

Energy Dichotomy of the Ideographic Writing of China and Japan on the Example of the Character Sign of “Buddha’s Heart”

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Abstract. The article explores the principle of polarity as a law of the Universe and the creation and the principle of F. Saussure's dichotomy in linguistics on the example of the “Buddha's heart” ideographic sign of Chinese and Japanese. The hieroglyph *manji* 卍 is presented in examples from ancient languages to modern times, its interpretation and practical use in different cultures and eras.

1. Introduction

The art of calligraphy in Japan is called shodo: 書道 “the way of brush, letter”. In Zen Buddhism, calligraphy is called bokuseki 墨跡 “carcass footprint,” which reflects the qualities of deep meditation [1]. In terms of speed of writing in China, there are three styles – slow, medium-speed and fast writing; in Japan – statutory, half-painted and cursive style [2]. Epochs, addictions to handwriting, fonts, plastic elements of hieroglyphic writing change, but the minimal element of a hieroglyph – the stroke is the most important carrier of the deep fullness of energy and informational component, formalizing descending and ascending energy flows, as a starting point and direction vector along the stroke of the calligraphic brush.

As an example for scientific analysis, I would like to cite the well-known hieroglyph “Buddha's heart” (see Figure 1).



Figure 1. The character sign “Buddha's heart” (*Manji*).

The hieroglyph 卍 (Japanese: まんじ, Chinese: wàn) has many positive meanings: “Buddha's heart”; Buddhist symbol of happiness and prosperity; luck; buddhist cross; The Buddhist swastika,

which has been and remains a positive symbol of wealth and happiness in many countries, including Japan and China [3].

A more precise name in Japanese: 表卍 (おもてまんじ) is the front side of the Buddhist swastika, which has additional meanings: 愛 (あい) – love; 慈悲 (じひ) - mercy; clemency; favour; a pity; compassion [4]. Symbolically it can be designated in the form of a silver circle, symbolizing the celestial body – the Sun. It is a religious symbol in Hinduism and Buddhism.

The hieroglyph 卍 *manji* consists of 6 features. May be referred to as 卍字. In Japanese the upper reading of the hieroglyph (*mon, man, ban*) 「モン」, 「マン」, 「バン」, the lower reading (*manji*) 「まんじ」. It can replace the hieroglyph 万 “infinity” (*man, ban, yorozu*). In combinations is an unproductive hieroglyph. For example, 卍巴 「まんじともえ」 a whirlwind whirling (about snow) [5].

In Chinese, reading 「wàn」, in Korean 「man」, in Vietnamese 「van」. Before the First World War in China, the sign 卍 *wàn* was used on clothes as a red cross in the provision of medical care. In Sanskrit स्वस्तिक swastika from स्वस्ति *svasti* - greeting, wishing good luck, prosperity [6], from सु, *su* – “good, boon” and अस्ति, *asti* – “to be” [7]; for example, “Let everything be with you what you want. “*Manji*” is one of the most important symbols in Hinduism. It represents well-being and good luck, peace and prosperity, used at weddings and in ceremonies.

In Old Russian 卍 *yarga* – a cross with ends bent at a right angle (“rotating”) clockwise, or rotating against it; in the latter case, some authors call the symbol *sauwastika*. *Yarga* among the Slavs, like a rune of purification, with the meaning: *Yar* - equidistant cross, “*ga*” – with “*ge*” with figuratively curved ends [8]. The symbol is associated with the Sun, fire (*agni*) - the sacred fire of the altar and the hearth; a charitable symbol of the Supreme Light Gods guarding homes and temples, the ancient wisdom of the gods. It is also a symbol of rotation around a fixed center. The swastika was thus used by many nations of the world.

2. Dichotomy of the character sign of “Buddha’s heart”

The basis of the hieroglyph “Buddha's heart” is a determinative or key number 24 meaning the number “ten” and depicting a cross, which corresponds to one of the sets of symbol values (see Figure 12) [9].

The intersection in the center of the hieroglyph of two stroke – horizontal and vertical at right angles indicates the dichotomous component of both hieroglyph “Buddha's heart”, *omote-manji*, a right-rotating sign, and its reflection symbol, the *ura-manji* hieroglyph, a left-rotating sign. According to the charter, or the rules of calligraphy, the horizontal line is written first from left to right, the second line is written vertical, top to bottom [10].



Figure 2. The hieroglyph “Ten” (Key number 24).

Both symbols *ote omote-manji*, moving clockwise, and *ura-manji*, moving counter-clockwise, are widely used throughout history, especially in Hinduism and Buddhism, but also in Europe. The horizontal lines symbolize the infinite Cosmic Consciousness (*purusha*), and the horizontal lines symbolize the principle of creation (*prakrity*) [11]. Therefore, it is a symbol of evolutionary development in connection with the divine order.

Manji 卍 is one of the most ancient and widespread graphic symbols. From Indian Buddhists through China, *manji* came to Japan. In the period of Azuti-Momoyama (1568-1603), the hieroglyphic sign 卍 (*manji*) was used to decorate pottery. The *manji* sign is a label for Buddhist temples on Japanese maps, used as a cartographic symbol in Japan and China. The image of *manji* can be seen on samurai flags and armor as a family coat of arms (*mona*); in ancient Buddhist temples, the symbol was used as a decorative element in the construction of buildings. The Japanese swastika *manji* is the emblem of the city of Hirosaki.

The image of *manji* is a coat of arms of samurai clans - Tsugaru, Hatisuka, Hasekura. The samurai Hasekura Tsunenag had an official coat of arms, consisting of a Buddhist swastika, which is crossed by two arrows, with a crown topped with an orange background. The coat of arms was used as a flag on the ship "San Juan Batista" [12].

Manji is a curved cross ("rotating"), in the direction of (卍) or counterclockwise. Rotation from which life arises. Returning to the time of the formation of the Earth and the solar system, one can understand how and why the sign came into action [13]. It is believed that in the solar system there was an explosion and scattering of comets and meteorites, which in modern science are identified as "The Big Bang Theory". As a result, the Earth and other planets in the solar system were formed, and the central position of the sun was defined as energy in all directions of the system. It is said that this dissipated energy was presented in the form of "*Manji*". In addition, it is well known that our Milky Way Galaxy is in the form of a four-pointed *manji* symbol and is called *Swati*, with four galactic sleeves coming out of its center – the Perseus sleeve, the Cygnus sleeve, the Sagittarius sleeve and the Corner sleeve [14]. Consequently, *manji* is an imprint of the real picture of our world and reflects in three dimensions the principle of the world order of the Galaxy and the Universe.

3. Results

The stroke of the *manji* hieroglyph is the polarity of all its six elements. The polarity of stroke and their energy component does not change with any style of tracing. For example, the horizontal stroke separates the heavenly and terrestrial spheres, the upper and lower worlds, the past and the future; a vertical line separates east and west, additional horizontal and vertical strokes create movement [15], indicating a right or left-rotating direction of movement of the entire symbol. This is achieved by the direction of movement of the master's brush, according to the statute: left – right and top – down; it requires a high spiritual state of the calligrapher. The streams of the life-giving energy of the Universe, which endlessly flow to the Earth in an infinite stream, fertilize everything that exists with life-giving energy.

It seems that the original cross, as the basic key of the ideological mark *manji*, can be represented in the center of the sphere, dividing it into two horizontal hemispheres, also into two vertical hemispheres; thus, the four quarters of the sphere may well be symbolically marked on the plane of the paper in the form of four dots, which hints to the attentive viewer the volume of the mark. Below is a picture with the image of the Indian *manji* symbol with dots (see Figure 13).



Figure 3. The symbol "*Manji*" in Hinduism.

According to the treatise "Energy Flows in Calligraphy (書勢 *Shu Shi*)" Cheng Yao-tyan: the brush movements down correspond to the polarity of *yin* (vertical stroke, folding curved to the left), the brush moves upwards – to the polarity of *yang* (horizontal stroke, hook, folding up to the left); The

centripetal motion vector correlates with *yin* (folding from top to left), and centrifugal – with *yang* (folding from top to right). All that is heavy accumulates, collapses, the manifestation of *yin*. That which is unusually wide open and boldly spreads, *yang* [16].

The hieroglyph, therefore, is a matrix, moreover, an energy hologram, a three-dimensional display of movement, the play of energy flows, in a living and moving (rotating) information structure, what kind of world it is.

In the image of the ideographic mark *manji*, the principle of polarity is well traced one of the seven basic principles of the universe. The universe has its own poles, life is represented by its opposites, but with apparent mutual exclusivity, they are a single energy-information matrix of the universe, identical in nature and different in frequency of energy fluctuations: love and hate, joy and grief, female and male, plus and minus, white and black and other pairs of false opposites, which, being reciprocal poles, cannot exist without each other. Harmony is manifested in the union, merging and complementing of two opposites in the process of creation and creation. The same polarity can be traced by the example of two variants of the hieroglyphic sign “Buddha's heart”, like *omote-manji* and *ura-manji*. With the apparent polarity and opposition of the energy component, all aspects are different sides of a single phenomenon of life: the Sun and the Moon; sunlight and gloom, shadow; *yin* and *yang*; light aspects and dark aspects; the god Ganesh, the Sun, the father of the Buddha and the goddess Kali-Maya, the Moon, the mother of the Buddha.

In addition to a vivid idea of the polarity of the *manji* symbol, the example of the hieroglyph “Buddha's heart” can be used to explore the phenomenon of dichotomy in the symbolic sign of Eastern ideographic writing. According to the theory of F. Saussure, who is called the father of linguistics of the XX century, the dichotomy is the isolation of two different sides in a single whole. The third type of dichotomy according to Saussure is the representation of two opposite phenomena in the language: synchrony and diachrony. The horizontal vector is the vector of synchrony, and the vertical vector is diachrony. Synchrony is a static language; the whole language, which we consider at some point in time. Diachrony is the development of language in time. This factor is present on the diachrony axis, and is absent on the synchrony axis. The laws of synchrony and diachrony are different. Synchronic laws are laws that describe, and diachronic laws are laws that prescribe what changes should occur at what point [17]. There is no complete synchrony and diachronic. Every moment there are some changes. In this regard, the French linguist Martinet proposed the idea of dynamic synchrony. He said that there are constant constants (cores) and peripherals (the movable part of the language) in the language. On the periphery are new, just appearing things in the language [18]. Given that the *manji* symbol is based on the sign of the cross or the “ten” determinants, consisting of intersecting vertical and horizontal strokes, it is easy to imagine the synchrony and diachrony properties inherent in the horizontal and vertical. The horizontal is a symbolic image of the horizon or horizontal volumetric hemispheres with signs of static at a certain point in time; at the same time, the vertical is a symbolic image of the connection between Heaven and Earth, divine and human, the dynamics of changes in time and space, vertical volumetric hemispheres, symbolizing constant movement, flows descending and ascending.

4. Conclusions

Presented in the interpretation of the ideology of the “Buddha's heart” principle of polarity, as the law of the universe, as well as the principle of Saussure's dichotomy in linguistics, enable a person to develop awareness and harmonize relations with the outside world. The written sign-symbol of the “Buddha's heart” lays down life-affirming principles and understanding of the world already at the level of six ordinary basic strokes: horizontals and verticals. Confucius predicted that “Signs and symbols rule the world, not the word and the law”. This leads the specialist-Eastern scholar to the realization of the involvement of the hieroglyph in the energy-informational structure of the Universe. The *manji* symbol can be explored in a variety of scientific fields, as the physical aspect of being, and as a cultural phenomenon of the universe in all that human activity is relevant to. Deep knowledge of

hieroglyphics and calligraphy based on philosophy gives rise to the foundations for the education of a comprehensively developed and trained professional in professional activities.

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