

AESTHETIC ASPECT IN SPORT AND ITS IMPACT ON THE ETHICAL PAGE

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Keywords:

- Esthetics sport,
- Body movement,
- Children abuse,
- Rhythmic gymnastics.

Abstract:

Background: There are several aesthetic sports in the world, and rhythmic gymnastics is one of them. Rhythmic gymnastics its belongs among coordination-aesthetic sports, where the musical content is composed of complex exercises of predominantly acyclic character, demanding of neuralguard coordination, based on movement forms of exercises without tools, classical, folk and modern dance and acrobatics. **Material and methods:** The methods used for the paper needs were descriptive and interpretive case studies. One of the procedures was a long-term training process both on the side of the gymnast as well as on the side of the coach. **Results:** In our paper we are trying to align esthetic aspect of body movement and its underline basic emotion that represents qualitative aspects of body movements more specifically experience as a bridge between consciousness and unconscious mind and expressive body movements with basic emotions on one hand. And mistreatment in sport on the other, winning at all cost, intensive training, physical, psychological and emotional abuse etc. that contradict the notion of kalokagathia – ancient affirmation, that beauty is more than just external appearance. **Conclusions:** We note that it is important to pay attention to several aspects of coordinating aesthetic sports such as mental health, healthy lifestyle, adequate training load. This is what all involved, athletes, parents and trainers must understand.

INTRODUCTION

In first part we will focus on esthetic aspect of the movement more specifically on the relationship between consciousness and unconsciousness. Each of these complementary categories, functions under an entirely different sets of law. Our approach to comparing them will be to see how time and space are known in the conscious world and how they are known in the world of the unconscious. Consider for a moment the profound differences between the way one experiences time and space when wide awake and when dreaming. The entire question has particular importance to the field of predominantly esthetic, feminine sports. Because time and space in esthetic sports is most dominant tools, that shape substance of objects, people, even one's own body, can change from moment to moment. One major task of consciousness appears to involve accurate perception of time/space limitations and the capacity to function within them [Behar-Horenstein and Ganet-Sigel 1999]. However, the crucial issue for consciousness must include bringing unconscious material to light and integrating it into the total personality. We can call this process of individuation – the process of becoming whole.

Esthetic approaches to sport

When movement is used as a psychological possibility, intervention, it activates both conscious and unconscious processes. By its very nature, movement as a therapeutic tool will explore, strengthen and integrate multiple aspects of the human psyche. However, in order to determine specific interventions, the executor needs a sense of direction. This includes knowing whether the immediate goal is to move toward the unconscious or toward a more conscious reality. In reality there is often a constant interchange a flow back and forth between the two [Chodorew 1974].

The first approach emphasizes conscious, everyday reality, especially regarding time and space limitations, and it works to strengthen ego boundaries. The second approach concentrates on using movement as a means of opening to the unconscious and will most likely involve some dissolution of ego boundaries. Here the movement may be based on more internally generated rhythms, spatial patterns may be more diffuse and the persons eyes may be closed of inner reality becomes a central focus. As the brain receives an ongoing but diminished flow of sensory input, it may begin to create its own internal experience through increasingly vivid imagery and, at times, body image distortion [Payne 1992].

Effort gives us a way of looking at a person's intentional attitudes toward time (fluctuating between leisurely and urgent), space (fluctuating between indirect and direct). Weight (fluctuating between lightness and firmness), and the ongoing flow of muscular tension (fluctuating between greater and lesser control), [Chaiklin, Wengrower 2009]. Depending on the way we combine these elements, the movement experience may strengthen our connection to the objective external world or it may relate us to our more subjective inner world.

Plane [2006] identifies the first step in active imagination is familiar to many psychological approaches and forms of meditation. It involves a suspension of our rational critical faculties in order to produce the fertile void which allow emerges of unconscious contents. The coach offers potent resources to this initial step. Rather than approaching the task from a one –side mental attempt to get the mind to empty itself, the coach offers the body experience. Use of relaxation techniques, special attention to breath, development of sensory/kinesthetic awareness, awareness of body parts and how they relate to each other – all are important keys in opening doors to the unconscious. The unconscious manifests itself through an ongoing stream of body sensation and mental imagery. Its relatively formless products may include inner throbbing, tingling, pressures, surges, waves of differentiated and undifferentiated energies, inner voices, sounds, words, fantasies, feelings, moods, memories and impulses.

At the point where we begin to give these raw materials a form, we move towards the second component of active imagination. Second component giving it form describes movement as originating in a specific inner impulse which has quality of sensation. Just as active imagination in fantasy involves following the visual image, active imagination in movement involves following the inner sensation, allowing the impulse to take the form of physical action. Another sort of internally- generated movement appears to originate from image rather than sensation. Instead of following the inner sensation, fantasy –based movement appears to follow and reflect the ongoing stream of visual imagery. It sometimes lacks the spontaneous quality of sensation-base movement yet it, too may be of crucial importance with respect to the transcendent function.

Levy [1995] says that those who are able to express the unconscious by means of bodily movements are rather rare the disadvantage of movements cannot easily be fixed in the

mind must be met by making careful drawings of the movements afterwards, so that they shall not be lost to the memory.

Another possibility is that upon completion of the internally-generated movement experience, the person flashes back over the process to remember the most vivid parts of it. In a wide variety of ways, it may then be transformed into a repeatable choreographic statement. Thus, the movement process is simultaneously an inner experience and an external communication. This sort of shared interaction often brings up powerful issues of transference and counter transference which must be explored as part of the total therapy process. The reason for such emphasis is that even the most powerful inner experience must be carefully fixed into consciousness or it tends to slip away. In this second component of active imagination we must reactivate our directed consciousness and put it in the service of the unconsciousness. Thus, the unconsciousness flow remains the core but consciousness, without exerting undue influence, must become involved with the task of giving it form.

Esthetics sport is Rhythmic Gymnastics

Rhythmic Gymnastics (RG) belongs to the coordination-aesthetic sports, where movement objective represents difficult, largely acyclic movements in the nature. Demanding on neuromuscular coordination based on the movement forms of without apparatus, from classical, folk, modern dance and acrobatics.

Švedová [2003] characterizes that rhythmic gymnastics has a great potential for aesthetic activity and is considered a form of physical culture to the point where it respects form and individual creative abilities. The sport performance in RG is based on the level of mastery of the norms of the technique of motion of the body and the equipment, which is then applied by the creative activity of the gymnast in expressing the musical composition to music. The goal of RG is to perfectly aesthetically present a set with the individual exercises we have in modern gymnastics (rope, hoop, ball, cone, ribbon).

The technique of motion structures in modern gymnastics is based on classical, acrobatic and plastic technique, which together with expressive technique create a movement style [Pullmannová Švedová, 2012].

For the creation of aesthetic impression, the technical virtuosity of movement, musical-movement harmony, movement expression, physical disposition of exercises, as well as personal gratification of exercise and clothing. An indispensable and essential component is music that adds character to individual compositions, as well as completing the character of the gymnast's movement over a short period of time [Novotná, Panská and Šimůnková, 2011].

This sport is among the coordination and aesthetic sports, which presents its beauty and aesthetics. Emphasizes physical and mental development of personality based on aesthetic values based on expression, choreography and emotional. The perspective gymnast is expected to have parameters such as flexibility to hypermobility, spatial orientation, kinesthetic differentiation and equilibrium ability, explosive strength of the lower limbs as well as basic motor skills that form a general basis. Femininity, which gives this sport a championship, brings femininity, grace, elegance and aesthetic feeling through expressive expression and emotional survival of music in choreographic composition.

Creative formulation versus understanding

Before going into component of active imagination, we will pause and reflect on two tendencies that arise in response to a product which reflects inner experience: the way of aesthetic formulation and the way of scientific understanding. If the first tendency predominates, a person may lose the goal of the transcendent function and instead get fascinated with artistic questions and the creation of beauty. If there is a predominance of the second tendency, there is the danger of such analysis and interpretation that the power of the symbol is lost. Each tendency seems to be the regulating principle of the other and a balance of both is needed to facilitate the transcendent function. Jonson [1987] states that during the first and second parts of active imagination the unconscious has to maintain position of leadership. Upon entering the third stage it is the ego viewpoint which takes the most active position. The ego must react fully in order to come to terms with the unconscious material. It is here, perhaps more than at any other stage that we must clearly differentiate between the dynamics of active and passive imagination [Meekums 2002].

An example of passive imagination would be lying still with eyes closed, watching the pictures in one's head, without personal involvement. In such passive imagination one might fantasize an image such as a fish, then flit to an image a bird, which might then replaced by a firefly. These would all be viewed with interest as if watching a film or TV show. We must give the inner figures credibility equal to ourselves. By dancing a figure from the unconscious, one is more likely to be totally involved with the process and more able to seriously own and acknowledge that aspect of ones being.

Although the impulse to move may spring from a source in the unconscious, the body, which allows the impulse to manifest itself, remains firmly rooted in the fact of its own existence. As the unconscious impulse and the body ego encounter each other different realities, an intense and fully mutual education is likely to occur. Since the body has the capacity to simultaneously manifest both conscious and unconscious, it may be our most potent tool toward the transcendent function. Dance for example offers a head start of the component of active imagination because, through movement, we can make actual, physical use of any new level achieved [Payne 2006].

Here we can directly encourage movement qualities and patterns that will both reflect and support recent inner changes. In the coach sportsmen relationship this level might involve largely verbal interactions and or it might involve rather structured movement work. Other possibilities would include movement improvisation and psycho-bodily forms to explore a wide range of options for putting the new experienced in place.

At the conclusion, active imagery has been called a "dialogue with the supreme" The same definition can apply to the movement experience. For instance, from the dawn of human history, dance has been a sacred language, a way of realizing our connection to the higher being, higher possibilities, means to optimize our potential. Wherever we humans have withdrawn from a direct experience of our relationship to the universal principals, the power of optimizing of our potential diminishes. In our present time there is increasing energy and attention turned toward transpersonal values. In a sense, human survival now depends on developing a conscious relationship to the vast, collective inner reality we all share. We must learn to come to terms with opposite positions, whether they are within the individual, between two (coach, athlete) or more persons, or between societies as a whole.

To developed most infuse the potential of that inner dialogue which serves to unite the opposite sides within and in between participating sides. It may then take its place as our most

powerful tool in facilitating the transcendent reality, hence optimizing our innermost potential.

Goal orientation is sport

The second part of our paper in comparison, underline divert side, (process vs. goal) of sport, reality in contemporary sport environment and that is more goal orientation in sport performance that goes away from the above mention path or direction gear towards common objective to optimize athlete potential internal equilibrium in appropriate sport surrounding.

As Uher says [2011] coaching styles are open to both physical and emotional abuse. Sport offers a potentially high-risk environment emphasizing victory over optimizing the performance of an individual. The care of athletes is entrusted to coaches, officials, development officers, helpers, other who may not be well prepared, perhaps continually train, educated and screen in the most propiate manner. In the following paragraph we will glance into issue of potential ill-treatment in gymnastics that goes in opposite direction with our first segment, where we were emphasized innermost characteristics of sport performance.

Is the training of gymnasts equal to ill-treatment?

More and more we can see decline in the height and weight in many gymnasts. For example, the young ladies of the United States sport gymnastic team [2009] were on average age 16, height 4feet 9", and weight 83 pounds. When we look back in 1968, Viera Čáslavská, the Czechoslovakia wonder, weighed 120 pounds, was 5feet5" tall, and was 25 years old when she won four gold and silver medals. Even the media, who in most circumstances really don't care what an athlete looks like just as long as the job gets done paradoxically they were the ones who brought this problem out from the shadow and into the newspaper.

Sports medicine specialists have come up with three symptoms that contribute to the dangerous lives of gymnasts: eating disorders, absent or delayed menstruation periods, and premature osteoporosis caused by weak bones. The gymnasts turn to the eating disorders to bring themselves to a weight that pleases their coach and even the judges of the international competitions. Along with the osteoporosis the young, fragile girls obtain stress fractures easily due to the constant jumping up and down. A poor diet can also contribute to the fractures. Some no named competitors said that during competitions they were eating much less than we normally eat. I was even below a thousand calories a day. There are psychological problems that go along with the intense and dangerous training as well. The coach and the other gymnasts that the girls train with become, essentially, their whole world. This socialization with other gymnasts has a one-dimensional quality that kind of life comes to the point where at the age 17 or 18 they feel that the most important part of their life is over. Gymnastics is all they have ever known [Boodman 1996].

The argument over whether training elite gymnasts is equal to abuse is debated by two parties, the first of which is people of the medical profession and those who have directly dealt with these abusive situations, such as retired athletes and their parents. The other side is supported by the athletes and coaches themselves who say that the intense workouts are in no way abusive. The professionals and spectators that saw the sudden physical change in the gymnastics feel very strongly that the coaches are very much to blame for this dangerous and even deadly problem [Ryan 1995].

Many gymnasts since they have left the sport feel that their coach was a very big part of the reason why they were so unhealthy. Number of times coaches verbally abused the girls calling them (fat, lazy, weak and so on). Doctors know from factual information that the numerous hours of training are causing severe problems. They feel that if the gymnasts do not start to treat bodies normally, permanent side effects could evolve. Panel of professionals claimed that extreme demand of training can be the socially acceptable equivalent of abuse. Even further, at its worst, the sport can result in serious, life endangering physical and emotional disabilities. The media who is a crucial part of this debate, also feel that the parents of the athletes are to blame. Without questions, many gymnasts' parents are so obsessed with achieving success of their children. Many of the big companies of our time, mainly sponsors of these sports, portray athletes overcoming painful obstacles as absolutely necessary. They seem to think that putting oneself through stress, physical and mental, will produce a better competitor [Gregory 1992].

Just do it, no pain no gain, and so forth. Overall the group of people that do believe that gymnasts are abusive feel that there are many people to blame for the injuries, disabilities, and even death of these talented, young athletes. They want something to be done about the problem because it is ruining the lives of potentially wonderful human being. The other side of the debate, the one that says training gymnasts is not abusive, is supported by some of the athletes and the coaches that are under the watchful eyes of the people who believe it is abusive. A few other supporters of gymnasts and its methods of training feel that these gymnasts, young and fragile as they are, are in better shape than most of the other kids their age. Young athletes are much more physically fit than other kids in their class.

The fact that young women and girls are getting seriously hurt and even dying from this sport is terrifying. That is why there are so many people who are fighting for the protection of the athletes to lessen the burden on them. But the other side of the debate does not want to see very many changes done because, as of right now, something must be going right if the teams are winning. This issue will probably be discussed and argued over for a long time. From our perspective significance lies is the healthy development of the human being, where coaches, parents, officials and alike should emphasize these values and act accordingly.

CONCLUSION

The parents, coaches and officials play significant role in the developmental process of young athlete. Especially coaches that pick the team, set the training, and have a major influence on success in sport pursuits. Athletes see how coaches react, and often bow to their wishes, they perceive them as a higher authority. There is a huge conflict of emotion when a person of importance, influence, and authority does something which they recognize as inherently wrong. [David 2005]. The relationship between athlete, coach and management can be quit complex with possible additional social and financial ties. We live in the environment that creates difficult time for those involved in sport in contemporary society, and in that context; we must welcome the specific regulations, standards of behavior that should be followed in particular manner to insure appropriate, health development follow by sport success even though they should arise concurrently.

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