

## Spirit of Omotenashi which is expressed through Rikyu Douka

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### Abstract

*In Chanoyu, Omotenashi, serving wholeheartedly begins when one thinks of carrying out chanoyu. It starts with making and sending invitations, preparing the venue and equipments, welcoming guests, and tidying it up again reflected real forms of omotenashi. Chanoyu, Sadou, or the way of Tea not only includes how to serve tea to guests and followed by the guests drink the tea, but it is full of teachings to serve and to live a harmonious life. This paper discusses omotenashi expressed in Rikyu Douka. Rikyu Douka is a teaching written by Sen no Rikyu in the form of 100 pieces of waka on the procedure of preparing the tea room, treating equipments, and also things needed to be done both by the host and the guests. Of the 100 poems, 20 poems related to the procedure of serving the guests were examined. Using descriptive analysis methods and data sources taken from "Rikyu Douka ni Manabu (Urasenke Gakuen Koukai Kouza PEL Siri-zu)" written by Abe Sosei, published by Tankousha in 2000, this paper discusses omotenashi taught by Sen no Rikyu through his poems. Moreover, this paper is also expected to be an input for research on Japanese-style services.*

### Keywords

omotenashi; sadou; rikyu douka



### I. Introduction

Humans, wherever they are, are surely impossible to live alone. They need other people in their daily activities. When carrying out joint activities, they require ethics, either ethics that are universally understood or ethics that characterize a society. Ethics is the source of the formation of rules and values which then give birth to traditions or customs (Sumaryono, 1995). Omotenashi, an expression of Japanese hospitality in service or heartfelt welcome to guests is one of the ethics of the Japanese nation in creating harmony in life.

The spirit to serve, the spirit of Omotenashi has existed in Japanese society since ancient times and becomes the basis of the tea ceremony or Chanoyu. Chanoyu or Sadou is a traditional Japanese art of how to serve tea to guests and guests enjoy the tea relaxedly with pleasure. Beyond the beauty visualized through the movements and utensils used, chanoyu has a mindset that is loaded with the spirit of Omotenashi. One important aspect of Chanoyu known as Ocha no Kokoro is Rikyu Shichi Soku 「利休七則 (Soko, 2009: 118-119).

This research paper discusses the omotenashi spirit in Rikyu Shichi Soku expressed in Rikyu Douka. It is similar to Rikyu Shichi Soku, Rikyu Douka or also called Rikyu Hyakushuu is a teaching in Chanoyu dealing with ethics or manners conducted by Temae which is an embodiment of Omotenashi. Rikyu Douka is written in the form of waka (Japanese poetry) amounting to 100 poems. The teachings delivered through Rikyu Douka are not only limited to Sadou but can also be applied in daily life (Soko, 2009: 119).

## II. Review of Literature

Education is a very important human need because education has a duty to prepare Human Resources (HR) for the development of the nation and state (Pradana et al, 2020). According to Astuti et al (2019) Education is an obligation of every human being that must be pursued to hold responsibilities and try to produce progress in knowledge and experience for the lives of every individual. Education is one of the efforts to improve the ability of human intelligence, thus he is able to improve the quality of his life (Saleh and Mujahiddin, 2020).

The seven rules that are the basis of service to guests are given by Sen no Rikyuu to his students when the student asks "what is the most important thing to know in a tea ceremony?" And Rikyuu gives an answer with seven sentences which came to be known as Rikyuu Shichi Soku as stated below.

- a. 茶は服のよきように点て (Cha wa fuku no yokiyō ni tate)
- b. 炭は湯の沸くようにおき (sumi wa yu no waki yō ni oki)
- c. 花は野にあるように (hana wa no ni aru yō ni)
- d. 夏は涼しく冬は暖かに (Natsu wa suzushiku Fuyu wa atataka ni)
- e. 刻限は早めに (kokugen wa hayameni)
- f. 降らずとも傘の用意 (Furazutomo kasa no yōi)
- g. 相客にころせよ (soukyaku ni kokoroseyo)

Omotenashi (おもてなし) has a noun-formed verb "motenasi" (もてなし) and is added with an honorific prefix "O" (お) to add a polite nuance to a following word. "Motenasi" is translated in English as reception, regale, and service. This word comes from the verb Motenasu (も; 持てな; 成す) which means accepting, entertaining, serving (Matsuura, 1994: 664). Examples of the use of the word "Motenasi": "手厚いもてなし" which means very courteous reception or "親切にもてな yang" which means to receive with hospitality. Adachi (2018: 14) states, "When used in interacting the meaning of the motenasu is combined with the word Hyōrinashi (表裏無し) which means there is no reciprocity. From these words it can be interpreted that omotenashi is a form of service to guests who is done wholeheartedly without any specific implied purpose.

## III. Results and Discussion

The following is an explanation of Rikyuu Shichi Soku, the seven omotenashi teachings in Sadou expressed in the poems in Rikyuu Douka.

### a. 茶は服のよきように点て

意味： 相手が飲みやすいように、適度な温度と量にする

The meaning of the sentence above is simply 「お茶は美味しく点て」 to brew tea deliciously. It seems there is nothing special with that sentence. It is supposed to be done by anyone who will entertain guests. It is not only done by a host at the tea ceremony when the host wants to serve guests tea, coffee, etc., but also when cakes or other food are served the host will serve everything with all the expertise so that the results will be delicious. However, the meaning behind the sentence is that the sense of being delicious here is not only tasted by the tongue, but also resulting in satisfying feeling after enjoying it.

To go to something like that, of course, requires a process. The following is an illustration of the process that must be carried out when the tea ceremony is decided to be held. Preparation starts from making invitations, at that era invitations made were written on a piece of paper, written using beautiful handwriting then sent. Writing carefully and beautifully is a form of Omotenashi. After that it is necessary to prepare utensils for the tea ceremony. To provide comfort for guests, the utensils are chosen according to the season. This is of course done wholeheartedly which is also the implication of Omotenashi. On the appointed day, the host starts checking the venue for the ceremony, water to wash hands and feet, temperature in the room, flowers, kakejiku, hot water, etc. which are the requirements of Chanoyu. All processes are carried out in great detail, carried out completely and sincerely devoted, "Kokoro o komete", as the real implication of an omotenashi. The following is poem in Rikyu Douka related to the first point on Rikyu Shichisoku:

茶の湯をば心に染めて眼かけず 耳をひそめてきくこともなし

*Cha no yu wo ba kokoro ni somete me kakezu mimi wo hisomete kiku koto mo nashi*

**Cha no yu seeps into the heart, not only in the eyes, not also whispering in the ears**

This poem shows how a Temae (the host as tea sommelier) should do the duty in Chanoyu. The most important thing is not the movements that can be seen but everything that is done is integrated with oneself, done wholeheartedly.

茶はさびて心はあつくもてなせよ 道具はいつも有合にせよ

*Cha wa sabite kokoro wa atsuku motenase yo dougu wa itsumo ariai ni se yo*

**Serve with simple tea and ordinary utensils but with a warm heart**

In line with the poem above, this poem also teaches that in serving guests the most important thing is to serve with a warm heart, not with luxurious utensils. Sen no Rikyu (Tenshin, 1998: 208) says that 「茶の湯とはただ湯をわかして茶を点てて飲むばかりなることと知るべし」 cha no yu is just about boiling water, making tea and then drinking it. The most important thing in doing cha no yu is to do it from heart. The rules in cha no yu are not to be memorized in the head, but are impregnated in the heart. When doing cha no yu from the heart, harmony will naturally be formed between the heart, mind and movement.

置き合わせ心をつけて見るぞかし袋は縫目畳目に置け

*Okiawase kokoro wo tsukete miru zokashi fukuro ha nuime tatamime ni oke*

**Use your heart when putting something in order to be congenial, place the wrapper on the outer layer of the tatami**

The poem above means that mixing and matching the utensils and ornaments placed in the cha no yu room must be done from heart and get rid of unnecessary things so as not to disturb or damage the harmony and aesthetic value that have been formed in the tea room both between the utensil and the utensil, utensil with tea makers, and also harmony between decoration in tea room. What is meant by the wrap in the above poem is the chaire wrap used for koicha. It is because the wrapper is not used at all in the cha no yu process so that it does not disturb the view of the guests and the movements of the tea maker, then the wrapper is placed outside the dougu tatami boundary (tatami for putting utensils).

It is not only the chaire wrapper; all objects having nothing to do with cha no yu must be removed. During the era of Sen no Rikyu, the guests who attended the banquet were mostly from the samurai (warriors), daimyou (landlords), and wealthy traders. They are required to release swords or other attributes when they entered the tea room so that there was no difference in social status and calm and harmonious atmosphere was created.

At the present tea gathering, we must not wear excessive accessories and carry bags that are too large before entering the tea room. We are required to take the jacket, coat, etc. off then to wrap it in furoshiki (traditional Japanese wrapping cloth) and bring it into the tea room with the same purpose as it is in the past so that these items do not blemish the harmony in the tea room.

The poem above says, "Use the heart when putting things in harmony", in other words, harmony in the arrangement among utensils can be formed when it is carried out from the heart. Putting the utensils should be done from the heart in accordance with one's own condition without being separated from the rules as for example the place to put mizusahi, natsume, chasen, or futaoki should be based on the rules. If it is too far from the reach of our hands, we can move it closer as long as it does not change the combination of position stated in the rules. The location between one device and another that is arranged using feelings will have a beauty value, not only from the point of view of the tea maker but also guests invited to the banquet. It means that the harmony between the heart and actions is needed during the process of serving in order to be able to properly position the utensils.

#### b. 炭は湯の沸くようにおき

意味：段取りでは、要となるポイントをおさえる

The poem above means "Place well the the charcoals to get good fire going so that water boils". At this present time when ochakai (chanoyu gathering) is about to be held, the host can use an electric stove instead of burning charcoal to get the fire. In the past, charcoal was the medium for boiling water, therefore, there is a term "sumi themese". It means the person in charge of burning charcoal. There is a certain way to place charcoal so that it can boil water without causing smoke. This can be done after going through continuous training so that everything that is done is not due to memorization alone but It has become a habit. This is a form of service in an omotenashi, which is given to guests involving not only a memorization of existing rules but deed done as a habit.

The poems representing the second point are as follows:

とにかくに服の加減を覚ゆるは濃茶たびたび点てて能くしれ

*Tonikaku ni fuku no kagenwoo boyuruwha koicha tabitabi tatete yoku shire*

**However, we can remember the condition of the tea served when we repeatedly make thick tea**

濃茶には点前をすてて一筋に服の加減と息をちらすな

*Koicha ni wa temae wo sutete hito suji ni fuku no kagen to iki wo chirasuna*

**When making thick tea, ignore the rules, pay attention thoroughly to the condition of the tea, stay focused**

炭おくも習ひばかりにかかはりて湯のたぎらざる炭は消え炭

*Sumi oki mo narai bakari ni kakaharite yu no tagirazaru sumi wa kiezumi*

**Charcoal, though placed exactly according to setting procedures, is dead charcoal if it does not boil water**

The poems above mean the activities done in chanoyu process are not merely memorized and remembered, but it must go through repeated training so that when doing chanoyu. The activities are not based on memory but on habits. Even in daily life, doing a service to guests is not only based on the memorization of the rules that have been set but it is the result of continuous practice so that it seeps into the heart and becomes a habit.

**炭置くはたとへ習ひにそむくとも湯のよくたぎる炭は炭なり**

*Sumi oku wa tatoe narai ni somuku tomo yu no yoku tagiru sumiwha sumi nari*

**Place charcoal that can boil water well, though it is contrary to the teachings**

The poem above has the theme of laying charcoal and has the mandate to see something based on its function. What is meant by "denying the teachings" is that in cha no yu it is not only the procedure for making tea that is concerned, but how to place the charcoal in the stove is also considered starting from the way of cutting it, the size, the amount up to how to arrange it.

Seen from its deep structure, this poem means that laying down charcoal must be more concerned with function than form. Basically, the function of charcoal is to boil water. No matter how perfect the shape of the charcoal is, if it cannot boil water then the perfection of the charcoal form will disappear and it only becomes a meaningless and useless thing because good hot water is needed to make tea in cha no yu. If there is no hot water then there will be no cha no yu process.

Soshitsu (in Okura, 2000: 218-220), states that the beauty of the charcoal and its economic value can be seen from the shape of the round twigs cut on the slant and the remaining bark that is still attached, but leave it as it is. Elegance may result from something imperfect and it becomes something of value if it is matched properly with something else that will cover up the imperfections.

### c. 花は野にあるように

意味：自然にあるようにする

The meaning of the poem above is "Arranging the flowers as though they were in the garden". Sen no Rikyu argues that beautiful flowers are flowers that bloom in the garden, so laying flowers that are used as decoration in the tea room called "Chabana" is expected to resemble the condition of the flowers blooming in the wild. Besides, it also needs to be considered what flowers are blooming at the time, so that when viewing flowers in the tea room, guests will feel the season at that time.

The selection of flowers in accordance with the season and how to arrange them so that the flowers are just like flowers in the wild is a form of "WA" or harmony between human and nature. In this case the teaching delivered is to maintain the harmony expected not only between humans and nature but also between human and human. The poems that represent harmony are as follows:

**点前には弱みをすててただ強くされど風俗いやしきを去れ**

*Temae ni ha yowami wo sutete tada tsuyoku saredo fuuzoku iyashiki wo sare*

**In the ritual of making and serving tea, abandon your weaknesses but do not show the strength off, and leave unlikable procedures**

The poem above teaches how a figure should be displayed when serving tea. If a host as the tea sommelier presents himself as a weak person, it will make the guest he invited becomes torpid. However, if the host is too focused showing a strong figure, then the

movements while making tea will become stiff and ungraceful so that gradually a tea party will only become a mere formality. Therefore, it takes a feeling of calm and not awkward while making tea so that the movement looks natural. This poem teaches the ethics of how tea is served so that everything runs naturally without any impression of being weak, stiff, or formal that makes guests feel bored and uncomfortable.

**右の手を扱ふ時はわが心 左の方にあるとしるべし**

*Migi no te wo atsukau toki wa waga kokoro hidari no hou ni aru to shirubeshi*

**When we use the right hand, your heart should also be on the left hand**

The poem above reflects harmony. If our right hand is moving, then we must put our heart in our left hand. In making tea, one should not only focus on the movement but also involve the feelings in it. If we focus too much on movements without using feelings, then without being realized our movements will look stiff. Therefore, harmony is needed between the heart and action.

#### **d. 夏は涼しく冬は暖かに**

意味：心地よさをつくる

Literally, the poem above means "Provide the senses of coolness in the summer and the sense of warmth in the winter". The teaching conveyed is that a sense of comfort and relaxed when doing Chanoyu is an expression of the word "JAKU" meaning calm. In summer, chanoyu is usually done in the morning when the air is still cool. Besides, the host will also choose utensils that look cool to the eye. The cake will be chosen fresh both in color and taste. Conversely, during cold winter the tea stove will be moved to a hearth at the bottom of the floor so that it can warm the room. The chosen utensils and cakes are those that can cause a warm feeling when the guests see them.

To make guests feel that way, then the host thinks of how to make the room cool in the summer, and warm in the winter. The arrangement process is an omotenashi. The poems related to this matter are as follows:

**暁は数寄屋のうちも行灯に夜会などには短を置け**

*Akatsuki wa suukiya no uchi mo andon ni yakai nado ni wa tankei wo oke*

**For lighting at dawn in the tea room, place the andon, if the gathering is held at night, place the tankei**

The literal meaning of this poem is about the placement of the lantern in the tea room. A lantern called andon (portable lantern) is placed in the tea room at dawn. At dawn in the middle of a tea gathering, the day will turn bright so that lighting is no longer needed, therefore, the host must turn off the lantern. The lantern should not be turned off in the tea room because the smoke coming from used oil will make the room smelly. Therefore, the shape of andon is easier to carry and it is placed in a tea room when a tea ceremony is held at dawn. Meanwhile, a type of lantern called tankei is used at night.

The selection of the lantern used in the poem means the comfort given to the guest as it is taught in the previous teachings that guest satisfaction is not only based on the delicious food but also on comfort which become the main priority.



#### e. 刻限は早めに

意味：ゆとりを持っていることにあたる

The sentence above means "ahead of the appointed time". This sentence teaches that the time owned by others is a very valuable, so it is necessary to always obey time. In addition, in all cases, preparation should always be done earlier and done without the need to rush. Having plenty of time ahead will make a person able to think in detail the things needed. Giving more time to think about things in more detail is a form of Omotenashi.

**何にても道具扱ふたびごとに 取る手は軽く置く手重かれ**

*Nannitemo dougu atsukau tabigoto ni toru te wa karuku oku te omokare*

**Whatever utensils you handle, pick it up tenderly and put it down very carefully**

The poem above illustrates the mood a temae should have. When serving tea, taking either small or large utensils, a temae must carry them carefully. It also works the same way a temae puts these utensils down. He must do it with caution. The lesson taught through this poem is being calm in facing anything.

**何にても置き付けかへる手離れは恋しき人にわかるると知れ**

*Naninitemo okitsuke kaeru tebanare ha koishiki hito ni wakaruru to shire*

**When placing any utensil, withdraw the hand as though it were to leave a loved one**

The meaning of the above poem is that when we withdraw our hand from the utensil, we must do it tenderly. Picking up and putting down things should be done calmly and attentively but when we withdraw the utensil from our grasp, the hand must move as if our hand were unwilling to let it go. It means that the tea sommelier must include his feelings in order to create an elegant movement because there is a sense of elegance in calmness.

#### f. 降らずとも傘の用意

意味：万人の憂いを想定して備える

The meaning of the above sentence is "Preparing an umbrella even though it is not a rainy day". Literally, the above sentence means "to prepare an umbrella is still needed although there will be no rain on that day". Implicitly, the sentence can be interpreted that it is necessary to maintain harmony for all people. Rikyu teaches to always have empathy for others, and to make adequate preparations in advance for all things so that the heart will still be calm under any circumstances.

**時ならず客の来らば点前をば 心は草にわざを慎め**

*Toki narazu kyaku no kitaraba temae wo ba kokoro ha kusa ni waza wo tsutsushime*

**If the guests arrive unexpectedly, do the procedures from the heart resembling grass, act wisely**

"Heart resembling grass", that is to say, feeling that is light and flowing like grass that lightly sways in the wind. If there is a guest who arrives unexpectedly, the host should welcome the guest with an open feeling. The host should not be confused so that the guest does not feel guilty for coming unexpectedly. Do not also have a feeling of being in a hurry so that the host does not give the impression as if the guest interferes with their activities.

Calm and light feeling, even though guest comes unexpectedly is a reflection of the soul of "Jaku" which means being calm under any circumstances.

**目にも見よ耳にもふれよ香を嗅ぎてことを問ひつつよく合点せよ**

*Me ni mo mi yo mimi ni mo fure yo kaori wo kagite koto wo tohi tsutsu yoku gatten se yo*

**Look with your eyes and listen with your ears while smelling incense and ask, agree more**

"Look with the eyes, listen with the ears" the words in this poem are meaningful for a beginner who has never learned cha no yu. The person will certainly feel confused when seeing the temae serves tea, even having no idea of what the temae is doing. As a guest, we should look and listen to the words of the temae thoughtfully, in the sense we should enjoy the meal as much as possible. In the tea room, the tea sommelier also burns incense that releases fragrant smoke that for some reasons sometimes make the heart calm. When the heart has calmed down, it will automatically feel peace in the heart. During haiken or after the proper tea ceremony, ask the tea maker what we do not understand until we comprehend and well-informed. With the feeling of calmness, then we can properly interact thoughtfully with others which is the reflection of "Jaku" soul.

Using this "Jaku" spirit, Oda Nobunaga made cha no yu a political tactic to unite Japan. Cha no yu at that time was a place for merchants, samurai, and landlords to calm themselves down, break away from their daily routines, gather to enjoy the beauty of decoration and the tea ceremony for just a moment. During that occasion, they can interact with each other regardless of social status, then unconsciously they will exchange ideas so that it can be used as a reference for resolving current disputes.

#### g. 相客にころせよ

意味：その場に居合わせた人の全員が、心地よく過ごせるように、気を配る。

This seventh teaching is the basis of the Chanoyu teachings, which always being thoughtful of the feelings of others both between the host and guests as well as among fellow guests. This is in line with the teachings of 「和」 wa, which means harmony and 「敬」 kei, meaning mutual respect for each other.

**一点前点てるうちには善悪と 有無の心のわかちをも知る**

*Hito temae tateru uchi ni wa yoshiashi to umu no kokoro no wakachi wo mo shiru*

**When making tea we know the difference between good and evil hearts, between being and non-being**

The poem above can be interpreted as the fact that when going to start a tea serving, tea sommelier must have a harmonious feeling with her guests. Feelings of emotion, anger, haste, and all feelings that have nothing to do with making tea should be eliminated. If the tea sommelier makes the tea in a hurry, then guests who see it will feel their presence disturbing, or if the tea maker makes tea emotionally, then guests who see it will feel uncomfortable. The presence of guests in the tea room is the main thing to consider.



## IV. Conclusion

Omotenashi which is the basis of Japanese society's ethics in interacting with others, especially in terms of service, has existed since ancient times. Chanoyu or sadou or tea ceremony is an art that is full of Omotenashi spirit. Sen no Rikyu, through Rikyu Douka, gave teachings on ethical procedures in Chanoyu as an explanation of Rikyu Shichi Soku (the seven rules of Rikyu) which are the soul of Chanoyu. This teaching is timeless. Up to the present, the seven Rikyu rules are simplified with the words: preparing well, practicing continuously until it becomes a habit, maintaining harmony, providing comfort, respecting other people's time, anticipating the unexpected things or giving peace to everyone, and the last is having empathy for others are basic principles of Omotenashi in Chanoyu that can be applied up to now.

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