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A PHENOMENOLOGICAL APPROACH TO THE SPORT EXPERIENCE

The Ohio State University

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A PHENOMENOLOGICAL APPROACH TO THE SPORT EXPERIENCE

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree doctor of Philosophy in the Graduate
School of The Ohio State University

By
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*****

The Ohio State University
1984

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Adviser
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To my parents who have never failed to
support and encourage me to study
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The leap from immediate experience into the scientific framework constitutes a fundamental error which, when committed, inevitably leads to a course of action which places the subject and his world into a dichotomous relationship. The lived world then becomes the unreal, mythical and imaginary one, and the unlived world of scientific hypothesis and abstraction, is charted out before us as the real state of affairs. Thus, we become ensnared in the enormously ironic and absurd anomaly that the lived world, the experiential world, is in truth a myth and an hallucination, while there exists an unlived and un-experienced, hidden world behind and beyond the senses, which constitutes the reality of things.

Seymour Kleinman
CHAPTER I

INTRODUCTION

Philosophic investigation regarding the nature of sport has been made by philosophers, and over the last decade a number of physical educators have targeted their attention toward the philosophy of sport. While a number of studies concerning the nature of sport have presented refined theories in either a definitional or descriptive way, Thomas suggests that "recent sport philosophy literature has sought to examine many questions about the sport experience." Thus, sport philosophy has turned to the investigation of the sport experience itself. This trend reflects the view that sport has a special meaning for those who engage in it and the meaning of sport can be found in the experience itself. This constitutes an attempt to answer questions such as, why people engage in sport and what meanings people find in their involvement in sport. Such increasing interest in the significance of the sport experience goes beyond the study of the nature of sport.

The meaning of sport can be found in one's engagement itself. However, we must search for the source of this meaning. Metheny presents a possible source and possibilities of the significance of movement forms by developing the idea of "only by moving one's body." Apparently, as Metheny suggests, sport forms seem to be similar to the
story of Sisyphus in Greek myth. In this story, "Sisyphus was condemned to spend eternity performing the futile task of pushing a rock up a slope, in full knowledge of the fact that it would always roll back to the bottomless valley from whence it came . . .". Sport forms produce the same "futile" task from a materialistic perspective. Sport is fundamentally a nonproductive act in our daily life. Metheny describes this phenomena as follows:

The athlete's javelin flies through space and falls to the ground; the distance is measured, and the javelin is brought back to the starting point or stored away unchanged. His skis carry him through the gates of the slalom course; then the gates are taken down, and the skier returns to his starting point. Thus, sport does not produce any material outcome. However, it should be recognized that the uniqueness of the sport experience exists in the fact that what is produced is only movement itself. But it is through the movement experience that meaning is found. And only by moving or experiencing one's body, one comes to know the meaning or significance of the sport experience.

Coincidentally a philosophic revolution and the third force in psychology have been under way. A humanistic approach, concerned with the unique meaning inherent in self and the body being experienced, has concentrated on exploring bodily being. For example, Hanna describes a "somatic revolution" which suggests that all experiences including sport should be re-humanized by "coming back to our bodies." Also Maslow delineates "humanistic revolution" as coming back to human
experience itself by asking "what the great moments are." These per­
spectives reflect an attention toward the qualitative meanings of bodily
being, body consciousness, and body awareness.

Because of this the focus of sport philosophy has shifted from
studying the spectator, with its emphasis on results, to that of the per­
former, emphasizing the experiencing process. That is, experience is al­
ways engaged, which means that I am constantly "here" and not "there." And the sport experience allows the future to be forgotten. In recent
sport philosophy, this perspective illuminates the attention given to
the inherent quality of the sport experience revealing the flow of con­
sciousness rather than quantitative phenomena; in other words, concerned
more with process rather than end, or intrinsic aspects rather than ex­
trinsic.

A series of studies regarding the significance of the sport ex­
perience bases its rationale on phenomenology and existential philoso­
phy. Existential phenomenology, described as a revolt against the
modern tendencies to view man as object instead of subject, investigates
human concerns such as consciousness, being, and body awareness. This
philosophic approach presents a new perspective on knowing ourselves.
As a metaphysical consideration this approach developed the idea that
"the human being becomes a real being by and through the body," in con­
trast to the dualistic idea that the essence of human nature is a so­
called thinking, rational being. Thus, a clear distinction between the
body as object and the body which we experience from inside was made by
existential phenomologists. To swim, for example, is distinguished from
the act of swimming. From this perspective it is a fact that we live in involvement with movement from inside, or from an attitude of consciousness which we experience with our bodies.

In discussing the subjective view of the body or experience, difficulties for translating it into an absolute theory may come from the fact that in sport experience one is not only a moving subject but also an object being moved according to his interests and knowledge. Thus, one's body takes dual roles in the sport experience. However, great attention should be given to the other fact that within these dual roles, one finds many sources. That is, "bodily movement is the functional link between the subjective realms of human existence." It becomes apparent that only by moving or experiencing one's body one can interpret and develop an idea within the body. It is nothing more or less.

Recent literature employing the phenomenological method indicates there are four approaches to dealing with the meaning or significance of the sport experience: 1) through body-conception, 2) through the aesthetic, 3) through the descriptive, and 4) through the methodological. The first approach is an attempt to draft some ideas from phenomenologists or phenomenology and to reveal the several meanings of the body and consciousness being experienced in a sport context in terms of metaphysical characteristics. The second focuses on the aesthetic experience in the sport situation and creates certain criteria for evaluation. The third approach attempts to describe and express the performer's own experience through sport involvement from the subjective
perspective. Finally, the methodological considers theory construction from the phenomenological point of view, particularly its features, usefulness, necessity, and limits. A brief sketch of this review will be discussed in Chapter II.

Philosophic method is characterized by two major approaches, linguistic and phenomenological. The linguistic or scientific approach, known as the "implication approach" is used in a study regarding the nature of sport in which the main concern is conceptual analysis, systematic analysis, or theory construction. A series of approaches has developed certain techniques to be employed in philosophic analysis concerning language in a sport context. However, the linguistic approach is likely to ignore the aspect of the meaning or significance of the sport experience because of its over emphasis on language.

In contrast to the linguistic approach, the phenomenological approach focuses on the on-going process of the sport experience and explores the meaning or significance of the experience. An example of this approach is seen in the work of Ellfeldt and Metheny. They discuss a general theory of meaning and develop a general theory of movement sensation in an attempt to classify the meaning or significance of the human experience such as moving, perceiving, and knowing. From another angle, Kleinman presents a more concrete methodological perspective of the phenomenological approach. He discusses two approaches exploring the concept of sport, the closed and the open concept. In contrast to the closed, the open concept, using experiential description and analysis, presents an alternative way to understand the
significance of the sport experience. This study is a methodological one. Its approach is phenomenological and attempts to explore the significance of the sport experience.

Sport has taken a part in school program as one of the main subjects because of its educational value. The educational value of sport is generally recognized for its instrumental function through which people achieve some objective or result. However, as mentioned earlier, great attention recently has been given to the sport experience itself in order to search for a certain meaning inherent in it. Metheny calls this approach "meaning-centered" education and suggests that the educational significance of sport must not be considered from an instrumental or extrinsic perspective. Rather, it should be found in the significance of the sport experience itself by searching for the meaning of sport. In a sense, the phenomenological approach exploring and developing individual meaning in involvement in sport is useful not only to study sport phenomena but also to find educational significance. At this point, it becomes clear that the phenomenological approach is useful for understanding the significance of the sport experience and that methodological consideration is necessary for exploring the approach.

Purpose

The purpose of this study is to examine and develop the methodological characteristics of the phenomenological approach in gaining better understanding of the sport experience, and to explore experiential description and analysis as a concrete method. It will
concentrate on analysing several theories and experiential descriptions regarding the significance of the sport experience and on clarifying their methodological features and limits in employing the phenomenological approach.

Procedure

The review of literature will present briefly use of the phenomenological approach in sport philosophy. Next, the philosophic foundations of the phenomenological method will be examined in terms of metaphysical characteristics. In particular, the writer will explore Bergson's conception of "Motor Diagram," Merleau-Ponty's "Body Image," and Sartre's "three dimensions of the body." These conceptions seem to have particular meaning when discussing the body from the phenomenological perspective. In Chapter IV, using phenomenological techniques, further examination will be carried out in order to reveal and develop the sport experience. In addition, the writer will explore and categorize experiential description and analysis based on written personal descriptions and analyses of personal sport experiences. These descriptions and analyses seem to indicate the individual's ways to come to know oneself. The descriptions and analyses were written by students between the years 1966-1982. More than one hundred descriptions and analyses are used for this study.

Limitations

The main concern of this study is to identify what is being experienced in one's involvement in sport. From the subjective
perspective, therefore, the sport experience is not definable in any precise or limiting manner.

This study is limited to the methodological accounts for understanding sport experience.

Definitions

Sport. In this study, the term sport is used as a comprehensive term for the variety of activities which are generally accepted and viewed as falling within this form of human endeavor. Therefore, in this context, sport may or may not be competitive.

Existential Phenomenology. Phenomenology means a return "to the things themselves." The central focus of existential phenomenology is embodied consciousness: in other words, a return to awareness of our subjective body.

Lived Body. The lived body is one which is viewed as subject rather than object and is immediately experienced in sport involvement. This term is used interchangeably with embodied consciousness and integrated body both of which represent "total being" or "oneness."

Lived Movement. The moment-to-moment experience in the process of performance. It may result in the participant experiencing a heightened sense of awareness.

Experiential Description. The verbal account of one's subjective expression during and immediately after the performance.

Experiential Analysis. The interpretation of experiential description, with more analytical or theoretical account.
FOOTNOTES


5. Eleanor Metheny, Movement and Meaning, pg. 59-60.

6. Ibid., pg. 59


11. Metheny, Movement and Meaning, pg. 35.

12. Metheny, "Only by Moving Their Bodies," pg. 47.


CHAPTER II

REVIEW OF LITERATURE

The purpose of the following discussion is to characterize the phenomenological methods when studying the significance of the sport experience. Therefore, this analytical review of literature examines the main methodological features of phenomenological studies which have been conducted by sport philosophers. The review is primarily descriptive and not evaluative, it is only a brief sketch of the phenomenological approach in sport philosophy. Although there is some overlap, recent literature employing the phenomenological method indicates there are four ways to approach the significance of the sport experience:
1) through body-conception, 2) through the aesthetic, 3) through the descriptive, and 4) through the methodological.

Body-conception Approach

The first approach is an attempt to draft some ideas from phenomenologists or phenomenology and to draw the universal ideas about the body experienced in sport, rather than describing the subjective nature of the experiencing body. This approach falls into two categories: the metaphysical and the psychological.
The Metaphysical

This approach focuses on the philosophical concept of the body and mind from the phenomenological perspective. The following works are considered as metaphysical.

Thomson attempts to develop a theoretical construct which would afford an individual the opportunity for realization of ontological truth resulting from participation in a selected sport activity. Interpreting Merleau-Ponty's method of reflection, the process of returning to immediate lived experiences, she organizes five theoretical stages: 1) bracketing of the phenomenal world, 2) intuiting, 3) interrelation, 4) interpretation, and 5) evaluation. Subsequently, she applies the theoretical construct to a specific golf experience and suggests its effectiveness to discover ontological truth of self.

In analysing the ideas of Marcel and Merleau-Ponty, Kelly examines the concepts of the self-experienced body and develops those concepts through the analysis of her own experience in a movement situation. The analysis of Marcel presents two concepts of the self-experienced body: 1) one's body experienced as himself rather than as something which he has or uses, and the structured whole of person's mental and substantial properties, 2) one's body as a grasper of knowledge. Next, five concepts are drawn through the analysis of Merleau-Ponty: 1) three orders of the body, the physical, the vital, and the human order, 2) one's body as the integrated human order of the body, 3) awareness of the self-experienced body via various modes of perception termed the body schema or the body image, 4) one's body as primordial form.
giver which necessarily precedes later conceptualization, 5) human movement as a temporal-spatial expression, completing a form of an act of consciousness. Further, the author's analysis of her experienced body presents three concepts: 1) one's body as being himself, 2) one's moving body as being a completion of his ideas, 3) one's moving body as being in a spatial-temporal relationship with external phenomena.

Kelly concludes that the self-experienced body or phenomenal body is a structured whole of one's mentality and substantial properties. The function of the self-experienced body is as form giver, and hence, as an acquirer of knowledge and the expressive realization of intentional acts of consciousness and the communicator of acts of consciousness via the observable, symbolic form of willed movement.

Kretchmar discusses the subjective and the objective phenomena in the sport experience, particularly concentrating on the other in sport. By use of Husserl's reflective method, the author's experience in baseball, basketball, and cross country is analysed in terms of five others, including opponents, teammates, umpires or officials, coaches or managers, and spectators. Further, in reflecting his sport experience, he suggests that there are three phenomena constituting the lived sport experience: 1) opposition, as being against and demanding another, 2) relevant facticity, as being located or moving purposefully, 3) arbitrariness, as nonnecessity.

Harper attempts to describe the essential structures of the act of human revolt by referring to Camus' three themes, the absurd, hope, and death, which are essentially bound up with the idea of revolt. In
using these themes as guidelines, he describes the sky diving experience as the essential structure of human revolt. He concludes that these three themes merge into a complex unity which allows the man who sky dives the opportunity to be a man in revolt, and his revolt is an accentuation of the absurd, a proclamation of hope, and a confrontation with death.

Comparing Merleau-Ponty's existential phenomenological view with Cartesian's, Meier discusses the mind-body problem to clarify the essential components of man's engagement in sport. With the criticism of Cartesian's dualistic view of the body, Meier develops the idea of the lived body or the embodied consciousness in a sport context. He insists that if the significance of the radical philosophical shift from Cartesian to phenomenological conceptions of the nature of man is acknowledged and accepted, the distinctive potentialities of man's participation in sport may be vigorously and profitably explored.

Based on Sartre's three dimensions of the body, Gerber discusses ways of viewing one's body, particularly the development of the concept of the body as self from an ontological perspective. In discussing the importance of experiencing the body as self, she concludes that the experience of the body as self is crucial to individual's self-identification; further, to be able to feel good about one's physical performance is to be able to feel good about oneself and the converse is also true.

Gerber also attempts to explore Buber's concept of the I-Thou relation in terms of mutuality, directness, presentness, intensity, and
ineffability. By use of example in tennis game, the problem of self-identity and relation to others is examined through the discussion.

Conry presents a existential-phenomenological analysis of the lived body in applying Schutz's concepts of motivation. She also applies the phenomenological method, or the epoch, to examine an inner experience exemplified in Yoga meditation. Through the theoretical analysis of the lived body, she proposes that the lived body is man's medium for being. As a intentional consciousness, man is free to constitute the world. Feeling and emotion is manifested by the way one is living and expressing his body. Further, she suggests that the practice of Yoga involves a way of being and existing the body, and meditation is a phenomenological approach to self-understanding.

The Psychological

This approach is concerned with consciousness in psychology. The following works are identified as the psychological.

With the criticism of theorizing the components of sport, Houts examines how the sport experience feels to the performer during and immediately after the heightened performance. Influenced by Maslow's concept of the "peak experience" defined as moments of highest happiness and fulfillment, she describes the sport experience as a peak experience. She also describes her peak experience in a softball game, and insists on the importance of combining a philosophical and kinesthetic awareness into a feeling of ultimate freedom, truly and intensely experiencing sport and the peak experience.
Also, Ravizza\textsuperscript{11, 12} utilizes Maslow's concept of the peak experience and examines the essential structures of the peak experience in sport. In order to ascertain the nature of the sport experience, he interviews athletes and develops the following concepts. The sport peak-experience is: 1) unique, 2) nonvoluntary, 3) transient (or temporary), 4) temporary transcendent, 5) a self-validating experience, 6) requires skill level. Further, he presents the qualities of the peak experience such as temporary transcendence of self, total engrossment, narrow focus of attention, a perfect moment, total control, total loss of fear and effortless movement.

Davis\textsuperscript{13} investigates the lived experience of fear in rock climbing influencing upon an individual's self-awareness and self-actualization. In addition to exploring the concepts such as rock climbing, fear, self, self-awareness, and self-actualization, he conducts an analysis of a questionnaire constituting 1) the intensity of fear experienced at specific moments and level of enthusiasm, 2) short verbal descriptions reflecting upon the respondent's feelings of fear and enthusiasm prior to, during, and after the performance, and 3) changes in self-awareness or behavior patterns. As a result, he suggests that self-awareness and self-actualization are increased through participation in adventure activities, and rock climbing has served many individuals as the impetus for self-reflection and for self-growth.

Durrant\textsuperscript{14} examines various states of consciousness in the subjective dimension of human experience and applies them into the sport experience. Through the review of a number of models which are being
developed in psychology, she proposes and discusses a model for the classification of the states of consciousness which are experienced during sport. The model is composed of five discrete states of consciousness such as 1) disassociated state, 2) neutral state, 3) detached state, 4) fused state, and 5) transcended state of consciousness.

Aesthetic Approach

The second approach focuses on the aesthetic experience in a sport situation and creates certain criteria for evaluation. This approach falls into two categories: the experiential and the analytical.

The Experiential

The experiential approach emphasizes on the aesthetic qualities from the performer's perspective. It is more descriptive than analytical. The following works are considered experiential.

Thomas examines the commonalities inherent in both the sport and aesthetic experiences in order to provide a common foundation for considering sport as an aesthetic experience. She lists seven commonalities: 1) intent and desire for excellence, 2) voluntary involvement, 3) structures of time and space, 4) non-utilitarian and artificial characteristics, 5) a Dionysian affectivity, spontaneity, and subjectivity, 6) command of technique, and 7) the unique and unified characteristics of the experience. Further, she proposes specific criteria for developing the experiential sport aesthetic called the "Perfect Moment". These are: 1) authenticity of intent, 2) expertise, 3) whole man acting, and 4) involvement and relation.
These criteria for an experiential sport aesthetic are developed in analyzing the concepts of Buber's I-Thou, Maslow's peak-experience, Straus's gnostic-pathic moment, Sartre's adventure, and McLuhan's hot-cool. She concludes that the perfect moment in sport is established as being synonymous with the aesthetic experience in art and is characterized by an emotion or feeling-response by the performer achieving the perfect moment.

Fetters examines the nature of an aesthetic experience of the moving body from the performer's point of view called "Body Aesthetic". She refers to aesthetic experience as a particular quality of consciousness characterized by unity, aesthetic delight and intuitiveness. In this analysis, the quality of unity is described in spatiality and temporality, the uniqueness of aesthetic delight. Intuitiveness is described in the intrinsic, the effortless, and immediate sensual experience. Thus, Fetters explores how the body, spatially and temporally unified as a dynamic, is sensually experienced in sport. Also, by using Langer's conception of the art symbol, she examines how the body in sport functions as an immediate and direct presentational symbol.

The Analytical

This approach also examines the relationship between art and sport with more theoretical or conceptual accounts. The following works are identified as analytical.

Through a series of writings, Best examines the relationship between sport and aesthetics and attempts to clarify the
logical character of physical activities. He traces a logical characteristics of objects of the aesthetic attitude, that is works of art, and analyzes whether, or to what extent, it is applicable to sport. In this discussion, the fundamental condition for works of art is its intrinsicality or non-purposiveness. With this in mind, Best distinguishes two types of sport, purposive and aesthetic.

Most sports are purposive. They are directed toward external ends. Therefore, they do not meet the fundamental condition for art. In addition, even aesthetic sports such as diving, skating, and gymnastics are directed toward the objective end of sport and retain the separation between means and ends. Therefore, these sports also fail to meet the necessary condition for art, in which the performer does not have an opportunity to express his view of the human condition. Best, thus, concludes that though most sports are superb aesthetically, they are not art.

Fisher attempts to explicate a theory of art appropriate to the conditional assumption that sport is a legitimate art form. From the viewpoint of both athlete and spectator, she examines sport as an aesthetic situation characterized by three essential facets: a spectator, an artist (athlete), and a work of art (sport itself). In this discussion, whether or not the spectator is caught up in aesthetic relation is determined by the function of his selective perceptions. The athlete is equated with the artist by means of appropriate comment and comparison. Thus, Fisher insists that sport provides an unlimited source for the experiencing of aesthetic possibilities. She concludes
that, while sport demonstrates aesthetic elements in its creation and perception, sport includes those elements which are characteristics of an art.

Mitchell\textsuperscript{21} explores Dewey's theory of art, particularly his concept of an experience. The concept is applied to an art-form experience and to sport as an art-form experience. He suggests that the medium of sport is the art-form experience, which is a holistic experience. When the sportsman enters the sport experience, he creates a product which is none other than the experience itself. Thus, the sportsman is an artist creating his experience. He continues by saying that when sport follows its own course properly, the events merge into a holistic experience wherein the participant realizes his active participation. Because sport is designed to place the participant in the center of the experience, the sportsman realizes himself to be the center of a holistic experience. In this manner, sport becomes an experience in which the participant becomes an active part of a work of art.

**Descriptive Approach**

The third approach attempts to describe and express a possible source of meaning which is found by the participant's involvement in the phenomenon of sport in a descriptive manner. This approach is further divided into two categories: the personal and the generic.
This approach emphasizes sports subjective nature, describing aspects of certain sport activities from the performer's point of view. The following works indicate the importance of the subjective experience in sport engagement.

Stone\textsuperscript{22} attempts to identify and compare the kinds and sources of meanings found in acts of surfing and skiing by analysis of published material relating to those experiences. The analyses consist of descriptions of specific encounters with surfing and skiing, generalizations about the experiencing of the acts, and metaphor forms in his own reflections. The results is shown as follows.

1. The phenomena of the acts of surfing and skiing are apprehended as that of functional concern and intellectual/feeling and interest.

2. The sources of meaning in each act are reduced to the phenomena: the performer's phenomenal world, the self, competence, risk-taking, and speed.

3. The performer's reflections on the objects and events of each act vary in their conceptual, affective, and emotional content.

4. There are between-individual differences in the components of meaning recognized by performer.

5. The sources of meaning found in the act of surfing are similar to those found in the act of skiing when their origin is within the individual.

Sundly\textsuperscript{23} attempts to reveal the essential structure of meanings within the experiences of football and handball in terms of the ontological significance of desire to win. Husserl's phenomenological method is utilized in this analysis and description. According to Sundly, one's desire to win is understood, in an ontological sense, as the
desire to be the winner. As an essential element of consciousness, desire is shown to be a characteristic of the temporal structure of conscious being. The desire to be is expressed through conscious acts as a specific desire to be the winner. Also, the object-desired is the actualized sense of being, that is the structure of which presents itself as a possibility for experience. Further, Sundly suggests that possible appended to this structure of meanings is the concept of worth, giving to one's identity a sense of value.

Studer explores the experience of time based on subjective reflection. She insists that human temporality is explored and extended in movement experiences, and that the exploration and extention of oneself is an important source for the meaning found in moving. Through her own reflection, the following concepts are described.

1. As temporal being one lives in the now, in each new emergent now.
2. Temporal experiences are basic to one's consciousness of self-identity.
3. Experiences in movement contribute to and confuse one's perception of time and temporality.
4. Moving provides one with a passionate awareness of personal contingency, in which one feels a moment-to-moment, movement-to-movement awareness of oneself in relation to the environment.
5. Intense involvement in the movement experience provides for a relationship of simultaneity among past, present, and future.
6. While moving, one often becomes so absorbed in the task that duration is interrupted.

Studer concludes that time not only designs the movement but also is significant to one's understanding of the movement experience.
The Generic

In contrast to the description about the specific sport activity, this approach consists of more of generalizations about the phenomenon of sport. The following works are identified as the generic.

By applying Cassirer's and Langer's notion of symbolic transformation, Metheny describes a possible source of meaning inherent in movement from an anthropological, phenomenological point of view. She characterizes the significance of moving as a possible source of knowledge. By using the words such as "move to learn" and "only moving one's body," she describes unique and sensual characteristics of non-verbal movement forms; that is, movement as an expressive formulation of ideas, as a way of acquiring the ideas of things, as giving identity to vague meaning, as a symbolic formation of man's conception of himself in time and space, and as symbolic forms characterized in denotation and connotation. Thus, Metheny attempts to delineate the meaningful characteristics common to all sport forms.

Slusher describes the characteristics of sport from an existential point of view, particularly focusing on knowledge of man and his existence. He considers sport as man's opportunity to find personal meaning and his unique existence in the world. Thus, sport is recognized as a possible source of providing personal and meaningful experience. Slusher insists that one's self can be known only by active involvement and relation to the world. In this discussion, he argues for the relationship and unification of man, sport, and existence in terms
of existential themes such as self, being, authenticity, freedom, meaning, humanity, anxiety, and death. In this respect, sport is more than a mere link between man and life, it is a vital force in coming to know of man's existence in the world.

Methodological Approach

The methodological approach considers theory-construction from the phenomenological point of view, particularly its features, usefulness, necessity, and limits. It also provides the way of using the phenomenological approach in order to understand sport phenomena. The following works present such a perspective.

Ellfeldt and Metheny attempts to develop a tentative general theory about the meaning of human movement-kinesthesia as a somatic-sensory experience which can be conceptualized by the human mind. By using the concepts of symbolic transformation developed by Cassirer and Langer, they present a general vocabulary which identifies the elements common to all forms of movement in order to develop a general theory. They analyze the experiences of moving as a human being and identify three distinct forms: 1) a structural form called a kinestruct, 2) a perceptual form called a kinecept, and 3) a conceptual form called a kinesymbol. Ellfeldt and Metheny conclude that the nature of these forms and their interrelationship provide the basis for a tentative general theory of the meaning of human movement-kinesthesia. However, they also caution that this logical solution can never satisfactorily describe the sensory perception of the "feel of movement."
In discussing theory construction, Kleinman\(^{30}\) speculates whether formal development of sport theory is the best way to gain an understanding of sport. He compares two approaches exploring the concept of sport, the closed and open. In contrast to the closed, the open concept, using experiential description and analysis presents an alternative way to understanding the significance of the sport experience. In this respect, the phenomenological approach, specifically experiential description, can get closer to the heart of matter by revealing the essence of sport which transcends both quantitative analysis and linguistic utility. He then gives examples of experiential descriptions and analyses as demonstrating a more concrete methodological perspective.

In addition, Kleinman\(^{31, 32, 33}\) emphasizes the primary importance of experience in sport. According to Kleinman, the complete engagement in an act is essentially a non-intellectual affair, and in order to gain understanding of sport, there is no substitute for experiencing it directly. Thus, the task of phenomenology is to deepen and enlarge the range of immediate experience. Based on this perspective, he also presents several objectives of physical education as an important task for physical educators.
FOOTNOTES


25 Metheny, "Only by Moving Their Bodies."

27 Metheny, Movement and Meaning.


30 Kleinman, "Toward a Non-theory of Sport".


33 Kleinman, "Is Sport Experience," Quest XIX, May 1968.
CHAPTER III

PHENOMENOLOGICAL CONCEPTS OF THE BODY

This chapter will examine the phenomenological concepts of the body developed by Henri Bergson, Maurice Merleau-Ponty, and Jean-Paul Sartre and attempt to apply these concepts in a sport context. In a phenomenological sense, these concepts represent a unique, significant perspective for coming to know our bodies. However, the writer will not discuss these philosopher's views of the body in a general sense but rather will focus on their specific notions which seem to imply a distinctive manner of approaching the meaning of the body.

In the following discussion, first, Bergson's notion of motor diagram will be examined in terms of his interpretation of time, memory, and perception. Next, Merleau-Ponty's concept of body image will be analyzed in relation to its spatiality, motility, and habit. Finally, Sartre's three dimensions of the body will be described.

Henri Bergson

As Bergson himself suggests, his approach to metaphysics is dualistic. He affirms the reality of spirit and the reality of matter, and tries to determine the relationship of the one to the other. However, his perspective is unique because of his particular interpretation of time. He suggests that "questions relating to subject and object,
their distinction and unification, should be put in terms of time rather
than of space." In his works *Time and Free Will* and *Matter and Memory*,
he discusses perception and memory in terms of time and space, and ex­
plores a new sphere of consciousness. In dealing with memory and per­
ception, he presents the idea of a motor diagram, which makes it possi­
bile for the body to have certain habitual motic. In this way, he of­
fers a new perspective toward understanding our bodies. As a matter of
fact, it is an exploration of the lived body through lived perception.
In the following discussion, the writer will attempt to examine this
idea of motor diagram and will apply it in a sport context.

**Duration**

One of the main concepts in Bergson's philosophy is the primacy
of duration. According to Bergson, there are two different dimensions
of time, clock time and time as duration. He explains these two char­
acteristics of time by giving the following example:

> When I follow with my eyes on the dial of a clock the move­
> ment of the hand which corresponds to the oscillations of
> the pendulum, I do not measure duration, as seems to be
> thought; I merely count simultaneities. Outside of me, in
> space, there is never more than a single position of the
> hand and the pendulum, for nothing is left of the past
> positions. Within myself a process of organization or in­
> terpenetration of consciousness state is going on which con­
> stitutes true duration. It is because I endure in this way
> that I picture to myself what I call the past oscillations
> of the pendulum at the same time as I perceive the present
> oscillation.3

> Thus, the time on the clock is merely an objective time taking
> up space, and it has no duration. On the other hand, time as duration
> is not spatially located and has duration within itself. This is
conscious or subjective time. Clock time is merely representation of time in space, while conscious time is a continuous succession of time. That is, time as duration or conscious time involves the past and the future within it. Bergson insists, "time is not a quantity, and as soon as we try to measure it, we unwittingly replace it by space." Thus, pure duration has no spatial characteristics in itself, and accordingly "space is the material with which the mind builds up number."^5

This view is also manifested when we consider movements. Movement is a on-going process; therefore, it must have temporal duration. According to Bergson, movement does not occupy space, for it cannot be sub-divided unless it is submitted to a scientific analysis. However, such an analysis cannot help us comprehend the process of moving. He states:

We shall see that the successive positions of the moving body really do occupy space, but that the process by which it passes from one position to the other, a process which occupies duration and which has no reality except for a conscious spectator, eludes space. We have to do here not with an object but with a progress; motion, in so far as it is a passage from one point to another, is a mental synthesis, a psychic and therefore unextended process.6

Thus, movement is within duration and it cannot be measured as an object in space. This perspective can be also illustrated in a sport context. Time in a sport contest is very mysterious. Players and spectators have different feelings of time during and after a game with one another. For players, an hour, a minute, and a second in the game is different from that in daily life. In a game, time is felt in very different ways. A second after the start of a game and one just before
the game is over has different qualitative meaning. In just one second players can do many things. This "felt" time is unique for only the players.

**Lived Perception**

It is apparent that duration is of importance in Bergson's view of the body. This is further developed in relation to memory and perception. For Bergson, duration is best explored in memory because having duration is equivalent to having memory. Moreover, memory is closely related with one's perception in a certain way.

According to Bergson, a lived perception is made possible only by having temporal duration and motion. Perception without them is merely an object taking up a place in space. Thus, he views lived perception in terms of two forms of memory, 1) motor mechanism and 2) independent recollection. Bergson explains these two forms of memory by giving an example of studying. When we study a lesson to learn it by heart, we read it a first time, then, repeat it a certain number of times. With each repetition the words are more linked together, and they finally become a continuous whole. Thus, they are imprinted on our memory.

The first form of memory is something that is already learned. It is a mechanical, automatic memory. The second form of memory is incomplete repetition. Thus, memory as motor mechanism implies the memory of the lesson, which is remembered by heart and has the characteristic of habit. On the other hand, memory as independent recollection is the
memory of each repeated reading, which has none of the characteristics of the habit. Its essential characteristic is to retain only the date and place.

By distinguishing between two forms of memory, Bergson suggests that there are two contrasting perceptions of one's body, the passive and active. That is, to the external perception the body acquired with the first memory unconsciously responds with a certain automatic action. This bodily memory is a ready-made perception; therefore, it is a mechanical or passive one. The second form of perception is a motor perception, in which the body prepares to respond to the external perception by recollecting, modifying, and reorganizing past memory so that it can create a bodily habit. That is, this perception is rather subjective or active. Thus, lived perception involves two different functions within itself. These two functions mutually support each other.

Motor Diagram

It is now apparent that the body has an active or conscious intention to the things we perceive externally. Bergson explains how active intention is organized within one's body. According to him, one's body is originally equipped with the sensori-motor mechanism in which the body makes a recollection possible in order to guide its task and to give direction to motor reaction.

The sensori-motor mechanism is organized and integrated by certain functions in order to recollect past memory, to choose the most
useful memory, and by it to decide the present action. Bergson calls it
attention to life. He explains:

Our body, with the sensations which it received on the one
hand and the movement which it is capable of executing on
the other, is then, that which fixes our mind, and gives
it ballast and poise. The activity of the mind goes far
beyond the mass of accumulated memories, as this mass of
memories itself is infinitely more than the sensations
and movements condition what we may term our attention to
life.¹⁰

Thus, Bergson considers the body as a sensori-motor mechanism
organized according to attention to life. It is the body which acquires
a certain motion or skill within itself as a habit. Thus, the body as
a sensori-motor mechanism cannot be analyzed by physiological method.
Moreover, Bergson offers a motor diagram which within this mechanism
makes it possible for the body to acquire a certain habit as a result of
the external perception. This notion of motor diagram becomes important
when we discuss movement in relation to perception.

Bergson describes the motor diagram as that which would unfold
itself in consciousness under the form of nascent muscular sensations.¹¹
Further, he explains it by giving an example in a sport context.

In learning a physical exercise, we begin by imitating the
movement as a whole, as our eyes see it from without, as
we think we have seen it done. Our perception was of a
continuous whole, the movement by which we endeavor to re-
construct the image is compound and made up of a multitude
of muscular contractions and tensions; and our conscious-
ness of these itself includes a number of sensations re-
sulting from the varied play of the articulations. The
confused movement which copies the image is, then, already
its virtual decomposition; it bears within itself, so to
speak, its own analysis. The progress which is brought
about by repetition and practice consists merely in
unfolding what was previously wrapped up, in bestowing on each of the elementary movements that autonomy which ensures precision, without, however, breaking up that solidarity with the others without which it would become useless.\textsuperscript{12}

From this angle, the characteristics and functions of the motor diagram become clear. When we undertake an intensive and repeated practice in activities, we acquire a certain skill of accomplishment, and gradually the skill is incorporated into our bodies as a habit. In this way, repeated practice of certain activities entails a motor diagram in one's body as a habit. In other words, past practice is maintained by this motor diagram, and further the diagram is reorganized toward the future. Bergson continues by saying that:

The true effect of repetition is to decompose, and thus appeal to the intelligence of the body. At each new attempt it separates movements which were interpenetrating; each time it calls the attention of the body to a new detail which has passed unperceived; it teaches what is the essential; it points out, one after another, within the total movement, the lines that mark off its internal structure.\textsuperscript{13}

Thus, the essential relationship between movement and the body as a center of the movement is described in terms of the motor diagram. That is, a movement is learnt when the body is made to understand it.\textsuperscript{14}

Moreover, Bergson suggests that to understand a difficult movement is not the same as being able to carry it out. He states:

To understand it, we need only to realize in it what is essential, just enough to distinguish it from all other possible movements. But to be able to carry it out, we must besides have brought our body to understand it. Now, the logic of the body admits of no tacit implications. It demands that all the constituent parts of the required movement shall be set forth one by one, and then put together
again. Here a complete analysis is necessary, in which no detail is neglected, and an actual synthesis, in which nothing is curtailed. The imagined diagram, composed of a few nascent muscular sensations, is but a sketch. The muscular sensations, really and completely experienced, give it color and life.15

At this point, it becomes clear that the notion of motor diagram proposed by Bergson takes a significant role in the process of one's involvement in activities. By developing the motor diagram within one's body, one can recollect the bodily memory of the past experience, select the useful things, and then prepare the present action toward the external perception. In other words, one's subjective posture toward the present action makes the lived perception possible. Further, one can acquire a certain habitual movement by including the motor diagram within one's body. Thus, the motor diagram takes an active part in the dual structures of perception (active and passive).

In summary, according to Bergson, conscious or subjective time always has temporal duration; on the other hand, clock or objective time, which has no temporal duration, is merely a representation of time in space. Lived perception has also temporal duration and motion. There are two functions of perception as a form of memory; one is an active perception within the body, the other is passive perception to the external stimuli. Moreover, one's body is equipped with a motor diagram which exists within the sensori-motor mechanism of the body. This diagram functions as an anticipatory mechanism in perception. The motor diagram makes it possible for the body to move. By including the motor diagram within one's body, one can develop and explore the meaning of movement. The diagram exists in one's unconscious state which Bergson
calls pure memory, and it takes an active part in the dual structures of perception. However, Bergson does not address spatial comprehension in terms of motion of one's body. This is what Merleau-Ponty stresses in the following section.

Maurice Merleau-Ponty

Like Bergson, Merleau-Ponty develops the view that a lived perception is accomplished by an active action of one's body as well as by a passive action. Merleau-Ponty presents a more concrete description of the lived body or lived perception by its spatiality, motility, and habit. He adopts some ideas from Bergson's and extends them from his perspective. In fact, notions of sensori-motor circuit and body image (or body schema) are very similar to Bergson's sensori-motor mechanism and motor diagram. Thus, Bergson emphasizes the primacy of temporal duration in one's perception, while Merleau-Ponty pays much attention to spatial recognition as a motion of one's body in perception. In the following discussion, the idea of body image will be analyzed in terms of the spatiality, motility and habit of the body. Moreover, possible implications for the sport experience will be presented.

Body as Subject

Through his discussion, Merleau-Ponty argues for the necessity to view the body as subject. Therefore, before examining the notion of body image, it is appropriate to consider what the body as subject means in order to distinguish it from the view of body as a object.
Modern perception of human nature is based on Descartes' dualism where the essence of "human" is based on rationality and thought. For Descartes, the function of mind is thinking. The nature of the body is that of a physical thing which occupies space. It is the objective body to which physiology and physics have paid the great attention. However, it is the body as a subject functioning as a conscious being to external perception, which is the active and essential ingredient in deriving meaning.

For example, on the day of a football game, as soon as we arrive on the field to see the game, we find straight white lines, circular structural shapes of stadium, or vertical goal posts all of which have special meaning for us. Viewing the same shapes when there is no game will be entirely different. These forms are not mere physical things. They are the places and shapes containing the things where something special takes place. As human beings we give external things a variety of new meanings. Human beings as subjects exist as meaning givers having consciousness of an objective world.

The body as a subject also functions as a subject of the act in space. Space is directed by one's body. For instance, when we stand in a room, the body's orientation to "up" is the ceiling. But when we lie down, "up" for the body becomes the side wall. Direction in the room is changed by the position and posture of our bodies. In other words, our body "decides" direction in space. Thus, the body as a subject functions as a director of space. In contrast to the body as object, it is the body as a subjective conscious being with which phenomenology deals.
Thus, the body as subject is an active meaning giver. It is also a director of space. It exists as conscious being in the world. Now let us turn to examination of body image developed by Merleau-Ponty in *Phenomenology of Perception*.

**Body Image as Spatiality and Motility**

As mentioned earlier, Merleau-Ponty's concept of body image seems to be very similar to that of Bergson's motor diagram. Merleau-Ponty also deals with idea of a sensori-motor circuit which, as part of the comprehensive whole, is a relatively autonomous current of existence. This seems to be the same as the sensori-motor mechanism offered by Bergson. For both the sensori-motor circuit serves as a guide making habit movement possible.

Merleau-Ponty says that this "notion of body image is ambiguous, as are all notions which make their appearance at turning points in science." It is an aid for disclosing the complicated phenomenon of the body. In order to understand this better, Merleau-Ponty offers the following example.

If I stand holding my pipe in my closed hand, the position of my hand is not determined discursively by the angle which it makes with my forearm, and my forearm with my upper arm, and my upper arm with my trunk, and my trunk with the ground. I know where my hand and my body are, as primitive man in the desert is always able to take his bearings immediately without having to cast his mind back, and add up distances covered and deviations made since setting off.

If I stand holding a pipe in my hand, I do not care where my hand is unless I pay particular attention to it. Nevertheless, when I
intend to move it, I can bring the pipe to my mouth almost automatically. Therefore, I certainly know where my hand and my body are without being conscious of it in a certain way. It does not mean that I know rationally where they are.

I have no need to look for it, it is already with me. I do not need to lead it towards the movements completion, it is in contact with it from the start and propels itself towards that end.\textsuperscript{19}

A system and the space of my hand is not a mosaic of spacial values. I am in undivided possession of it and I know where each of my limbs is through a body image in which all are included.\textsuperscript{20}

It is clear that this "knowing" of and by the body can never be analyzed by scientific methods. Body image is the medium between one's body and one's movement. In other words, the relationship between one's decision and the body is, in movement, a "magic" one.\textsuperscript{21} It is what may be called the lived body.

Body image is that which organizes and integrates one's body in accordance with certain purposes, or in proportion to the value to the organism's project.\textsuperscript{22} "My body appears to me as an attitude directed towards a certain existing or possible task."\textsuperscript{23} If I bring a pipe from my hand to my mouth, the task of my body is to move my hand toward my mouth. In order to make this movement possible, other portions of my body have to coordinate in order for my hand to move easily. My total body is organized and integrated in proportion to the value given to the task of moving my hand to my mouth. It is through my body image that movement is made possible. Thus, the spatility of one's body is not a spatiality of position but a spatiality of situation.\textsuperscript{24}
It now becomes clear that the spatiality of the body and the motility of the body are closely connected through the body image. Merleau-Ponty considers spatial recognition as the motility of one's body. According to him, body image is that of a lived body which lets us know the spatiality of our own bodies and at the same time directs our bodies to engage in a certain task without our awareness of it. Motility is nothing more than one's basic intentionality. Merleau-Ponty continues:

A movement is learned when the body has understood it, that is, when it has incorporated it into its world, and to move one's body is to aim at things through it; it is to allow oneself to respond to their call, which is made upon it independently of any representation. Motility, then, is not, as it were, a handmaid of consciousness, transporting the body to that point in space of which we have formed a representation beforehand. In order that we may be able to move our body towards an object, the object must first exist for it.

Thus, it is apparent that Merleau-Ponty considers the spatiality of the body in relation to its motility as one's basic intentionality. This point differs from Bergson's view in which he emphasizes temporal duration in one's spatial recognition. That is, Merleau-Ponty takes account of the primacy of motility of the body in spatial comprehension. Spatiality and motility may be demonstrated in a sport context by the following example. When we pay attention to the actions of players in a football game, we find them having exceptional spatial awareness. Suppose a quarterback is passing a football to the intended receiver. His task in this situation is to pass the ball appropriately to the receiver. He does not know the actual distance between himself and the receiver. Nevertheless, he can pass accurately as if he knows how
many feet and even inches there are. He never knows the distance with rational thought. Rather, he instantly understands the spatial distance in his body. Also the receiver can reach the place to catch the ball without rational thought. That is, during the performance they never know or think about laws of physics such as the parabolic curve or speed of the falling ball. The players can control their bodies freely according to their intention.

In this description, we find that one can apprehend his spatiality and motility through the body image which organizes and integrates one's body according to a certain purpose. Furthermore, when players and spectators focus on the direction of a football, the football having unique spatiality in the game, is exciting to watch. Football games as well as other sport activities have particular secrets of spatiality and motility in them. It is nothing more than a state of a player's oneness with his world. That is, the body image is a way of expressing that my body is in-the-world.\(^{27}\) In other words, one's bodily experience of movement provides us with access to the world.\(^{28}\)

**Body Image as Habit**

The notion of body image will become more clear by considering the characteristic of habit. Merleau-Ponty states, "the cultivation of habit is a rearrangement and renewal of the body image."\(^{29}\) For him, the cultivation of habit implies that the body itself catches and comprehends the movement, namely it is the motor grasping of a motor
significance. Thus, like Bergson, the cultivation of habit is an almost automatic motor ability. Merleau-Ponty explains it by giving an example of a typist:

It is possible to know how to type without being able to say where the letters which make the words are to be found on the banks of keys. To know how to type is not, then, to know the place of each letter among the keys, nor even to have acquired a conditional reflex for each one, which is set in motion by the letter as it comes before our eye. It is knowledge in the hands, which is forthcoming only when bodily effort is made, and cannot be formulated in detachment from that effort. The subject knows where the letters are on the typewriter as we know where one of our limbs is, through a knowledge bred of familiarity which does not give us a position in objective space.

In this way, a trained typist knows the position of the keys through the knowledge in hands, not through objective space. This knowledge is obtained only when bodily effort is made. That is, if a typist types A, B, and C, he or she does not have to confirm the keys at each time. It is adequate enough only to intend to type A, B, and C. Thus, "I sit at my typewriter, a motor space opens up beneath my hands, in which I am about to play what I have read." In other words, the typist incorporates the key-board space into his or her bodily space.

A similar example may be found in sport. When we play tennis, we often have difficulty in acquiring skills. Also, we feel the racket to be troublesome at times. However, during hard and intensive practice, some days we find ourselves moving freely on the tennis court with a very relaxed feeling. We know the position of the racket in our hands and freely handle the racket as if we had a convenient instrument. It implies that we integrate the racket into our bodies. Thus, after acquiring certain skills, we play tennis with ease and enjoyment. Moreover
we freely control the racket, which once felt troublesome, as if it is a part of our bodies. At such moments, we feel entirely different. We can recognize the truth in Merleau-Ponty's statement: "Habit expresses our power of dilating our being in the world, or changing our existence by appropriating fresh instruments." 36

The implication of body image as habit can be seen clearly in a sport context. The cultivation of habit is nothing more than the process of acquiring certain skills in movement. When we are about to act it is our body image which approaches the external perception, takes its movement beforehand, integrates it within our bodies, and then makes it possible for the body to acquire a certain habit. Thus, from moment-to-moment and movement-to-movement, the body image responds to these tasks. As a result of this, we or our bodies comprehend a new meaning of the movement through the experience.

Cultivation of a motor habit is to learn a new use of one's body and to enrich and recast the body image. 37 Thus, the body image becomes more rich by change, renewal and reorganization. It also means that one's own world is extended by including a new movement into one's body image. In this respect, Merleau-Ponty states, "habit has its abode neither in thought nor in the objective body, but in the body as a mediator of a world." 38 Body image is not limited to bodily space, and is extended to one's world. "It is a system which is open on to the world." 39

At this point, it becomes apparent that this idea of body image has significance for sport. Sport involves both internal and external perceptions of one's body. One secures personal meaning of the body
through the movement experience, participates in and inhabits his own world. It is body image that makes this possible. Through body image one lives in and with a lived body.

Bergson's and Merleau-Ponty's concepts of the body share many characteristics. Merleau-Ponty's ideas about body image and sensorimotor circuit seem to be similar to Bergson's motor diagram and sensorimotor mechanism. Merleau-Ponty discusses organizing and integrating the body according to certain purposes. His use of the phrase, "in proportion to the value to the organism's project" may be considered the same as Bergson's "attention to life" term. However, while Bergson stresses the primacy of temporal duration in spatial recognition, Merleau-Ponty pays much attention to the motility of the body as basic intention in spatial perception. For Merleau-Ponty, the body as subject is an active meaning giver and acts as space director to external perception. In other words, it exists as conscious being. Body image is that which organizes and integrates one's body according to certain purposes (in proportion to value). Motility of body image is a way of expressing that my body is in-the-world, or a way of access to the world. Cultivation of a motor habit is to learn a new use of one's body and to recast the body image. The body image is a system which is open on to the world.

Jean-Paul Sartre

Unlike Bergson and Merleau-Ponty, Sartre presents a unique way of looking at the body. His three dimensions of the body offer particular insight into the meaning of the body. These dimensions also have
implications for the way we view sport. This section will examine Sartre's definitions of these three dimensions of the body and also introduce analysis of these dimensions as presented by J.V. Van Den Berg.

Three Dimensions of the Body

Sartre describes three dimensions of the body in his work *Being and Nothingness*. By distinguishing these three dimensions of the body, he clarifies the meanings of the body and regards "my body as it is for me," which may be considered as the lived body for Sartre. He insists that "the problem of the body and its relations with consciousness is often obsccured by the fact that while the body is from the start posit-ed as a certain thing having its own laws and capable of being defined from outside, consciousness is then reached by the type of inner intui-tion which is peculiar to it." What Sartre is saying here is that the body and consciousness cannot be separated, or that they cannot be con-sidered as different entities. When the body is regarded as thing and explained by the laws of cause and effect in physiology or physics, it is no longer "my" body or a "lived" body. It is the body for others.

In this way, Sartre describes two different levels of being in one's body. Further, as another level of being he offers "my body as body known by the other." In order to illuminate these three dimensions, we begin with summarizing the main characteristics. Sartre terms these dimensions as 1) the body as being-for-itself, 2) the body as being-for-the-other, and 3) my body as body-known-by-the-other.

The first dimension of the body, the body as being-for-itself, is the body which "I exist by body." He describes this as follows:
The body is nothing other than the for-itself. It is the fact that the for-itself is not its own foundation.
The body-for-itself is never a given which I can know. It is there everywhere as the surpassed; it exists only in so far as I escape it by nihilating myself.
In one sense the body is what I immediately am, in another sense I am separated from it by the infinite density of the world.
It is the instrument which I cannot use in the way I use any other instrument, the point of view on which I can no longer take a point of view.

These are the main characteristics of first dimension of the body. This body is the body one is completely absorbed in and the one "forgets" about.

The second dimension of the body is the body as being-for-the-other.

The body exists for the other. The structures of my being-for-the-other are identical to those of the other's being-for-me.
The other's body appears to me originally as a point of view on which I can take a point of view, an instrument which I can utilize with other instruments.
The other's body is integrated with my world, and it indicates my body.
The other's body is the tool which I am not and which I utilize (or which resists me, which amounts to the same thing).

Other is originally given to me as a body in situation.
Thus, second dimension of the body is the body which is utilized and known by the other; therefore, this body is as same as an object which can be analyzed by scientific methods.

The third dimension of the body, my body as body-known-by-the-other, is summarized as follows:

I exist for myself as a body known by the other.\textsuperscript{55}

With the appearance of the other's look I experience the revelation of being-as-object, that is, of my transcendence as transcended.\textsuperscript{56}

We resign ourselves to seeing ourselves through the other's eye; this means that we attempt to learn our being through the revelations of language.\textsuperscript{57}

The third dimension of the body can only be experienced emptily.\textsuperscript{58}

This third dimension of the body is the body which I am aware of being recognized by the other.

These three dimensions offer a distinct perspective on coming to know the meaning of the body.

Now, let us turn to the question of how Sartre's three dimensions of the body can be applied to sport. The best example of this application is illustrated in a mountaineering experience, which is presented by Van Den Berg. Also Kleinman\textsuperscript{59} extends Van Den Berg's analysis to a physical education context. Their analyses present the ways of understanding Sartre's Conception of the body in the sport experience. Van Den Berg explains three dimensions of the body by giving the following description:
The mountaineer who outlined his plans the day before and discussed his wish to reach a difficult top with his friends, destroys his intentions as soon as he takes his first step on the difficult ground. He no longer thinks of his shoes to which an hour ago he still gave such great attention, he "forgets" the stick that supports him while he climbs and with which he tests the reliability of a rock point, he "ignores his body" which he trained for days together beforehand with an eye to this trip, nor do his thoughts dwell on the closely calculated plan that occupied him so intensely the day before. For only by forgetting, in a certain sense, his plans and his body, will he be able to devote himself to the laborious task that has to be performed. What there still is, psychologically speaking, is only the mountain: he is absorbed in its structure, his thoughts are completely given to it. Just because he forgets his body, this body can realize itself as a living body. The body (just as the plan) is demonstrated by the insurmountable steep bits necessitating a roundabout way, the measure of his stride by the nature of the gradient which it is just possible or just not possible for him to climb, the size of his foot is proved by the measurements of the projecting points which serve as footholds. The fatigue of his body shows itself in the first instance in the distance or the inaccessibility of the top and in the too steep parts of the way presaging the top. This fatigue shows itself in the first place as the changed aspect of the landscape, as the changed physiognomy of the objects (the rocks, stones, snowfields, the summit), it appears as an ever more obtruding "coefficient of the hostility of the objects," but not-at-least not yet-as a feeling in his muscles, a "sense of effort." The vulnerability of his body becomes clear to him a long time before he falls, in the dangerous incline or as movable objects under his feet; and his pain is present, long before the knock, as pointed rock or sharp stone. Even when he knocks himself it may happen that the landscape takes up his attention so much that the pain is passed on to the cavel that concretes the terrain, his pain is projected: is the property of the stone, nature of the landscape.

In this description, characteristics of three dimensions are clearly shown in terms of mountaineer, his fellows, and landscape. The first dimension (the body as being-for-itself) is illustrated as soon as the mountaineer engages in the act of climbing. He is completely absorbed in this act and forgets or ignores his body. The body as being-
for-itself, thus, can be exposed by "nihilating oneself or his body."

"It is only the behavior, the act, the movement that explains the body." Kleinman suggests that "one's body is not revealed by scientific analysis or observation; we just do not come to know our bodies in this way." This quality of the body cannot be used as instrument by the other.

The second dimension of the body (the body as being-for-the-other) is observed and manifested under the eyes of the climber's fellows. Under the others' gaze, the climber does not recognize that he is observed by others. Therefore, this dimension of the body as an object is used as an instrument by the other. It can become an object for scientific study. Kleinman points out that "physical education has been content to limit its study of movement to this dimension."

The third dimension of the body (my body as body-known-by-the-other) appears when the climber is aware of being recognized by his fellows. Therefore, the climber is confronted with recognizing his body and is viewed as object by his fellows. Sartre suggests that this dimension of the body can only be experienced emptily. On the other hand, Van Den Berg criticizes this point by saying that there may be "a look of understanding, of sympathy, of friendship, and of love."

An understanding of these dimensions of the body is useful in studying the sport experience. Moreover, because of the tendency to treat the body as object, Sartre's perspective as an alternative should be attended to.
In summary, this section of the chapter has introduced Sartre's three dimensions of the body by describing their main characteristics. In addition, an example is offered using Van Den Berg and Kleinman. The dimensions of the body may be summarized as follows. The first dimension, the body as being-for-itself, is never a given which I can know. It comes into being by nihilating or forgetting one's body when completely absorbed in an act. Also, it cannot be utilized by the other. The second dimension, the body as being-for-the-other, implies that the body exists for the other and it can be utilized as an object by the other. Therefore, it can be scientifically analyzed. In the third dimension, my body as body-know-by-the-other, one is aware of being recognized by the other. With the appearance of the other's look I may experience the revelation of being-as-object. However, under the loving gaze of another my subjective being may be enhanced.
FOOTNOTES

1 Bergson, Matter and Memory, pg. xi.

2 Ibid., pg. 77.


4 Ibid., pg. 106.

5 Ibid., pg. 84.

6 Ibid., pg. 110-111.

7 Bergson, Matter and Memory, pg. 89-105.

8 Ibid., pg. 95.

9 Ibid., pg. 197.

10 Ibid., pg. 226.

11 Ibid., pg. 136.

12 Ibid., pg. 136-137.

13 Ibid., pg. 137-138.

14 Ibid., pg. 138.

15 Ibid., pg. 139.

16 Merleau-Ponty, Phenomenology of Perception, pg. 8.

17 Ibid., pg. 98.

18 Ibid., pg. 100.

19 Ibid., pg. 94.

20 Ibid., pg. 98.

21 Ibid., pg. 94.

22 Ibid., pg. 100.

23 Ibid.
24 Ibid.
25 Ibid., pg. 137.
26 Ibid., pg. 139.
27 Ibid., pg. 101.
28 Ibid., pg. 140.
29 Ibid., pg. 142.
30 Ibid.
31 Ibid., pg. 143-144.
32 Ibid., pg. 144.
33 Ibid.
34 Ibid.
35 Ibid., pg. 145.
36 Ibid., pg. 143.
37 Ibid., pg. 153.
38 Ibid., pg. 145.
39 Merleau-Ponty, Phenomenology of Perception, pg. 143.
41 Sartre, Being and Nothingness, pg. 401.
42 Ibid., pg. 460.
43 Ibid., pg. 408.
44 Ibid.
46 Ibid.
47 Ibid., pg. 429.
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48 Ibid., pg. 433.
49 Ibid., pg. 445.
50 Ibid.
51 Ibid., pg. 447.
52 Ibid.
53 Ibid.
54 Ibid., pg. 451
55 Ibid., pg. 460.
56 Ibid., pg. 461.
57 Ibid., pg. 463-464.
58 Ibid., pg. 464.
61 Ibid., pg. 108.
63 Ibid.
CHAPTER IV

EXPERIENTIAL APPROACHES TO THE SPORT

Through our previous discussion, it has become clear that a phenomenological concept of the body is regarded as a lived body or an embodied consciousness through perception. Embodied consciousness rejects quantitative analysis, thus the phenomenological method directs its attention to the qualitative experience. This approach is appropriate when dealing with sport as it is for all other domains. Therefore, this chapter will examine the qualitative experience in order to distinguish it from the instrumental and quantitative ones. Further, the methodological perspectives in sport phenomenology will be explored in terms of experiential description and analysis. Finally, the writer will attempt to categorize experiential description and analysis by using examples selected from books, articles, and student's personal descriptions and analyses.

Qualitative Experience in Sport

There are many levels of movement in one's experience and each movement experiences contains various meanings. These may be categorized into levels according to the nature of each movement. Yamaguchi analyzes the nature of several levels of movement and classifies them into three categories: 1) movement as instrument, 2) quantitative
movement, and 3) qualitative movement. These also can be applied in the sport experience. The qualitative experience in sport may be explained by comparing and distinguishing it from the instrumental and quantitative ones.

In the first level of movement, movement as instrument, the purpose achieved by movement has priority rather than the experience of movement itself; therefore, the movement is regarded as instrument. The movement itself has no special meanings for a performer. Rather his consciousness of the movement is directed to its purpose or result. This kind of movement often can be seen in our daily lives. If we run in order to be in time for class, our consciousness of the movement is aimed at the beginning time of the class, rather than the act of running itself. In this situation, the movement itself is not associated with one's consciousness. Therefore, the quality of the movement is not inherent in this act.

The second level, quantitative movement, is concerned with the extent the object (including the body as object) is moved in space and time. The purpose of this movement is shown through the quantification of the result. This result can be measured and then evaluated. The nature of most sport activities is based on this quantitative approach to movement. In this movement experience, one's consciousness is directed to a record or score rather than the movement process. Movement activity viewed in this way may be treated in a variety of objective ways.
The third level of movement is manifested by qualities inherent in movement itself. At this level, one's intention is aimed at one's consciousness of the experience during the movement process rather than the result. The result of this movement depends on how one "feels" one's movement through the experience. This qualitative experience appears to us only when we pay attention to the perceptual, kinesthetics, and aesthetic qualities inherent in sport. Because of this the experience is deeply associated with one's emotional state. The qualitative experience can never be measured or evaluated by objective or quantitative methods.

Qualitative experience in sport, thus, is appropriately placed at the third level of movement. From another perspective, this third level of movement is regarded as revealing the intrinsic meaning inherent in sport itself, while the first and second are viewed as extrinsic. In this respect, Frankena's interpretation of extrinsic and intrinsic values will be useful in order to provide clarity. Frankena describes extrinsic value as being something instrumentally good or something good as a means. Intrinsic value, on the other hand, is viewed as something good in itself. It must be experienced to be known. Frankena's view of value indicates that intrinsic or inherent value of the sport experience can be revealed only when one engages in the experience itself.

From this perspective, one's qualitative experience in sport is extremely difficult to be understood through objective analysis. It is a personal experience and it is only through involvement that we can
understand the subjective meanings inherent in sport. These experiences involve phenomena in embodied consciousness, to which traditional psychology has paid little attention. However, there have been some studies which examine these phenomena and they help us in approaching the sport experience in this way.

Maslow describes "peak experience" as moments of highest happiness and fulfillment which are felt as a self-validating experience. He presents fourteen values perceived in the peak experience: 1) wholeness, 2) perfection, 3) completion, 4) justice, 5) aliveness, 6) richness, 7) simplicity, 8) beauty, 9) goodness, 10) uniqueness, 11) effortlessness, 12) playfulness, 13) truth, and 14) self-sufficiency. Utilizing Maslow's concept of peak experience, a number of researchers point out that the sport peak-experience is achieved in sport, and that it provides participants with new dimensions of significant personal knowledge.

Ravizza characterizes sport peak-experience as temporal transcendence of self, total engrossment, narrow focus of attention, perfection, total control, total loss of fear, and effortless movement. Participants report on having a mystical feeling which is experienced during or immediately after a special performance.

From the psychological perspective, Furlong delineates "flow experience" as a feeling that is "the fun in fun" by introducing the research of Mihaly Csikszentmihalyi. Furlong explains the flow experience as follows:
When we get totally immersed in a sport or creative act, we lose sense of time and the external world. Instead, we experience flow, the ecstatic feeling that everything is going just right.\textsuperscript{10}

In this state the person loses a self-conscious sense of himself and of time. He gains a heightened awareness of his physical involvement with the activity. The person in flow winds, among other things, his concentration vastly increased and his feedback from the activity enormously enhanced.\textsuperscript{11}

Both "peak experience" and the "flow experience" described above illuminate the state of one's mystical feelings in the qualitative experience in sport. These experiences are felt as being deeply associated with one's development of self. Participants have a sense of getting something special from the sport experience.

The qualitative experience in sport is regarded as a part of one's "inner self.\textsuperscript{12} The inner self may be perceived in terms of space, time, and flow. Here, Laban's concept of "effort" is useful. His development of types and meanings of motion factors denotes the relationship between one's inner impulse and the perceptual factors such as space, time, and flow. Laban defines the concept of effort as "the inner impulses from which movement originates.\textsuperscript{12} Moreover, he states:

\begin{quote}
In order to discern the mechanics of motion within living movement in which purposeful control of the physical happening is at work it is useful to give a name to the inner function originating such movement. The word used here for this purpose is "effort". Every human movement is indissolubly linked with an effort, which is, indeed, its origin and inner aspect. Effort and its resulting action may be both unconscious and involuntary, but they are always present in any bodily movement; otherwise they could not be perceived by others, or become effectual in the external surroundings of the moving person.\textsuperscript{13}
\end{quote}
Further, Laban presents a model denoting the relationship between one's inner impulse and perception. In this model, Laban associates space with attention and thinking as one's inner participation, weight with intention and sensing, time with decision and intuiting, flow with progression and feeling. Thus, he characterizes the links between one's conscious experience and motion as follows:

**Motion factors**

**Space**: associated with **attention** as inner participation, concerned with **where**, affecting man's power of "thinking."

**Weight**: associated with **intention** as inner participation, concerned with **what**, affecting man's power of "sensing."

**Time**: associated with **intention** as inner participation, concerned with **when**, affecting man's power of "intuiting."

**Flow**: associated with **progression** as inner participation, concerned with **how**, affecting man's power of "feeling."

In addition to the psychological perspective, the sport participant experiences kinesthetic and aesthetic feelings through certain activities. When swimming, some days we find ourselves merging with the water, easily floating on it, and swimming with a very relaxed feeling. At these moments we may recognize ourselves as having mastered certain swimming skills. It means that our subjective bodies have discovered a principle. It is at this moment, that we meet our real selves. Nakai says that this kinesthetic feeling is something only performers can "feel." This is a bodily feeling of one's inner growth or development.
The kinesthetic sensation is closely related to the acquisition of a certain skill. Sportsmen feel this sensation through the process of experiencing activities. Blakeslee calls it "kinesthetic thinking". He explains:

Athletes and choreographers learn to think directly "kinesthetic"(movement) images. They develop a "feel" for certain basic movements. The process of combining them and solving movement problems could be called "kinesthetic thinking."\(^{16}\)

It becomes apparent that perceptual, kinesthetic, and aesthetic feeling can be experienced by the performer through his active involvement in activities. These sensations involve a certain development of "self". Through one's association with the sensations, one develops and explores his own identity. Allport\(^ {17}\) suggests that one's conscious experience contributes to the development of personality. He explains this by using a term "proprium." He describes:

Personality includes what is warm and important also - all the regions of our life that we regard as "peculiarly ours," and which for the time being I suggest we call the "proprium." The proprium includes all aspects of personality that make for inward unity. This sense of what is "peculiarly ours" merits close scrutiny.\(^ {18}\)

The proprium includes eight functions to develop one's personality. These are: 1) bodily sense, 2) self-identity, 3) ego-enhancement, 4) ego-extension, 5) rational agent, 6) self-image, 7) propriate striving, and 8) the knower. Allport lists "bodily sense" as the first aspect of eight functions of the proprium. He explains it as:

The first aspect we encounter is the bodily "me." It seems to be composed of streams of sensations that arise within the organism from viscera, muscles, tendons, joints, vestibular canals, and other regions of the body. Usually
this sensory stream is experienced dimly; often we are to-totally unaware of it. At times, however, it is well con-figurated in consciousness in the exhilaration that accom-panies physical exercise, or in moments of sensory delight or pain.19

Thus Allport's concept of the proprium indicates that the bodily sense contributes to one's development of personality. Whatever it is termed, kinesthetic feeling is deeply associated with one's personality or identity. It is something special for the sportsperson. It is re-garded as a phase of the qualitative experience in sport.

It is hoped that this discussion helps to clarify the nature of the qualitative experience in sport and how it is felt through one's perceptual, kinesthetic and aesthetic sensations. This qualitative sport experience is enhanced through one's several encounters to the ex-ternal world. When one comes to master certain skills in activities, it does not mean merely that one acquires skill. Rather, as Merleau-Ponty suggests, it means that one's "body image" is enlarged and enriched through his encounter to a new movement. That is, one can recognize the real meaning of the sport experience through one's new encounter to several environments, including his own body. The educational signifi-cance of sport experience should be regarded from this perspective.

In summary, the qualitative experience, which is considered as intrinsic meaning in sport is distinguished from the instrumental and quantitative as extrinsic meaning. It is manifested as the qualities inherent in sport itself. Within this experience one's intention to-ward movement is directed to one's conscious experience. It is deeply associated with how one "feels" movement through the sport experience.
Therefore, it is regarded as the perceptual, kinesthetic, and aesthetic feeling in the sport experience. Since this experience is "out of the ordinary," it has been described as a "peak experience," a heightened experience during or immediately after a performance. Or it has been called a "flow experience," which has been expressed as the fun in fun. Laban's concept of "effort," which is defined as the inner impulse from which movement originates, and his development of types and meanings of motion factors denote the relationship between one's inner impulse and perceptual factors such as space, time, and flow. Space is associated with attention and thinking, weight with intention and sensing, time with decision and intuiting, and flow with progression and feeling. Upon acquiring certain sport skills, the qualitative experience is revealed as kinesthetic or aesthetic feeling. This has been called "kinesthetic thinking" or "proprium"; actions which are deeply associated with one's development of personality. These concepts are all regarded as the qualitative experience in sport. Moreover, to experience the qualitative aspect in sport is to enlarge and enrich one's "body image" through one's new encounter to the world. The meaning of sport can be found in such an experience itself and the educational significance in sport should be regarded from this perspective.

Experiential Description and Analysis

This section will focus on illuminating the methodological perspectives for using the phenomenological approach in sport. As discussed in the previous section, the qualitative experience in sport is, by nature, subjective or personal. It is manifested only through one's
experiencing sport. Therefore, the approach to find qualitative meaning or possible sources of meaning inherent in sport, is necessarily "experiential." Concrete methodological characteristics and limits will be examined in terms of theory construction and the nature and use of experiential description and analysis.

Philosophical method is characterized by two major approaches, linguistic and phenomenological. The linguistic or scientific approach, known as the "implication approach," is used to study the nature of sport through conceptual analysis, systematic analysis, or theory construction. Certain techniques employed in language analysis have been developed. However, the linguistic approach is likely to ignore the aspect of the meaning or significance of the sport experience because of its over emphasis on language.

In contrast to the language analysis, phenomenology focuses on the on-going process of the sport experience. When employing it is important for us to understand its characteristics and limits. Since the phenomenological (or experiential) approach deals with one's subjective meanings inherent in the sport experience, it is extremely difficult to generalize it and develop it into an absolute theory. Thus, understanding the nature and scope of the phenomenological approach is important in order to develop sport theory in a sound manner.

As reviewed in Chapter II, Ellfeldt and Metheny's and Kleinman's works present methodological perspectives of the phenomenological approach in terms of theory construction and application of experiential description and analysis in sport study. Examining their ideas will
help us understand the nature of phenomenological approach and experien-
tial description and analysis as a concrete method. The following dis-
cussion is an analysis of their ideas and methods.

Ellfeldt and Metheny attempt to develop a tentative general
theory about the meaning of human movement-kinesthesia as a somatic
sensory experience which can be conceptualized by the human mind. By
using the concepts of Cassirer and Langer, they present a general vocab-
ulary which identifies the elements common to all forms of movement in
order to develop a general theory. They analyze the experiences of
moving as a human being and identify three distinct forms:

Structural - A dynamic somatic pattern is constructed by the
changing positional relationships of the body
masses.

Perceptual - The dynamic structure of this somatic pattern
is perceived by the kinesthetic sensorium.

Conceptual - This dynamic somatic pattern has some signifi-
cance as a response made by a human being to
his sensory perception of external and/or in-
ternal environmental stimuli.

Moreover, they try to express these structural, perceptual, and
conceptual elements in new words that are not related to any specific
purpose for movement. They describe:

Kinestruct - Which refers to the dynamic somatic form creat-
ed by the structural masses of the body in mo-
tion. To kinestructure means to create a
kinestruct.

Kinescept - Which refers to the identifiable sensory form
created by kinesthetic perception of the
kinestruct. To kinesceptualize means to con-
ssciously perceive a kinescept.
Kinesymbol - Which refers to the "meaning" or symbolic import the kinescept-kinestruct has for the person within the sociopsycosomatic concept of the situation. To kinesymbolize the import or meaning of a kinestruct-kinescept.22

Ellfeldt and Metheny analyze the movement experience by using this vocabulary in combination. This is an attempt to conceptualize one's sensory experience in human movement. Because of its descriptive nature, it is an attempt at theory building from a phenomenological perspective. Movement itself is nonverbal in nature; therefore, a logical solution can never satisfactorily describe the sensory perception of the "feel" of movement.23 Thus movement may present us with a possible source from which personal meaning can be derived.

In addition to this attempt to conceptualize one's sensory experience in movement, Metheny states that significant movement offers education a unique source of knowledge. It is what she calls "meaning-centered" education. In this discussion, Metheny suggests that the development of an approach depends on our ability to answer these questions:24

What unique learning experiences does physical education provide?

What kinds of meanings are inherent in these learning experiences?

What values do these meanings have for human beings?

How will they help to sustain man's sense of his own human significance and identity in a world of space?
This also provides a methodological perspective in relation to the educational contributions of movement experience. Although it offers an alternative view of sport study, because of its generic nature, it may be regarded as a logical description.

In another way, Kleinman presents a more concrete methodological perspective of the phenomenological approach. In discussing theory construction, he speculates as to whether formal development of sport theory is the best way to gain an understanding of sport. He compares two approaches exploring the concept of sport, the "closed" and the "open". The closed concept is based mainly on a definitional approach which extracts certain properties common to all sport forms and clarifies the concept. On the other hand, the open concept, using experiential description and analysis, presents an alternative way to understanding the significance of the sport experience. In this respect, the phenomenological approach, specifically experiential description, "can get closer to heart of matter by revealing the essence of sport which transcends both quantitative analysis and linguistic utility."

Kleinman suggests:

- Theory construction, because of the way we go about it, develops structure and limits. Any understanding of sport must be limited by this structure and thus poses the danger inherent in any closed concept. We may proceed with theory development as a legitimate form of inquiry and take it from it whatever insights it may offer so long as we remain aware that conceptions of a phenomenon such as sport demands openness.

Based on this rationale, Kleinman recommends phenomenological (or experiential) description and analysis. This method approaches the
heart of matter, without intellectual after-thoughts, apart from the activity itself, by demonstrating the intensity and gratification of the sport experience which lies at the very essence of the matter. By doing so, it adds another dimension to our knowing.

Kleinman then gives examples of experiential description and analysis as demonstrating a more concrete methodological perspective. As an example, he uses Maurice Herzog's personal description and analysis of attaining the summit of Annapurna.

**Description:**

We were on top of Annapurna! Our hearts overflowed with an unspeakable happiness. If only the others could know! Our mission was accomplished. But at the same time we had accomplished something infinitely greater. How wonderful life would now become! What an inconceivable experience it is to attain one's idea and, at the very moment fulfill oneself. I was stirred to the very depths of my being. Never had I felt happiness like this - so intense and yet so pure.

**Analysis:**

In overstepping our limitations, in touching the extreme boundaries of man's world, we have come to know something of its true splendor. In my worst moments of anguish, I seemed to discover the deep significance of existence of which till then I had been unaware. I saw that it was better to be true than to be strong. The marks of the ordeal are on my body. I was saved and I had won my freedom. This freedom which I shall never lose, has given me the assurance and serenity of a man who has fulfilled himself.

In addition, Kleinman emphasizes the primary importance of experience in sport. According to him, the complete engagement in act is essentially a non-intellectual affair, and in order to gain understanding of sport, there is no substitute for experiencing it directly.
Thus, the task of phenomenology is to deepen and enlarge the range of immediate experience. Further he enumerates five points relevant to "sport as experience":

1. Complete engagement in an act, any act, is essentially a non-intellectual affair.

2. The creative act, which we deem advisable to encourage in our students, is intuitive rather than rational.

3. In the pursuit of almighty data, our physical education academicians reduce sport to a series of hypothetical and intellectual explanations.

4. It is the task of physical education to return to a study of human movement (of which sport is one category) as it manifests itself in experience.

5. The great danger is that too many of us have become convinced that scientific reduction is the only means by which we come to understand reality.

Moreover, from an educational perspective, Kleinman presents the following objectives of physical education as a important task for physical educators to achieve:

1. To develop an awareness of bodily being in the world.

2. To gain understanding of self and consciousness.

3. To grasp the significations of movements.

4. To become sensitive of one's encounters and acts.

5. To discover the heretofore hidden perspectives of acts and uncover the deeper meaning of one's being as it explores movement experience.

6. To enable one, ultimately, to create on his own an experience through movement which culminates in meaningful, purposeful realization of the self.
Of these objectives, Kleinman suggests that "the last is the stage of true freedom, ultimate existence, and being." Further, "its result is the attainment of the truly, independent spirit, and this should be the goal of all education." At this point, the methodological characteristics of the phenomenological approach toward sport, and the nature and use of experiential description and analysis as its concrete method has become clear. Thus, the open concept, using experiential description and analysis, presents an alternative way to understanding the significance of the sport experience.

In discussing various methods for the development of theory construction in sport, Lenk states that "no theory is all-comprehensive and any theory has its limits, leaves out some aspects, is to a certain degree a tentative construction." He continues by saying that "phenomenological description is certainly a necessary step and a starting-line to work out a philosophical interpretation, but is not the last word." His statement characterizes the distinct features of both linguistic and phenomenological approaches.

In this section, linguistic analysis, logical description and the phenomenological approach using experiential description and analysis have been compared. Ellfeldt's, Metheny's, and Kleinman's perspectives have been presented. Ellfeldt and Metheny present a tentative general theory about the meaning of human movement. They analyze the experience of moving as a human being and identify three distinct forms: 1) a structural form called a kinestruct, 2) a perceptual form
called a kinecept, 3) a conceptual form called a kinesymbol. This is an attempt to conceptualize one's sensory experience in movement. From an educational perspective, Metheny points to the unique educational contributions of the significance of moving as a possible source of knowledge. She calls this a "meaning-centered" education. In another interpretation of phenomenology, Kleinman presents a more concrete methodological perspective of this approach. He identifies two contrasting approaches to exploring the concept of sport, the closed and open. Kleinman favors the open concept, using experiential description and analysis as offering an alternative way to understanding the significance of the sport experience. Because of its subjective or personal nature this method is extremely difficult to be viewed as a general and all-encompassing theory. However, experiential descriptions and analyzes are claimed to be sufficient unto themselves and need nothing else. They have their own validity through the manifestation of the personal meaning of the sport experience. Sport study must begin at this point.

Categorization

The nature and use of experiential description and analysis has been examined from a methodological perspective. It has been pointed out that experiential description and analysis is useful in understanding the significance of the sport experience. In this section, the writer will attempt to explore and categorize the main elements found in the examples offered of description and analysis. This attempt may help us understand what kinds of meaning are gained by participants during and immediately after their own sport experiences. The examples are
selected from books, articles, and students' personal descriptions and analyses. The students' descriptions and analyses were written between the years 1966-1982. These descriptions and analyses seem to indicate the individual's way to come to know oneself. In this study, experiential description is regarded as the verbal account of one's subjective expression during and immediately after the performance. On the other hand, experiential analysis is regarded as the interpretation of experiential description offering a more analytical or theoretical account.

Along these lines, Allen has developed a categorization of experiential description. They have developed fifteen categories for the content analysis of descriptions of "intense joy" experiences in sport: 1) objective descriptions, 2) self descriptions, 3) attentional responses, 4) sensations, 5) motor responses, 6) emotions, 7) competence judgments, 8) control-power responses, 9) cognitive responses, 10) social responses, 11) motivational responses, 12) commentaries on and analysis of the experience, 13) losses, 14) transformations, and 15) other responses. She describes these categories as follows:

1. **Objective descriptions**: words, phrases, or sentences used to describe physical or psychological qualities of the stimulus(situation) which triggered the experience.

2. **Self descriptions**: statements telling something about objective qualities of the person having the experience, such as age, position, usual physical appearance, etc.

3. **Attentional responses**: Statements indicating that the person was scanning or focusing.

4. **Sensations**: physical sensations, proprio-sensations, quasi-physical sensations.
5. **Motor responses**: all overt actions and internal changes in bodily rhythms in response to the stimulus.

6. **Emotions**: any references to affects attributed to oneself, whether they be positive or negative, emotions, feelings or moods.

7. **Competence judgments**: any reference to physical excellence, personal competence, mastery, achievement, or skill competence specific to the activity occurring as part of the experience itself.

8. **Control-power responses**: any reference to assertiveness, strength, power, having control over self, others, or generally the environment; being in charge of self and others.

9. **Cognitive responses**: associations, memories, analyzes, fantasies, expectations, classifications or appreciations occurring as part of the experience itself.

10. **Social responses**: all reports of psychological or physical movement towards or desire for contact with or feelings of identification with other people.

11. **Motivational responses**: decisions or desires to do something aimed at holding, intensifying or repeating the experience being described, seeking other similar experiences.

12. **Commentaries on and analyzes of the experience**: all statements about the experience other than actual responses that occurred during the experience.

13. **Losses**: statements in which a subject specifically notes that something normally present or previously present was no longer present in the experience. Losses are categorized according to the specific subcategories:
A. loss of attention or perception
B. loss of self
C. loss of sensations
D. loss of motor responses
E. loss of emotions
F. loss of control-power
G. loss of social responses
H. loss of motivation

14. Transformations: qualitative changes in a person's previous or normal responses. Transformations are categorized according to the specific subcategories:

A. transformed perceptions of object, environment, and other people
B. transformation of self
C. transformations of sensations
D. transformations of motor responses
E. transformations of competence
F. transformations of control-power
G. transformations of cognitive processes
H. transformations of social responses
I. transformations of motivations

15. Other responses: irrelevant or completely ambiguous responses.

These fifteen categories are developed to analyze experiential description with regard to the intense joy experiences in sport. The categories encompass a wide range of factors which may be identified in experiential description. They serve as a means of analyzing individuals' experiences within a psychological and sociological framework. Therefore, it may be regarded as a structural analysis of the sport experience.

In this study, the writer has developed an alternative categorical framework for experiential description and analysis. It is important to note that these categories have been identified by examining examples of personal descriptions and analyses which have been written
in the absence of guidelines. In the examples, individuals try to capture verbally experiences of lived movement. It is extremely difficult to describe and analyze this lived or "raw" experience because it can never happen again and it is an irreplaceable experience. However, the attempt to reflect on the experience itself takes on an important role when individuals try to understand and to identify the significance of their experiences. A student states that "the mere attempt at verbalizing has been a most meaningful experience... I believe what I have learned revealed some insights into my own personality." And another student also suggests that "I have come to know and appreciate myself from an entirely different perspective." In this way, the attempt to verbalize one's lived experience itself has special meanings for individuals, as well as having lived the movement through the experience itself.

As a result of this examination, ten categories regarding the lived experience in sport have been developed: 1) spatial and temporal awareness, 2) awareness of others, 3) body or self awareness, 4) oneness with others, 5) transcendence of body, 6) aesthetic feeling, 7) existential meaning, 8) decision making, 9) self identity, and 10) pursuit of possibility. Although these are interrelated and cannot be separated, each category seems to indicate certain characteristics of an individual's vivid experience. However, every description and analysis does not always express clearly such characteristics. Examples of descriptions and analyses within each of these categories are offered. In
some of the examples given in each category, the descriptions and analyses do not refer to the same experience. Rather, they are representative examples which indicate clearly each of the characteristics.

1. Spatial and temporal awareness

This category refers to one's awareness of space and time in lived experience. In description and analysis, one expresses vividly spatial and temporal dimensions inherent in lived movement. A particular way of feeling and knowing limitless space and moment-to-moment experience is identified by the participant.

Description

I felt there was limitless space below by body . . . Above me the space was bound by a lower, pressing feeling brought on by the presence of a ceiling.43

I am pushing space out of the way; tearing it up, attacking it; now softly touching it.44

I came up faster than I had expected, and I lost control for a moment sensing the total helplessness of falling . . . Luckily I caught myself and regained my proper position of the moment before.45

Analysis

. . . the actual movement and competition took place within the confined space of circle on the mat - nothing existed outside this circle during the "heat" of competition.46

My attention seemed to shift from one area to another within me and then to some point out in the environmental world outside me.47

. . . when full attention was drawn upon time, as during the last few seconds of a period, the element appeared to be suspended and a whole series of events seemingly took place independent or without time.48
2. Awareness of others

This category identifies one's awareness of the other and of objects in the environment. During performance, one is aware of the other (teammate, opponent, officials, coaches, or spectators) and of objects (one's surroundings including instruments and facilities) in an entirely different way. These "others" also demonstrate a lived and moving existence for the participant.

**Description**

Hey, they are applauding . . . "they" are not people, but only the sound of hands coming together.49

Then I saw my opposite number and I felt good. I like him very much and his pain was part of mine.50

I was oblivious to my surroundings and intent only upon a world of whiteness intermittently dotted with bamboo poles . . . Judges and spectators flashed by me in splashes of kaleidoscopic color . . . Ice-crusted pines were mere blurs of green as I shot through gate after gate.51

. . . saw the goal posts approaching fast . . . I would not see anything but them, not the ground, the crowd, nor my players, just the post. Thus it seemed as though they are coming toward me.52

**Analysis**

The posts were important as "they were coming toward me." At this time I didn't feel my body.53

I changed in relation to the world, I heard the breathing coming at me. Now I was interacting not with a human being, but with something which was to destroy me.54
3. Body or Self-awareness

This category illuminates in detail one's recognition of bodily movement in the experience. One's inner attitude or bodily awareness is vividly described in the movement-to-movement experience. It is as if one's body had spoken to oneself in each movement situation.

Description

The breathing was getting louder and it was thought I was being breathed at.\textsuperscript{55}

Everything is happening so fast and automatically that all feeling and thought momentarily vanish from the conscious level and the body is reacting as a complete machine or computer that has been previously programmed for hours and hours.\textsuperscript{56}

My left arm was pumping regularly but very hard and I could feel my studs biting into the soft turf . . . My knees were up high and I was on my way.\textsuperscript{57}

My torso is separating from the powerful projections . . . each wants to go its own way . . . They must work together.\textsuperscript{58}

Analysis

I felt the turf and my body as an efficient machine; "my left arm was pumping regularly and knees were coming up high." I was important as a body.\textsuperscript{59}

I feel it is also taken in an attempt to bring my entire body closer to the actual "place" where I am while skiing. All parts of my body are brought lower to become closer to the edges of the skis and trips of the poles.\textsuperscript{60}

4. Oneness with others

This category illustrates a state where one is unified with the other and with objects while experiencing movement activity. One is likely to have a sense of unity with the other and with objects in the
lived movement, particularly in relation to another participant or to the instruments involved. One feels a part of the whole in one's encounter with a new world. It is a particular interaction between one and others in a lived experience.

Description

I call upon every ounce of strength within me to keep control of my body and in straight alignment with the ski... Aside from the position of my feet, I find this part of skiing familiar... There is the same fixed tenseness of my legs to maintain the steady pressure against the top of the ski; my arms knows the familiar pull position they must endure.61

How naked my right hand felt without the racket... it was as though I had lost an arm... The racket felt good again when I returned it to its position.62

Then I saw my opposite number and I felt good. I liked him very much and his pain was part of mine.63

Analysis

My self and posts were interacting and my idea was to make them one and the same thing in the same place.64

In order to perform the act, the skier needs only to concentrate -- the feel the mountain transmits through the edges of the skis and tips of the poles. This is where awareness and concentration are centered -- "where" of my being.65

5. Transcendence of the body

When one is entirely absorbed in a certain act, one "forgets" one's body or loses oneself. It is a state where one is so immersed in the act of moving that feeling the body is lost. One's movement is effortless in this state. One acquires, without consciously willing it, a certain bodily skill in the experience.
Description

I got closer and then further away and then carve closer . . . I saw a post and felt I could not hear anything . . . I did not see anything . . . I was really nothing . . . I could not feel my body.66

Suddenly, something happens! I am no longer tired . . . miraculous, my next breath is effortless. I am overwhelmed with energy. My body is light and responds so beautifully I could swim forever.67

Analysis

At no time, however, was I ever conscious of just where or what all my body parts or bodily processes were doing simultaneously.68

Then the posts were important as "they were coming towards me." At this time I didn't feel my body. My self and posts were interacting and my idea was to make them one . . . 69

6. Aesthetic feeling

This category is one where there is a kinesthetic sense of appreciation. This particular feeling can be experienced only by the performer. It is associated with skill acquisition; that is, it is a bodily feeling of inner growth or development.

Description

There is a strand of painful-pleasure woven together indistinguishable . . . this good-hurt is there to keep me . . . my body is attracted to this sensation - it enjoys feeling stretched and tingle; how much "good hurt" can I enjoy before the hurt is too much?70

There is warm, flushed feeling deep inside me . . . It's there when strength and mastery are in my body.71

I am not even tired. I can hardly feel myself. Swimming like that, I could go on forever . . . I've really learned how to swim . . . Maybe I should try it again . . . one last time.72
Analysis

The "good hurt," the worn out physically yet released feeling, the tension of a good performance, these hurts are not negative; they are rewarding.\textsuperscript{73}

In learning a movement skill, first my mind centers on one aspect of the movement, the snap of the legs, the lift of the head, the reach of the arms, tightness of the back. But as the movement becomes more "mine," I allow my body, my physical parts to know and feel the movement.\textsuperscript{74}

The movement becomes so well known that the body can take over and free one's thoughts to choose what they wish to focus upon.\textsuperscript{75}

7. Existential meaning

This is the pure expression of joy, despair, freedom, or the sense of having gained something through the sport experience. This may result in either a positive or negative confrontation of self on the conscious level. One can derive a feeling of being in-the-world through the experience.

Description

Mixed with my joy at such complete freedom of movement was the sickening realization that this fall had cost me the important race of my life.\textsuperscript{76}

Our hearts overflowed with an unspeakable happiness . . . If only the other could know our mission was accomplished . . . but at the same time we had accomplished something infinitely greater . . . How wonderful life would now become! What inconceivable experience it is to attain one's ideal and, at the same moment fulfill oneself. I was stirred to the very depths of my being. Never had I felt happiness like this - so intense and pure.\textsuperscript{77}

I sat on the side of the road and cried tears of joy and sorrow. Joy at being alive, sorrow for a vague feeling of temporalness, and a knowledge of the impossibility of giving this experience to anyone.\textsuperscript{78}
Analysis

In overstepping our limitations, in touching the extreme boundaries of man's world, we have come to know something of its true splendor.79

In my worst moments of anguish, I seemed to discover the deep significance of existence of which till then I had been unaware. I saw that it was better to be true than to be strong.80

8. Decision making

This category indicates one's anticipation, concentration, or decision toward an action in the experience. When experiencing sport, one often faces a situation where an alternative decision is required. It is expressed by a participant as attention and intention to the situation, one's immediate judgment or interpretation of it, and one's readiness for the anticipated action.

Description

My interest in my surroundings gradually changed to a feeling of excited anticipation as I awaited the starting signal . . . The explosion from the starter started me momentarily as I pushed myself forward onto the course with my poles.81

Vaulting, next . . . this one I can do, no fear, no nerves, not much concentration involved . . . Just run like hell and jump . . . I look at the horse and I am already there even before I begin to run.82

I am aware of my body preparing itself for action, my heart pounding against my chest, a sense of breathlessness, and yet the action has not yet begun . . . My arms and hands are quivering nervously with circle, "come on let's go" - there it is the referee's signal to cross and shake hands.83
Analysis

. . . I felt that my eyes served the function of "scanning and surveying that portion of the mountain immediately ahead of me."

The eyes collect and record an image of valuable information to be used by my body in order to perform the act of skiing. In a sense the eyes scan the future, that part of the slope before me which I have not yet reached.84

In order to perform the act, the skier needs only concentrate on the present -- the feel the mountain transmits through the edges of the skis and tips of the poles. This is where awareness and concentration are centered -- "where of my being."85

9. Self identity

This category illustrates understanding or identification of self through the sport experience. Through the experience one identifies oneself as a being existing in-the-world. One may find the meaning and significance of movement experience and then understand oneself in the experience. This may be associated with personal growth and development.

Description

Yet, I sense a feeling joy, pleasure and happiness. The experience makes me think and search into myself for meaning and understanding. It is my world, and it is myself being revealed only unto me.86

. . . I wanted to see if the feeling remained. It did, and it didn't. I have never understood what occurred that late afternoon: whether it was just a fine run, combined: with dusk, as winter was finally breaking, or finding out who and what I was through a perfect expression of my own art form - It still remains a mystery.87
Analysis

I was saved and I had won my freedom. This freedom which I shall never lose, has given me the assurance and serenity of a man who has fulfilled himself.88

The experience has revealed several insights for me. At all times, I felt that I -- my total being -- was involved in the act.89

10. Pursuit of possibility

The final category shows one's desire of pursuit of the inherent potential in the endeavor; the search for possibilities during and after the sport experience. It may be regarded as an expression of one's creativity and motivation toward the next movement experience. In other words, it is an enlargement of one's world in relation to movement experience. This also is associated with personal development.

Description

I hear myself saying "more . . . more." I feel myself expand in size physically . . . I feel I can handle anything. Try me! Try me. Try me. I dare you . . .90

I want to become a part of this mountain, to feel it, not just see and imagine . . .91

Analysis

Why do I subject myself to demands and discipline of skill attainment, the frustration and anguish of inability.92

And yet being caught up in the experience seems to neutralize the potency of pain and fatigue, allowing me to continue dancing.93

What has been offered here are the characteristic features of the lived experience through personal engagement in sport. While these
categories are interrelated, they provide us with an orderly arrangement which aids us in the attempt to understand the significance of the sport experience. The descriptions reflect the individuals' pure sensations or emotions in the experience itself. They are written as if they had been performed "in the writing." In addition, the post-experiential analyses offer insights gained regarding the meaning and significance of the sport experience. Most of the examples in the categories 9) self identity and 10) pursuit of possibility were found in analysis sections rather than in descriptions. These dimensions seem more appropriate for theoretical reflection upon experience. Also these two stages of personal development may be regarded as having educational significance for the sport experience. In a sense they may be viewed as post-experiential. Each example provides evidence that every experience has its own validity.

The lived experience in sport is impossible to be fully verbalized; however, despite the difficulty of language it is possible to be described and analyzed to a certain extent. Experiential description and analysis allows the reader to gain some insights and become aware of possibilities. In a sense, categorization of descriptions and analyses offers us an alternative mean of gaining an understanding of the sport experience.

The ten categories identified here were revealed as a result of examining more than one hundred examples of personal descriptions and analyses. As mentioned earlier, these categories do not establish a
system for further analysis. Rather, it is, at most, a "perspective" through which one may reflect upon the lived experience. It may be inevitable that methodological stages are established in our effort to understand the significance of the sport experience. Our desire to describe, analyze, and then categorize seems to be universal. Undoubtedly it will be helpful to continue to collect and examine greater varieties of descriptions and analyses. Also, further development of category models may prove to be useful.

Based on the methodological rationale in the previous discussion, this section has attempted to categorize experiential description and analysis. Ten categories regarding lived experience have emerged:

1. **Spatial and temporal awareness**: awareness of space and time in lived experience.
2. **Awareness of others**: awareness of the other and of objects in the environment.
3. **Body or Self-awareness**: recognition of bodily movement in the experience.
4. **Oneness with others**: a state where one is unified with the other and with objects while experiencing movement activity.
5. **Transcendence of the body**: when absorbed in a certain act, one "forgets" one's body or loses oneself.
6. **Aesthetic feeling**: a kinesthetic sense of appreciation.
7. **Existential meaning**: a pure expression of joy, despair, freedom, or the sense of having gained something through the sport experience.
8. **Decision making**: anticipation, concentration, or decision toward an action in the experience.
9. **Self identity**: understanding or identification of self through the experience.
10. Pursuit of possibility: desire or pursuit of the inherent potential in the endeavor.

Examples have been offered in each of these categories. Although these categories are interrelated, they provide an orderly arrangement which will help us understand the significance of the sport experience. The lived experience in sport is impossible to be fully verbalized because of the difficulties of language. However, it is possible to describe it, to a certain extent, through the use of experiential description and analysis. Description and analysis allows us to gain some insight into the significance of the sport experience. The attempt to categorize these reports provides us with alternatives. However, this is not necessarily a prescription for further analysis. Rather it provides a perspective from which to reflect on the lived experience in sport. Additional category models may be useful in gaining understanding.
FOOTNOTES


3. Ibid., pg. 81.


5. Ibid., pg. 83.

6. Houst, "Feeling and Perception in the Sport Experience."

7. Thomas, "The Perfect Moment: An Aesthetic Perspective of the Sport Experience."

8. Ravizza, "A Study of the Peak Experience in Sport."


11. Ibid.


13. Ibid., pg. 24.


18 Ibid., pg. 40.
19 Ibid., pg. 41-42.
21 Ibid., pg. 115.
22 Metheny, Connotations of Movement in Sport and Dance, pg. 115.
24 Metheny, "The Unique Meaning Inherent in Human Movement," pg. 5.
25 Kleinman, "Toward a Non-theory of Sport."
26 Kleinman, "Toward a Non-theory of Sport," pg. 34.
27 Ibid., pg. 33-34.
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40 Dorothy Allen, "The Content Analysis of Intense Joy Experiences in Sport," *A Project of Categorization of Experiential Description*, 1984. Dr. Dorothy Allen will copyright this project; therefore, the material is used as a reference only with her permission.

41 Jo Friesen, unpublished paper, The Ohio State University, 1966.


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51 Parks, "Skiing."


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54 Ibid.

55 Ibid.


58 Mullin, "Body Image in Dance Activity."


64 Ibid.

65 Boron, "Skiing: A Lived Experience."


68 Herndon, "The Stall."


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CHAPTER V

SUMMARY AND CONCLUSION

Summary

The purpose of this study was to examine and develop the methodological characteristics of the phenomenological approach in gaining better understanding of the sport experience and to explore experiential description and analysis as a concrete method. This study concentrated on analyzing several theories and experiential descriptions regarding the significance of the sport experience and on clarifying their methodological features and limits in employing the phenomenological approach.

Review of literature presented briefly use of the phenomenology in sport philosophy. The analytical review of literature examined the main methodological features of phenomenological studies which have been conducted by sport philosophers. Although there is some overlap, recent literature employing the phenomenological method indicates there are four ways to approach the significance of the sport experience: 1) through body-conception, 2) through the aesthetic, 3) through the descriptive, and 4) through the methodological. This review of the phenomenological approach to sport philosophy is useful in enabling us to understand the nature and use of phenomenology in sport philosophy.
The conceptions of the body, developed by Henri Bergson, Maurice Merleau-Ponty and Jean-Paul Sartre were examined. Each of these notions offer a distinct approach to the meaning of the body. These were applied then in a sport context.

According to Bergson, conscious or subjective time always has temporal duration; on the other hand, clock or objective time, which has no temporal duration, is merely a representation of time in space. Lived perception has also temporal duration and motion. There are two functions of perception as a form of memory; one is an active perception within the body, the other is passive perception to the external stimuli. Moreover, one's body is equipped with a motor diagram which exists within the sensori-motor mechanism of the body. This diagram functions as an anticipatory mechanism in perception. The motor diagram makes it possible for the body to move. By including the motor diagram within one's body, one can develop and explore the meaning of movement. The diagram exists in one's unconscious state which Bergson calls pure memory, and it takes an active part in the dual structure of perception. However, Bergson does not address spatial comprehension in terms of motion of one's body. This is what Merleau-Ponty stresses.

Bergson's and Merleau-Ponty's concepts of the body share many characteristics. Merleau-Ponty's idea about body image and sensori-motor circuit seem to be similar to Bergson's motor diagram and sensori-motor mechanism. Merleau-Ponty discusses organizing and integrating the body according to certain purposes. His use of the phrase, "in proportion to the value to the organism's project," may be considered as
similar to Bergson's "attention to life" term. However, while Bergson stresses the primacy of temporal duration in spatial recognition, Merleau-Ponty pays much attention to the motility of the body as basic intention in spatial perception. For Merleau-Ponty, the body as subject is an active meaning giver and acts as space director to external perception. In other words, it exists as conscious being. Body image is that which organizes and integrates one's body according to certain purposes (in proportion to value). Motility of body image is a way of expressing that my body is in-the-world, or a way of access to the world. Cultivation of a motor habit is to learn a new use of one's body and to recast the body image. The body image is a system which is open on to the world.

Unlike Bergson and Merleau-Ponty, Sartre presents a unique way of looking at the body. His three dimensions of the body offers particular insight into the meaning of the body. Sartre's three dimensions of the body were illustrated by describing their main characteristics. The dimensions of the body may be summarized as follows. The first dimension, the body as being-for-itself, is never a given which I can know. It comes into being by nihilating or forgetting one's body when completely absorbed in an act. Also, it cannot be utilized by the other. The second dimension, the body as being-for-the-other, implies that the body exists for the other and it can be utilized as an object by the other. Therefore, it can be scientifically analyzed. In the third dimension, my body as body-known-by-the other, one is aware of
being recognized by the other. With the appearance of the other's look I may experience the revelation of being-as-object. However, under the loving gaze of another my subjective being may be enhanced.

A phenomenological concept of the body is regarded as a lived body or an embodied consciousness through perception. Embodied consciousness rejects quantitative analyses, thus the phenomenological method directs its attention to the qualitative experience. This approach is appropriate when dealing with sport as it is for all other domains.

The qualitative experience, which is considered as intrinsic meaning in sport, is distinguished from the instrumental and quantitative as extrinsic meaning. It is manifested as the qualities inherent in sport itself. Within this experience one's intention toward movement is directed to one's conscious experience. It is deeply associated with how one "feels" movement through the sport experience. Therefore, it is regarded as the perceptual, kinesthetic, and aesthetic feeling in the sport experience. Since this experience is "out of the ordinary," it has been described as a "peak experience," a heightened experience during or immediately after a performance. Or it has been called a "flow experience," which has been expressed as the fun in fun. Laban's concept of "effort," which is defined as the inner impulses from which movement originates, and his development of types and meanings of motion factors, denote the relationship between one's inner impulse and
perceptual factors such as space, time, and flow. Space is associated with attention and thinking, weight with intention and sensing, time with decision and intuiting, and flow with progression and feeling.

Upon acquiring certain sport skills, the qualitative experience is revealed as kinesthetic or aesthetic feeling. This has been called "kinesthetic thinking" or "proprium": actions which are deeply associated with one's development of personality. These concepts are all regarded as the qualitative experience in sport. Moreover, to experience the qualitative aspect in sport is to enlarge and enrich one's "body image" through one's new encounter to the world. The meaning of sport can be found in such an experience itself and educational significance in sport should be regarded from this perspective.

The qualitative experience in sport is, by nature, subjective or personal. It is manifested only through one's experiencing sport. Therefore, the approach to find qualitative meaning or possible sources of meaning inherent in sport is necessarily "experiential." Concrete methodological characteristics and limits were examined in terms of theory construction and the nature and use of experiential description and analysis.

Linguistic analysis, logical description and the phenomenological approach using experiential description and analysis were compared. Ellfeldt and Metheny present a tentative general theory about the meaning of human movement. They analyze the experience of moving as a human being and identify three distinct forms: 1) a structural form called a kinestruct, 2) a perceptual form called a kinescept, 3) a conceptual
form called a kinesymbol. This is an attempt to conceptualize one's sensory experience in movement. From an educational perspective, Metheny points to the unique educational contributions of the significance of moving as a possible source of knowledge. She calls this a "meaning-centered" education. In another interpretation of phenomenology, Kleinman presents a more concrete methodological perspective of this approach. He identifies two contrasting approaches to exploring the concept of sport, the closed and the open. Kleinman favors the open concept, using experiential description and analysis as offering an alternative way to understanding the significance of the sport experience. Because of its subjective or personal nature this method is extremely difficult to be viewed as a general and all-encompassing theory. However, experiential descriptions and analyses are claimed to be sufficient unto themselves and need nothing else. They have their own validity through the manifestation of the personal meaning of the sport experience. Sport study must begin at this point.

The nature and use of experiential description and analysis were examined from a methodological perspective. And it was pointed out that experiential description and analysis is useful in understanding the significance of the sport experience. Based on this methodological rationale, a categorization of experiential description and analysis was attempted. As a result of examination, ten categories regarding lived experience were developed: 1) spatial and temporal awareness, 2) awareness of others, 3) body or self awareness, 4) oneness with others, 5) transcendence of body, 6) aesthetic feeling, 7) existential meaning,
8) decision making, 9) self identity, and 10) pursuit of possibility. Examples were offered in terms of each of these categories. Although these categories are interrelated this categorization serves as a means of gaining understanding of the significance of the sport experience. These examples indicate that every experience has its own validity. As a recommendation, the further development of categorization would be useful for understanding and encouraging the use of experiential description and analysis in sport study.

Conclusion

The significance of the sport experience is described in a qualitative way and as an on-going process of lived movement. Because of this the approach toward understanding the sport experience is necessarily experiential. Further, the development of a methodological perspective is fundamental in establishing a theory of sport. The purpose of this study was to identify and clarify the methodological features of the phenomenological method and to explore and utilize experiential description and analysis as a concrete method. The review of literature identified those who have employed the phenomenological method in sport philosophy. It appears there are four ways to approach the question of significance in the sport experience: 1) body-conception, 2) the aesthetic, 3) the descriptive, and 4) the methodological.

In order to clarify the area where phenomenology is applied, the conceptions of the body developed by Henri Bergson, Maurice Merleau-Ponty and Jean-Paul Sartre were examined. In particular, Bergson's concept of motor diagram, Merleau-Ponty's body image, and Sartre's three
dimensions of the body were explored. Each of these notions offer a distinct approach to the meaning of the body. These were applied then in a sport context. A phenomenological concept of the body is regarded as a lived body or an embodied consciousness through perception. Embodied consciousness rejects quantitative analyses, thus the phenomenological method directs its attention to the qualitative experience. This approach is as appropriate when dealing with sport as it is for all other domains.

In searching for a methodological rationale, linguistic analysis, logical description, and the phenomenological approach using experiential description and analysis were compared. In contrast to the closed concept, based on a definitional approach, the open concept, using experiential description and analysis offers an alternative way to understanding the significance of the sport experience. Because of its subjective or personal nature this method is extremely difficult to be viewed as a general and all-encompassing theory. However, the author claims that experiential descriptions and analyses are sufficient unto themselves and need nothing else. They have their own validity through the manifestation of the personal meaning of the sport experience.

Based on this methodological rationale, a categorization of experiential description and analysis was attempted. As a result of examination, ten categories regarding lived experience were developed: 1) spatial and temporal awareness, 2) awareness of others, 3) body or self awareness, 4) oneness with others, 5) transcendence of body, 6) aesthetic feeling, 7) existential meaning, 8) decision making,
9) self identity, and 10) pursuit of possibility. Examples were offered in terms of each of these categories. Although these categories are interrelated, this categorization serves as a means of gaining understanding of the significance of the sport experience. The categories provide an orderly arrangement which will serve us in the attempt to understand the significance of the sport experience.

The lived experience in sport is impossible to be fully verbalized because of the difficulty of language. However, it is possible to grasp it, to a certain extent, by use of experiential description and analysis. It allows us to gain some insight into and the possibilities of the significance of the sport experience. The categorization provides us with such a perspective. However, it is not necessarily a prescription for further analysis. Rather, it provides a perspective from which we may reflect on the lived experience in sport. Additional category models may be useful in gaining understanding. The further development of categorization would be useful for understanding and encouraging the use of experiential description and analysis in sport study.
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