

Analysis of Japanese Aesthetic Concepts by Language Game

— Comparison with Korean and Western Concepts —

SuRyun Choi*

Masato YAKO**

(E-mail : sundberg.choi@gmail.com · yako@design.kyushu-u.ac.jp)

<CONTENTS>

- | | |
|---------------------------------------------------------------------------------|-------------------------------------------------------------------------|
| 1. Introduction | 8. Acceptance and Rejection |
| 2. Background of Korea's <i>Han</i> and Japan's <i>Wabi-Sabi</i> and <i>Iki</i> | 9. Effect of Gesture of Approval on Its Object |
| 3. <i>Iki</i> Cube by Shuzo Kuki | 10. Types of Feelings and Types of Approval |
| 4. The Concepts of Aesthetics and Feeling in the West | 11. Dynamic Description of <i>Han</i> , <i>Wabi-Sabi</i> and <i>Iki</i> |
| 5. Dynamic Identification of Feelings | 12. Emotions Found in <i>Han</i> , <i>Wabi-sabi</i> and <i>Iki</i> |
| 6. Describing the Beauty of Music by Gesture of Approval | 13. Reconstruction of <i>Iki</i> |
| 7. Descriptions of the Differences in Gestures of Approval | 14. Conclusion |

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1. Introduction

Since the eighteenth century, there have been an increasing number of discourses referred to the concepts analogous to those of aesthetics in order to identify and describe the esthetical nature of Western music. According to the aesthetics in the nineteenth-century Germany, the concepts of "aesthetic

* Seinan Gakuin University, Lecturer, Musicology, Corresponding author

** Kyushu University, Professor, Musicology and Aesthetics

category" was grouped into six concepts of "beautiful (*schön*)," "sublime (*erhaben*)," "graceful (*niedlich*)," "tragic (*tragisch*)," "comic (*komisch*)" and "ugly (*hässlich*)." Discourses referred to the aesthetic categories that attempt to capture the esthetical nature of objects became one of the trends of aesthetics in the nineteenth century. In the beginning of the twentieth century, Johannes Volkelt, Theodor Lipps, Max Dessoir, etc., attempted the further systematization thereof.

Now, the aesthetic categories are not a controversy only in the Western aesthetics. A Japanese aesthetician, Yoshinori Ohnishi, attempted to incorporate the Japanese traditional concepts of aesthetics in the systematization of the Western aesthetic categories (Ohnishi 1959-1960). Ohnishi defined "patina (*sabi*)," "subtle profundity" and "pathos" as the Eastern aesthetic categories describing them in contrast with the "sublime," "beautiful" and "comic" of the Western aesthetic categories.

This paper takes up the Japan's "*wabi-sabi* (侘-寂, an aspect of beauty that is imperfect, impermanent and incomplete)" and the "*iki* (粋, chic, quintessence)," both of which are the concepts forming the aesthetics of the traditional music and performing arts in Japan. While these concepts are today still applied in Japan, they are strongly dependent on context. They are not simply the concepts of aesthetic quality but also depict feelings. Accordingly, it is difficult to be explained except for the Japanese people. Shuzo Kuki's "*iki cube*" is known as a representative prior research on *wabi-sabi* and *iki*, but this research is also difficult to apply to the aesthetics of other cultural spheres. The purposes of this paper are to sufficiently explain these concepts and present an aesthetic model that is also applicable to the esthetical concept of music in other cultural spheres. To achieve these purposes, this paper attempts to provide a discussion that adapts the aesthetic model created by one of the author based on the latter thought of Ludwig Wittgenstein (Yako 2007).

The method and procedure of this paper is as follows: First, the background of Japan's *wabi-sabi* and *iki* are discussed by comparing them with Korea's *han* (恨). Next, in order to define the positions of these concepts

as aesthetic concepts, they are compared with the aesthetic categories of the nineteenth-century West and the concepts of feelings found in psychological classification of the twentieth century. Subsequently, an attempt is made to understand analytically these concepts using one of the author's aesthetic model based on the latter thought of Wittgenstein. Lastly, Shuzo Kuki's "*iki* cube" is critically reconstructed.

2. Background of Korea's *Han* and Japan's *Wabi-Sabi* and *Iki*

While *wabi-sabi* and *iki* are the representative aesthetic concepts of Japanese music and performing arts, *han* is a representative Korean aesthetic concept. What needs to be recognized first, however, is that these concepts do not purely aspire to aesthetics. Particularly, there has been a question as to taking up the Korean *han* only as an aesthetic concept (Cheon 1989). We will now look at the background for the respective aesthetic concepts.

Han is an emotional expression characteristic of the Korean narrative arts such as *pansori* and masque. In the typical storyline of *pansori*, the central character is entangled in separation with the spouse, death of a child, hunger, poverty, etc., through which the desires of the central character longing to live a normal life are betrayed, one after another. The performers in a *pansori* express such a story with feelings conveyed in gestures and fierce voices. Here the aesthetics of the *pansori*, *han*, is a feeling brought about by one's smoldering frustration with suffering from oppression and the resignation to one's inability to oppose the oppression. Thus the feeling of *han* is not only of the pain of suffering. According to Yi doo Cheon, while the *han* is resentment, lamentation and sorrow, it is also the desire, vital energy and sentiment that dwell among the general public (Cheon 1989:110-114). The resignation to one's inability to oppose the oppression

generated both positive and negative attitudes toward the present situation among the Korean people. The *han* is an aesthetic concept with these two attitudes combined. The feeling of *han* is multilayered and has thus been retained in the general public. The multilayered *han* becomes an aesthetic concept that subsumes various meanings. While the dark feelings found in *pansori* are the typical expressions of the *han*, the *han* in South Korean masques is presented as a positive feeling filled with humor. Notably, in masques the *han* may be expressed with laughter as a sarcastic satire against tyranny.

Strong representations, including two opposite negative and positive feelings, are, however, not limited to the Korean musical performing art. Two opposite feelings may also be expressed in the music of the *noh* play (a Japanese traditional masque). However, the mode of expression differs significantly from that of the South Korean *pansori* and masque. The emotional expressions of *noh* music are based on the aesthetics of *wabi-sabi*, which characterizes the Japanese music and performing art.

The people of the fourteenth century, during which the *noh* play was perfected, were entangled in wars, and consequently death was a daily threat. As a result, the attitude of directly facing the destiny of death, which was hard to avoid for people, was generated in them. With a sense of treating death as an everyday event set as the background, and with samurais and monks as the central figures, the stage of a *noh* play was recognized as a space communicated to a different world, i.e., the spiritual world. The aesthetics of *noh* plays was formed through a trial-and-error process in expressing, on a stage, the sense of the destiny of death in a world full of war.

The stage and music of *noh* plays are developed and performed based on the negative or transcendental attitude toward the real world. However, when the understanding of "subtle profundity" originating in Buddhism is incorporated herein, the initial negative attitude and the intense expression following thereto are diminished. Because a *noh* performer utters one's voice while wearing a mask, the voice sounds muffled. Accordingly, the feeling is

not expressed directly but is instead converted into a symbolic, metaphorical voice and body movement. Expressions in *noh* plays are restrained though they are filled with feeling, and thus the body movement and voice must have intermittency fraught with tension and suitable intervals for lenience and severity.⁽¹⁾ *Fushi Kaden* (風姿花伝) describes the art of *noh* plays in similitude to the beauty of falling flower petals (Zeami 2002).⁽²⁾ Beauty is expressed not only from the "flower in season (performance art of the 12-13-year old)" or the "true flower (performance art of the 34-35-year old)" but also from the "withered flower (performance art in the senium)." The *wabi-sabi* is an aesthetic concept that corresponds to a withered flower. While the term "*wabi-sabi*" literally connotes absence, deterioration, cold and death, it may have a meaning that is not necessarily negative (such as simplicity, calmness, conservative, modesty, etc.) when the beauty of a "withered flower" is emphasized. The *noh* calls for an expression of two opposite states, such as in the use of a relaxed, noble demeanor and/or voice while maintaining an emotional expression fraught with tension. In addition to the *noh*, the *wabi-sabi* is recognized in the "*chanoyu* (tea ceremony)" and a "*haikai*," both of which require body movements and expressions that maintain a negative or transcendental attitude while on the other hand loosening this attitude (Nanbo 1986). It should be noted that "pathos" is a concept with a more equivocal meaning than the *wabi-sabi*. Pathos sometimes expresses "sorrow," while at other times it expresses "fragility" or even "humor."⁽³⁾

Turning to Japan in the seventeenth to eighteenth centuries, when there were no more wars and society had become stable, the bourgeois became the driving force in the culture and economy, whereby the framework of the aesthetic concept changed dramatically. During this period "*iki*" was a concept of beauty that characterized the Japanese musical performing art along with *wabi-sabi*. In the commercial cities such as Edo and Osaka, the bourgeois came to reflect the attitude of savoring the joy of life together and proactively sharing new sensations and knowledge in the musical performing art. The performing art that was formed as a means of reflecting this trend

is *kabuki*, including the shamisen music such as *kiyomoto-bushi* and *shinnai-bushi* in the *kabuki* theatre (Seki 1985). There is no negative attitude toward the real world in *kabuki*. The performance has a positive moral tone and a keen nature with an abundance of movement. This attitude induced the aesthetics of "*iki*." In addition to *kabuki*, the aesthetics of *iki* is typically found in the shamisen music genres such as *kiyomoto-bushi* and *shinnai-bushi*. Contrary to the simple, modest and conservative nature of *wabi-sabi*, *iki* has an outgoing, straightforward nature that is often witty and humorous. Nonetheless, not all of the spectators and audiences of *kabuki* shared the aesthetic sense conveyed through *iki*. When the *kabuki* actors and/or musicians perform the *iki*, they often attempt to alienate themselves from the sensibilities and morals shared by the majority so as to attract attention and stand out. In the *kabuki*, the striking of poses that emphasize heteromorphic motions will receive applause, and exaggerated rhythms and turns of line are frequently used. In *kiyomoto-bushi* or *shinnai-bushi*, the performer's voice changes broadly from the lower register to the upper register. The shift may become so great that it may break away from the regular melody, but it never deviates too much and eventually returns to the regular expression. The manner in which to set the suitable interval of voice and shamisen is appreciated as *iki*. Although there is no negative attitude in *iki*, the unstable variability of the aesthetics of the *han* or *wabi-sabi* is retained.

3. *Iki* Cube by Shuzo Kuki

The *iki* as an aesthetic concept has been broadly introduced to Europe and the U.S. by Shuzo Kuki (Kuki 2002; Nara 2004). In order to explain the *iki*, Kuki determined that there is a limitation in explaining it with words alone and instead presented the cubic model shown in Figure 1 (Kuki 2002:43-47). This cube shows the relationship of the eight Japanese

aesthetic concepts, including *iki*.

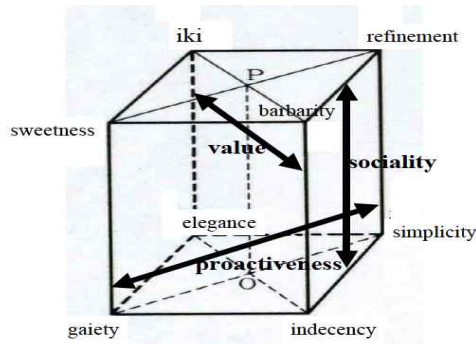


Figure 1: *Iki* Cube, by Shuzo Kuki

The *iki* cube consists of three axes that meet orthogonally: an axis for social nature (sociality), an axis for value and an axis for proactiveness. Kuki employs proactiveness in addition to sociality as the index for aesthetic quality, given that the orientation toward society effects value. Two dichotomic concepts are placed at the ends of each axis. Using this cube, the Japanese aesthetic concepts (*iki*, refinement, barbarity, sweetness, elegance, simplicity, indecency and gaiety) can be assigned to their respective positions at each of the eight cubic points. The aesthetic concepts other than these eight can also be identified by segmenting the cube. For example, patina (*sabi*) can be identified with a triangular prism comprising a triangle (consisting of *iki*, refinement, P) and another triangle (consisting of elegance, simplicity, O) as shown in the figure. Kuki's cube is considered as a useful model for comparing various Japanese aesthetic concepts.

However, the *iki* cube has several problems. First, the *iki* cube converges the various states of the Japanese traditional aesthetic concepts in three dimensions formed by the social (sociality) axis, the value axis and the proactiveness axis, which meet one another orthogonally. However, Kuki does not indicate the reason for converging the concepts of aesthetics in three dimensions. The optimal dimensionalities may be higher.

Additionally, a cubical shape limits the three axes to the extent that they orthogonally meet one another (independent = no correlation), but the axes cannot be orthogonal because it is considered that social nature (sociality) and proactiveness are interrelated. Furthermore, the greatest problem is that a cube identifies these concepts as static and stable in nature without taking into consideration the nature of variability. For example, a musical performing art based on the aesthetics of *iki* is characterized by the occasional alienation or deviation from the expressions identified by a majority of people; however, the cube is inadequate as a means to identify the dynamic behavior of such an *iki*.

4. The Concepts of Aesthetics and Feeling in the West

The alienation of outsiders was present even in the aesthetic categories of the West in the nineteenth century. With the Western aesthetics, when it reached the twentieth century, the concepts that were not conventionally considered as beauty became to be identified as concepts of aesthetics. By the second half of the twentieth century, replacing the aesthetic category, the discussion had shifted to "aesthetic qualities," which attempts to stipulate the concepts of aesthetics using everyday words. Aesthetic qualities convert the wider concepts associated with human behavior, psychology, personality, etc., to concepts of aesthetics. Therefore, the number of concepts is not converged in a small number but is produced in limitless quantity. The discussion of aesthetic qualities starts with Frank Sibley's *Aesthetic Concept* (Sibley 1959). Sibley mentions that there is always the possibility that a human being may encounter new aesthetic qualities in everyday experiences. While terms such as "green," "coldness," etc., are used to evaluate beauty, they are also everyday concepts. Thus they are concepts that serve as a boundary of both. These new concepts,

being incorporated in aesthetic qualities, are stratified by class, thereby forming subcategories (Hermerén 1988).

The concepts of the *han*, *wabi-sabi* and *iki*, which serve as the research subjects of this paper, are also closely related to human behaviors, psychology, etc., and therefore cannot be separated from everyday experiences. Accordingly, can they be regarded as a sort of "aesthetic qualities"? What should be considered first is that the *han* and *wabi-sabi* are also concepts of feelings.

Now, what promoted the corresponding process of music and feelings in the twentieth century was the psychology of music rather than the aesthetics of music. Hevner created a circular checklist using approximately 60 adjectives as words that expressed the emotional attributes of music (Hevner 1936). Farnsworth conducted a similar study (Farnsworth 1954). Subsequently, Asmus categorized into nine types the adjectives considered to be the emotional reactions of music (Asmus 1985). Given such a background, the MMS (Multiple Mood Scale) is often referenced in today's psychology with respect to feelings. The MMS groups the various words used to evaluate feelings into eight groups of "active pleasure/comfort," "inactive pleasure/comfort," "affinity," "concentration," "anxiety," "hostility," "astonishment" and "weariness." Even today this classification into eight categories of feelings is often referenced and presented for experiments.⁽⁴⁾

5. Dynamic Identification of Feelings

Meanwhile, the American musicologist Leonard Meyer refers to corresponding feelings and music (Meyer 1956). According to Meyer, *feelings* and *emotions* must be distinguished from one another. Feelings are derived from reference to those other than music, such as concepts, behaviors and personalities with an inclination toward psychological variety serving as the background, so to speak. Contrastingly, emotions are directly

derived from the music itself and are generated when the expectation for the succeeding musical event(s) is restrained or prohibited. Adopting Meyer's definition, the process of corresponding feelings and music according to Descartes et al. is associated with "*feelings*" because its background is the inclination toward psychological variety as inherent in feelings; whereas, the psychological correspondence from tension to relaxation, etc., accompanying the progression of a musical interval from a dissonant interval to a consonant interval is associated with "*emotions*" because it is generated as a result of the realization or suppression of the expectation.

The *han*, *wabi-sabi* and *iki* seem to have both sides: feelings and emotions. While the reference to a withered flower founded in *wabi-sabi* refers to feelings, the transition of the meaning from negative to positive also refers to emotions. In order to correctly understand the *han*, *wabi-sabi* and *iki*, an ingenious scheme is needed in order to describe both sides together.

6. Describing the Beauty of Music by Gesture of Approval

As previously mentioned, the concepts of *han*, *wabi-sabi* and *iki* are the concepts of aesthetics acknowledged over a great period of time. It is known that each of them is part of the historical process of establishing the *pansori*, *noh* and *kabuki*. These concepts are used to evaluate the respective musical performing arts. When such an evaluation is fed back to the place of composition and rendition of music, the musical performing arts further enhance the attribute(s) to indicate these concepts. This process has been accumulated throughout history. The description of concepts of beauty and aesthetics having such a complicated process as the background will therefore require a model devised with consideration for a function of providing feedback for the usage of the concepts. In order to present a model that

meets the above-mentioned requirements, we shall now examine the basic concept of the "gesture of approval," which was introduced by Wittgenstein when he unraveled the beauty and aesthetics into a language game (Wittgenstein 1966:2, 11; Yako 2007:9).

Wittgenstein, during the early stage of his life, understood beauty and psychology as "what cannot be described in words"; however, in the later stage he arrived at the understanding of a physical language game by which the evaluation of aesthetic qualities is carried out in a form of approval and was therefore called the "gesture of approval" (Wittgenstein 1966:2, 11, 20-21). An approval, according to Wittgenstein, is not a behavior of verification (validation as true) of aesthetic qualities but is instead a behavior of persuasion. This game for persuasion is made possible through words accompanied by gesture(s). According to Wittgenstein, instead of a purely linguistic language game, a language game by gesture including various physical conditions accompanied by words is conducted even when an art is "correct" or "compliant with the rule". One of the author has therefore set the "gesture of approval" on the basic game of music in order to understand music from a point close to the *Lebenswelt* (life world) and to present a aesthetic model for obtaining a perspective allowing the continuous and comprehensive recognition of music in both societies where aesthetic concepts are shared but that does not share such concepts ⁽⁵⁾ (Yako 2007:10).

Here, in order to clarify the role of the gesture of approval in places where music is practiced, one of the author will refer to a game of music that generates sound as the primary game as being a secondary game of making reference to the primary game (i.e., a game of applauding or criticizing music presented as the primary game) (Yako 2007:11). Of course, the form of the said applause is not limited to statements, but gestures such as cheers and handclaps as a form of applause is also included in the secondary game. The game of the gesture of approval, as shown in Figure 2, can serve either as a primary game or a secondary game depending on the situation and is therefore an interchangeable or interconnected game between the two (Yako 2007:11-12).

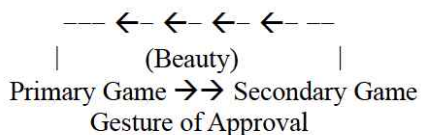


Figure 2: The Game of the Aesthetic Formation

Now, in the practice of music, when the secondary game (i.e., the significance of discourse/statement) increases in the event of circulating to the primary game, it has a great influence on the music that is subsequently formed. Under such a circumstance, after a statement is indicated the music is caused thereby and created as being directed thereto. Based on the setting of this circulation model, one of the author has demonstrated that "beauty" in music practicum is acknowledged as an "operative effect" of the circulation of the gesture of approval (Yako 2007:15) ⁽⁶⁾. Meanwhile, even when music is spread and shared among people through the gesture of approval, which alternates the primary game and the secondary game, the "what cannot be described in words" according to Wittgenstein still remains (Yako 2007:16). In order to provide the grounds by which a difference between a music itself and various statements associated with the evaluation thereof will become wider as the music is practiced repeatedly, one of the author sets the "what cannot be described in words" as variable X and explains it as a sub-game of the game of the gesture of approval, being a so-called "game of aesthetic black box" (Yako 2007:16) ⁽⁷⁾.

7. Descriptions of the Differences in Gestures of Approval

A model for discussing feelings and aesthetic categories, further to the *wabi-sabi* and the *iki*, as the language game of the gesture of approval, is examined in the following. The gesture of approval, which interconnects the primary game and the secondary game of music, works to enhance the

attribute when it is conducted following a resounding music or a statement. Nevertheless, how it follows is not the same in all cases. When an object of approval and a behavior of approval are mutually involved, and if a certain inclination appears, a differential characteristic is formed in the gesture of approval. For example, five concepts of aesthetic categories are distinctively recognized in the conceptual system of the cultural sphere that uses the language. This differential characteristic can be seen as some kind of a trend appearing in the space of the demeanor of a gesture of approval. How a gesture of approval works for this differential characteristic must be examined in order to constitute an aesthetic category as a gesture of approval. To capture various demeanors of a gesture of approval in this way means to prepare a framework of accepting beauty as "what cannot be described in words," as understood by Wittgenstein in terms of beauty, i.e., the variable X.

8. Acceptance and Rejection

If it is possible to describe music as a game of the gesture of approval, it should also be possible to do so for the feelings that accompany music. So, we will now examine the method of describing various concepts of feelings as differential characteristics of the gestures of approval. For example, because "pleasure/comfort" and "joy" are positive feelings, clearly they can be described as the game of the gesture of approval. It should be readily understood that, when a feeling of pleasure or comfort is approved, a force to sustain it will be in effect. Meanwhile, "pleasure or comfort" is well expressed in its difference from the antithetical feelings, for example, unpleasant feelings such as "anger." A gesture of approval affirms the object to be approved and therefore seems less likely to evoke negative feelings such as anger. Then, when an unpleasant feeling is admitted, will a force to sustain it be in effect, or will a force to diminish it be in effect?

Certainly, a gesture of approval itself cannot constitute disaffirmation. However, the function of the gesture of approval is to enhance the attribute of the object to be approved/admitted. Accordingly, a gesture of approval is still involved as to enhance the attribute for an unpleasant feeling such as anger. For example, while anger is typically expressed as rejection against the object, when admitted, the reality of anger will amplify it. One can readily understand this when considering the case of a song or narration accompanied by the expression of anger. That is to say, not only the attribute for a feeling of pleasure or comfort, but also that for an unpleasant feeling, is enhanced through a gesture of approval and thus the value formation is achieved.

9. Effect of Gesture of Approval on Its Object

Here, supplementary lines are added to the circulation model of a gesture of approval in order to examine how we should regard the various kinds of demeanor of a gesture of approval as various concepts pertaining to beauty and feelings. First, the basic attributes of a gesture of approval in the circulation model, as presented previously, are set as an either/or choice between acceptance or rejection. Next, the demeanors of the gesture of approval in this circulation model are examined from the following four aspects in order to clarify the attributes of the respective categories of beauty and feelings.

- 1) Stability (of the demeanor to approve)
- 2) Orientation (of the demeanor to approve)
- 3) Distance (to the object to be approved)
- 4) Clarity (of the object to be approved)

Figure 3 indicates these four in the circulation model of gesture of approval.

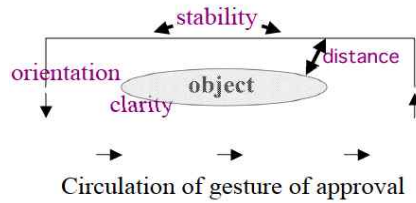


Figure 3: Stability, Orientation, Distance and Clarity of Gesture of Approval

The stability (1) is judged according to whether it is stable or unstable. The orientation (2) is judged according to whether it is centripetal or centrifugal. The distance (3) is judged according to whether it is distant or near. The clarity (4) is judged according to whether the object to be approved is clear, or not. The orientation (2) also involves with the formation of the distance (3).

Even when it is the same gesture of approval, the attribute of game space is differentiated according to the respective demeanors. As a result, various types of gestures of approval will be generated. Using this setting, the categories of beauty or feelings can also be considered to be the operative effect of the circulation of the gesture of approval. Here is an attempt to identify five concepts in the aesthetic categories as the circulation of the gesture of approval, and to describe them based on the differential in approval according to (1) - (4).

Table 1 is a result of analysis of the five Western aesthetic categories.

Table 1: Basic Attributes, Stability, Orientation, Distance and Clarity of Western Aesthetic Categories

basic attribute	stability	orientation	distance	clarity	Aesthetic category
acceptance	stable	centripetal	distant	indefinite	→sublime
acceptance	stable	unclear	unclear	indefinite	→graceful
rejection	stable	centrifugal	indefinite	clear	→tragic
acceptance	instable	centrifugal	indefinite	clear	→comic
rejection	stable	centripetal	indefinite	clear	→ugly

It shows the basic attribute, stability, orientation, distance and clarity of the circulation of the gesture of approval in each category. In the case of

sublime the basic attribute is acceptance, the stability is stable, the orientation is centripetal, the distance is distant and the clarity is indefinite. Sublime places the object to be approved at a distance and maintains the distance, and thereby it channels "what cannot be described in words" as the result. Meanwhile, in the case of graceful the basic attribute is acceptance, the stability is stable, the orientation is unclear, the distance is unclear and the clarity is indefinite. For graceful, the object to be approved and the direction are unclear and the attraction of "what cannot be described in words" is produced as a result. For both sublime and graceful, the basic attribute is acceptance. On the other hand, rejection is the basic attribute of "tragic" and "ugly."

While these concepts are distantly related to approval, the generation of value is achieved by the reality of the demeanor that rejects an object being approved. Additionally, the demeanor to approve becomes centrifugal between tragic and comical. Room for the "what cannot be described in words" to intervene is left in this centrifugal process.

10. Types of Feelings and Types of Approval

It seems that the above-mentioned method of describing the Western aesthetic categories as the differentials in approval is also effective for the concept of feelings. First, the authors attempt to identify the eight concepts of feelings according to the MMS as the circulation of gesture of approval, and to describe them as the differential in approval based on (1) through (4).

Table 2: Basic Attributes, Stability, Orientation, Distance and Clarity of Categories of Feelings

basic attribute	stability	orientation	distance	clarity	MMS
acceptance	instable	indefinite	indefinite	indefinite	→active pleasure
acceptance	stable	indefinite	indefinite	indefinite	→inactive pleasure
acceptance	stable	centripetal	indefinite	clear	→affinity
indefinite	stable	centripetal	indefinite	clear	→concentration
rejection	instable	centrifugal	indefinite	unclear	→anxiety
rejection	stable	centripetal	indefinite	clear	→hostility
rejection	instable	centripetal	indefinite	clear	→astonishment
rejection	stable	centrifugal	indefinite	unclear	→weariness

Table 2 is a result of analysis on the MMS. It shows basic attributes, stability, orientation, distance and clarity of the gesture of approval in the respective feelings. The orientation, distance and clarity of approval are indefinite for the "active pleasure/comfort" and "inactive pleasure/comfort," because these two concepts are in close proximity with the state of intrinsic acceptance provided by approval. For anxiety, hostility, astonishment and weariness, the basic attribute is rejection. Even though rejection is the basic attribute, it is approved and psychological feelings and emotions are generated. This is the same as in the case of "tragic" or "ugly" in the aesthetic categories.

11. Dynamic Description of *Han, Wabi-Sabi and Iki*

The above-mentioned method of describing the Western aesthetic categories and the MMS based on the differentials of demeanor of the gesture of approval is also effective for modeling aesthetic concepts such as *han* and *wabi-sabi* and *iki*. From here we will attempt an analytical study of these aesthetic concepts based on the differential in stability, orientation, distance and clarity in the circulation of gesture of approval. It has been mentioned previously that the *han* and *wabi-sabi* and *iki* are more context-dependent and have more unstable variability than the Western aesthetic categories and MMS. In the background of the

generation of *han* and *wabi-sabi*, particularly the generation of *han*, there was a smoldering frustration toward the suffering caused by oppression and a resignation to one's inability to oppose the oppression. The meaning of *han* is transferred from negative to positive via the resignation. The rejection and acceptance observed in the *han*, *wabi-sabi* and *iki* corresponds to the rejection and acceptance of the basic attribute. However, such rejection and acceptance do not become an either/or choice like that of the aesthetic categories and MMS. In other words, as the discourse wherein music is practiced becomes more diverse, there is a change in the manner of mutual involvement between the music to be approved and the behaviors of approval, and these concepts and the music practiced therein become inconsistent. As a result, with these concepts the initial basic attribute of the gesture of approval may have switched.⁽⁸⁾ Thus the demeanor attributes of *han*, *wabi-sabi* and *iki* should be described as a dynamic process that has positive and negative attributes. In order to identify this process, the *han*, *wabi-sabi* and *iki* are described in two stages as shown in Table 3.

Table 3: Basic Attribute, Stability, Orientation, Distance and Clarity of *han*

basic attribute	stability	orientation	distance	clarity	Han
rejection	instable	centripetal	near	clear	→Han1
rejection	instable	centrifugal	near	clear	→Han2
acceptance	instable	centrifugal	near	unclear	→Han3

In the case of *han*, in the initial stage the basic attribute is rejection, the stability is instable, the orientation is centripetal, the distance is near and the clarity is clear (→ *han* 1). With *han* there is rejection to oppression serving as the background. The generation of value is achieved while intensifying the rejection against oppression. In the next stage the orientation of *han* shifts from centripetal to centrifugal through the resignation to one's inability to oppose oppressions (→ *han* 2). As a result of this shift, the clarity of the object shifts from clear to unclear in the subsequent stage, and at the same time the basic attribute of the

han shifts from rejection to acceptance (→ *han* 3). In a musical performing art the *han* 3 in this final stage is expressed as positive feelings filled with humor. As such, the *han* with a complicated formation process can be described in three stages. Especially, the formation of the *han* 3, which also includes the sarcastic expression of humor in addition to dark feelings, can be clearly identified with this method. Next, the *wabi-sabi* is analyzed. The *han* 1, *han* 2 and *han* 3 are also shown in Table 4.

In the case of *wabi-sabi*, in the initial stage the basic attribute is rejection, the stability is instable, the orientation is centripetal, the distance is indefinite and the object is unclear (→ *wabi-sabi* 1). While *wabi-sabi* 1 assumes a demeanor of approval analogous to that of *han* 1, there is a sense of death as destiny in the background of *wabi-sabi*.

Table 4: Basic Attribute, Stability, Orientation, Distance and Clarity of *wabi-sabi*

basic attribute	stability	orientation	distance	clarity	Han, Wabi-Sabi
rejection	instable	centripetal	near	clear	→Han1
rejection	instable	centrifugal	near	clear	→Han2
acceptance	instable	centrifugal	near	unclear	→Han3
rejection	instable	centripetal	indefinite	unclear	→Wabi-Sabi1=Mujo
acceptance	instable	centrifugal	indefinite	unclear	→Wabi-Sabi2

Accordingly, because its object is unclear and the distance to the object is indefinite, it differs greatly from *han*. It should be noted that while this paper describes "*wabi*" and "*sabi*" identically as one aesthetic concept, the difference between *wabi* and *sabi* in a strict sense may be described as follows: *Sabi* (patina) is steadier than *wabi*, and the objects of *sabi* are more diverse than the objects of *wabi* are.

However, in the next stage the basic attribute of *wabi-sabi* 1 shifts from rejection to acceptance and the orientation from centripetal to centrifugal in parallel (→ *wabi-sabi* 2). This results in generation of the attribute of *wabi-sabi* 2, which is oriented toward simple, discrete, modest beauty. This shift is made possible because the sense of death as

destiny serving as the background of the *wabi-sabi* 1 was channeled to the Buddhistic understanding and thus became diluted and symbolized. The secretive voice usage and relaxed body movement in a *noh* chant are the archetypal characteristics of *wabi-sabi* 2. It should be noted that, with *wabi-sabi* 2 the basic attribute is acceptance, the stability is instable and the orientation is centrifugal; and *wabi-sabi* 2 assumes a demeanor of approval analogous to *han* 3. In either case, in terms of *wabi-sabi* the inconsistency between the demeanor of approval and the object to be approved will eventually bring about a change in the game.

Table 5: Basic Attribute, Stability, Orientation, Distance and Clarity of an *iki*

basic attribute	stability	orientation	distance	clarity	Han, Wabi-sabi iki
rejection	instable	centripetal	near	clear	→Han1
rejection	instable	centrifugal	near	clear	→Han2
acceptance	instable	centrifugal	near	unclear	→Han3
rejection	instable	centripetal	indefinite	unclear	→Wabi-Sabi1
acceptance	instable	centrifugal	indefinite	unclear	→Wabi-Sabi2
acceptance	instable	centripetal	near	clear	→iki1
acceptance	instable	centrifugal	near	clear	→iki2

Next, *iki* is analyzed. As shown in Table 5, in the initial stage for *iki* the basic attribute is acceptance, the stability is instable, the orientation is centripetal, the distance is adjacent and the clarity is clear (→ *iki* 1). Because *iki* is a concept of beauty based on the attitude of proactively attempting to share a new sense and knowledge, the basic attribute is acceptance. Meanwhile, the *iki* has unstable variability and has an attribute hidden therein that constantly effects deviation from the format. The voice usage, which goes back and forth between an upper register and a lower register as seen in the lines of *kiyomoto-bushi* or *kabuki*, is an example of the gesture of approval aiming at deviation. As a result, the orientation of *iki* 1 shifts from centripetal to centrifugal and from centrifugal to centripetal (→ *iki* 2). Although the shift in orientation from

centripetal to centrifugal has also taken place in *han* and *wabi-sabi*, the directional shift of the approval founded in *iki* is different form that of *han* or that of the *wabi-sabi* in that a bidirectional shift takes place on demand, not only from centripetal to centrifugal but also from centrifugal to centripetal in case of *iki*.

12. Emotions Found in *Han*, *Wabi-sabi* and *Iki*

That the *han* and *wabi-sabi* are variably generated and differentiated is illustrated through a description of the demeanor of the gesture of approval. There is another aspect in this variable generation process. For example, *han* is a feeling brought about by one's smoldering frustration to sufferings caused by oppression and the resignation to one's inability to oppose the oppression. This aspect, which *han* has as a feeling, as mentioned by Meyer, can be regarded as an emotion generated when an expectation for a subsequent event is suppressed instead of a feeling with a tendency to be directed toward multiplicity serving as the background. Although neither *wabi-sabi* nor has a strong expressive property like *han* does, each can be considered as emotion because the realization or suppression of an expectation causes a shift in the initial meaning. The fact that there are also various tendencies in emotions thus implies that the circulation of a gesture of approval has diverse demeanors depending on the inherent speed and the state of latent power.

Here, for a description of the emotional aspect of the *han*, *wabi-sabi* and *iki*, the latent power that is inherent in a gesture of approval is described anew as a differential. Accordingly, in addition to the basic attribute, stability, orientation, distance and clarity, and the latent power of a gesture of approval are treated as differentials so as to identify the intensity of the feeling and the speed of the change.

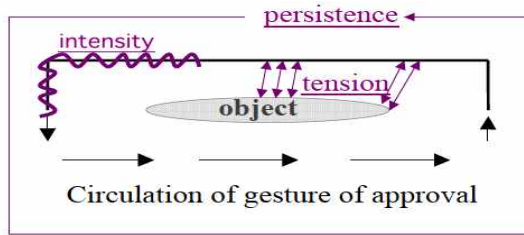


Figure 4: Tension, Intensity and Persistence of Gesture of Approval

Tension, intensity and persistence are added to the circulation model of the gesture of approval as shown in Figure 4.

In Table 6, for han 1 and han 2 the tension, intensity and persistence are high. Meanwhile, for han 3 the intensity and persistence are high but the tension is low. On the other hand,

Table 6: Tension, Intensity and Persistence of Various Concepts of Feelings and Beauty

basic attribute	stability	orientation	distance	clarity	tension	intensity	persistence	Han, Wabi-Sabi Iki, MMS
rejection	instable	centripetal	near	clear	high	strong	strong	→Han1
rejection	instable	centrifugal	near	clear	high	strong	strong	→Han2
acceptance	instable	centrifugal	near	unclear	low	strong	strong	→Han3
rejection	instable	centripetal	indefinite	unclear	low	weak	indefinite	→Wabi-Sabi1
acceptance	instable	centrifugal	indefinite	unclear	low	weak	indefinite	→Wabi-Sabi2
acceptance	instable	centripetal	near	clear	high	weak	indefinite	→Iki1
acceptance	instable	centrifugal	near	clear	high	weak	indefinite	→Iki2
acceptance	stable	centripetal	indefinite	clear	low	indefinite	indefinite	→affinity
indefinite	stable	centripetal	indefinite	clear	indefinite	strong	indefinite	→concentration
rejection	instable	centrifugal	indefinite	unclear	indefinite	indefinite	indefinite	→anxiety
rejection	stable	centripetal	indefinite	clear	high	strong	indefinite	→hostility
rejection	instable	centripetal	indefinite	clear	high	strong	weak	→astonishment
rejection	stable	centrifugal	indefinite	unclear	low	weak	strong	→weariness

for both *wabi-sabi* 1 and *wabi-sabi* 2 the tension is low, the intensity is low and the persistence is indefinite. From this table it can be understood that the degree of intensity distinguishes *han* from *wabi-sabi*. The *han* is characterized by great expressions of feeling. Meanwhile, in *wabi-sabi* there is no expression of distinct feelings as observed in *han*. The way of concluding a play as observed in fantasy *noh* dramas, which makes one's body melt into the surrounding space while dispersing the tension, as well

as the delicate, suitable interval of leniency and severity as observed in the vocalism of *noh*'s *tsuyo-gin* (powerful recitation), are archetypal characteristics of the moderate expression of *wabi-sabi*.

Next, for *iki* 1 and *iki* 2 the tension is high, the intensity is low and the persistence is indefinite. The attributes that distinguish *iki* from *wabi-sabi* are the clarity of the object and the degree of tension. Considering the point that the intensity is low, *iki* is contrasted from *han*. However, considering the point that the object is clear and the tension is high, *iki* has an attribute that may be different at a glance but has an underlying commonality. It should be noted that the values for tension, intensity and persistence can be measured for the MMS, which is also a genre of feelings, and accordingly the result is shown in Table 6.

13. Reconstruction of *Iki*

Now, the *iki* cube by Kuki shown in Figure 1 is a geometric model, which intended to overcome the impossibility of translating the meanings pertaining to aesthetic concepts such as *iki* and *wabi-sabi* in the same way as this paper. However, it does not illustrate the reason for converging the aesthetic concepts in three dimensions, and the setting of the axes is arbitrary; neither has it captured the motility or variability of the aesthetic concepts. Using the method as the authors have hitherto described, the axes of value, sociality and proactiveness in the *iki* cube can be reconstructed. It can be understood from the tables 7 and 8 that the value axis in the cube corresponds to the basic attribute; the sociality axis corresponds to the basic attribute, stability, orientation and distance to an object, the object's clarity and tension; and the proactiveness axis corresponds to the orientation, tension, intensity and persistence.

Table 7: Correspondence between the Cubal *Iki* and the Model According to This Paper

axis of cube	demeanor of gesture of approval	
value (+)	basic attribute	acceptance
sociality (+)	basic attribute stability orientation distance clarity tension	acceptance instable centripetal<=>centrifugal near clear high
proactiveness (+, -)	orientation tension intensity persistence	centripetal<=>centrifugal high weak indefinite

First, the "*iki*" represented in the cube comprises the axis of value as +, the axis of sociality as +, and the axis of proactiveness as +, -. As shown in Table 7, the factor that defines the sociality of *iki* as + may be identified as the demeanor of gesture of approval wherein the basic attribute is acceptance, the stability is instable, the orientation is centripetal <=> centrifugal, the distance is adjacent, the clarity is clear and the tension is high. Likewise, the factor that defines the proactiveness of *iki* as +, - may be identified as the demeanor of gesture of approval wherein the orientation is centripetal <=> centrifugal, the tension is high, the intensity is high and the persistence is indefinite.

Table 8: Correspondence between the Cubal *Wabi* and the Model According to This Paper

axis of cube	demeanor of gesture of approval	
value (+)	basic attribute	rejection=>acceptance
sociality (+, -)	basic attribute stability orientation distance clarity tension	rejection=>acceptance instable centripetal=>centrifugal indefinite unclear low
proactiveness (-)	orientation tension intensity persistence	centripetal=>centrifugal low weak indefinite

Next, while the *wabi-sabi* has been identified as a triangular prism according to the *iki* cube, the axis of value is +; the axis of sociality is +, -; and the axis of proactiveness is -. As shown in Table 8, the factor that defines the sociality of *wabi-sabi* as + may be identified as the demeanor of the gesture of approval wherein the basic attribute is acceptance, the stability is instable, the orientation is centripetal <=> centrifugal, the distance is indefinite, the clarity is unclear and the tension is low. Likewise, the factor that defines the proactiveness of *wabi-sabi* as - may be identified as the demeanor of the gesture of approval wherein the orientation is centripetal <=> centrifugal, the tension is low, the intensity is low and the persistence is indefinite. Additionally, it can be understood from these correspondence of the tables 7 and 8 that the sociality axis in the cube primarily corresponds to the spatial demeanor of approval; whereas, the axis of proactiveness primarily corresponds to the demeanor of approval as emotions.

14. Conclusion

The purpose of this paper was to analyze the *han*, *wabi-sabi* and *iki* selected as examples from the aesthetic concepts that effected the traditional Korean and Japanese musical performing arts and provide the explanation in a form that could sufficiently convince even people of cultural spheres outside these two countries, as well as to present a model that would apply to various other aesthetic concepts. For this purpose a method has been implemented so as to understand these aesthetic concepts from a point close to the *Lebenswelt* (Lifeworld).

First, the background of the concepts of the *han*, *wabi-sabi* and *iki* was discussed. Next, the discussion turned to the validity of applying the circulation model of the gesture of approval, which was proposed by one of the author, to the examination of these concepts. Based on this examination, five aspects (i.e., basic attribute, stability, orientation, distance and clarity) of the gesture of approval, which channels the *han*, *wabi-sabi* and *iki*, were further discussed. And this analysis result was compared with those for

Western aesthetic categories and feelings. Furthermore, in order to understand the respective latent powers of *han*, *wabi-sabi* and *iki*, three aspects (i.e., tension, intensity and persistence) of the gesture of approval that channels these concepts were discussed. Lastly, Kuki's cube has been reconstructed through the comparison with one of the author's model.

As initially mentioned, *han*, *wabi-sabi* and *iki* are not pure concepts of aesthetics but are also associated with human behaviors, psychology and somesthesia. They have variable attributes and in some instances they may become expressions that connote rejection of the world. To set bases for these concepts, they must be described as having been identified as gestures of approval with consideration for a function to provide feedback when the concepts are used and while differentiating the demeanors and latent powers. The authors therefore assert that the analysis method of this paper satisfies this requirement.

While this paper limited the examination to the *han*, *wabi-sabi* and *iki*, the method presented in this paper should also be sufficiently applicable to various concepts of aesthetics subsequent to the second half of the twentieth century. Furthermore, it will be possible to achieve a more comprehensive model by adding aesthetic concepts from other cultural spheres (such as China and India). While the discourses of music vary greatly, depending on cultural spheres and eras, the authors believe the development of an aesthetic model that allows the intercultural comparison of such discourses as attempted in this paper is necessary.

【Notes】

- (1) This vocalism of *noh* chant is called *tsuyo-gin* (powerful recitation).
- (2) *Fushi Kaden* (風姿花伝) is an aesthetics writing of *noh* written in the fifteenth century by Zeami (Zeami 2002).
- (3) "Pathos" is a concept proposed by Norinaga Motoori in the eighteenth century and systematized by Ohnishi (Motoori 1974; Ohnishi 1959-1960). The Eastern aesthetic categories "patina," "subtle profundity" and "pathos" by Ohnishi are concepts in the same line.
- (4) For example, the psychologist Takashi Taniguchi discussed the correspondence

- between the feelings of music by the nineteenth-century romanticism and the types of feelings in the MMS (Taniguchi 1998).
- (5) Many of the conventional frameworks for discussion of the beauty of music have been often turning into a *petitio principii*, or a tautology. One of the author attempted to unlock the tautology by converting the "language game of the gesture of approval" into a basic language game of music (Yako 2007:3-12).
 - (6) As a gesture of approval circulates, the following two types of good music are necessary in order for the music to be approved (i.e., good music): Good music conforming to the context (= good music 1) and music that is still good even though it deviates from the context (= good music 2). One of the author has argued that the discourse of beauty of music became necessary to distinguish the good music that is still good even when it deviates from the context, from good music conforming to the context (Yako 2007:14).
 - (7) In other words, one of the author have presented music and its beauty as the mutual exercise of four kinds of games: The "game of gesture of approval," "game of continuing and repeating a sound," "game of aesthetic black box" and "game of change" (Yako 2007:19).
 - (8) In order to keep the unsubstantiated beauty that is "what cannot be described in words" being connected in the game space, changes are added to the game, and thereby music becomes new. One of the author discussed a game that is updated in order to tie down unsubstantiated beauty to the game, calling it a "game of change" (Yako 2007:18).

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＜要旨＞

言語ゲームによる日本の美的概念の分析
—韓国と西洋の概念との比較—

崔秀蓮・矢向正人

本稿の目的は、日本の侘・寂と粋について、韓国の恨や西洋の美的カテゴリーと比較しつつ分析することである。侘・寂、粋、および恨は、純粋な美学の概念ではなく、人間の行動、心理、および体制感覚と関連するものであると認識されている。加えて、これらの概念は、場合によっては世界の拒絶を暗示する表現にもなりうる。したがって、これらの概念を基礎づけるためには、それが繰り返し使用されるうちに、語が持つ振る舞いや潜在力に分化が生じるといふ現象を考慮して記述する必要がある。そこで本稿では、これらの概念を、後期ウィットゲンシュタインの思想に基づいて矢向が考案した美の形成の循環モデルを用いて記述した。モデルを用いて、これらの概念の持つ循環の性質を、安定性、方向性、距離、透明度、緊張度、強度および持続性の観点から検討した。最後に、九鬼の「粋の立方体」を、このモデルに基づいて検討した。

Analysis of Japanese Aesthetic Concepts by Language Game
—Comparison with Korean and Western Concepts—

Choi, Suryun . Yako, Masato

The purpose of this paper is to analyze Japan's *wabi-sabi* and *iki* in comparison with Korea's *han* and Western aesthetic categories. It is understood that *wabi-sabi*, *iki* and *han* are not pure concepts of aesthetics but are also associated with human behaviors, psychology and somesthesia. In addition to this, these concepts may sometimes become expressions that connote rejection of the world. Therefore, to set bases for these concepts, they have to be described with consideration for a function to provide feedback when they are used and while differentiating the demeanors and latent powers. Based on this consideration, a circulation model of aesthetic formation created by Yako based on the later thought of Wittgenstein is applied to these concepts. In order to clarify their attributes while differentiating the demeanors, each circulation is examined from the aspects like stability, orientation, distance, clarity, tension, intensity and persistence. Lastly, Kuki's "*iki* cube" has been reconstructed through the comparison with one of the author's model.