Research Monograph Series

The Generative Ontology of Sokuza: Existential Generation through Soku, Za, Position, and Reality-Grounding

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Abstract

This paper reconstructs Sokuza, ordinarily meaning “immediately” or “on the spot,” as an ontological concept of embodiment, emplacement, response, and Reality-Grounding. Soku does not signify the identity of two terms. It is a generative structure through which heterogeneous phases become connected while preserving their difference.

Sokuza is therefore defined as the event in which a body or action encounters a structured vacancy, generates a position under the resistance of reality, and recursively transforms the Za in which the encounter occurs. Its immediacy is not reducible to speed. Sokuza is a temporally dense present in which inherited Kata, present contact, and future possibility converge within an answerable response.

The paper argues that contemporary society has become increasingly instantaneous while losing Sokuza. It concludes that art may be understood as the practice of designing conditions for Sokuza through which closed necessity can be transformed into new relational contingency.

Keywords

Sokuza, Soku, Za, position, Reality-Grounding, embodiment, interface, contingency, Life as Art, artificial intelligence

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Methodological Note

The ordinary lexical meaning of sokuza is “immediately, on that very occasion” (Nihon Kokugo Daijiten, “Sokuza”). This paper does not replace that meaning. It philosophically reconstructs the conjunction of temporal immediacy and situated presence contained in the expression.

Nor does the argument claim that a philosophical system can be derived directly from the graphic or etymological history of the character soku. The proposed concept integrates the theory of Soku already developed in Generative Studies with the ontology of Za established in the preceding paper.

1. Sokuza Is Not Speed

In ordinary usage, Sokuza describes a response performed without delay and at the site of an event. An early attested Japanese example occurs in Dōgen’s Shōbōgenzō (“Sokuza”).

Yet “without delay” and “at the site” are not equivalent. Instantaneity concerns the reduction of an interval. Sokuza concerns an actor’s inability to detach an action from a concrete body, situation, other, and consequence.

Digital communication, finance, social media, and generative AI have drastically shortened response times. Nevertheless, a response disconnected from bodily consequence, environmental resistance, another being’s reaction, and accountable decision remains instantaneous without becoming Sokuza.

Sokuza is not the speed of response but the inseparability of response from an actual relation.

2. Soku as a Generative Structure

The character soku can signify taking or acceding to a position, acting immediately, and joining terms through the sense of “that is” (Kanjipedia, “Soku”).

Within Generative Studies, however, Soku does not function as a static sign of identity. “Life as Art” does not claim that life and art are already identical. It claims that life can actualize artistic generation when it operates as an interface among body, nature, place, other beings, time, and response (Tanaka 2026d).

Soku is the generative structure through which heterogeneous phases become connected without erasing their difference. It is therefore not a static sign of identity but a generative interface through which topological transformation becomes possible.

3. The Integration of Soku and Za

Za has been defined as a structured vacancy consisting of Kata, boundaries of participation, differentiated positions, repetition, response, and transmissibility.

Soku is not an additional stage placed after Za. It is the generative structure through which the relational possibilities latent within Za become actualized as concrete relations, particularly in the emergence of position.

Sokuza is the event in which a body or action encounters a structured vacancy, generates a position under the resistance of reality, and transforms the Za through that encounter.

A completed subject does not enter an already completed Za. Through encounter and response, the subject becomes a particular bearer of a position. At the same time, the Za ceases to be identical with what it was before that participation.

“Sitting” and “seat” are therefore insufficient translations. The theoretical sense of Sokuza may be provisionally rendered as situated actualization or immediate emplacement, provided that “immediate” is not confused with mere velocity.

4. Sokuji, Sokuza, Improvisation, and Accession

Related compounds disclose different aspects of Soku.

Sokuji, or instantaneity, minimizes the temporal interval between events. Improvisation generates form through the encounter between inherited constraints and present response. Sokui, accession, designates the act of taking an inherited position (“Sokui”).

Sokuza is not a simple synthesis of these meanings. It names their relational intersection: time, situation, Kata, embodiment, and position. Improvisation emphasizes the generation of form; accession emphasizes the assumption of position; Sokuza emphasizes embodied entry into a relation whose consequences must be borne.

5. The Temporality of Sokuza

Sokuza is not an atemporal instant. It condenses three temporal dimensions.

The past is sedimented in Kata, technique, memory, institution, and bodily habit. The present is the phase in which a body encounters another being, material, environment, or institution. The future acts through language, anticipation, projected direction, and unrealized connectability.

Sokuza does not abolish the past in favor of reflex. It exposes inherited Kata to present resistance and thereby generates future possibilities of relation.

Even an extremely rapid response may lack Sokuza when this temporal density has been removed. Conversely, a response preceded by prolonged silence or reflection may remain Sokuza if it retains embodied answerability to the actual relation.

6. Reality-Grounding and Force

Reality-Grounding is the process through which a linguistically structured future contacts self-external reality by means of bodily action and receives resistance, delay, deformation, or contradiction from it (Tanaka 2026e).

Language configures a future. Meaning produces direction; direction produces embodied attitude and action. When the body contacts reality, a discrepancy emerges between linguistic anticipation and actual response. This discrepancy generates contingency and can transform a previously necessary structure.

Sokuza is the event-form of this grounding. In the generative sense developed here, Sokuza requires some form of response to resistance or difference arising from reality. When resistance is excluded and signs receive validation only from other signs, language circulates within a derivative space, mistaking internal coherence, ranking, or social confirmation for reality.

Force is not a substance or quantity possessed by a subject. It is the generative movement through which a connection established among heterogeneous phases becomes actualized as a topological transformation of reality.

7. Pre-Humanity, Self-Precedence, and Self-Verification

The encounter in Sokuza does not occur between a socially completed self and a neutral environment.

Pre-Humanity consists of body, breath, gravity, season, growth, decay, materiality, environment, and time. Self-Precedence refers to sensations, orientations, gestures, judgments, and creative possibilities that precede the socially fixed self (Tanaka 2026c).

Self-Precedence cannot be directly verified prior to its encounter with an external response. Only after receiving a response from a tree, a place, another person, a work, or an institution does its prior orientation become perceptible. This emergence through response is Self-Verification.

The self does not first exist and subsequently respond. The responding self is generated through response.

8. Life as Art and Artistic Practice

Life as Art does not mean decorating life as if it were a finished artwork. It means that life itself operates as an interface connecting Pre-Humanity and Self-Precedence and repeatedly generating being, selfhood, and Self-Verification (Tanaka 2026d).

In graffiti, bodily motion encounters the wall, urban regulation, passersby, weather, and the possibility of erasure. A line is not simply the execution of a prior intention. It is a situated form generated under resistance.

In bonsai, cutting, bending, watering, and viewing encounter growth, decay, season, and delayed vegetal response. Although the plant's response may unfold over years, the practice constitutes an extended Sokuza.

In Web Installation, instantaneous display is not sufficient. Digital information acquires Reality Grounding when language on a screen becomes connected to a QR code, device, bodily movement, physical location, network failure, and the action of a viewer.

Art is therefore not primarily the production of completed objects. It is the practice of designing conditions in which closed necessity can produce unforeseen connectability.

9. Za without Soku and Soku without Za

Za without Soku is an institution in which Kata and positions persist but are no longer transformed by contact and response. Position becomes property, and repetition becomes institutional self-preservation.

Soku without Za is rapid response without a sustaining place, embodied practice, Kata, responsibility, or structure of transmission. Reflexive social-media judgment, automatic ranking, and speculative circulation of signs can become examples of this condition.

Sokuza is not a compromise between these two deficiencies. It is a reciprocal transformation:

Za sustains the conditions through which generative connection can persist and recur, while Soku is the structure through which such connection becomes actual as a concrete relation.

10. Artificial Intelligence and Sokuza

AI can process extensive symbolic relations and propose linguistic configurations of possible futures. Its output, however, does not by itself bear bodily consequence, environmental resistance, or responsibility for real-world outcomes.

AI can therefore participate as an auxiliary interface of Sokuza but cannot fully replace embodied response. Its participation becomes generative only when:

1. its output is connected to a concrete body, place, or practice;
2. it receives correction through failure, delay, contradiction, and material resistance;
3. decision-making and responsibility remain traceable; and
4. changes produced in positions and rules can be critically reconsidered.

Without these conditions, AI intensifies Soku without Za: instantaneous symbolic generation without situated accountability.

11. The Ethics of Sokuza

The ethics of Sokuza is not an ethics of making the fastest correct decision. It is an ethics of remaining answerable to the relation generated through contact.

Its central questions are: Who may enter the Za? Who distributes positions? Whose body bears risk? Which responses are excluded? Can the generated relation be revised? Who remains responsible for its consequences?

A Sokuza response need not be reflexive. It must, however, remain capable of answering the response of reality. The ethical core of Sokuza is not instantaneity but answerability.

12. Propositions

1. Soku is a generative structure that connects heterogeneous phases while preserving difference rather than identity.
2. Za is a structured vacancy sustaining Kata and positions.
3. Sokuza is the event in which the relational possibilities latent within Za become actualized through the generative structure of Soku, while that encounter recursively transforms Za itself.
4. Subject and position are not complete before their encounter.
5. Sokuza condenses inherited Kata, present resistance, and future possibility.
6. Resistance generates contingency and force.
7. Instantaneity is neither a necessary nor a sufficient condition of Sokuza.
8. Art designs conditions for a topological transformation from necessity to contingency.
9. Sokuza recursively transforms the Kata and positions of Za.
10. Embodiment, answerability, and responsibility are ethical conditions of Sokuza.

Conclusion

Sokuza exceeds its ordinary designation of rapid action. If Za is a structured vacancy, Soku is the generative structure through which heterogeneous phases become connected within that vacancy, allowing position to become actualized as a concrete relation. Position is the provisional settlement of the encounter, while response reopens that settlement to further generation.

The problem of contemporary society is not simply that it has accelerated. It is that acceleration increasingly separates response from body, place, other beings, nature, responsibility, and resistance, thereby multiplying Soku without Za.

To recover Sokuza is not merely to slow down. It is to reconnect language to body, body to reality, and reality’s resistance to the generation of new relations. This is where art acquires its

ontological force: art designs the conditions through which necessity can become contingency and being can become generative again.

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Research Method

This text is published as a Research Memorandum within the continuing development of Generative Topological Ontology.

The concepts, definitions, hypotheses, and arguments presented here record the theoretical position reached at the time of writing and publication. They should not be understood as a finally established theoretical system. They may be expanded, revised, redefined, or reorganized through future research, artistic practice, interaction with reality, academic dialogue, and peer review.

This research does not regard only completed theories as legitimate research outcomes. It also treats the processes through which concepts emerge, become interconnected, undergo transformation, and are integrated into a theoretical structure as significant objects of inquiry. Accordingly, this memorandum should be understood not merely as an incomplete draft, but as a record of a particular phase in the generation of the theory.

The public release of a Research Memorandum is not intended to present a developing theory prematurely as a completed one. Rather, it is a method of documenting the generative processes of thought and practice, enabling their subsequent examination and reconstruction, and opening them to academic and artistic dialogue from different perspectives.

If the contents of this memorandum are subsequently developed into a peer-reviewed article, scholarly monograph, or other formal research output, the finalized work will be identified as a separate and fixed document.

When citing or referring to this memorandum, please include the title, author, version number, and date of the most recent update. Different versions may contain substantive differences in concepts, definitions, and lines of argument.

This Research Memorandum is not a final conclusion. It is one theoretical position reached within the continuing formation of Generative Topological Ontology and, at the same time, an interface open to further generation.