

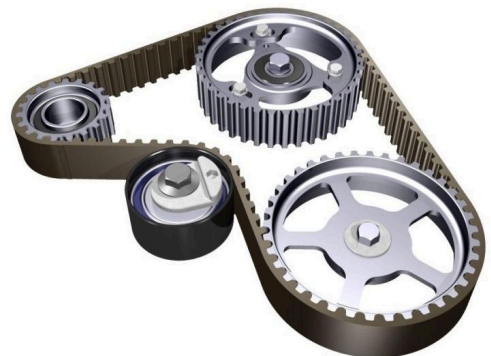
Zonai and the meaning of numbers: The clockwork people

I have looked through the artbook many many times. Each time I looked I felt like there was a through line. The first time this clicked for me I noticed the Dragon image in the “decorative” scrolling all over the place. This time I saw numbers and ticks, Cogs and belts. Everything having a number and the number having a meaning that I don’t understand. This is tangentially related to my translation idea post found [Here](#)

It all started with this:



A cog with six teeth that connect to nothing, two wheels with three bars for an unknown purpose. I think that hole in the bar on the left is for Link to turn the gears, but why? Behind all that are more “Gears” but on closer inspection they are actually Belt Drivers, but with no belt. (shout out to my engineer roommate for that observation).

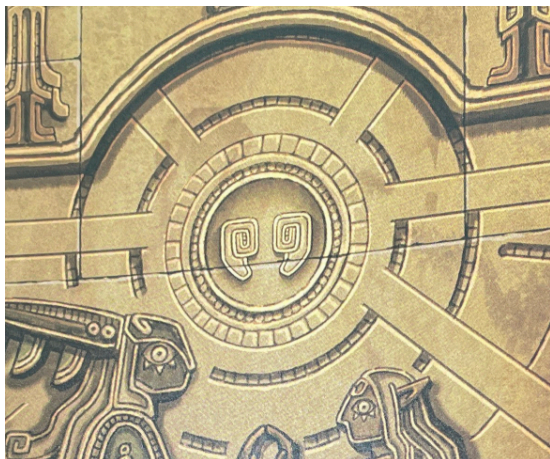


Belt Drivers move smoothly and would allow the entire set of wheels to be easily moved by spinning one of them (like the one on the left). Each wheel would have a different full rotation relative to the wheels around it. This would be the circumference of the larger wheel divided by the smaller one. This offset creates a pattern. Rounding up or down for simplicity the Circumferences come out to 8, 6, 3. So, the smallest wheel turns 2.7 times for one spin of the big wheel, and the medium wheel spins 1.3 times for every spin of the big wheel. Meaning that these wheels are always offset from each other creating different patterns if used as a translation tool.

There is a through line of precision in the designs used in many of the Zonai structures as well. Either symbolically representing the idea of precision or actually precise numbers being used.

I am going to post examples in categories.

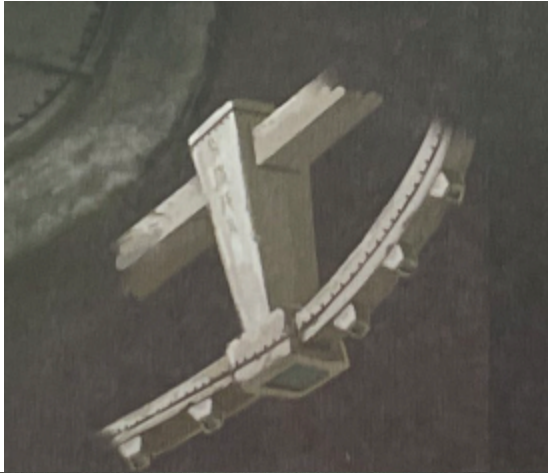
Category 1: Ticks and bricks (there are so many examples I had to cut this section down)



Very precise marks around the tears



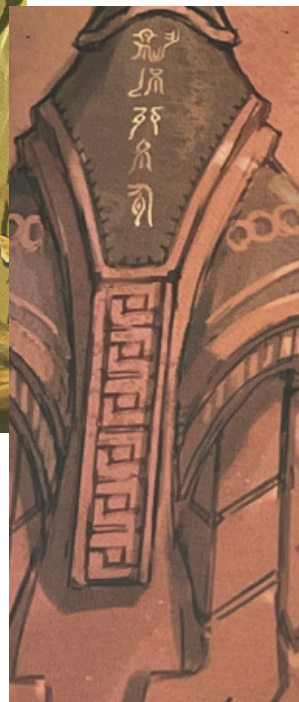
Ticks in a circle around a turning track with a belt chain



Ticks on part of a "grinder"?



Under the spinning "grinder".
Ticks and Bricks and four cardinal directions



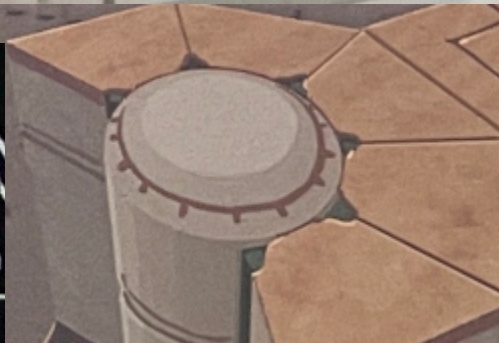
Ticks and square bricks
on Rauru



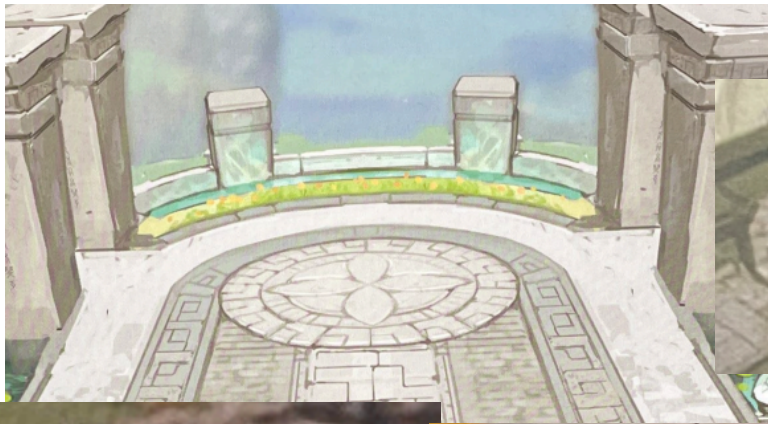
This very precise pillar is everywhere



This one too



Dragon
Script/decorations fit
in squares



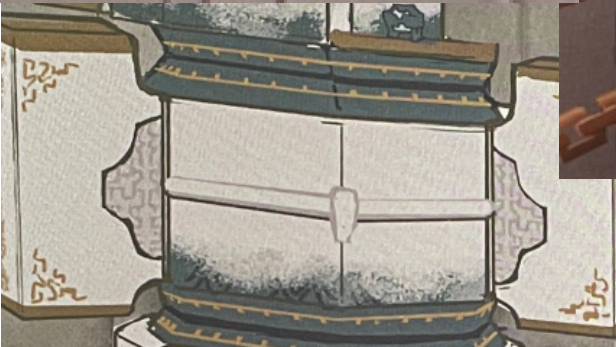
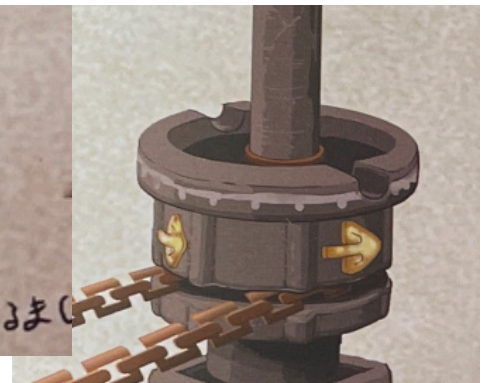
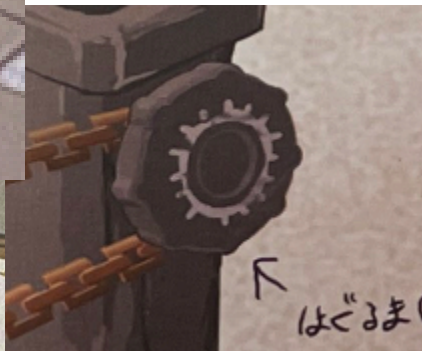
18 big and small bricks, design pointing in cardinal directions.

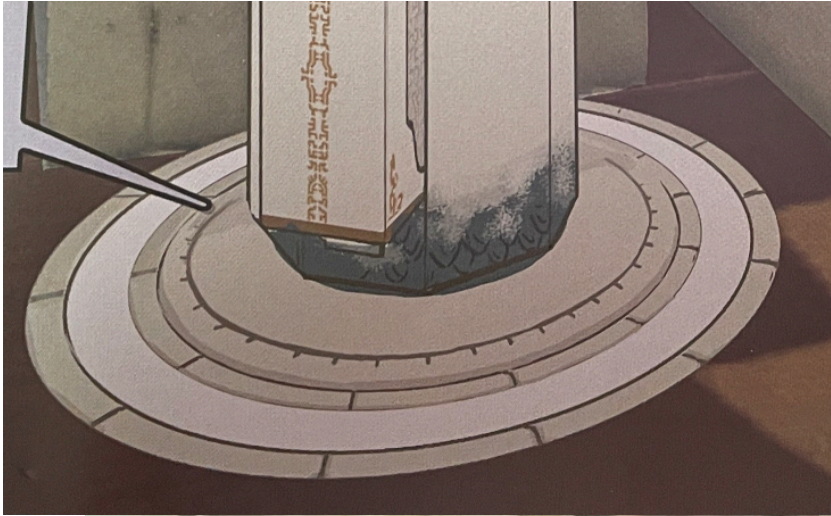


Then it starts to connect the ticks and circles

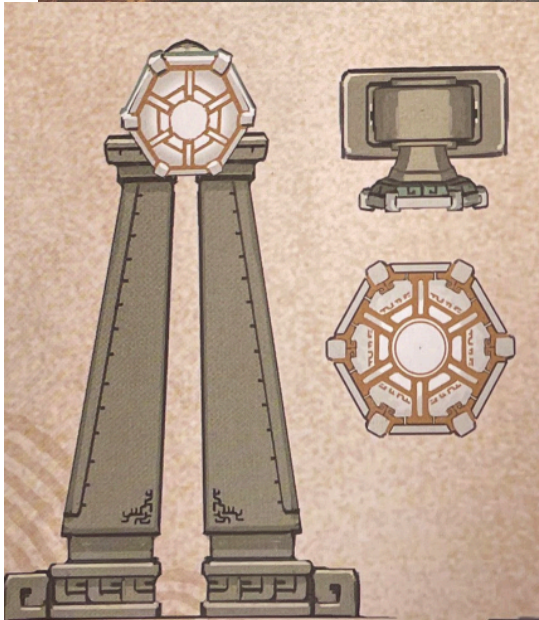


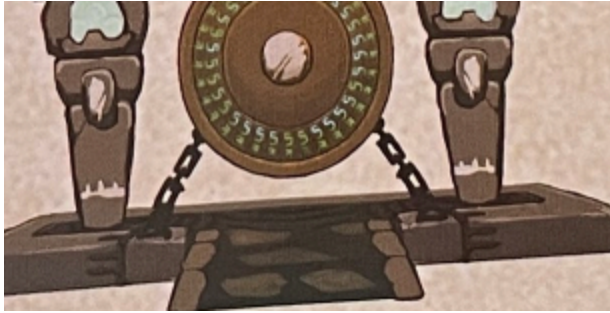
And more connections to turning...





And here's some more random ticks





And the jewelry (and some tattoos that i didn't screencap) fit the motif



Category 2: Binary Circuits

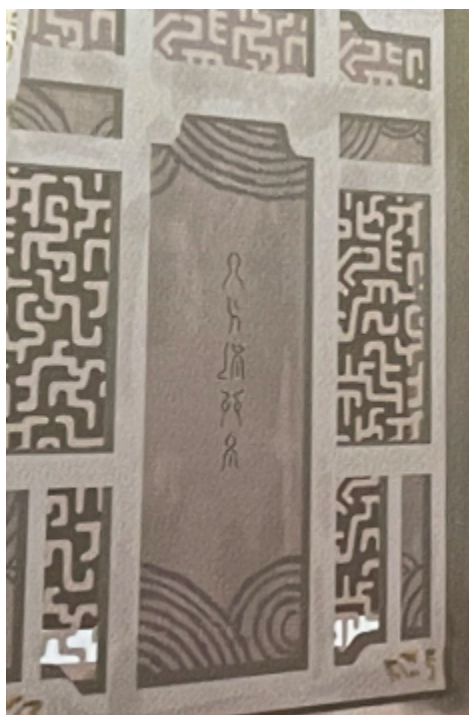
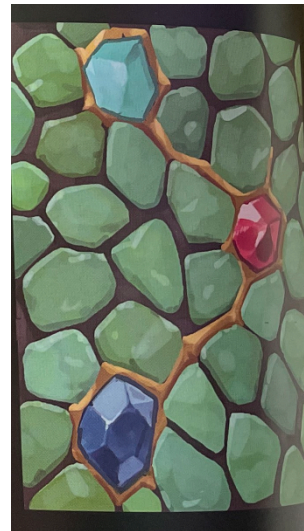
These are some pics of patterns that I call Binary Circuits. Connected open and closed dots.
We've seen this before, and it's coming back and more complex.



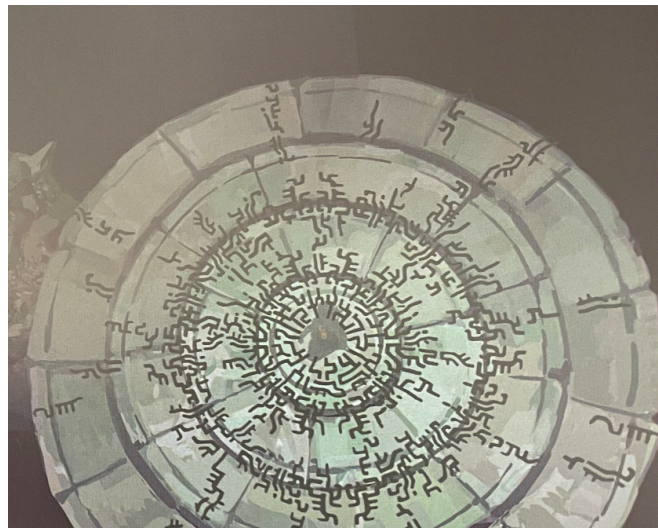




We also got these, they are like the constellations in shrines, and similar to the above patterns



Then there are some circuit looking patterns without circles, and some are made of the “dragon” script” This is probably decorative most of the time, but the golden cast and the circle around Ganondorf seems important.





Whats behind the golden circuit monument is also a config of the "dragon" script we have never seen anywhere else (I think)

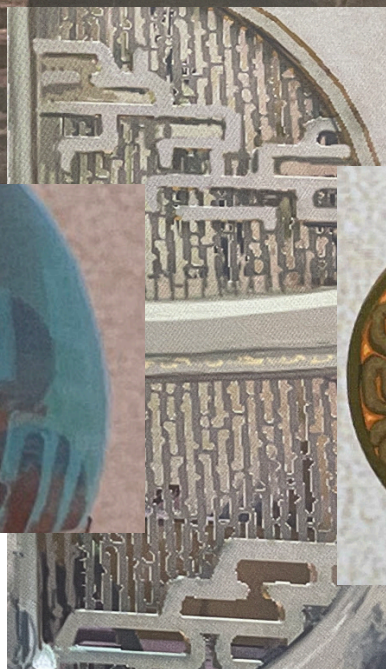
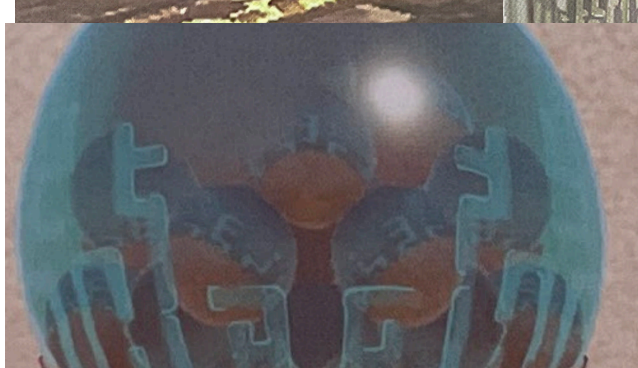
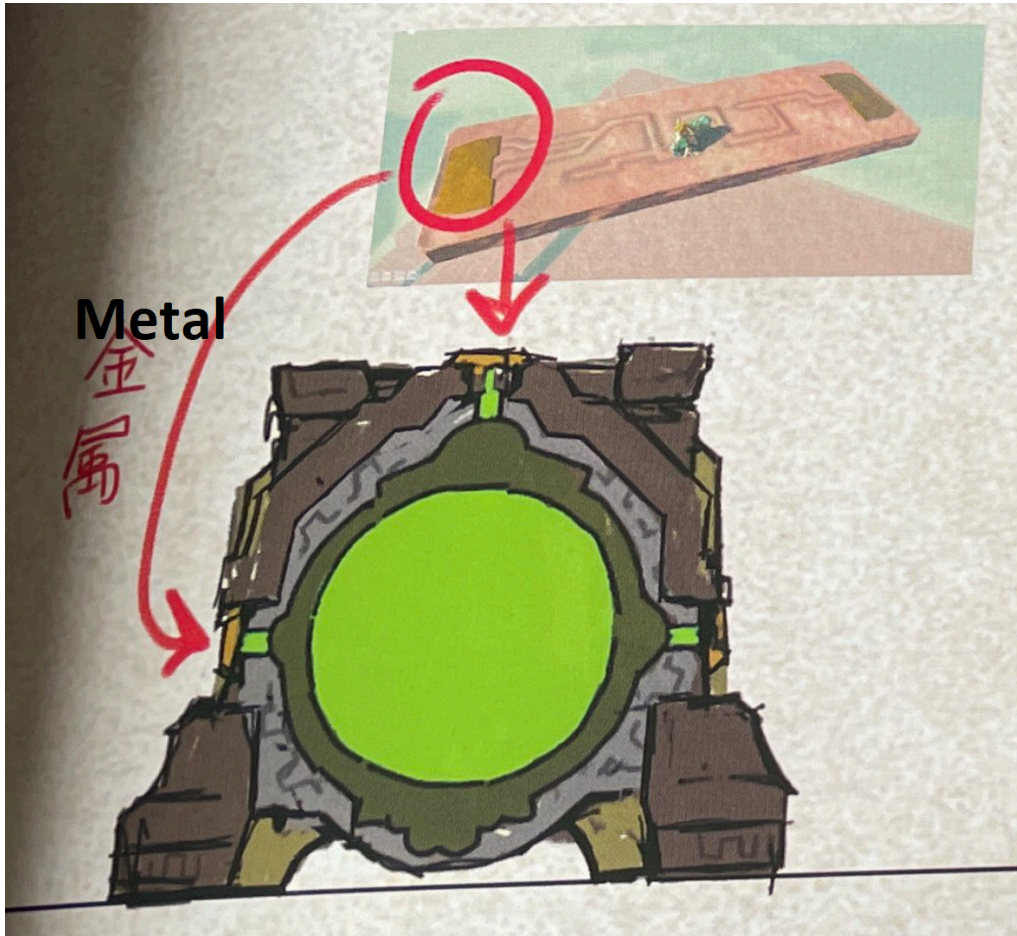


Image to the left is also what's on shrines



This one is just actually a circuit board...

Im am starting to think these are numbers.

1 2 3 4 5 6 7 8 9 10

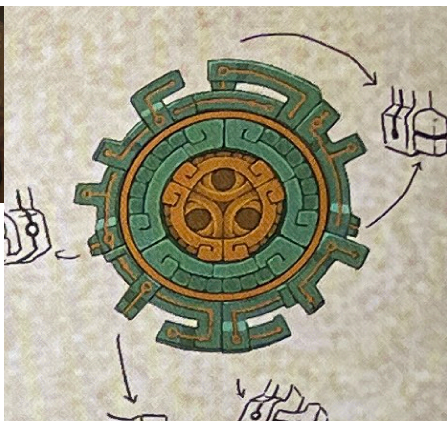
or it possibly starts at 0 and ends at 9



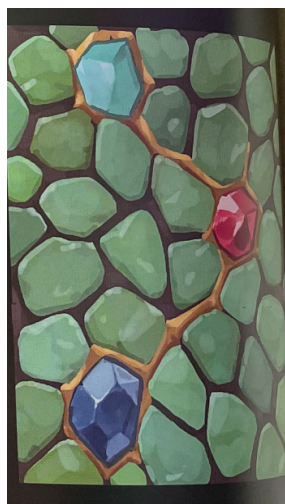
And what's up with all the culture mixing. Are the Zonai the mother people?



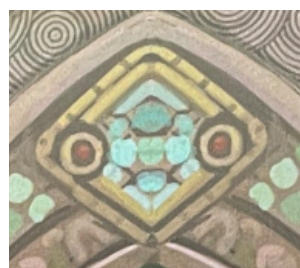
Sheikah



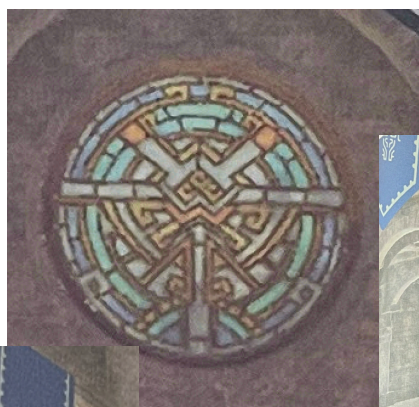
Zonai



Constellations like in the Sheikah Shrines but...



Gerudo Emblem



Strong trifoce/wings of Hylia vibes



Zonai Dragon Symbol

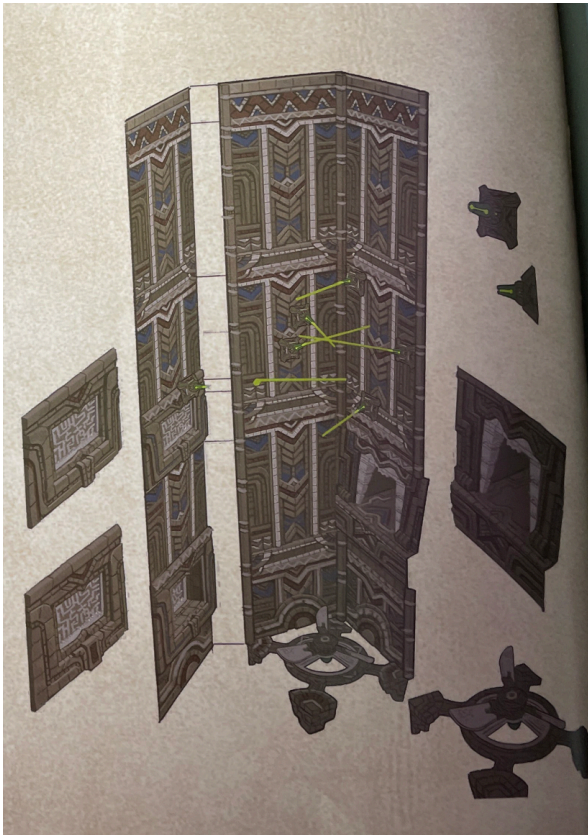
Very Hylan Feeling but Zonai Style



Architecture feels like a mix of Hylan and Zonai. Like if the Zonai Built a medieval castle.



This is very Rito in Color and Pattern. Could just be in a Rito area.



But this one clearly has Zonai influences mixed in.



I am at a bit of a loss with this one, thoughts?

Jōmon Period and the connections between Sheikah and Zonai (and other cultures)

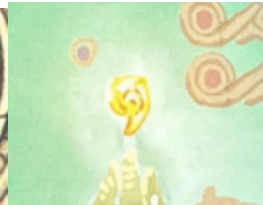
It's common knowledge that the Sheikah shrines (and Cherry) are based on Jōmon period Pottery.

The Zonai have repeated imagery of the comma shaped “tears” that look like Magatama. Magatama is a famous jewelry from the Jōmon Period, but were also found in Korea and Northeast Asia at the time.

This could indicate that the Sheikah and Zonai were once one and the same long ago, or were close enough to each other at the time for cultural crossover. The same could possibly be said about the Gerudo as well since their symbol is very similar to Jōmon Period masks.



Modern Magatama



Jōmon Period Magatama



Jōmon Period Mask

One of the languages spoken during the Jōmon Period was the Ainu language (now an almost extinct language). In this language the word for “eye” is Shik (sheek). Ainu are indigenous people of Japan (in Hokkaido and surrounding areas) that were forced to assimilate. The UN declared them indigenous people of Japan and they are preserving their culture.

Despite the Japanese Government's efforts in the past to homogenize the people of Japan, Ainu culture blended with Japanese culture, even if it was just a bit.

The Jōmon people were not one homogenous ethnic group and so the Ainu would not have been the only native people. It is unknown how blended the people were. The Jōmon Period ended as settlers from the Korean Peninsula spread farming.

Ainu people are also from Russia (Kuril Ainu). Almost all are extinct.

It is possible some inspiration was taken from the Ainu people.



The Patterns on Clothes are similar to the Swirls used by the Sheikah that imitate Jōmon Period pottery, but the Ainu Patterns are sharper and a bit more geometric. They also tend to come to

points, which was a style shift over time. This more swirling pattern may be the source of the ZONAI SWIRL.



Time and Tomoe

I accept the common theory that this symbol



Is a stylized form of 時 (Time)

Now I want to look at this Symbol



I have seen Theories that it is “look” or “light”,

which do think line up well with this image, But I want to look at another possibility.

巴 This is one of the few Kanji (it's also a radical) that curves to the right. Some Radicals curve right part way, such as 儿 Which is the bottom half of the Kanji for “look” and does match up pretty well. But I'd argue that the curve in the ToTK symbol is more dramatic and that

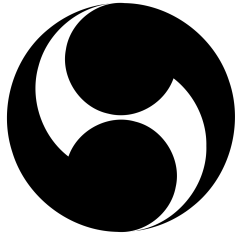
巴 only has one line in the box which matches with the single dot in the eye. In Simplified Chinese the 巴 is a second round simplification of a few Characters, including 芭 which

match the tick marks above the eye. In Chinese 巴 Can mean many things, “to greatly desire; to anxiously hope; to long for”, “Used as a suffix for objects that are located below or behind”, “to cling to; to stick to.” and many more.

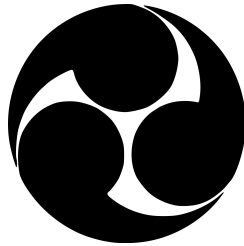
But I want to look at the Japanese meaning of 巴

Tomoe

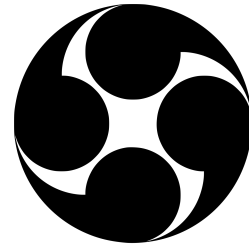
It doesn't have an English translation. It is the name of an ancient symbol that is closely related to the Magatama.



Futatsudomoe, "twofold *tomoe*"



Hidari-mitsudomoe ("left threefold *tomoe*")



Yottsudomoe ("Fourfold *tomoe*")

The Origin of this symbol is not really known, but there are many examples of similar images across many cultures.

"A pattern resembling the two-comma tomoe (*futatsudomoe*) has been found in ancient cultures on all inhabited continents. [13] A stylized design on a Yangshao bowl dates back to 2,000 BCE.[14] The motif of two encircling dolphins biting each other's tails has been found on Cretan ceramics dating from the Minoan period (1700-1400 BCE), and the two fish biting each other in circular fashion recurs in both Chinese and Central Mexican ware.[15] It is frequently seen on prehistoric Celtic remains, and one mirror from Balmaclellan is almost identical to the *mitsudomoe*."

In China it eventually became the well known Yin-Yang, philosophy of opposing male/female principles. formalized in the *Tàijítú* design of the late Song Dynasty period

The *mitsudomoe* is frequently linked to temple drums. "in these contexts, the *mitsudomoe* embodied three spirits, the yin-yang dyad being represented by an *aramitama* (rough kami) and a *nigimitama* (gentle kami), while the third comma denoted the *sakimitama*, or lucky spirit."

In Japan: The *Futatsudomoe* is related to divinatory rites.

The *mitsudomoe* is much more common. It represents a balance of three rather than a balance of two. It is commonly associated with Shinto shrines. In these shrines the number 3 is taken to represent the three aspects of the four *mitama* or 'souls' (the other, the *kushimitama* being considered far rarer). It is also commonly displayed on banners and lanterns used in festivals and rituals related to *Amaterasu-ōmikami*, "who in the *Kojiki* confronts her brother *Susanoo* when he usurps her terrain on

earth by dressing as an archer, adorned with magatama beads and 'an awesome high arm-guard' (itu nō takatōmō).”

mitsudomoe pattern is a motif found also among the Ainu and may be the source of the Chinese three-legged crow design. Another connection to the sun.