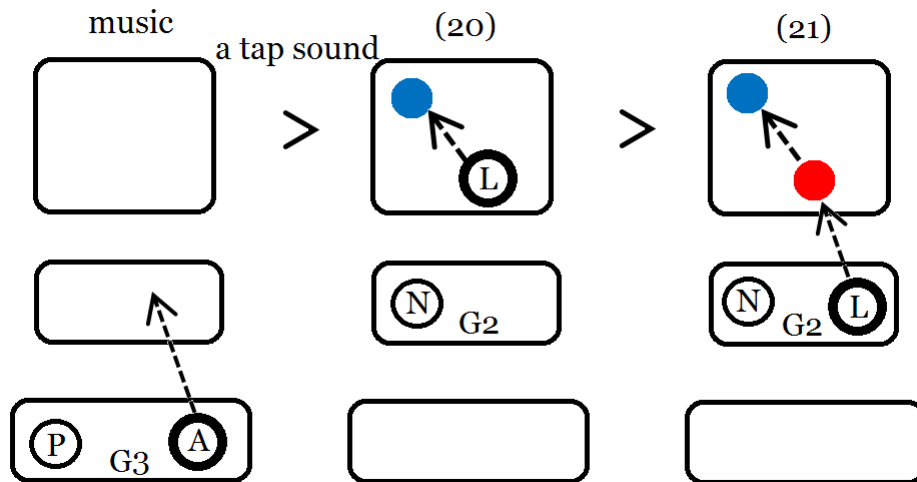


Figure 36 The Shift in the Introduction

After scene (21), the following description is given.

Yūgure doki de gūzen, sono michi kara Noriko to sono onna igai

no hitokage ga todaete ita. Noriko wa kaimono gaeri no fudangi de tada hitotsu kōkana mono to ieba sengetsu jūnenme no kekkon kinenbi ni otto ga okutte kureta keito no shōru dake datta ga, onna no hō wa miru kara ni takasōna wafuku o kite iru.

‘It was during the twilight and there happened to be no one except Noriko and the woman. Noriko wore casual clothes, and the only expensive thing she had on her was a wool shawl that her husband had bought her on their tenth wedding anniversary. On the other hand, the woman was wearing an apparently very expensive kimono.’

Following this description, the woman’s kimono is described in detail.

(22) *Kusunda aoi kiji de, sode to suso ni happa no yōna katachi ga sironuki de nanmai mo matte iru. Jimina kimono da ga Tokyo no hazure no jūtakuchi ni wa mada yūhi no iro ga nokotte ite, sono shikisai o shōmei no yōni abite tatsuto, jimisa ga gyaku ni fushigina tsuyayakasa ni kawatta.*

‘The texture of the kimono is dull blue and it bears blanks into which a lot of falling leaves are drawn. It is a sober kimono but the soberness turned into strange elegance with sunset in the background.’

We will encounter the description of leaves several times.

This is an advance hint of the title *Rakuyōju* (Deciduous tree). To borrow the terminology of Dancygier (2012), it serves as a narrative anchor. She defines narrative anchors as “expressions which set up or suggest the availability of narrative spaces, but do not elaborate right away” (Dancygier 2012: 42).

The audience attends to the kimono, forgetting it is through Noriko’s perspective. While they are so close to the scene, some people read the advance hint and attend to the fiction and intention of the writer. In this case, the audience experience Lasting M-mode cognition as depicted in Figure 37. They experience a dynamic blend of ground₁ (G₁) and ground₃ (G₃). The conceptualizer circled in red is one member of the audience who pays attention to the kimono (I-mode cognition) and creates the image, which is recognized by D-mode cognition. This image, which is, in this case, *Rakuyōju*, causes him to conceptualize it as an advance hint. The image functions in turn as noesis, which corresponds to the metanoetic function, and leads to the cognition of reality, as shown in Figure 37. The blue and red colors represent the different noetic functions (I-mode cognition) and the images (noema) they create, which are recognized by D-mode cognition. This state of cognition lasts for a certain time, which I call Lasting M-mode cognition. From the blend of the images created by the two noetic functions, a profound meaning emerges, as shown in Figure 38.

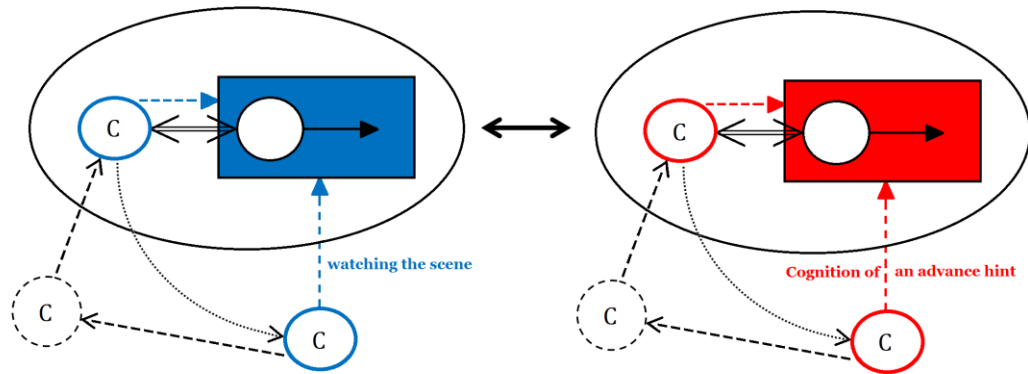


Figure 37 Cognition of an Advance Hint

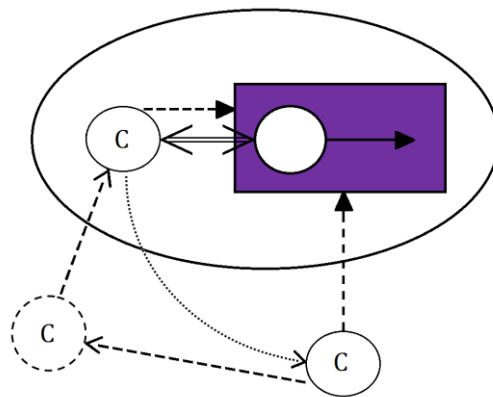


Figure 38 Emergence of Profound Meaning

While the leaves on the kimono serve as a narrative anchor, the whole scene of the introduction is a larger narrative anchor, which suggests the coming storm. In the shift to the next scene, the music is turned off and there is a pause, representing the passing of time.

7.2.3. The Shift between Characters' Speech and Narration

(23) *Noriko ga ie ni modori daidokoro de bangohan no shitaku o hajimeruto chaimu ga natta.*

'When Noriko got home and began to prepare for dinner, the door chime rang.'

The performer says *chaimu ga natta* (the door chime rang) without taking a pause. This expresses well that Noriko has been taken by surprise. The audience is also tempted to identify with Noriko.

The one who is at the door is "*that woman.*" She just glanced at Noriko and bowed. Sentence (24) follows.

(24) *Kami ni kazarimono no yōni hikkakatte ita ichō no ochiba ga otomo naku tataki e to ochita.*

'The leaf that was stuck in her hair as if it were an accessory fell silently to the concrete floor.'

The aspirated *ta* of the phrase *ochita* (fell) seems to suggest something. Some in the audience think of an advance hint. After some pause, Noriko lets the woman into the room next to the entrance.

(25) "*Sō, okosan irassharanai to yū no wa hontō dattandesu ne.*"

‘It is true that you have no children, isn’t it?’

The audience suddenly hears the woman’s voice. The woman has the performer speak through her own mouth. The audience gets close to the scene as if they have heard the woman’s actual voice. They are close to the scene because they do not look but hear. They identify with the participant of G₁.

The narrator (or performer) explains why the woman has spoken the words in (25).

(26) *Rokunen mae rōn de katta tateuri no nikaiya da ga, kodomo no dekinakatta fufu ni wa ōsugiru heyakazu ga aru. Genkan de, “Goshujin no Yoshihisa-san ni mō zutto osewa ni natte iru Yamane Yumiyo to mōshimasu” Sō nanotta onna o Noriko wa, genkan kara agatte sugu no rokujō no washitsu ni tōsuto, onna wa massaki ni, “Okosan, irasharanaindesu ka” to tazunete kita no datta.*

‘The house was a ready-built house with two stories that they had bought six years ago with a loan. There were too many rooms for a couple with no children. At the entrance, she said “I’m Yamane Yumiyo, and I have been in your husband Yoshihisa’s care for a long time.” Noriko let her into the Japanese six-mat room just beside the entrance and the woman said: “It is true that you have no children, isn’t it?”’

By listening to the narrator’s explanation, the audience

returns to G_2 . As shown in Figure 39, there are two moments to change the distance to the scene in (24) to (26).

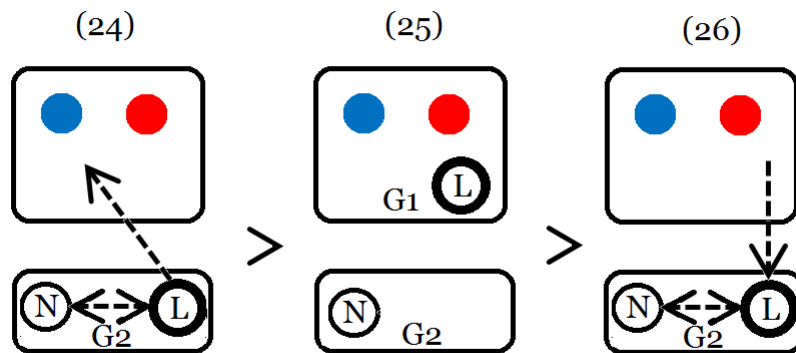


Figure 39 The Shift between the Character's Speech and Narration

The exchange between Noriko and the woman continues for a while. The performer identifies with the two women and speaks in their timing. The absence of narration during their exchange makes the audience feel close to the scene and as if they are in the scene. When the narration begins, the audience is distanced from the scene once more.

7.2.4. *Ma* in Coming to One's Senses

Noriko talks with the woman, while considering it unbelievable that her husband has betrayed her for seven years. The woman

confesses that the husband is going to leave Noriko and marry her.

(27) *Noriko wa sūbyō, bōzen to shite nani mo kuchi ni dekinakatta. Mado ni wa mada kasukani usuakari ga nokotte iru. Sono honojiroi yūyami no naka o, chīsana niwa ni ueta mokuren no, aki ga fukamatta to yū no ni, mada eda ni shigamitsuku yūni nokotte ita kareha no saigo no sūmai ga, kasumeru yōni ochite itta.*

‘For a few seconds, Noriko was absent-minded and could not speak a word. She could see a dim light through the window, and the last dead leaf, which clung to a branch of lily magnolia planted in the small garden, was falling close to the window.’

In this scene, the performer identifies with Noriko, who is absent-minded. The performer or narrator describes the dead leaves from Noriko’s perspective. The audience also identifies with Noriko gradually from G₂.

(28) *“Kiite masen, watashi, sonna koto”*

Jibun de mo odoroku hodo no tsuyoi hanpatsu no koe ga, kuchibiru o watta.

“I haven’t heard of that.” An unexpectedly strong voice left her lips.’

After the utterance of (27), the longest silence in the story-telling follows, after which (28) is heard. In the original, the

next sentence comes between them. “*Sono kage o bon’yari to mimamotta ato, yatto onna no kuchi ni shita kotoba ga, onna no shisen ijō no itami to natte Noriko no ishiki ni todoita.* (After idly watching the shadow of the falling leaf, the words from the woman’s lips reached Noriko’s consciousness more keenly than the woman’s sharp glance.)” In the story-telling, this sentence is cut and Noriko’s state, as described in this sentence, is expressed by this long silence.

The audience is attracted to Noriko in a flash. Rather than looking at Noriko, her voice is heard automatically. The state of the audience from (27) to (28) is shown in Figure 40. The black circle (●) represents the tree. At scene (27) shown on the left, the audience observes the scene from Noriko’s perspective but gradually identifies with Noriko as shown in the middle. The sudden voice from the performer makes the audience return to the G_2 , as shown on the right.

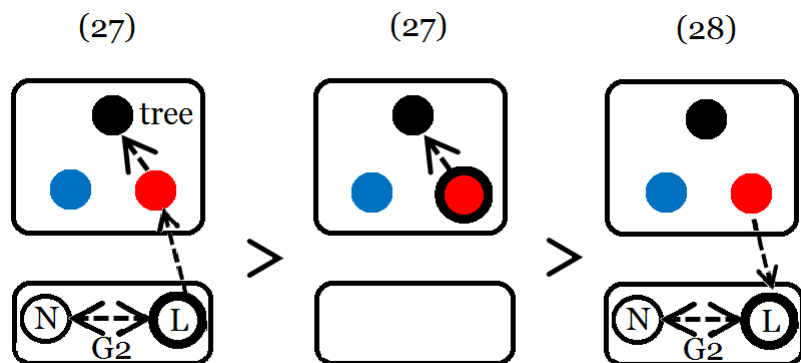


Figure 40 *Ma* in Coming to One’s Senses

7.2.5. *Ma* in Climax

The exchange between the two women continues and Noriko remembers her husband's voice when he became unusually angry with her, three or four years previously. Her husband and the woman got to know each other because he visited her handicraft shop. When Noriko broke the tea cup her husband had bought in an antique market, he shouted at her in a fury. In the next moment, he held back his anger and made an excuse. Now, Noriko realizes the reason at last.

(29) *Onna wa jibun no sonzai o iss hō tsuma ni wa kakushi tōsu kesshin datta nado to shushōna koto o itte iru ga, otto ga kono ie ni mochi konda nanjū mono yakimono o tōshite, mō nannen mo mae kara kono ie ni shinnyū shite ita de wa nai ka. Onna no te wa mada zataku no ue ni nokotte iru. Tatoe tsume no kizu o tsuketa koto wa nai to shite mo, kono te ga, kono shinayaka sōni saki o kasukani soraseta yubi ga, mō ima made ni nanjukkai to naku otto no karada o hatta no da—.*

‘Although the woman says that she had decided to keep the relationship secret, she has been intruding into this house for years through dozens of pieces of pottery. She still put her hand on the table. Even if she did not scratch my husband's back, this hand, these fingers curved flexibly have crawled his body dozens of times—.’

This is a kind of free indirect speech and the performer (or narrator) identifies with Noriko. Deictic expressions such as *kono te ga* (this hand) and *kono yubi ga* (these fingers) attract the audience directly to the woman's hand.

(30) "*Kocchi e kite chōdai.*"

Tachi agari, sonna kotoba o nage tsuke, onna no henji mo matazu ni daidokoro ni haitta. Shokki dana kara teatari shidai ni otto ga katte kita to itta sara ya chawan o tori dashi, tēburu ni narabeta. Sakazuki ya tokkuri made naraberu to, futariyō no chīsana tēburu wa sukima ga nai hodo bisshiri to umatta. Sore ga, jibun no shiranai tokoro de otto to onna to ga uragiri tsuzukete kita hibi to onaji kazu ni omoeta.

"Come here."

Standing up and saying such words to the woman, Noriko entered the kitchen without waiting for her reply. Noriko takes out every dish and bowl that her husband said he has bought and puts them on the table. She also put down sake cups and the sake bottle and the small table for two people was filled with them. Noriko felt that their number equaled that of days of betrayals of her husband and the woman.'

In the original, the next sentences are placed between (29) and (30). "*Sono yubi no ugoki o sōzō shita toki, Noriko no naka de ikari no ishi ga yatto atsui yōgan to kawatte ugoki hajimeta.*

Karada ga furue dashita node, (Imagining the move of her fingers, the stone of anger in Noriko turned into hot lava and began to move. As the body trembles).”

The sequential scenes from (31) to (32) follow.

(31) “*Anata ga katta mono o erande chōdai.*”

Onna wa inaotta ka no yōna reiseina kao de, ikutsu ka no sara ya chawan o erabi, Noriko ni watashite kita. Noriko no ryōte wa sorera o jukko mo motsu to ippai ni natta. Noriko wa sore o motte washitsu ni modoru to, niwa e tsunagaru garasu mado o hiji de oshi hiraki, chawan ya sara no hitotsu hitotsu o fumiishi e nage tsuketa. Kimochi no dokoka itten de wa mada doko ka samite ite, jibun wa naze konna bakana koto o shite iru no ka to omotte ita ga, ikari ga katte ni te e to nagare tsugitsugi to yakimono o nage tsukete iku.

“Choose the ones you bought.”

The woman chose some dishes and rice bowls with a stern face and handed them to Noriko. Noriko was holding as many as 10 bowls and could not hold any more. Noriko took them with her and went back to the Japanese-style room and opened the glass window that led to the garden with her elbow and threw every bowl and dish onto the stepping stone. Noriko asked herself why she was doing such a foolish thing but her anger made her throw the rice bowls one after another.’

(32) *Nage tsukeru mono ga nakunaru to, Noriko wa sugu ni daidokoro ni modorō to shite furikaetta shunkan, haigo ni tatte ita onna to butsukatta. Onna no kite ita kimono ni kao ga atari, hoo o kinu no kanshoku ga kitta. Noriko wa awatete hanare, “Sono kimono, shujin ga katta mono desho. Nuginasai yo, ima sugu. Watashi ga yaburu kara.”*

‘Having nothing to throw, Noriko soon moved towards the kitchen and looked back, and then she bumped against the woman standing behind her. Noriko’s face hit the woman’s kimono and she felt a cutting feeling on her cheek. Noriko soon left her and said: “that is the kimono my husband bought, isn’t it? Take it off right away. I’ll tear it.”’

Following (32), the background music plays and there is a pause.

(33) *Takebi goe no zankyō ga mado kara nagare konde kuru banshū no kaze ni fuki harawareru to dōji ni, karada wa fui ni munashii hodo shizuka ni natta. Mada goji o sukoshi mawatta bakari no hazu da ga, niwa ni wa mō shinya no yōna koi yami ga ochite iru. Montō o tsukete orazu, heya kara kobore ochita akari dake ga, wazuka ni sono yami o usumete iru. Kage ni natta mokuren no ki ga ippon, yami o tsuite, jōhō e to nobite iru. Tada hana o sakase, ha o shigerasete ita haru no koro ni kuraberu to, banshū no yoru ni kage to natte nobita sore wa, yasete yatsurete iru yō*

ni mieru. Sore ga, jūnenkan no otto to no kekkon seikatsu sono mono no yōni omoe, yami no soko ni sanran shi kasukani shiroku ukabi agatte iru sara ya chawan no hahen ga, sono jūnenkan kara kare ochita musū no ochiba ni omoeta.

‘When the echo of the cry was taken away by the late autumn wind coming through the window, Noriko’s body unexpectedly became calm and empty. Although it should have been just past five o’clock, it was dark like midnight. With no gate light, only the light from the room softened the darkness. The shaded magnolia tree grew tall throughout the darkness. Compared to spring, when it bloomed and its leaves grew thickly, it looked thin against the sky in late autumn. It seemed to her that it symbolized the ten-year life with her husband, while the pieces of the dishes and the rice bowls scattered about and emerging white from the darkness are like countless fallen leaves from the ten-year life.’

From (29) to (32), we can find a climax rhetoric, and gradually anger takes shape inside Noriko, and is expressed by her. The aspirated *ta* in the sentence *Onna no kiteita kimono ni hoo ga atari, hoo o kinu no kanshoku ga kitta*. (Noriko’s face hit the woman’s kimono and she felt a cutting feeling on her cheek.) is effective in making the audience feel the real pain on the cheek. The part “*sono kimono, shujin ga katta mono desho. Nuginasai yo, ima sugu. Watashi ga yaburu kara.*” (“That is the kimono my husband bought,

isn't it? Take it off right away. I'll tear it.") is the climactic scene. The sequential cognition of the audience can be shown as a reference point relation, as shown in Figure 16. The audience hears Nokiko's voice and returns to G_3 in a flash, which is similar to the *Ma* in coming to one's senses. They then hear music and a monologue (33) follows. Not only Noriko, but also the audience, sees the tree absent-mindedly. The state of the audience from (29) to (32) is shown in Figure 41. The sentences in (32) are divided into three parts. The second part begins with *Onna no kite ita kimono ni hoo ga atari, hoo o kinu no kanshoku ga kitta*, which is labelled as (32'). The third part occurs just after Noriko's speech "*Sono kimono, shujin ga kata mono desho. Nuginasai yo, ima sugu. Watashi ga yaburu kara.*" The silent part is labeled as (32").

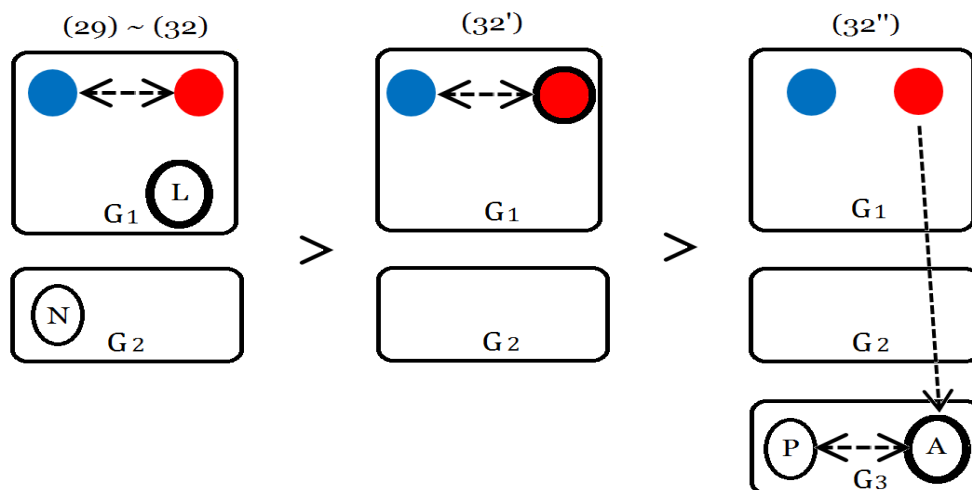


Figure 41 *Ma* in Climax

7.2.6. *Ma* in the Final Scene

In the final scene, the woman tells Noriko that it is a lie that the husband is going to marry the woman. Saying simply “You will know the truth when your husband gets back,” the woman leaves the entrance without answering Noriko’s questions. The music plays.

(34) *Garasudo ga shimari kirazu, kasukana sukima ga aite iru.*
Noriko wa genkan ni suwari komi, shibaraku sono sukima o
mimamotte ita. Hashiri dete itta onna no aoi kimono no suso
ni nagarete ita, karehateta yōni shiroi ha dake ga, me ni
shimite nokotte ita.

‘The glass door remained slightly open, and a gap was formed. Noriko sat down at the entrance and watched the gap for a while. The dead white leaves streaming on the kimono hems of the woman running away were imprinted on Noriko’s mind.’

What is going on with the audience? The state of their cognition is shown in Figure 42. The absent-minded audience is gradually returning to reality with the sound of music and something like the ticks of a clock. This state is felt as some kind of echo in the audience, which is similar to that of haiku in Chapter 4. The state of cognition remains I-mode for a while, then gradually leaves the scene, which means it gradually returns to D-mode. Due to the effect of the music, the subject feels the world based on I-mode

cognition. This I-mode cognition decreases gradually and D-mode cognition increases inversely, which creates a peaceful echo.

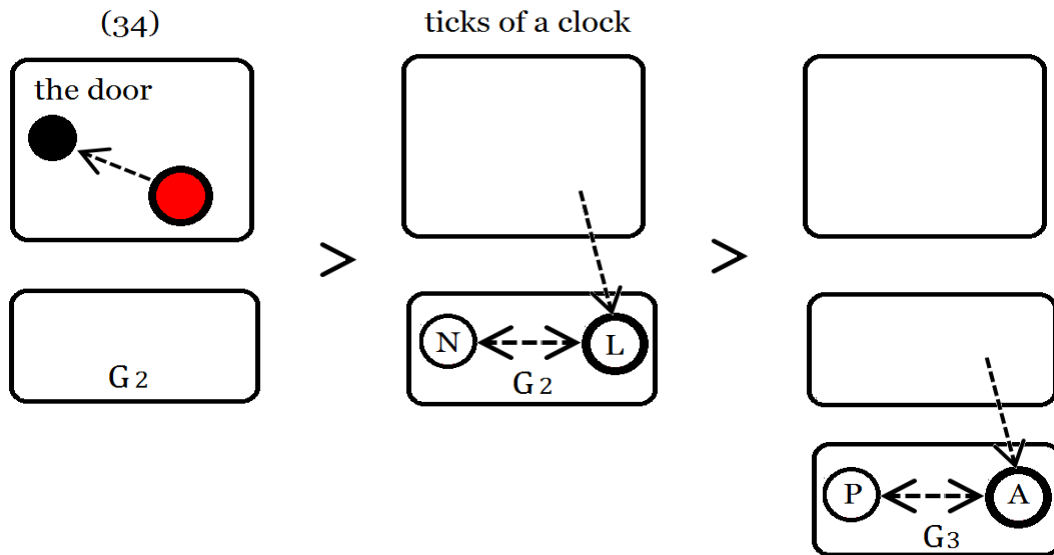


Figure 42 Echo in the Ending

7.3. Summary

So far, we have observed six scenes, in which we can find M-mode cognition : (1) the shift in the introduction, (2) cognition of an advance hint, (3) the shift between the characters' speech and the narration, (4) *Ma* in coming to one's senses, (5) *Ma* in climax, and (6) *Ma* in the final scene.

Their classification is as follows. We find Transient M-mode cognition in (1), (3), (4), and (5). These are mainly the shifts from I-mode cognition to D-mode cognition. We can be aware of *Ma* as a

sense of surprise just after the shift. The prototype of Lasting M-mode cognition is the state wherein we can feel that we are in the story world and at the same time that we are out of it as in (2). The blend results in a profound meaning. However, these two types of M-mode cognition are essentially the same, but differ in the length of the inner time felt by the conceptualizer. Therefore, in (1), (3), (4), and (5), if the conceptualizer feels a sense of surprise for a certain time, he experiences Lasting M-mode cognition as an echo. *Ma* in the final scene in (6) is the state of cognition wherein the conceptualizer remains in the story world and gradually returns to the ground in reality. This is the state wherein I-mode cognition gradually decreases and D-mode cognition inversely increases. The gradual shift from D-mode cognition to I-mode cognition and then to D-mode cognition is another type of M-mode cognition, wherein the two modes coexist. If these states are shared with others, one can experience Intersubjective D-mode cognition, which makes all participants feel united within the scene.

Chapter 8

Conclusion

We have seen *Ma* in language as three types of M-mode cognition: Transient M-mode cognition, Lasting M-mode cognition, and Intersubjective M-mode cognition. We constantly experience the shift between I-mode cognition and D-mode cognition. This means that we include *Ma* in ourselves, but we usually cannot be aware of it. However, we *can* be aware of it at certain times when we can experience one mode of cognition keenly or when we can experience two modes of cognition simultaneously. Then, we can be aware of *Ma*, which is the trace or crystallization of M-mode cognition. Various types of *Ma* in this paper are typical examples that we regard as so-called *Ma*. They include some dynamic shift between the two modes, as well as the blend of the two. In other words, it is a matter of blending the two. Table 11 depicts the state of cognition at a certain moment. In the middle is the state of Lasting M-mode Cognition, where the conceptualizer feels a dual self in a certain activity, which is the blend of two modes of cognition. In this state, we can feel united in the scene while displacing from the scene. To know both experiences is to experience Lasting M-mode cognition. This is similar to the *flow* experience described

by Mihaly Csikszentmihalyi or the mindfull state.” It is very interesting that one can be moved, feel unified with others, or experience a success in this state. On the right-hand side is the state wherein the shift to D-mode cognition is experienced. This is the state of Transient M-mode cognition as some sense of surprise. On the left-hand side is also the state of Transient M-mode cognition, wherein the shift to I-mode cognition is experienced. We cannot experience the pure state of I-mode cognition, so this Transient M-mode cognition can be the object of consciousness only after we experience D-mode cognition. This mode is felt as an echo, which causes a gradual shift from D-mode cognition to I-mode cognition and then a gradual return to D-mode.

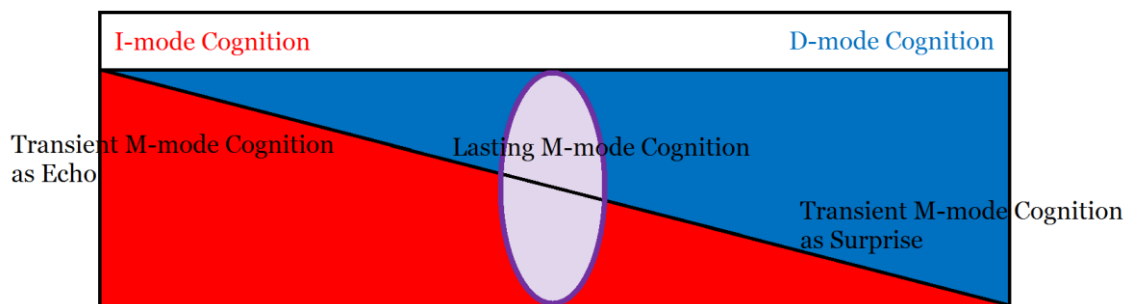


Table 11 The Balance of the Two Modes of Cognition

We humans constantly shift between two modes of cognition and maintain a balance between them. The shift from I-mode cognition to D-mode cognition is seen not only within a subject but also in biological and linguistic evolution (cf. Nakamura, 2004, 2009).

Simultaneously, the shift from D-mode cognition to I-mode cognition is experienced unconsciously, or we can make it possible linguistically. As long as there is one who expresses and one who receives and tries to understand what that person means, we can return to the world based on I-mode cognition.

The expression can comprise anything: music, a movie, a novel, story-telling, poems, avant-garde expressions such as oxymoron or parody, or the technique of Virtual Reality. The world based on I-mode cognition can be recognized by D-mode cognition, so they cannot exist separately. They are connected as in a circle. Humans can return to the world of the senses with language, which was acquired by displacement from the scene. Moreover, displacing ourselves from the scene once more does not mean that we simply return to the same place again; instead, we reach a new destination. We humans go back and forth between senses and language and the *Ma*-generating mode of cognition is the state wherein we realize this, appreciate it, and share it with others, which leads us to a new horizon.

NOTES

1. Chikamatsu Monzaemon stated that the appeal of art lies in the slender margin between the real and the unreal.
2. A Kabuki actor, Onoe Kikugoro VI, wrote in his book *Gei* (Art), about this lesson told by Ichikawa Danjuro IX.
3. These are the phrases of Tokugawa Musei, who was called a master of *Ma*. He wrote about *Ma* in his book *Wajutsu* (The Art of Narration).
4. This is a piece of advice given to me by Omi Makoto, who is the president of Omi Academy. I would like to thank him for his valuable advice.

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