

**THREE APPROACHES TO OUTDOOR ACTIVITIES AND SYNERGY OF THEIR INTERCONNECTIONS**

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**Abstract**

This article tries to search for interconnections between three different approaches to outdoor activities. These approaches are the sportive, the poetical and the philosophical. The first part deals with the meaningfulness of this concept. Heidegger's analysis of Trakl's poem *Winter Evening* gives some possibilities how to interconnect philosophy and poetry. The spiritual dimension of man is enlarged by poetry in a way that is inaccessible for science or philosophy. The author follows Heidegger's analysis of Georg Trakl's poetry. He develops his ideas and focuses them on the topic of outdoor activities. The selected part of Hölderlin's poem *In Lovely Blue* is presented here as the motive to do outdoor activities. Then some examples from the production of Czech folk singers are added and discussed.

Extreme moments arising from some difficult life situations are illustrated by a selected example – a story about two mountaineers. The author touches ethical discourses and confronts theory with practice. He shows that responsibility for decision making can be enlarged by the complexity of our perception of the world. An ideal model of an "outdoor being" is presented in conclusion - one who should carry a bit of a philosopher, a poet and a sportsman/woman altogether in his/her mind.

**Key words:** Ethics, poetry, human movement, outdoor activities, anthropological paradigms.

## Souhrn

Text se pokouší hledat souvislosti mezi třemi výrazně rozdílnými přístupy k aktivitám v přírodě. Jedná se o přístup sportovní, básnický a filosofický. V úvodní části se autor zabývá smysluplností takového hledání. Heideggerův rozbor Traklovy básně *Zimní večer* ukazuje několik zajímavých možností pro propojení filosofie a poezie. V porovnání německé a anglické verze vidíme volnost překladatele, která je u vědeckých překladů nemyslitelná. Duševní rozměr člověka je rozevírán poezií způsobem, který věda nereflektuje a ani filosofie jej ve své abstrakci nedokáže zcela obsáhnout. Autor se věnuje Heideggerově komentáři a rozboru úryvku z Traklovy poezie a své vývody postupně směřuje k aktivitám v přírodě. V tom pokračuje i v ukázce z Hölderlinovy básně *V rozmilé modři*. Nastiňuje některé možnosti, jak vnímání této básně může přispívat k motivaci člověka zabývajícího se aktivitami v přírodě. Přidává i ukázkou poetiky tramské písně.

Vyhrocené momenty plynoucí ze složitých životních situací jsou ilustrovány na vybraném příkladu z horolezeckého prostředí. Autor se dotýká některých etických diskursů a konfrontuje teorii s praxí. Ukazuje, že zodpovědnost za rozhodnutí a volbu cesty je podmiňována a současně rozšiřována komplexností vnímání okolního světa. Text se uzavírá návrhem na ideální model "outdoorové bytosti", která v sobě propojuje sportovce, filosofa i básníka.

**Klíčová slova:** Etika, poezie, pohyb člověka, aktivity v přírodě, antropologická paradigmatata.

## Introduction

Firstly we would like to explain why the interconnection between outdoor activities, philosophy and poetry could be considered as beneficial and why it should become the object of our interest. Our aim is to focus on the fact

that if we interconnect three possible approaches to the sphere of outdoor activities, we can enlarge the perception of an outdoor person and provide him/her a more cohesive platform for choices of behaviour in different situations. These three approaches are the sportive, the philosophical and the poetical.

Our goal is primarily educational. We try to show how it matters that every person has his/her spiritual dimension and, for a person who loves outdoor activities, this dimension can be multiplied with a positive relation towards nature, respect for nature and the ability to survive in outdoor conditions.

We search for the personality who can be a carrier of a versatile and harmoniously developed ideal of the cultivated person, based on the “Renaissance” style. The reason why we pay attention to outdoor activities lies in the need to prevent against the growing danger of the tyranny of new technologies. This tyranny can be considered to be an accompanying effect of our society. Dependence on using new technologies leads (and it will lead more and more) to the loss of independence of human thinking, affiliation to structured forms of information transfer and degradation of real education. For example, a common SMS mobile communication where Czech people usually don't use any diacritic damages the culture of writing. Or, we can mention the superficial internet searching information without a deeper context. Many people cannot orientate in a terrain without using GPS navigation. We can find more similar situations, where people are more and more dependent on materials and new technologies, and lose their own identity.

A person who lives in the world of the outdoors often has a deeper relation towards nature. Modern civilized people are often confused by the phenomenon of the “Alternative Identity” which compensates them the loss of a contact with nature. In virtual space people can live in a “Second Life”. Here we can try to inhabit a virtual character and live his/her life without any

pain and risk. Both phenomena, the virtual space and the “Alternative Identity”, contain many generally attractive features. The human is freed from unpleasant physical feelings and is prevented from dangerous situations.

We might expect that, because of the natural human tendency to simplify one’s life and to avoid exertion and discomfort, the phenomena of Alternative Identity and Second Life will present a new lifestyle for more and more people in the future.

This is why we speak about the pedagogical aim of our paper. We argue that it is possible to find if not new then a newly-discovered archetype of a the human who can resist contemporary trends – the loss of contact with nature and the comfort-seeking. It is not a solution for the majority. Nevertheless, a personal example can be an opportunity to influence the majority society, or at least some part of it, especially youth, in the forming of priorities based on moral values. It will present a key factor of a lifestyle for many young people.

## **Methods**

This paper is rather specific in both form and content (in comparison with texts based on empirical research). For this reason it is not easy to maintain a formal structure of the article. We still want to try it because we believe it is possible to do this in a meaningful, even if a little non-standard, way.

In the section called Methods we pay attention to the main points of the paper, and we try to describe the key ideas and to explain the opportunities for their interconnections. This section is the theoretical basis of the article. To clarify all the ideas we divide it into subsections.

### **Three approaches to outdoor activities**

#### **1) Sportive**

Some prototype of the sportive approach to outdoor activities could be people who do sport outdoor activities (climbers, alpinists, ski-Alpinists, divers etc.). This approach is mostly considered as the self-evident one in the sphere of outdoor activities. Generally it is supposed that any human devoting his/her time to outdoor activities is “homo movens”, that means a “moving person” (Bednář, 2009). But for this, it is not necessary to speak about a kind of movement which is connected with the attribute “sportive”. Some lovers of tourism (hikers, canoeists, cyclotourists etc.) don't regard themselves as sportsmen/women, and even more so for fans of hiking or scouting. The sportive approach to the outdoors (in our way of understanding) presents quite a high level of physical activity which is produced by the participants.

Kinesiologists do not frequently use the word of “sportive” in its wider (and somewhat unprofessional) meaning - often used in everyday terms, where “sportive” means fair (behaving according to the rules of fair-play), generous and magnanimous. This term means a readiness to accept some risk and also to accept unpleasant situations with grace. This usage comes from the historical concept (in the Anglo-Saxon tradition, especially) in which a sportsman was the prototype of a gentleman.

We believe it can be meaningful to include into a sportive approach all the mentioned meanings of the word of “sportive”.

#### **2) Poetical**

The poetical approach to the outdoors has very old roots. The basis of it was laid from the moment when human started to perceive his/her surroundings in a poetical way. The close contact with nature, life in nature (and surviving there) presented the natural part of any person, and human

movement was primarily performed in outdoor settings. The poetical approach to nature in its narrow sense has been found in literature since ancient times. More modern examples can be constituted by the Romantic poets, who very often took their inspiration from nature and the outdoor environment. Some of them were real prototypes of the Romantic pilgrims, they were “outdoor persons” in a contemporary way of understanding. One of the best English Romantic poets George Gordon Byron was famous for his physical achievements. In 1810 he swam across the Dardanelles Strait which was an exceptional sportive performance. Among Romantic pilgrims we can include Percy Bysshe Shelley, Alexander Sergejevich Pushkin, or in the Czech context Karel Hynek Mácha.

We will now present the importance of this tradition and some possibilities how to use the poetical approach to outdoor activities in contemporary society.

### 3) Philosophical

The philosophical approach to the outdoor sphere is problematized by the fact that philosophy is connected with a high level of abstraction. This is often scarcely acceptable or understandable for people who move and act in the practical settings of physical activities (outdoor activities represent the typical example). It is necessary to emphasize that if we speak about philosophy we don't use either of two quite common non-professional interpretations. The first one takes philosophy as a strategy or conception, and the second sees philosophy as the personal opinion of some individual. Instead, we speak about philosophy as a something that brings a deeper searching for the meaning of our lives and a questioning about human being. We present philosophy as a love of wisdom (coming from the origin of the ancient Greek word *filein* and *sophia*), as the way how to see the world and looking for the natural relations of human being in the world.

The most practical part of philosophy is ethics. We want to use some ethical discourses which enable us to explain the details of the everyday life of outdoor activities with a philosophical approach.

### **Some natural difficulties in searching for points of intersection**

There are more reasons why we can be sceptical concerning the idea of combining such different approaches to the outdoor sphere into a complex. A positivistic platform, which dominates in modern science, is based on the penetration into the details of one topic and it is ready to accept unilateral discourses. Then the positivistic scientists require exact and measurable outputs. This can be illustrated by the absolute superiority of quantitative researches over qualitative ones published in scientific journals. That is why science finds philosophy itself a bit dangerous or at least suspicious. Philosophy asks questions which cannot be exactly answered and interpreted in a definite way. Poetry is even more distant from science because it cannot be understood and explained in a scientific way of understanding. Scientific expression is based on explicit outputs, while for the poetical one it is a natural implicit formulation.

We can find the least difficulty in the connection of sport and science. The discourse of the kinanthropological (or kinesiological) approach is considered to be a standard one in the world of science. It comes from concrete settings and it provides many possibilities for exact measurements. The kinanthropological subdisciplines can be systemised and they have a logical categorization. The majority of kinanthropological investigations are quantitative ones and they are based on methods of measurement.

Of course, there is quite a large part of kinanthropology presented by the social sciences of sport, which contains (besides psychological, sociological and pedagogical disciplines) the philosophy of sport. In the Czech

interpretation we also often speak about “philosophical kinanthropology” (Jirásek, 2005). Our concept is mainly developed within philosophy of sport. The last difficulty we want to mention here is the relation between philosophy and poetry. Philosophers usually don’t enjoy language games based on outer similarities or easy word games, if they don’t lead to a deeper cognition. Philosophy, concerning its formal features, uses explicit forms of expression, although it applies different expressions than positivistic science. Poetry can contain very serious messages and can be very inspiring for the creative approach, but they are implicit. We would like to bring some ideas about the contribution of poetry for philosophical thinking in the parts of this text which are devoted to Martin Heidegger and Friedrich Hölderlin.

However, at this moment we want to introduce one (poetical) wordplay which is easy and not serious. In spite of that it leads to an interesting conclusion. Etymology of the word ethics comes to the Greek term ethos. The word poetry originates from the word poiesis. The English adjectives ethical – poetical display the different origin of these words. However, in Czech language we can watch the interesting outer correspondence in these words (and their derivations). Here we can compare the words etika and poetika. This similarity (typical for Slavonic languages, especially) became the topic for many different studies (for instance Penčič, 1970). Regardless this we would like to ask a specific question. Can it be meaningful to take poetry as “poethics”, which means post-ethics? As something which comes after ethics?

The frame of this question will be given now, and the evaluation of answering this question will be provided in conclusions of this paper. Science tries to describe the space of our being, piece after piece, and as exactly as possible. It always had to face concrete problems. Nor could any modern technological invention solve these problems. The majority of

people know many everyday situations in which science doesn't bring a satisfactory solution. Religion gives us the key in the form of belief mostly through parables and stories and deeds of historical, mythical or fictive beings. Philosophy can help from a different position. It gives advice how and what about to ask. However, it hardly brings an answer in the form of an unambiguous instruction. Ethics, as the most practical sphere of philosophy, deals with moral aspects of human behaviour and describes the frame of written or non-written rules. Some streams of thinking (pragmatism, liberalism, environmentalism, utilitarianism etc.) declare the ethical discourses and determines priorities which should be followed. In spite of all of these recommendations man stays a complicated and multi-dimensional being. For this reason it is not possible to find a simple pattern of his/her behaviour. Even ethics cannot bring some universal solutions.

If the science cannot bring the answer and philosophy is not satisfying for us, we can look for the opportunity in poetry. Poetry comes at the moment when we are (even conversant with ethical principles) still confused. The importance of the poetical approach can be demonstrated with some masterpieces of world poetry. Speaking about shorter literary works we can mention William Shakespeare and his Sonnet 66 (Manos, 2011, 144), or Rudyard Kipling and his poem If (Smékal, 2006). The practical impact of these poems on the process of human behaviour in our cultural area are undoubtedly stronger than the influence of many theoretical ethical studies, which often remained covered with a cap of formal wrapping.

### **Do we live poetically on the Earth?**

A German philosopher Martin Heidegger, after a long journey and a long wandering on the "phenomenological paths", devoted his brain to fundamental ontology reached a turn of his thinking (die Kehre). Inspired by Friedrich Hölderlin's poetry he asked about the poetical being of man. We would like to remember his famous consideration Poetically Man Dwells

(Heidegger, 2006). Poetical and metaphorical perception of the world has been connected with mankind since the beginning of its existence. It is hidden in the ancient myths, Homeric epics, in the Bible (e. g. Song of Songs) and many other works. It presents a natural part of our culture. Heidegger's insight is certainly very specific. The interconnection between philosophy and poetry is very inspiring in his concept. He brings a deep consideration about the phenomena transcending the sphere of our everyday perception. His work was developed in a very creative way by the Czech philosopher Jan Patočka (e. g. Patočka, 1996). Many exceptional ideas from Heidegger's message were also explained and elaborated by Anna Hogenová (e. g. Hogenová, 2006), in the context of human movement, especially.

There is not much space here to pay attention to any detailed analyses of poetry made by Heidegger. We will focus on Heidegger's interpretation of some shorter poems (or even their parts) and make some conclusions concerning the sphere of outdoor activities.

Do we live poetically on the Earth? This question cannot be answered definitely on a general level. Someone dwells on the Earth in a very poetical way. Somebody anaesthetizes this feature of his/her perception. However, the question itself is very important for us. It is a viewpoint for the announcement of the imperative formulated as a categorical one (Kant, 2005): "Let's dwell poetically on the Earth, let's live here poetically."

If we keep the first part of the imperative, we get the chance to survive in more and more complicated conditions (a rapid development of new technologies and flooding with a mass of information which cannot be sorted) and preserve our dignity. If we keep the second part of the imperative, we are able to preserve a human dimension and face the danger

of unification and technocratization of our society, which can lead to its cyborgization.

## **Results and Discussion**

We cannot present the results in general concept of the exact outputs here. In spite of this, we can speak about results in some way, which means the practical realization of the ideas contained in the previous section . We suggest a discussion on these ideas. Or better, we want to create a space for the discussion about them.

### **An outline of the poetics of Trakl's poem Winter Evening**

Heidegger's work influenced many readers, and he has also got some successors. Of course, there are a lot of opponents and disagreeing reactions. Undoubtedly, the difficulty, ambiguity and perhaps incomprehensibility of his expression multiplied them. In some ways, this holds most for Heidegger's late work, where he often breaks formal language structures and creates many neologisms. Thinking of poetry presents in his conception a new way of the "philosophising poetry". The late Heidegger's work likewise contains a consideration called *Poetically Man Dwells*.

However, some time before, he started to develop his poetical approach in his famous lecture *The Speech* (Die Sprache). Firstly we would like to introduce one of the poems which led Heidegger towards very interesting ideas. This is *Winter Evening* by Georg Trakl. This poem is presented here in the English translation. Only in the case of the second stanza we use the German original in order to have a comparison for our ideas. The first stanza says:

#### Winter Evening

*When snow falls against the window,  
long sounds the evening bell ...*

*For so many has the table*

*been prepared, the house set in order. (Trakl, 2010, 111; Transl. by Jim Doss).*

Heidegger notices the safe and peaceful illusion of home where the atmosphere of the evening is connected with a house and the house is described as well cultivated. The pithiness of Trakl's formulations is obvious and Heidegger evaluates it very much. Then he develops a lot of his own thinking associations brought by the poem. The evening bell's sound confronts the mortal with the divine. The house itself has for Heidegger a great importance, providing opportunities for dwelling which is considered as Being-there (Dasani), one of the keywords for all Heidegger's work. The possibilities for dwelling aren't presented just as "Present-at-Hand" understanding. They mean to fulfil the place with lived experience. The essence of the place relates to the essence of the thing (this is a topic of Heidegger's famous consideration about a jug). The contrast between the interior and the exterior is emphasized in the second stanza. For a comparison we give both the English and German versions:

*Mancher auf der Wanderschaft,  
Kommt ans Tor auf dunklen Pfaden.  
Golden blüht der Baum der Gnaden  
Aus der Erde kühlen Saft.*  
(in Heidegger, 2006, 50).

*Some in their wanderings,  
come to the gate on dark paths.  
Love's soft power tends  
his wound full of grace.*  
(Trakl, 2010, 111; transl. by Jim Doss).

Dark paths contain the features of danger, darkness and homeless. However, they hide a mystery and a challenge for the wandering as well. A path is a symbol of uncertainty, a house is a symbol of security. Every place has got its significant atmosphere. A famous Norwegian historian and art theoretician Christian Norberg-Schulz talks about this atmosphere in his book *Genius Loci*. The part of this book devoted Trakl's poem *Winter Evening* and its Heidegger's interpretation is very impressive. A contrast between the exterior (paths) and interior (a house) is metaphorized as the contrast between the form and the content (Norberg-Schulz, 2010, 8).

Comparing the third verses of both translations (considering the English translation is just one of many possible interpretations), we can see there are very different forms of expression used. The German version says: "Golden blüht der Baum der Gnaden" ("golden blossom of the tree of blessing") while the English one says "wound full of grace". Very different words were used to express the same idea. This is a privilege of poetry, which doesn't use explicit forms of expression and keeps a space for the "no" uttered. This is generally considered as a major mistake in scientific publications. In some reviews we can read formulations such as "I am confused by the author's expression" or "this part is not clear to me" and so on. The review wants to say that "this part is wrong because I don't understand it."

Concerning poetry, there is no necessity to understand the poet's idea in detail. Of course, some critics try to make an effort towards that. Then they often find in the poem a lot of things which the author didn't want to include. On the other hand, speculations like this can develop the impact of the work and to bring it to readers. In its ambiguity and multi-dimensionality poetry is inspiring. To analyse it and to understand it is never enough. It is necessary to set off on a journey if we want to create a significant picture from some words and sentences. This challenge for wandering – to set off on the journey – can be a key point for the interconnection between poetry and outdoor activities.

The last stanza of the Trakl's poem says:

*In stillness, wanderer, step in:  
grief has worn the threshold into stone.  
But see: in pure light, glowing  
there on the table: bread and wine.  
(Trakl, 2010, 111). Transl. by Jim Doss.*

A pilgrim returns (from outside) into the safety of his home. He comes from the darkness into light, from cold to warm. He finds the table set with bread

and wine. The light of the house wouldn't exist without the contrast with the outer darkness. It wouldn't exist without a connection with the outer world, and wine and bread are the gifts of the Earth. The golden blossom of the tree of blessing is a symbol of opulence and fertility. This means the outer world is just cold and dark. The contrast between the outer and inner merges at a certain moment and there is a symbiosis between them. Existence fulfils its meaning in the *Fourhold* (Geviert) which connects Heaven, the Earth, the Divine and the Mortal. Heidegger plays with all these symbols, partly with incredible perfectionism and consistency, and partly he develops them freely, creating new thinking constructions and neologisms. His detailed analysis is "poetized" with its significant shape. His approach is both precise and inspiring (Hogenová, 2008).

*Winter Evening* contains a great number of pictures, hidden and open meanings in just twelve verses. Martin Heidegger showed that it is possible via a personal perception and thinking to multiply the power of the message and to breathe many new lives into this poem. Not everybody can be Martin Heidegger, of course. Such an exceptional personality comes to the world only once in a couple of years. Even though everybody has an opportunity to perceive poetry from his/her point of view and give it a specific and unique meaning. Leaving the leadership of Martin Heidegger we can look at Trakl's poem from the outdoor person's point of view and notice some other counterpoints and their consequent harmony. There are many motives suitable for a person "on the road" – home and homeless, arrival and departure, nature and culture, standstill and movement or means and goal. The pithiness of Trakl's poem is the key to how to approach poetry. Not a large number of long poems, but one or two verses which sound in the wanderer's ears. The verses which could be modified and developed in many different ways.

## **A small step towards a poetics of outdoor**

"Though he has to earn a living, Man dwells poetically on this earth."  
(Hölderlin, 2009). This sentence comes from Friedrich Hölderlin's poem *In Lovely Blue* and became a motto for Heidegger's consideration.

The beginning of the poem is very impressive:

*In lovely blue blooms the steeple with its metal roof.  
Around the roof swirls the swallows' cry,  
surrounded by most touching blue.  
Hölderlin, F. (2009). Transl. by George Kalogierus*

For a comparison we add the first sentence in a German original and Czech translation.

*In lieblicher Bläue blühet mit dem metallenen  
Dache der Kirchturm.  
(in Heidegger, 1993, 76).*

*V rozmilé modři  
kvete kovovou střechou kostelní věž.  
(Hölderlin, 1977, 133. Transl. by Vladimír Mikeš).*

Heidegger considered Hölderlin as one of the greatest thinkers. According to Heidegger, Hölderlin was the greatest poet of all time. A serious mental disease, from which he was suffering for nearly all of the second half of his life, influenced his work in a very specific way – it is very difficult to orientate in a net of complicated ideas, pictures and metaphors. The depth of Hölderlin's poetry cannot be examined here and it is not the aim of our text. Looking at the first sentence of his poem we can be struck with the idea that everything substantial that makes a person get up early in the morning, pack a rucksack and set out for a trip is contained here. "In lovely blue blooms the steeple with its metal..."

How this picture differs, village from village, how it varies in different periods of the day or of the year, how many different associations connecting the ground and the sky, the mundane and the divine can be found here. Or, just the feeling of a slight thrill and chill inside a human soul on a Sunday

morning in a village square with a view over the meadows behind the village.

It is not necessary that everyone who leaves a warm and safe home and accepts the discomfort of a journey would have to develop as complicated considerations as Hölderlin does in his poetry. However, it is very beneficial if we maintain the thrill and chill brought by poetry. That is why we don't need to analyse poetry at any cost, to compare and order it according to its quality. Real quality remains under the wheels of time and is resistant to changes of style and different trends of fashion. The pictures come and go, lose their colours, change their content, but the ability to create pictures (metaphorical pictures), to spread them, to colour them and sometimes to re-draw them, is the sense of poetry.

That is why the lovers and supporters of outdoor life gather around campfires. That is the reason why Czech Tramping Music arose. After some time the worse songs are lost and disappear. There comes new fashion trends and they change. Nevertheless, everything which contains an important message and which transcends the horizon of our everydayness persists. The point doesn't reside in a comparison of top poetical works (like Trakl or Hölderlin) with Tramping Music. That would be more than controversial. The point is to catch the poetical while and try to search for the inspiration in poetry. The more patient and deeply thinking people will find the way to understand even more difficult and deeper poetry.

As an explanation of this idea we would like to introduce a part of the song *The Grass Snake* (Užovka) composed by the Czech folk musician and singer Jan Nedvěd. We would like to avoid any comparison of the personalities of selected authors (which could even be understood as provocative in some way). Our goal is to form a picture and let the words impress themselves on our feelings.

The Grass snake (Užovka)

*... the stork nests and the copper of the church roofs,  
the rows of vineyards and some signs on the old walls,  
creaky graveyard gates  
and a pastor crossin' a village green in a rush ...*

*(transl. by Emanuel Hurych,*

*this is not a poetical translation. It was made just for the reasons of this text)*

The original Czech lyrics

*... čapí hnízda a měď kostelních střech,  
zákryty vinic, nápisy na starých zdech,  
hřbitovní rozvrzaný vrátka  
a pan farář spěchá přes náves dál ...*

*(Nedvěd, 1994, 21).*

The message of each of the poems (the other one is a song, in fact) is completely different. The same goes for the seriousness of them. Nevertheless a picture created in our minds during a morning walk might be similar. Or, these pictures can even merge, support each other and strengthen the intensity of our feelings. On one hand this presents a rather fragmental approach to poetry, on the other hand the attention paid to a certain detail can help us to penetrate deeper, and it becomes an intensive part of our experience.

From the motivation point of view, one verse or couple of verses play an important role. They can be the proper bond which ties a practically based person with a world of poetry. Lovers of the outdoors often present themselves as harsh and non-sentimental “men of action” who don't prefer gentle words and high manners, nor long speeches. This influences their poetics, and changes it - but it doesn't decrease their sense of poetry.

Poetry accepted in an active way develops creativity and independence of human thinking. It enlarges a spiritual dimension of any human and leads him/her to a higher level of generosity.

It often complicates his/her decision making, but it can help to break clichés and formal structures. This makes a person approach the world in more complex way. These are the reasons why we should support the poetry of everydayness. Any impulse for a more poetical way of perception presents (paraphrasing Neil Armstrong) "one small step for man but one giant leap for our society".

### **Some ethical pictures from the world of the outdoors**

To follow the previous section we can mention some ethical discourses. In our line *etika – po-etika* (ethics – post-ethics) we follow the inversion process (provided our premise that poetics come after ethics) . There is a good reason for this, which will be explained here.

In the world of the outdoors, pride and scrupulousness are evaluated very highly. Many rules are unwritten but their breach means serious misconduct. A Czech folk singer Stanislav Wabi Daněk was inspired by Kerouac's book *On the Road* (Kerouac, 1976), which became a cult work of the Beat Generation, and he composed a song (in Czech) with the same title *On the Road* where he sings:

On the Road

*So, tell me why shall I rule*

*the knowledge contained in the books?*

*What is good, I recognise myself. What is bad, I will cross off through my life.*

*(transl. by Emanuel Hurych, this is not a poetical translation. It was made just for the reasons of this text)*

The original Czech lyrics

*Tak mi řekni, na co vlastně mám*

*moudrosti vyčtený z knížek.*

*Co je dobrý, na to přijdu sám,*

*co je špatný, za tím křížek udělám*

*(Daněk, 2010, 17).*

This attitude of a roamer (a hitchhiker) is typical for a protest against an indoctrinated culture. It recovers the specific conception of good and evil. This is based on the idea that the proper steps in life originate from the

character of every person, and are connected with his/her previous experience and attitude to life, and from individual thinking. This empirical complex replaces theoretical knowledge. It is not necessary to know Kant's categorical imperative, pragmatism, or any other ethical discourses. According to this concept the process of decision making is intuitive and comes from intrinsic values. The protest against indoctrinated ethics, a kind of general rebellion, has got its extreme dimension in the rejection of gathering information. There are limits to this rejection, of course - it cannot be strict and consistent because then it will lead to a negation of culture and education altogether.

There are no possibilities to develop ethical aspects of the outdoors into a complex shape because poetical aspects are the more important ones for this article. That is why we introduce just one (very extreme) example from practical settings, which can help us to explain our concept.

This is a real story of two British alpinists – Simon Yates and Joe Simpson. It happened in the Andes in Peru in 1985. They both climbed the summit of Siula Grande (more than 6000 metres above sea level). During the descent they got into serious trouble because of bad weather. Joe Simpson fell down the slope and broke his leg. Yates tried to help Simpson, keeping him on the rope for a long time. There was no possibility for Simpson to climb up and so Yates decided to cut the rope. Simpson fell but survived. Although he was seriously injured, he managed to save himself and to get to civilization. Yates was later blamed for cutting the rope, and felt pressure from journalists and some climbers. A few years later Simpson wrote the book *Touching the Void* (Simpson, 1988) describing the story, and in 2003 the story was filmed.

Simpson tries in his book to show that Yates' decision perhaps saved both their lives. He speaks about "the only choice" (Simpson, 1994, 78). If Yates

hadn't cut the rope, both of them would have died. The intricacy of this decision is huge. The ethical dilemma of it is a topic for large studies. For that matter Simpson's book presents one of them.

There is no universal solution. Ethical rules based on the principles of general correctness can say that Yates' acting was wrong. Immanuel Kant emphasizes the categorical imperative which pays unconditionally despite the immediate situation. He speaks about the autonomy of the will. That means our will is autonomous only if it is determined by the rules which are inside us (Kant, 1993, 44).

Kant's metaphysics of morals creates a large complex of ideas, rules and norms which couldn't be simplified at this place. However, if the categorical imperative wants us to behave in harmony with the law-making principles, then we can say that cutting the rope cannot be in agreement with the principles of the alpinists' ethics, no matter how complicated the real situation is. On the other hand, there are some hypothetical imperatives. Perhaps, this situation can be connected with them.

Arthur Schopenhauer says that anything we do doesn't have a moral value if our behaviour is motivated by the egoistic aim (Schopenhauer, 1995, 16). At the same time he argues that our will cannot be ruled and that will is the main principle of ethics. His approach is, unlike Kant, deterministic. Schopenhauer believes that a person doesn't change and that his/her decisions are determined beforehand.

A completely different attitude can be seen in the case of William James who built a pragmatic way of thinking based on the concept of a free will and a possibility to fulfil this will freely (James, 1956, 153). Pragmatism evaluates human behaviour according to the results which present a key point for decision making.

The point of the above story is that Yates didn't know what the result would be like. He himself admits that he didn't suppose that the result of his acting would be saving two lives. His motivation was to save one life – his own. On the other hand, the choice was not like “which life should I save – mine or the other?” This kind of choice would completely change the situation. It is certainly possible to examine and evaluate Yates' decision according to theoretical principles. One way of this evaluation was made by Simpson himself. What is not possible is to find some universally proper solution of this situation. And we can even say, the more you know about different ethical principles, the more you put yourself in a “Hamlet position” in which any decision cannot be made in time. The goal of these lines is not to suggest any recommendations as to how to behave in situations like this. The Bible says: “He who is without sin among you, let him be the first to throw a stone.”

The point lies elsewhere – the ethical discourses could be so complicated and ambiguous that they can present an obstacle in practical situations. Then poetry and perhaps the simplest things (the songs about prospectors in Alaska, for instance) can help us in a more effective way.

## **Conclusions**

### **The never-ending strife between theory and practice**

The above very extreme example displayed how complicated can be the effort to apply theoretical principles to the concrete situation and how difficult can be the transfer from theory to practice. The variety of different points of view (and their applications) can forever lead to a diversification of this process. Some thinkers succeeded in connecting their ideas with their behaviour, and for some of them it brought many serious troubles (e. g. Socrates, Jan Hus, Jan Patočka). In other cases the relation between one's way of thinking and one's private life was at least ambiguous (e. g. Friedrich Nietzsche, or Martin Heidegger).

Theoretical knowledge doesn't mean that all the principles will be applied in practice in a proper way. A simple example is first aid provision – where someone cannot provide good first aid although he/she has got all the theoretical knowledge (for example because of psychical failure). However, someone else can act in an intuitive way and be successful even without a theoretical basis.

In spite of these examples we believe that, generally, knowledge is beneficial in these cases, and that the medicinal literacy of the population can increase the success rate of saved people.

Practical settings are changeable, and each situation is unrepeatable. That means the theoretical equipment is merely a potential. Its fulfilment is up to every person. Nevertheless, it is the necessary and useful equipment.

There has to be some kind of balance presented. All of us know the examples of dualistic division into “intellectuals” and “sportsmen”, or into “theoreticians” and “practitioners”. Harmonization of the extreme dimensions is based on elimination of the animosity of intellectuals towards sportsmen and the contempt which sportsmen often have for intellectuals.

### **Sportsman/women, poet and philosopher – is it a possible combination?**

Everyone who likes outdoor activities has some reason to spend his/her time in this way. It can be sportive-competition motive (Lipiec, 1999), on the level of rivalization (competing against others) or on the level of perfectionism (overcoming individual limits). The other motives can be social (needs to spend time with somebody, or on contrary to be alone). For some people love of nature and searching for natural beauties can be the proper motivation. Some people see outdoor activities as a lifestyle feature (e. g. a model of ecological behaviour). Health aspects of outdoor activities, with

movement in unpolluted surroundings, can motivate others. A strong desire for adventure and for experience presents a significant and often-examined kind of motivation (Kirchner & Hogenová eds., 2001; Jirásek, 2001; Bednář, 2012). Undoubtedly we can find more different reasons why people do outdoor activities.

These (outer) kinds motivation are connected with some other factors. They come from the conditions in which the person lives, or lived in the past. They also consist in genetic dispositions, education, parents and friends, role models, and all the process of life into which (as Heidegger says) everybody has been thrown.

Bednář (2009, 11–27) presents a structure of human patterns in the form of anthropological paradigms. He introduces different concepts. *Homo movens* is a person for whom movement means an essential part of his/her life. Other archetype is *homo explorans*, a person investigating, exploring and researching. *Homo sapiens* and *homo spectator* give a space for the development of a philosophical human dimension. The first one with his/her wisdom and love of wisdom, the other one with his/her position of a non-aligned spectator has good possibilities for questioning about the meaning of human being. Bednář mentions *homo ethicus* as well. We argue that he needn't urgently be „homo theor-ethicus“ but rather a person taking care of a moral dimension. This classification doesn't include any ***homo poeticus***. However, some other archetypes (*homo creator*, *homo pictor* or *homo symbolicus*) show that a poetical dimension is contained in human acting and behaviour in many different contexts (and we can add one more archetype – *homo ludens*).

Human patterns are an interesting example of the complexity of human tendencies, abilities, interests and skills. None of us is just an extreme type - everyone bears many different features typical for different archetypes.

Our goal is to suggest a natural model of the “outdoor being” which needn’t be institutionalized, or even indoctrinated. A personality such as this should make a pedagogical impact on the society with his/her personal example. He/she doesn’t present any distinctive archetype. Each personality belonging in this frame is unique. They can be very different personalities from the outer point of view (that goes for their character and way of thinking as well). A personality like this should be independent of the written rules. The key point for creating this model is the meaningful interconnection of our three mentioned approaches. The synergic effect should be supported here. This personality should carry a bit of a sportsman/woman, philosopher and poet.

A sportsman/woman fills the outdoor space with action, he/she is in permanent movement and brings a necessary physical dimension. Through him/her our model finds a concrete basis in a sportsman/woman’s life.

A philosopher brings an idea into outdoor space, he/she comes with questioning, gives opportunities to enlarge mental and spiritual horizons. In harmony with the old motto “where there's a will there's a way” his approach enables us to postpone not just the mental but even the physical limits of a person. A philosopher is the one who thinks.

To live and to think it is the privilege and right of the human, but it is not enough. To achieve human complexity we need something more. And then a poet comes. He gives a perception of beauty and ugliness, initiates fancy and wakes creativity. A poet is one who feels.

If we can find inside of ourselves these three features, three approaches and three human dimensions, we can say: Let’s swim, let’s climb the mountains, let’s roam in faraway countries, let’s entertain, let’s enjoy, let’s sing, let’s read, let’s think, let’s create and let’s feel. Let’s respect nature and let’s learn to live in harmony with it. The contemporary tendency of the

majority behaviour of this Euro-American society goes against these ideas and suggestions. That is why somebody has to do it. Let's listen to Konrad Lorenz who warned us against this danger and try to warn against the waning of humaneness (Lorenz, 1997).

A sportsman/woman, a philosopher and a poet. That means to live, to think and to feel.

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