

## Moving into kinesthetic intelligence

Yuya SATO

### ABSTRACT

This study aims to discuss the relationship between the self and the others as developed by key concepts such as rule or manner in terms of kinesthetic intelligence. It also argues on the matter of cultural generation created by man's movement from the theory of human relations beyond the mere framework of self-others. Man's movement acquired from external factors based on body awareness is called as bodily technique. M. Mauss deciphers much of man's cultural or habitual behaviors. He perceives all kinesthetic movements as man's bodywork and explains that man's bodywork is acquired by a man himself and acts upon his way of living. It is a process of cultural succession created in relation to others and may be called as the cultural difference of intelligence learning through the body. This view of cultural difference might lead to an argument that confronts the current issue on the education of the body.

On discussing the issue of relationship to others, the concept of self-control is an important viewpoint. It is generally called as manner and the concept is vague compared with rule or morals. That is to say, the exertion of manner is insistently a value-concept supported by free will. However, for the body directed to others and bodily usage, because it is to come to the others, more culturally mature acts, namely a man's bodywork of manner, are demanded. It is sometimes called *saho* (manner, etiquette, propriety) and regarded as a sort of a ritual aspect of acts required in a certain culture. The way of *saho* is to aim to limit the comprehensive and ambiguous field of manner, for example, *saho* seen in certain cultures such as *budo* or sport is an art of manner based on the free will of the performers. Yet, it would indicate man's possibilities for acts as bodywork beyond the stereotypical relationship to others such as being self-assertive, respectful of others, or obedience to rules.

*Key words; Kinesthetic intelligence, Bodywork, Manner, Saho, Rei*

### 1. Problem of issue

Those living in modern society must both assert themselves (differentiation) and cooperate with others (assimilation) as cultural mixing proceeds, resulting from increases in population and

interchange in cultural traffic. The adaptable body, that is, the formation of the modern body accomplished in European sport, involves both assimilation and differentiation. According to Inagaki, European sport gave elites in modern Japan rules, manner, and an idea of fair play. Sport, thus, became teaching materials that contain the elements that are most important in social life<sup>2)</sup>. Modern sport uses body stance as a communication tool created in the relationship between the self and others, but Saeki considered this creative process as falling in the two vectors of “power towards the center by differentiation that premise common standard”<sup>3)</sup> and of the “power of diversity towards assimilation that premise difference”<sup>4)</sup>. However, these never reverse the vector. In short, modern sport creates a relationship through the body that works within the relationship of self to others, beyond the simple types of assimilation or differentiation.

Modern society keeps the position of competitive sport open as a question. Imafuku held that the modern Olympic Games equalize society through exciting competitive sport<sup>5)</sup>. However, athletes’ bodies do not equalize, even when given equal time and equal space. The modern body was born in a particular cultural context, and the competitive body clearly shows its own origin. This is the struggle of the body<sup>6)</sup>, created through diverse values and cultures. However, a person does not exist purely as a self but rather as a cultural being, in the context of a broader struggle. Inoue wrote that a human being, as a body, “is social existence as bodywork,”<sup>7)</sup> but the stance of bodywork, in its role as part of a social existence includes a mannered or courtly indicator of quality, which is important for discussions of the problem of culture and the body. E. Dunning wrote that sport is a “laboratory of nature”<sup>8)</sup> for social relations, such as competition, cooperation, differentiation, and assimilation. However, in modern sport, the body acquires a diverse culture that shows how man as a cultural being can survive in a relationship with a society that others also create.

## 2. Purpose of study

This study examines relationships between self and others, as developed through key concepts such as rules or manner, focusing on 1) Body and culture, 2) Body and manner, 3) Bodywork and intelligence. Further, it investigates the generation of culture through a movement from the theory of human relations beyond the framework of self and others.

## 3. Body as culture

The behaviors of chained, repetitive actions such as those that are part of training and practice have an important meaning in the acquisition of culture by the body. The Eastern experience of practice is termed *keiko* in Japanese. According to Yuasa, this means training the body to self-insert into fixed *kata*, where an art is acquired by stacking, in short, by learning with the body<sup>9)</sup>. Here, intelligence is not limited to logical thinking, and this intelligence is acquired only through the recognition of the body in the philosophical stance and basic experience of *syugyo*<sup>10)</sup>. Japanese culture shows its own characteristic *syugyo*. Kurokawa referred to the idea of wild body awareness<sup>11)</sup> in which a human being’s life tends to have relative body awareness based on others’ relationship to the body. This means that body awareness is formed in an environment, which generally tends to be

considered as a one-time phenomenon involving certain stimulation. However, Saito wrote that body awareness is created in a continuous context of custom or habit, as part of a basic cultural element<sup>12)</sup>. He notes that body awareness changes the techniques that are used to accomplish bodily tasks<sup>13)</sup>; that is, bodily awareness can be understood as a reproductive technique that can be acquired.

The technologicalization of body awareness is termed *waza* in Japanese, and it is considered to be closely related to life as such.

The idea of technologicalization is an internationally recognized concept<sup>14)</sup>, showing a recognition of the body beyond cultural differences. The use of the body is termed the bodily technique, which the technologicalization of body awareness accumulates within a given culture. This was described by M. Mauss as the means of using the human body in the traditional state of different societies<sup>15)</sup>, which accomplishes the creation of a self and the culturally informed apparent role, beyond the states of motion, temper, and emotion; bodily state; and status, age, sex, birthplace, and other factors<sup>16)</sup>.

Man's movement is developed from body awareness, that is, bodily technique, but M. Mauss deciphers much of man's cultural or habitual behaviors. He perceives all kinesthetic movements as man's bodywork and explains that man's bodywork is acquired by a man himself and acts upon his way of living. For example, according to Yugeta, *shishimai* describes a traditional art show body, making two apparent bodies, that is, the *shishimai* body, a world view, handed down from person to person in the common era, and the body that is handed down to the next generation through traditional technology, tradition, and past customs<sup>17)</sup>. The traditional artistic *shishimai* incorporates the perspective that human bodywork is the human being, and this is expressed in the way of living. And it is a process of cultural succession created in relation to others and may be called as the cultural difference of intelligence learning through the body. This view of cultural difference might lead to an argument that confronts the current issue on the education of the body.

Ikuta describes the tradition of *buyo* as having the aim to acquire *kata* as a selfish subjective movement, in the sense of *kata* as an understanding of the whole body as good thing<sup>18)</sup>. That is, the subjective movement is none other than the expressive body for the exterior, which the self expresses. This means that the whole body is to be felt and conviction is to be in motion, for example, in familiar behavior, which leads progressively to the possibility of the expressive body as performing subjective, movements that are not mere imitations<sup>19)</sup>. Therefore, the experience of traditional culture through the *kata* simply connects traditional thought, and the culture (in the form of intelligence) of the self is acquired.

Human beings follow a selfish way of life through *kata* and become cultural beings. In this way, *kata* can be perceived as a universal system. However, culture involves fluidity, and *kata* should respond as a *syuygo* system or a technique for fluidity. According to Yoon, higher-quality *kata* shows a reproducibility that cannot be interpreted through its own character, but this reproducibility marks a consistency of phenomena. *Kata* teaches this consistency in a universal way<sup>20)</sup>. Therefore, the body, through *kata*, considers that its purpose is not the assimilation of the

physical body or of technique, and bodily existence is acquired as a universal cultural existence.

*Kata* marks culture by accumulating human experience, and human beings create relationships with others guided by this. The body, thus, expresses culture in this framework. Takizawa described the decisive body through culture, where the self creates culture from the body such that fundamental cultural accumulation supports bodily culture<sup>21)</sup>, but the relationship of culture and body continues through cyclic cross-subsidization, which is accumulated in everyday life in a less-conscious bodily culture<sup>22)</sup>. That is, culture (or intelligence) is not expressive of knowledge or special techniques. Rather, it is no exaggeration to say that unconscious behavior is a manner of cultural existence shaped by understanding at the bodily level. Yuasa described such behavior as follows<sup>23)</sup>.

Action is what works on the world by the body or uses the body, and intuition means that varied existence of entities is found by the world, which understands and accepts through perception in the body. If the structure of active intuition in the field of everyday experience is discussed with the body, for the moment, man is defined such that the existence of the entity is understood through the ability of sensuous intuition with the body, while existence activates the world that has the body.

The stance of being active to the world through a cultural decisive body, premises a body that is open to the world. The body is opened through outside pioneer traffic, but in many cases, this is acquired through a relationship of rule or manner that cultural equipment used for maintaining order.

#### 4. Body and Manner

Yano declares that it is a fluctuation of order that links modern issues to social problems in modern Japan, and shows that manner, or *saho*, have a deterrent capability in this respect<sup>24)</sup>. Manner has an ambiguous character, being both a rule to follow and a rule to exceed, which means that the rule is not the rule, and beyond the rule of the community<sup>25)</sup>, but from there, it is assumed that concept of manner is an abstract character that distinguishes etiquette, rules, and morals.

Mouri grasped that manner is the interlude between rule and moral ; for example, in manner education in school, manner can become rules (application of external regulation that punishes breaches of manner), or manner can become morals (application of internal regulations that makes the breach of manner an immoral act)<sup>26)</sup>. He wrote that the approach to manner as an interlude, in the narrow middle, develops an aesthetics of the way of living<sup>27)</sup>, but this kind of quest for aesthetics derives from the playful character of manner.

According to Yano, manner is attendant on a playful character such that religious courtesy and courteous manner in a holy space are exhibited solemnly, which follows beforehand an order that is predetermined, whereas courtesy in the social world bears an aspect of acting and uses that freely, according to circumstances<sup>28)</sup>. Thus, there are, in the words of Yano, differences in the progress of

behaviors from every kind of life, through which is sublimated bodily techniques that require advanced learning, such as beautiful courtesies<sup>29</sup>). Likewise, the refinement of manner progresses, and it comes to adopt an aesthetic character or a playful character, but the *syugyo* of the *kata* of the bodily act is *michi* in *budo* or *geido*, such that the relative subject is being investigated, including the aesthetic side of Japanese culture<sup>30</sup>. This cultural value is the bodily technique of the beautiful, which fascinates humankind. In other words, manner is not a low concept of rule, morals, and law, and manner is bodywork, which refines the origin of the self in human lives, together with the relationship with others<sup>31</sup>.

As noted above, rules and morals direct behavior away from infringement through penalties or the emotion of shame. In short, for this framework of the world, self-survival is necessary, and it has absolute value. On the other hand, manner adheres through free will, and no external factors, such as guarantees of survival by observance or penalty by infringement, can be added. That is to say, manner is to the last a value concept for the self from free will<sup>32</sup>: all external factors that are necessary for physical survival do not apply for manner. Inoue noted that the problem of manner should be discussed in regard to the relationship with the body and as a problem of human relationships<sup>33</sup>.

Kurokawa wrote that the creation of relationships with others in a Japanese context does not approach absolute values or a harmonious relationship to words through mutual concern. It is as if the sense of beauty rules on Japan<sup>34</sup>. Bodily technique is attendant on beauty, sets cultural value as its base. Also, with regards to the sense of beauty in a particular culture, each demonstrates cultural characteristics of their own.

Ogasawara added that in Japanese, creatures and inanimate objects communicate, and this attitude permeates everything with a Japanese origin<sup>35</sup>. This shows the diversity of how Japanese become involved with others, such that there is a mutual sense of each person within a mutual value standard, for an absolute standard of value in Western society<sup>36</sup>. Or, to be more specific, mutual value standards create a concept of manner in the sense of beauty for the Japanese. Nakazawa described manner as follows<sup>37</sup>:

A person's personality and quality are shown and that person can learn when attentiveness, attendant on physical action, is expressed to others, or when refined, beautiful behavior is seen. In other words, manner is expressive actions, involving cultural norms such as morality and etiquette through bodily technique... This is shown from the perspective of manner and communication, which lead to bodily techniques for others.

The relationship of the body to others and bodywork is oriented to reach others because there is a desire for culturally mature acts, namely, a bodywork of manner. When this is called *saho*, the act involves a courteous side, of a kind that is desired in the specific culture. Ogasawara described the beginning of manner as follows<sup>38</sup>.

Human beings live social lives that have common thoughts or emotions. Language and motion were a minimal premise for the order of a common life at the beginning, which make it easy to be with and easy to understand others, as time moves forward and human society evolved and became complex. The promises of motion prepare for *saho*, like the grammar standards of a language. *Saho* changes with the era in the way that words change as time goes by.

According to Ogasawara, *saho* is based on the rules of a place, its folklore, shrines, and temple norms<sup>39</sup>, but *saho* is only one side of the norms of a particular culture. The courteous manner of *budo* is a typical example. At first, *saho* is a simple moving that is imposed as a norm : it then becomes *saho* that possesses cultural value by repetition and correction. In other words, the common character of each *saho* is refined in each culture and progress independently. In this way, the use of manner (*saho*) supports free will in the self as it acquires culture. The way of *saho* is to aim to limit the comprehensive and ambiguous field of manner, for example, *saho* seen in certain cultures such as *budo* or sport is an art of manner based on the free will of the performers.

Ogasawara finds that the omission of movement was pursued through the coexistence of the practicality and utility of *saho*<sup>40</sup>, but *saho* is attendant on beauty, not only in the creation of relationship with others' respect, for self-protection, and keeping distance from others, namely, as the proverb states, "a hedge between keeps friendship green" and creates value

## 5. Bodywork and intelligence

This acquisition process of *saho* as refining bodywork and the appearance of technique allow one to acquire kinesthetic intelligence and demonstrate self-cultural existence. Miura added that aspects of self-control, courtesy, and manner, play the role of protecting the self using an absolute<sup>41</sup>. As noted above, *kata* cannot be interpreted through its own character, yet sometimes has a role that restricts intervention to its own character. That is to say, behavior of those who do not have *kata* is but manner or rudeness when a form of existence that was acquired in a particular culture comes to occupy a majority, and is judged as an unfortunate form of existence in this space.

Saito grasps that the body is not trapped inside the skin but is spread out over space<sup>42</sup>. For him, this spread-out body is not a special or mysterious experience, but it is experienced through every sense<sup>43</sup>. The body spread over space also expresses the process of the transformation of the spatial body and its starting point in the physical body. That is to say, this space is a cultural space that dismisses different things when filled with the spatial body of men who have acquired *saho*.

Incidentally, the spatial body that differs from the physical body does not have substance, but has characters that are generally recognized as "*kehai*." Kurokawa wrote that this is the power to sense indications, as described in what follows<sup>44</sup>.

Human beings possess an expansion of space, such as their bodily relationship to their surroundings indicates, and this spread into outside space belongs to them. The object affects its spatial surroundings, and in this sense, the space belongs to the object. Where a human being has

a desire, the desire is exuded from the human being, who releases it into the surroundings. This may be called *kihaku* (energy). However, a human being cannot come closer than a certain distance because the human being includes the human soul.

*Kehai* (sign) adds its own character and colorizes the spatial body. These elements are caused by bodywork that is created in culture because they serve as the foundation for each individual's bodywork. Namely, toughness of mind and body accrued by constant repetition of *kata*, charm, and cultural refinement are needed to release desire or *kihaku* (energy), and the soul and bodywork are how living human beings are generated through a limited pursuit of self-refinement.

The body spread is one phenomenon that *kata* of culture causes, but Nishimura shows that the fear of majesty causes the phenomena of courtesy attendant on the beauty of style<sup>45)</sup>. Beautiful courtesy (*rei*) is not only bodywork that shows respect for others or that expresses quiet strength to intimidate others. This may not involve physical work in relation to all others because only some people are aware of all the details. However, particular intellectual behavior or techniques (*waza*) are understood phenomena in a particular world<sup>46)</sup> because such power has an important meaning for the existence of a particular world. That is to say, quiet strength works through the self of the body to reach others in a common space.

Bodywork works for others in a way that is attendant on quiet strength, in which the body is transformed from the physical body into the spatial body, which is easily perceived in the presence of others sharing its space. This phenomenon is different from the creation of cultural space as it suggests the creation of a world that grounds its existence with a quiet strength. Originally, there is a culture of courtesy that can cause quiet strength, which is nurtured as a replacement for the threat and provocation state of interaction, creating a behavioral physiological mechanism that avoids conflict through cultural acts<sup>47)</sup>. Courtesy, in what is called a rule or cultural mechanism, is a kind of rational act that alters behavior to hold off animal aggression in the threat and provocation mindset, but beautiful courtesy only pressures the observer when it is refined. This is a quiet strength that enables a show of respect to others, and that flaunts all human desire. Furthermore, it suggests establishing a form of cultural existence with kinesthetic intelligence. Yet, it would indicate man's possibilities for acts as bodywork beyond the stereotypical relationship to others such as being self-assertive, respectful of others, or obedience to rules.

## 6. Conclusion

This purpose of study was to discuss the relationship between the self and the others as developed by key concepts such as rule or manner in terms of kinesthetic intelligence. It also argues on the matter of cultural generation created by man's movement from the theory of human relations beyond the mere framework of self-others.

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Bodywork is that works to others attendant on quiet strength, man's body transforms the physical body the spatial body, that is easily perceived its presence for others share space. Namely, this also expresses the phenomenon that even space became part of body. Originally, culture of courtesy that causes quiet strength is nurtured as that replaces threat and provocation that behavioral physiological mechanism that avoids conflict by cultural act. Although, courtesy is rational act, beauty courtesy pressures viewer when it is refined<sup>48)</sup>. It is quiet strength that enables to show respect to others and that flaunts all human desire. Yet, it would indicate man's possibilities for acts as bodywork beyond the stereotypical relationship to others such as being self-assertive, respectful of others, or obedience to rules.

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