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Yamaguchi, Junko

**A PHENOMENOLOGICAL INQUIRY INTO MOVEMENT AWARENESS
ILLUSTRATED THROUGH ZEAMI'S THEORY OF NOH**

The University of North Carolina at Greensboro

Ed.D. 1983

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A PHENOMENOLOGICAL INQUIRY INTO
MOVEMENT AWARENESS ILLUSTRATED THROUGH
ZEAMI'S THEORY OF NOH

by

Junko Yamaguchi

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the Faculty of the Graduate School at
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Approved by


Dissertation Advisor

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School of the University of North Carolina at Greensboro.

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YAMAGUCHI, JUNKO. A Phenomenological Inquiry into Movement Awareness Illustrated through Zeami's Theory of Noh. (1983)
Directed by: Dr. Sarah Robinson. Pp. 110

The central concern of this inquiry is focused on the elucidation of the modes of awareness experienced by the moving being. The methodology used throughout the study is based upon phenomenological analysis. The theories of Alfred Schutz and Kitaro Nishida were reviewed as they were related to movement awareness. Zeami's treatises of the Noh performance (c.1400 - c.1436) were analyzed through a theoretical framework derived from the propositions of Schutz and Nishida in order to clarify the modes of movement awareness.

Schutz's theory places emphasis on intentional, conscious acts or the bright layer of consciousness, whereas Nishida's theory takes notice of unconsciousness, pre-reflective awareness or the dark layer of consciousness, which has a direct contact with the Self in the center of the mind rather than the Ego.

Zeami's theory is approached through the concepts of primitive mind, imitation, body-in-synthesized-perspective, and Nothingness in terms of body awareness, body concept, and self-realization as they stand for movement awareness.

Within the current analysis, these four concepts are identified as the hierarchical horizons of body awareness: 1) pre-reflective awareness, 2) conscious act, 3) unified transcendentāi awareness, and 4) awareness of Nothingness. When these horizons are reflected upon, body concepts emerge corresponding to each horizon of body awareness. The order of these experiences indicates the hierarchical stage of self-realization and their mutual relations are dialectical. Among four horizons of body

awareness, pre-reflective awareness, unified transcendental awareness, and awareness of Nothingness lie in the dark layer of consciousness, while conscious act lies in the bright layer of consciousness.

Japanese movement forms as seen in Noh aim at self-discipline, the ultimate goal of which is Nothingness as the highest horizon of body awareness. The movement awareness of Japanese movement forms as seen in Noh is not explained sufficiently by the single term "consciousness" which presupposes a split between reflecting consciousness and reflected consciousness. The concepts of body awareness and body concept presented in previous physical education literature have not necessarily been arranged into the contexts of self-realization or self-discipline.

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CHAPTER I
INTRODUCTION

Purpose of the Study

The purpose of this study is to clarify and discuss the nature of awareness in movement using selected Western and Japanese phenomenological literature. The theory of the Noh according to Zeami will be closely analyzed as an example of "movement awareness" experienced by the performer.

The Opening Discussion

To begin the analysis we ask: what is meant by the term "movement awareness" and why is this term important? In this study, the writer's central concern is focused on the awareness experienced by the moving being rather than an awareness itself which is grasped apart from body. The writer wishes to explore an idea of movement awareness because she believes that the quality of experiences may be determined by the levels of awareness experienced by the moving being and the performer.

It seems, however, that a difficult problem of terminology exists. For example, if we tried to define the word "awareness," we would have to refer to the word "consciousness," and vice versa. For example, Freud studied the mechanism of the subjective world in terms of the different levels of awareness: namely, "the 'conscious' of which

the individual is fully aware, and the 'unconscious', in which are found feelings or thoughts that have been pushed out of awareness" (Edwards, 1967:58).

Nevertheless, there is evidence that in physical education literature we cannot find the phrase "movement consciousness," but rather that of "movement awareness" as represented by the words "kinesthetic awareness," "body awareness," "awareness through movement" (Feldenkrais, 1972), "integral awareness" (Charpio, 1978), and awareness of one's "state of being" (Sheets, 1966). Yet, when those terms are used to refer to "a course to increase movement awareness" (Houston, 1967), exactly what the authors are writing about is not clear. And, why those concepts and phenomena are important to those who are engaged in the educational and the physical educational field is not explained.

According to the Encyclopedia Britannica (1965) in the philosophical and psychological areas, one of the historical issues related to body and mind relationship is the concept of "consciousness", which is a word very similar to "awareness". In examining the term "movement awareness", it is helpful to discuss briefly the word "awareness" itself, in terms of its differences from the word "consciousness".

Encyclopedia Britannica (1965) and Webster (1981) refer to these words in a loose and general sense, as follows:

- Aware - either general information, wide knowledge, interpretative power, or vigilant perception (Webster, 1981:152).
- Conscious - perceiving, apprehending, or noticing with a degree of controlled thought or observation (Webster, 1981:482).

From the above, we can use these definitions as follows: I was aware that they were talking, but not conscious of what they said. We are better informed when we know the further interpretation in Britannica about the word "consciousness". Two main modes of the word are 1) "direct acquaintance" (as when I am aware of the colours red and blue or of relations of space and time), and 2) indirect cognition ("knowledge about")(Britannica:365).

Expressing the behaviorist's view, the Britannica stated more clearly:

Man is not only aware, he is aware that he is aware. He is said to be conscious in so far as his verbal behavior indicates knowledge of his own awareness (Britannica:366).

It could be said that the word "conscious" stands for awareness of awareness. The behaviorist emphasizes the aspect of awareness of awareness (cognitive level).

Furthermore, the view of a behaviorist continues:

Instances of disturbances of consciousness can be interpreted as discrepancies between awareness (discriminatory behavior) and awareness of awareness (verbal responses) (Britannica:366).

What has been clarified is that there are roughly two interpretations related to "consciousness" and "awareness", which would be summarized as follows:

Awareness...direct acquaintance

Consciousness (awareness of awareness)...knowledge about, or verbal responses.

There still remains an unclear part in the definition of "consciousness", because "consciousness" is not necessarily accompanied by verbal responses. What can be pointed out is that there is

apparently a degree of overlap and an interaction between the two in actual usage. As described above, a behavioristic view has basically a two-fold structure including an aspect of awareness and an aspect of awareness of awareness. However, even the word "awareness" is often used as the second meaning, awareness of awareness. For example, when some writers use the word "awareness" in the movement literature of physical education, their emphases have been placed on more cognitive level (or conscious level) rather than mere discriminatory behavior. As a result, these writers' attentions are directed to promoting their cognition or understanding of self, body or movement components as a knowledge, rather than the perception of what passes in one's own body. We may think of the more basic kinesthetic awareness as an experience.

Historically, it seems that there have been two developments of the concept and phenomenon of this term "movement awareness" for American physical education during the past thirty years. The first of these developments has reflected the influence of contemporary philosophies of humanism, phenomenology, and existentialism. The second has reflected a growth in the stimulation by the movement forms of the Eastern culture on American physical education. However, it is pointed out that there is an interesting evidence here: some concepts seen in existential phenomenology such as "integral awareness" and "self-realization" seem very similar to the one of Zen-Buddhism which is concerned with "revelation of mind" or realization of authentic being. In other words, because of this apparent similarity between the Western existential phenomenological approach and the Eastern philosophies, it

may be thought that there is increasing interest by physical educationists in Eastern movement forms as shown in martial arts and yoga, which also emphasize awareness experiences and personality development in and through movement experiences. For example, a distinction is made between experiencing stretching (e.g., yoga) and stretching (exercise) when the development of a person's awareness is aimed for.

Just how the structure of movement awareness between the Western and Eastern perspectives is similar or different is also not clear. The writer seeks to explore whether or not there is a difference in interpretation of awareness/consciousness experiences among selected writers and how the construct of movement awareness is analyzed.

What philosophical perspective can we apply to understand and analyze "movement awareness?" Only in recent history has the condition of the human body been considered an important question of human existence in Western philosophy. This, of course, does not mean the role of the body was ignored for a long historical period. Indeed in the realm of the history of philosophy, the body has been viewed as an important factor along with the mind as represented by assumptions of the "sound mind" and the "sound body."

But then, the relationship between body and mind did not stay as an immanent factor, but one of the external nature of human existence, as conceptions of the physical and the mental, without overlapping each other. It was those theorists who were influenced by the existential approach who considered "the body as a condition of human existence" (Shontz, 1969). For example, "for Merleau-Ponty, there is no problem of

spirit and body" (Shontz, 1969:169): that is, I am my body as well as I have my body (Merleau-Ponty, 1962).* "Experienced body," "lived body," "embodied consciousness," and "self-actualization," "self-realization" and "integral-awareness" are terms used in the phenomenological existential framework. In other words, the phenomena that manifest themselves in one's consciousness (Brugger, 1974) are the main themes to be studied, and the constitution of the meaning and the structure of conscious experiences emerges as an imperative task to be understood in phenomenological studies.

Alfred Schutz (1899-1959) studied the meaning of personal conscious life, drawing upon the methodologies of William James' psychological research and Edmund Husserl's phenomenology, whose writings contributed to the phenomenological movement in our century. Also, Schutz indicated the important role of "our bodily movements of the outerworld and its time perspective" (Schutz, 1970a:69), which were also emphasized by Henry Bergson and Husserl.

Kitaro Nishida (1870-1945) was a leading Japanese philosopher who is credited with the introduction of Western phenomenology to Japan. Nishida was influenced by Bergson, Husserl, and James, as was Schutz. However, in his later work, as Nishida's theory was based on Zen-Buddhism, he became critical of Husserl's and Bergson's works.

Today in the study of physical education in the United States, the central concern has been on "movement" as a way of integrating the notions of "physical" and "mental". Increasingly, since the 1950's

* Emphasis added

some people, as represented by Lois Ellfeldt and Eleanor Metheny (1957), have come to pay attention to an inherent role of bodily movement as a condition of human existence. Metheny especially focused her continuous attempts on identifying the crucial nature of bodily movement as a link connecting the inner world with the outer world of human beings. First, she took the position that movement is a source of human meaning and a mode of knowing. She developed her ideas into a theory of symbolic transformation as found in the works of E. Cassirer and S. K. Langer. Furthermore, to build a theory of human movement with epistemological as well as ontological consideration, her methodology, as seen in Movement and Meaning (1968), was apparently a phenomenological approach in the sense that it was reflective, and an attempt to describe experiences as they appear in one's consciousness.

M. Sheets (1966), in The Phenomenology of Dance, and H. Slusher (1967), in Man, Sport and Existence: A Critical Analysis, also took up discussions of the important role of movement in human existence. Sheets emphasized an awareness of one's "state of being" as well as kinesthetic and form awareness. Slusher also pointed to the nature of awareness in movement as a facilitator for "the actualization of man's potential toward meaningful existence" (Slusher, 1964:133). Along this line of existential phenomenological thought there has been a growth of interest and more frequent studies which pursue the subjectivity of the body while moving. E. Gerber's review of the literature in this problem is a comprehensive work which was useful in the present study.

One needs a vehicle for the analysis of such difficult problems as the explanation of the Eastern experience. Thus, the work of Zeami (c.1400 - c.1436) will be introduced to clarify the philosophical abstractions within a movement form.

Who is Zeami and why are his works about the Noh theatre important to this discussion? As has been mentioned above, in Eastern perspective, especially in Zen-Buddhism, the words "intuition" and "awareness" are stressed; namely, Zen is thought of as "the art of seeing into the nature of one's own being" (Magill, 1961:1117).

Noh performance is an example of the classical theatre of Japan, established in the late fourteenth and early fifteenth centuries by the greatest artist Kan'ami (1333-1384) and his son Zeami (1363-1443). A playwright as well as a performer, Zeami wrote more than one hundred Noh and furthermore left twenty-one theoretical writings on Noh. The Noh theory of Zeami was written for the purpose of the succession and development of the art of Noh. Because Zeami himself was a Noh performer as well as a choreographer, it is said that his theory is a "profound search for artistic truth" even today.

A literal translation of the word Noh means ability and skillfulness; hence, "an exhibition of talent" or "performance" (Waley, 1954:15). It includes the values of literary content, music, and dance or performance. One of the characteristics of Noh plays is the use of masks, which crystallize personal motives in the deeper self on the Noh stage by means of covering up the facial expression. Also, it is said that both stylized motion and the costume were led by the use of masks.

Therefore, the movement used is a kind of slow motion; the maximum effect is expected from the minimum of movement. In some cases, a performer moves in a space the size of "one tatami" ("one tatami" is equal to the size of one small single bed.) Therefore, the emphasis in the daily exercise is placed on how to come to a full standing position with the inner energy, or how to be intensely active inwardly. Thus, Noh actors might be the most representative persons who can show the most accurate motion in their almost motionless movements. When outwardly motionless to all appearances, they are intensely active inwardly.

Since the Noh theatre evolved around the end of the fourteenth century, it has changed little in its methods of production or style of performance. In spite of that, the Noh theatre is the oldest phenomenon as a play in the world today. There is recent evidence to suggest that the Noh theatre has the most innovative form of a play. Takahashi (1982), an English literature specialist and a professor in Tokyo University, pointed out this fact in a study of the comparison of the Noh and Samuel Beckett's play, as follows:

Several of Beckett's plays have been performed successfully by Noh actors in Japan, and a number of Western directors and actors have affirmed that training in Noh theatre is one of the best approaches to performing Beckett's plays (Takahashi, 1982:73).

Apparently, Beckett's plays and Noh have common features; in both, "nothing happens, everything has already happened," and someone appears out of an unknown world which Beckett calls "the profounds of mind" (Takahashi, 1982:73). The "someone" moves the deep layer of the audience's mind.

Although Zeami's writings are very old, even now his theory is helpful to see the performer's position as an example which was influenced by Zen-Buddhism and includes the essentials of our interest in "movement awareness." Zeami neither used such terms as movement awareness and body concept, nor stated them into a skillful order. However, in this research work, the descriptions related to movement awareness would be synthesized through Zeami's treatises.

Statement of the Problem

This study inquired whether "movement awareness" could be defined and better understood by the study of Zeami's treatises on the Noh and by comparing these with the selected writings of Schutz, Nishida, and some physical education scholars.

Questions to direct the inquiry are of three types:

- A. Those questions about movement awareness in phenomenological study and physical education:
 1. Are there any different interpretations of the awareness/ consciousness experiences in Western and Japanese phenomenology as represented by Schutz and Nishida?
 2. How is the concept of body and movement awareness described in selected physical education literature?
- B. Those questions about Zeami theory:
 1. How is the theoretical framework of the Noh explained according to Zeami?
 2. How does Zeami explain the nature of movement awareness experienced by the performer: (a) body awareness,

- (b) body concept, and (c) self-realization?
3. What is the interrelationship among experiences according to Zeami?
- C. Those questions that relate selected literature to Zeami theory and a proposed construct of "movement awareness."
1. Are the Schutz and Nishida concepts helpful in understanding Zeami theory?
 2. How is the Zeami theory similar to and different from the selected physical education sources?
 3. Can a construct of "movement awareness" be postulated from the literature analyzed?

Assumptions

The assumptions made with regard to this study were these:

- A. That the Schutz and the Nishida theories are selected as adequate examples of modern Western and Eastern phenomenological inquiry.
- B. That Schutz's and Nishida's conceptualizations of the awareness/ consciousness experiences constitute the basis of this study. Therefore, concepts primarily used by Henri Bergson, Edmund Husserl, and William James are accepted only as interpreted by Schutz and Nishida. Also, some studies about the Schutz and Nishida theories are accepted for greater understanding of these authors in English; for example, Gail Whitaker (1980).
- C. That Zeami's theory of the Noh is an appropriate source for data as written in the modern Japanese language.

- D. That the writer is knowledgeable enough about the Noh and the selected literature to draw valid conclusions in synthesis of the findings.

Definitions

Phenomenology:

"the science of phenomena that manifest themselves in our consciousness" (Brugger, 1974:305). It involves a search for the "structures inherent in the consciousness of a given theme" (Kretchmar, 1971:19). It is also "a philosophy for which the world is always 'already there' before reflection begins--as an inalienable presence; and all its efforts are concentrated upon re-achieving a direct and primitive contact with the world, and endowing that contact with a philosophical status" (Merleau-Ponty, 1962:vii).

Phenomenological analysis:

subjective (self-logical rather than cosmological) process and introspective (reflective rather than inductive) method to approach one's lived body.

Movement awareness:

a comprehensive phrase to signify the performer's inner state as a moving being, including the concepts of "body awareness," "body concept," and "self-realization"; i.e., "the percepts which are noted during moving, and the perceptual assumptions (e.g., about body concept, self-realization) which function in the

interpretation of those percepts and which themselves were developed during the course of moving" (Stone, 1983).

Noh:

the classical theatre in Japan which consists of the literary content, music and dance, or the stylized movements.

Kan'ami (1333-1384) and Zeami (1363-1443):

father and son. Both are founders of the Noh theatre of Japan.

Zeami wrote twenty-one theoretical writings and created more than one hundred Noh plays.

Scope of the Study

The study was limited by the selection and interpretation of the literature, and the writer's ability to explore and express relationships. Both Japanese language and English language sources are considered, some in the original, others in translation.

The concept of "movement awareness" was addressed only as it relates to the "bodily being in the world" (Kleinman, 1964). Those authors who write about "an awareness of self" which does not include the body were not dealt with. The vast literature about body as an object and as "self" separate from body was also not within the scope of the present study.

The study of Schutz's and Nishida's theories was limited to their fundamental concepts as these relate to the concept of awareness/ consciousness experiences, and to the concept of body.

This phenomenological inquiry into Zeami's theory was limited to the extent that the study explored the nature of "movement awareness" as an entity viewed in Japanese movement form.

Significance

Numerous studies have been produced on the subjective world by philosophers. One of the historical issues in philosophy and psychology has been the one regarding the concept of consciousness. In other words, this problem has been recognized before as the relation of "Mind and Body" dualism.

As stated in the opening discussion, with the contemporary growth of interest in phenomenological study, there are increasing concerns about our body as a condition of human existence. The subjective world, that is, the structure of consciousness which was mainly dealt with by earlier philosophers, has come to be recognized as the problem of the subjective body (Gerber, 1972) or bodily being in the world (Kleinman, 1962), as an imperative task to be pursued by physical educators as well as by philosophers.

Rather, we may say that physical educators whose concern is with the phenomenon called "movement" have been noticing this idea intuitively. We are our body ourselves while moving, and we may express this by the phrase "movement awareness" instead of saying "movement consciousness" or "consciousness in movement" which other philosophers write about to explore the subjective world of self.

However, this is not enough. So far as physical education is a profession as well as a discipline, physical educators will have always

to keep in mind that the educational process is one of making a learner recognize "something." The source of recognition, that is "knowing," "convincing," and "meaning," is an internal, subjective state in body. It is a question whether two people can experience these states in the same way. That is, body awareness could be an inherent characteristic of the individual. What physical education can do, is to help the learner develop an awareness of one's moving being by encouraging total involvement in one's experiences. In and through all body sensations, a learner knows "who I am," and "what's going on in my body." This awareness of the body is the key concept of one's life; namely, this thing which the learner feels as one's own possession will provide the base of so-called "self-concept," "self-identity", and "self-realization."

Now that awareness in body is considered as an integral concept of human development, the concept of "movement awareness" may be a key concept in physical education curriculum and provide the theoretical foundation of physical education as a coherent field.

Thus, the imperative task was to explore the structure of "movement awareness" as a foundational knowledge of physical education. In so doing, it was helpful to seek out the Eastern movement forms, whose emphases are placed on awareness experiences in movement, for grasping a comprehensive idea of this phenomenon.

Hence, there is a significance to searching the traditional Japanese performance, the Noh, in terms of the experienced body by the performer through the insight of Zeami. For, with regard to Noh theory, there are quite a few studies in terms of literature, as shown in Takahashi's article earlier, and an art theory. Also, there are a large

number of studies about Zeami's theory itself in the literature and drama fields, but few studies about viewpoints of the performer's position and movement per se exist in the physical education literature.

The writer seeks to show that this study can provide information for physical educators in Japan as well as the West to reconsider and explore the identified essential nature of bodily movement.

Method

Selection of sources of literature

The answers to the questions proposed in this study were sought by the collection of the descriptions and ideas related to the key concepts. Inductive analysis and reasoning were required using the interpretive methods of comparing, contrasting, and synthesizing key concepts from various sources.

Sources in the literature were found as

1. selected philosophy in the West and in Japan that provides the writer with the framework of theory for the bases of a comparison;
2. selected physical education literature that provides the writer with the bridge to connect philosophical study with the concept and phenomena of "movement awareness";
3. Zeami's writings about Noh including an original source in Japanese and related studies in Japanese and English.

In order to identify the nature of consciousness/awareness experiences, Alfred Schutz for a Western perspective and Kitaro Nishida as a Japanese perspective were selected. It is recalled that Schutz studied

the meaning of personal conscious life with the influence of James, Husserl, and Bergson, as did Nishida. However, Nishida became critical of Husserl's and Bergson's positions and emphasized more the important nature of unconsciousness rather than reflective consciousness in his later work. From these works, the writer studied to get to the different interpretations of awareness/consciousness experiences between the Schutz and Nishida theories.

Next, based on this analysis, the concepts of the body were investigated and compared between the Western and Japanese sources. Selected authors in physical education, e.g., S. Kleinman and E. Gerber, who identified the different concept of the body and did a comprehensive review for this matter, were used as a source of information. Also, to understand the phenomenological framework of human movement study, H. Slusher, M. Sheets, and P. Arnold were the main theorists explored.

Then, together with the findings of the investigations, Zeami's writings were closely analyzed as an example of Japanese performance in which "movement awareness" might be shown to be a key concept or construct. Finally, a proposition for the concept of "movement awareness" was explained.

CHAPTER II

THE PHENOMENOLOGICAL FRAMEWORKS

Analyses will begin with an introduction to the phenomenological works selected. Essential to an identification of awareness/consciousness are Schutz's and Nishida's interpretations of consciousness as such. Both Schutz and Nishida in their philosophical development encountered Henri Bergson, Edmund Husserl, William James, and the other contemporary existential phenomenologists. Therefore, Schutz's and Nishida's philosophical concerns have something in common in that their inquiries as well as those of phenomenologists begin with the elucidation of consciousness.

Emphasizing the value of phenomenological study, Schutz asserted, "Do not the concepts of meaning, of motives, of ends, of acts, refer to a certain structure of consciousness, a certain arrangement of all the experiences in inner time, a certain type of sedimentation?" (Schutz 1970a:56) Also, Nishida believed that "philosophy must begin with the original immediate consciousness that one cannot doubt" (Nitta and Tatematsu, 1979:210). In this sense, the two traditional philosophies, Realism and Idealism, are doubtful. That is, "realism is questionable because it thinks that things in the external world are independent and separated from consciousness....idealism is questionable because it thinks that behind consciousness there is a spirit/mind that accomplishes acts" (Nitta and Tatematsu, 1979:210).

Although based on the same notion, that is, the essential nature of consciousness, Schutz's and Nishida's interpretations of consciousness are not necessarily identical. In the following sections of this analysis the different interpretations of consciousness and awareness between Schutz and Nishida, and the selected concepts of their theories will be summarized.

Schutz's Framework

Biographical Sketch: Schutz

Alfred Schutz was born in Vienna in 1899, and died in New York in 1959. Throughout his life being a businessman and scholar, he was the first philosopher who developed one of the original theories of the everyday world by synthesizing phenomenology and sociology systematically and comprehensively.

Schutz, who became a banker after graduating from the university, continued to study Max Weber's and Edmund Husserl's theories. In 1932, he published Der Sinnhafte Aufbau der Sozialen Welt (The Phenomenology of the Social World), which was dedicated to Husserl. Husserl admired his studies and wrote to him, "you will succeed my work fruitfully, and be a representative of the authentic philosophy" (Shutz, 1979:353). Through this writing their contact began and continued until the death of Husserl in 1938.

In 1938, before the Nazi occupation of Austria, Schutz went to Paris and in the next year he emigrated to the United States with his wife. In the United States, he established the International Phenomenological Society, and became one of the editorial board members of that society's journal, Philosophy and Phenomenological Research.

In 1943, he was asked to be a lecturer at the New School for Social Research and became a professor of that school in 1952.

His leitmotif was to identify the nature of social sciences, reflecting the academic controversy over the nature of human sciences. He took a notion that an important thing is to identify the constitution of the pretheoretical world of everyday life in order to comprehend the meaning of social phenomenon. In so doing, he inquired into the meaning of personal conscious life in the world of everyday life, by the methodology of phenomenology. Because, for Schutz, it was phenomenology that could make clear the constitution of personal conscious life in the pure form.

Thus, his leitmotif, the identification of the nature of social sciences, came to have a connection with another motif of "structure of consciousness in the social world."

Intentionality

The most important of Schutz's fundamental characteristics of his concept of consciousness was "intentionality" which was derived from Husserl's phenomenological framework. In other words, for Schutz, "consciousness" was always "consciousness of something," and "it is directed toward something, and in turn is determined by the intentional object whereof it is a consciousness".... "The intentional object, then, is the object intended and meant by the individual, and singled out by him for apperceptual and cognitive attention" (Schutz, 1970a:318). "An intentional act is any act in and through which a person experiences an object, whether physical or ideal" (Schutz,

1970a:319). Through the consciousness directed to something, the object itself becomes recognizable.

Philosophically, Schutz maintained the epistemological position rather than the ontological one. Whitaker (1980) identified Schutz's philosophical position as follows:

...reality for the individual is determined by the meaning of experiences for the individual (rather than, for example, by the ontological structure of objects) (Whitaker, 1980:50).

As Schutz's central concern was focused on the constitution of the meaning of personal conscious life, he supported the epistemological position, and Schutz developed Husserl's concept of self: "transcendental self" into "personal self" in the world of everyday life.

Here it is suggested that this philosophical concern becomes the distinguishing characteristic between Schutz's and Nishida's thought--namely, the epistemological concern by Schutz and the ontological concern by Nishida in his later thought, as will be shown in Chapter III.

Nishida's Framework

Biographical Sketch: Nishida

Kitaro Nishida (1870- 1945) was the best-known Japanese philosopher to introduce phenomenology and phenomenological philosophy in Japanese academic grounds. Nishida presented Husserl's phenomenology in his article entitled "On The Theses of the Pure-Logic School in Epistemology" (1911) (Nitta and Tatematsu, 1979:8). Nishida's main concept of "pure experience", introduced in A Study of Good (1911), was procreated from this phenomenological attitude and developed into his own system "logic of Nothingness", which was rooted in Zen-Buddhism.

Nishida was born in Kanazawa in northwestern Japan in 1870, and died in Kamakura, near Tokyo, on June 7, 1945. He entered Tokyo University in 1891, and taught German and philosophy at the Peers' College (Gakushuin) in Tokyo (Piovesana, 1963:86). Nishida was called to take a professorship at the Imperial University at Kyoto in 1911, and thereafter began to take a major role in the so-called "Kyoto School."

Pure experience

Nishida's fundamental concept in his first work, A Study of Good (1911), was "pure experience", which dealt with the immediate awareness of things as they are. Because of this doctrine of "pure experience", one may say that the fundamental attitude of Nishida's works is phenomenological inquiry (Nitta and Tatematsu, 1979:7). According to Nishida, "to experience means to know events precisely as they are", and "pure" means "a condition of true experience itself without the addition of the least thought or reflection" (Nishida, 1960:1). Thus, Nishida believed that in the purest form of experience, "one experiences directly one's conscious state there is as yet neither subject nor object, and knowledge and its object are completely united" (Nishida, 1960:1). It is also likely that Nishida was greatly influenced by the experience of Zen-Buddhism, which "is a way of life, of seeing and knowing by looking into one's own nature" (Magill, 1961:1115).

Nothingness: Mu ~~無~~; Mu-Shin (no-mind)

Proceeding in a dialogue with phenomenology, Nishida finally developed his method with the paradox and dialectical thinking which arose from his own cultural concept of "Nothingness" in Zen-Buddhism.

Zen-Buddhism "shares with other philosophies and faiths which stress intuition and awareness, the ironic condition of desiring to communicate what cannot be communicated" (Magill, 1961:1115). It emphasizes "an inward grasping of problems" (Nitta, 1979:13).

In the history of Buddhism there are two developments. One was in Southern Buddhism (Hinayana = Lesser Vehicle); the other in Northern Buddhism (Mahayana = Greater Vehicle). "The theory of knowing of the Hinayana is realistic, while that of the Mahayana is idealistic" (Edwards, 1967:85). In Japan, Mahayana Buddhism has influenced intellectual, cultural, and Japanese feeling (mind).

As related to "Nothingness", the Buddhist conception of "emptiness" and its notion of "selflessness" is, according to Robert Schinzing (1966), explained as follows:

Mahayana Buddhism is basically pantheistic; its prevailing idea is that Buddha is in all things, and that all things have Buddha-nature. All things, all beings are potentially predestined to become Buddha, to reach salvation.

To comprehend the Buddha-nature in all things, an approach is required which ignores the peculiarities of things, and experiences absolute oneness. When the peculiarity and individuality of all things, and also of the human ego disappear, then, in absolute emptiness, in "nothingness", appears absolute oneness. By meditative submersion into emptiness, space, nothingness, such revelation of the oneness of all beings brings about absolute peace of mind and salvation from suffering (Nishida, 1966:10).

In regard to "Nothingness", Schinzing stated:

...complete intellectual relaxation and emptiness set free the energy which is guided by the flow of reality itself and brings about absolute freedom. Absolute nothingness and emptiness allow a somnambulistic certainty and sureness. It is through Nothingness that Zen finds the fullness of life (Nishida, 1966:19-20).

The ultimate goal of Zen is Satori, or enlightenment, "an awareness of the reality beyond the limits of individual consciousness. Through flashes of such awareness, and after long and arduous periods of training, the mind is freed from its habitual ways of perceiving, and the walls between self and reality dissolve" (Psychology Encyclopedia, 1973:289). Thus, the concept of Nothingness or empty mind, for the Japanese person, can create a positive value.

Among all the sects of Buddhism, Zen Buddhism has come to be the most important factor in Japanese cultural life since the 13th century. As known in various typical art forms (e.g., Noh theatre, paintings, tea ceremony or Sa-do) and martial arts (e.g., ken-do, ju-do) "do" means the way to self-realization and therefore is related to character building through inward concentration. Thus, it is said "the artistic development and character-shaping of the Japanese personality in reference to 'Ganzheit' (the wholeness) and completeness of existence, no doubt owes a great deal to the influence of Zen" (Nishida, 1966:14).

Regarding the idea of emptiness in art, an example is seen in one Japanese short poem or haiku: "One bird gives a cry and the mountains become more quiet". Shimomura (1960) said, "In this situation, the sound is negation of sound and rather expresses silence; sound expresses no-sound" (Shimomura, 1960:217).

Nishida, in his work From the Acting to the Seeing (1927), explained his thought, namely, "to give to Oriental culture its logical foundation, or to see 'a form in the formless, hear a voice in the voiceless'" (Piovesana, 1963:103). Nishida's idea of "place" which is

"the immediate inspiration," and finally called Nothingness, was also explained in this same book along with the influence of Zen-Buddhism.

Generally, "place" is "a sort of material field wherein forms emerge" (Piovesana, 1981:104). It is said that the reason the word, "place" was preferred is that "it is a neutral term without psychological connotations" and "it is all-inclusive" (Piovesana, 1963:110). It may be said that Nishida used the word "place" as an explanatory concept as John Dewey used the concept of "experience" in order to overthrow the so-called "dualism" while rejecting Descartes' position.

In regard to the "Nothingness-place" by Nishida, Schinzinger who was a disciple from Germany, and who translated some of Nishida's works, explained as follows:

...the last enveloping to which our thinking, feeling, and acting self penetrates, in which all contradictions have been resolved, and in which the abyss between the thinking subject and the thought object disappear, in which even the opposite position of God and soul no longer exist - this last in which everything has its "place" and is thereby defined as being, cannot itself be defined as being, and does not have its "place" in anything else: therefore it is called non-being, or Nothingness. Nothingness is the transcendental and transcendent unity of opposite (Nishida, 1966:30).

The reciprocity of Nothingness-place was basic to Nishida's philosophy. Apparently, his concern was based on "the occidental concept of absolute being and the oriental concept of absolute Nothingness" (Nishida, 1966:29).

CHAPTER III

THE IDEA OF MOVEMENT AWARENESS

The Nature of Movement Awareness by Schutz

We have come to see that Schutz's concern was focused on the constitution of the pretheoretical world of everyday life, that is, "structure of consciousness in the social world." The concept of self in Schutz's inquiry is personal self or self in everyday life, which is different not only from the transcendental self of Husserl, but also from Nishida's metaphysical self.

An important idea from Schutz's fundamental interpretation of consciousness was the "intentionality" which followed from Husserl's phenomenological framework. Emphasizing the everyday life world, Schutz explained our conscious life as follows:

While just living along, we live in our experiences, and concentrated as we are upon their objects, we do not have in view the "acts of subjective experience" themselves. In order to reveal these acts of experience as such, we must modify the naive attitude in which we are oriented towards objects and we must turn ourselves, in a specific act of "reflection", towards our own experiences.... (Schutz, 1970a:58).

For Schutz, thus, the nature of "consciousness" was "consciousness of" something and, therefore, it is always directed toward something. The object itself becomes recognizable through the consciousness being directed to something. Citing from Husserl, Schutz explained:

Our cognitions have the basic character of being "consciousness of" something. What appears in reflection as phenomenon is the intentional object, which I have a thought of, perception of, fear of, etc. Every experience is, thus, not only characterized by the fact that it is a consciousness, but it is simultaneously determined by the intentional object whereof it is a consciousness (Shutz, 1970a:58).

Now, it is by the individual's reflecting upon the object toward which the consciousness is focused that consciousness becomes intentional. Then, what features do the acts of reflecting include? It is briefly explained that the experiences in the stream of consciousness emerge within duration which was referred to by Henri Bergson as duree and was accepted by Schutz as duration or personal time opposed to spatial or cosmic time. This stream of consciousness or flow of conscious experiences in duration is called "pre-reflective" or "pre-phenomenal." Its state is changed to reflective or phenomenal experience by the act of reflection. The intermediate concepts between pre-reflective and reflective experience are from types of reflection: namely, recollection, retention, anticipation, and protention. Each phase of pre-reflective experience, the stream of conscious experiences of self, "melts into the next without any sharp boundaries as it is being lived through" (Shutz, 1970a:63). The stream of consciousness in personal time thus exists as a flow of experience without being noticed by the individual.

However, as described above, "awareness of the stream, or discrete experiences within the stream" (Whitaker, 1980:40) emerges by the act of reflection. "We apprehend not by living through them but by an act of attention" (Schutz, 1970a:63). In other words, it is said that "intentionality" does not function and "awareness" of the stream of

consciousness does not emerge until the act of reflection begins to work. Schutz emphasized that attention to life is "the basic regulative principle of our conscious life" (Shutz, 1970a:68). The content of consciousness reflects the individual's concerns, interests, and perspective of the world in which she or he lives.

In short, full attention to life brings about the highest tension of the various degrees of consciousness. If we call its active attention a bright layer of the structure of consciousness, it is emphasized as an originator to awaken a full awareness. On the other hand, for Schutz, the pre-reflective world is emerged in a dark layer of conscious structure as passive attention. Thus, in discriminating between the bright and dark layers of consciousness, the emphasis was put on the bright layer of consciousness by Schutz, namely, the personal conscious life, the concept of self based on the Ego world, the conscious-self as an appearance of the bright layer of consciousness. It is safe to say that, in Schutz's interpretation of consciousness, "awareness" is the state of awakening emerged by the act of reflection and it is differentiated from the pre-reflective world by the dimension of habits. As awareness emerges from the bright layer of consciousness, there is no distinguishable difference between awareness and consciousness; both refer to the positive attention of self. Therefore, the pre-reflective world was not explained in terms of awareness and consciousness following the line of Schutz's arguments.

It is recalled that as long as Schutz agrees with the phenomenological standpoint, his concept of consciousness must be an embodied

consciousness or incarnated consciousness. From the phenomenological point of view, a Cartesian Consciousness that is transcendental from the world is not acceptable. For Schutz, as stated above, the consciousness was always consciousness of something as that which is perceived by the bodily self. That is, consciousness is always perspectivistic and, apparently it is impossible for consciousness to exist without the bodily self.

Then, how did Schutz see bodily movement? Based on Bergson's and Husserl's investigations, Schutz took a notion that bodily movement is important in terms of the "constitution of the outer world and its time perspectives" (Schutz, 1970a:69). He stated that:

Living in the vivid present in its ongoing working acts, directed toward the objects and objectives to be brought about, the working self experiences itself as the originator of the ongoing actions and, thus, as an undivided total self. It experiences its bodily movements from within; it lives in the correlated essentially actual experiences which are inaccessible to recollection and reflection; its world is a world of open anticipations. The working self, and only the working self, experiences all this modo presenti and, experiencing itself as the author of this ongoing working, it realizes itself as a unity (Schutz, 1970a:70).

In regard to the pre-reflective nature of the internal, or bodily world, he also stated that:

The recollection of an experience of the external world is relatively clear; an external course of events, a movement perhaps, can be recollected in free reproduction, that is, at arbitrary points of the duration. Incomparably more difficult is the reproduction of experiences of internal perception; those internal perceptions that lie close to the absolute private core of the person are irrecoverable as far as their How is concerned, and their That can be laid hold of only in a simple act of apprehension. Here belong, first of all, not only all experiences of the corporeality of the Ego, in other words, of the Vital Ego (muscular tensings and relaxings as correlates of the movements of the body, "physical" pain, sexual sensations, and so on), but also those psychic phenomena classified together under the vague heading of "moods", as well as "feelings" and "affects" (joy, sorrow, disgust, etc.) (Schutz, 1970a:65).

Grasping that bodily movement is an originator of an undivided total self, Schutz pointed out that inner experiences of our bodily movement cannot be grasped by the reflective attitude. We experience the vivid present by the "working action as a series of events in outer and in inner time" (Schutz, 1970a:70). Therefore, it is natural to say that, as pointed out above, the body as self and bodily movement as experienced by the total self were not explained fully in terms of the consciousness and awareness but only experienced. In other words, they are grasped as the ones to be objectified. The concept of consciousness and awareness--the bright layer of consciousness--by Schutz does not cover the dimension of bodily movement, although he referred to the total self in bodily movement based on the concept of body as Vital Ego.

Thus, it may be said that the awareness and consciousness in the bright layer of consciousness is not an exhaustive explanation of body as self, or total self. To understand awareness and consciousness in bodily movement as such, Nishida's concept was investigated.

The Nature of Movement Awareness by Nishida

Nishida's main concept of consciousness was grasped as pure experience which is the direct contact with things without any ideation. Pure experience "can exist only in present consciousness of events as they are without attaching any meaning to them at all" (Nishida, 1960:1-2). He believed that "the consciousness appearance-phenomenon of what is present and the becoming-consciousness of what is present are simply the same" (Nitta, 1979:210). It can be grasped only by "pure experience" as a direct experience.

Nishida gave an example of the unifying system of consciousness as follows:

When one determines that a certain aural perception is the sound of a bell, one has merely established the position of this in past experience. Thus, whatever consciousness there is, while it exists in a state of strict unity, it is always pure experience, or, in other words, it is simply an event. Conversely, when this unity is broken, i.e., when one enters into relationship with something else, meaning is born, judgment is created (Nishida, 1960:8).

The state of pure experience is not the single attentiveness which can be thought of as high level of an intentional self. It is rather a state of being sensitive, of having high sensibility to the world, a state of being as if the antennae were spreading out with high sensibility. In pure experience there is no room for reflective thinking. The state of being sensitive shows a unifying progression before the dividedness of subject and object. It is a series of direct experiences. According to Nishida, "when judgments are gradually disciplined and their unity becomes strict, they take on completely the form of pure experience" (Nishida, 1960:9). He gave an example:

When one learns a craft, even those things which at first were conscious become unconscious as one becomes proficient in it. If one advances yet a step further in one's thinking, pure experience and its judgment represents both sides of consciousness, that is, they are nothing more than different ways of looking at the same thing (Nishida, 1960:9).

For Nishida, the external thing or the thing-phenomenon "is not transcendent and independent of our consciousness. The immediate primordial fact is the consciousness-phenomenon, never the thing-phenomenon" (Nitta, 1979:210). Ogawa (1979) further explained Nishida's viewpoint:

Our body is also a part of our conscious-phenomenon. Consciousness is not in the body, but vice versa, the body is in the conscious-phenomenon (Nitta, 1979:210).

Nishida's belief about body had ontological significance when he stated:

We usually think that without body there is no soul, and the soul is dwelling in the body. What is the "body" in that case? That of which we are conscious as our sensual object, is essentially something in consciousness, and not something that offers a dwelling to consciousness...The body is an expression of our acting Ego, and has the significance of belonging to the basis of consciousness. Seen from the standpoint of the conscious Self, the body could be regarded as an organ of our will. But the body is not a mere instrument, but an expression of the Self in the depth of our consciousness...The content of our Self requires acting. Our true Self reveals itself, when soul and body are identical (Nishida, 1966:108).

Nishida asserted, thus, "subject and object are the differences in the way of examining one event, and the distinction of spirit and matter as well emerges from this viewpoint, for it is not a distinction of the event itself (Nishida, 1960:50).

Nishida plainly declared, "If there were truly simple consciousness, that would be precisely unconsciousness" (Nishida, 1960:50).

Just as in pure experience there is not as yet the separation into intellect, emotion, and will and there is a single activity, so too there is not as yet the opposition between subjectivity and objectivity...Even as when our hearts are captured by sublime music, one's self and things are both forgotten, and the whole universe becomes only one melodious sound, at this moment so-called true reality is present" (Nishida, 1960:50).

Nishida distinguished between unconsciousness and consciousness as follows:

The subjective unifying function is always unconscious, and that which becomes the object of unification appears as the content of consciousness...When we are conscious of a certain consciousness as an objective goal, that consciousness has already lost activity (Nishida, 1960:70-71).

He gave an example in movement situations.

Even in the training in a certain art, while one is conscious of each movement it is not yet truly living art, and it is only when one arrives at a state of unconsciousness that it first becomes living art" (Nishida, 1960:71).

When Nishida emphasized the essential nature of unconsciousness, it apparently indicated the dark layer of consciousness rather than some thing which is different from consciousness; that is, unconsciousness is not un-consciousness (It seems 'un' implies the thing which is not consciousness). To make this clear from Nishida's standpoint, the phrase of the dark layer of consciousness is preferable to the term unconsciousness. In other words, as stated earlier, he distinguished between the bright layer of consciousness for ordinary life and the dark layer of consciousness for authentic being.

Based on the emphasis upon the dark layer of consciousness, self-consciousness is synonymous with self-awareness. Nishida's concept was clear when he stated:

In concrete reality knowledge and action must be directly one, and consciousness and unconsciousness must be one, as in self-awareness (Nishida, 1973:32).

Nishida, furthermore, stated the unity of consciousness and unconsciousness in relation to the artistic consciousness as follows:

The pure content of this kind of concrete reality is the content of artistic consciousness. The content of the will appears at the point where this content directly touches the real world, the field of action. The content of the will, of actual life, is the content of artistic consciousness, which has been determined by the condition of existence. "Consciousness that has become nothing", which differs from simple "nonconsciousness", is not something that is hindered by action; it must be something that internalizes action (Nishida, 1973:32).

Nishida explained that in self-awareness the fact that "the knower and

the known are one" does not indicate that "it begins in self-consciousness, for it is already this way in sensory experience (Nishida, 1973:124-125). He continued:

Even in sensory experience the sensory self and the sensory object must concretely be one. The reason that when we know a thing we think of the self and thing as different is that we think of the self merely as a conceptual self (Nishida, 1973:124-125).

Nishida thus distinguished between the self-awareness in action and the reflective self-awareness. In other words, unlike Bergson and Schutz, Nishida illuminated the flow of consciousness as self-awareness in action prior to the act of reflection. It is clear when he stated as follows:

"Sensitivity" acquired through discipline is not mere mechanical habit. In the case of a painter painting a picture, he, of course, does not follow conceptual judgment; but his painting is not merely spontaneous movement either. His movement must have the self-awareness of power. It is not reflective self-awareness, but self-awareness in action. "Style" is such a self-awareness in action.

Aside from the consciousness that is based on the excess of representation with respect to action of which Bergson speaks, there is consciousness that arises by being inhibited by action - that is, by the unity of subject and object. Just as the concrete is the basis and goal of the abstract, so does the abstract exist on the basis of the concrete" (Nishida, 1973:32).

Thus, Nishida was critical of the distinction between the subject and the object, with which the western phenomenological inquiry begins, although intentionality for Husserl and Schutz was the most basic characteristic of consciousness and the concept for indicating the critical relationship between the two.

It was true that in Cartesian perspective, a bright layer of cogito as Ego-consciousness was emphasized as an essential nature of human being. For example, when we see a tree, the perception about the

tree is acting and, simultaneously, acting is the consciousness about the self which sees the tree (Yuasa, 1978:65). If such a condition of self-consciousness is analyzed reflectively, there appear the subjective and objective relationships, and it is a flow of bright layer of consciousness. Nishida believed that "our true Self is there where our conscious negates and unites" [the singular acts] (Nishida, 1966:189), and stated:

The individual is an individual because and in so far as it forms itself through acts of expression. The individual has its Self only through self-negation, and it is [at the same time] a viewpoint of the world which forms itself (Nishida, 1966:193).

Apparently, by the concept of pure experience, which was developed and deepened into self-awareness, the existence of "acting Self" like "pathos" or the self as body being was emphasized rather than the conscious self in a sense of the bright layer of consciousness. Conversely, in an acting world or in the experience of self-awareness, we find true being.

Therefore, Nishida's emphasis of the concept of the self with the individual is not placed on the one which was established as "cogito" (or rational self based on thinking), but rather the one with feeling and body. In other words, the position of the self is not only the bright layer of consciousness, but rather, is located in the center of the total unity of the bright and dark layers of consciousness.

When Kawai, who is a Japanese psychiatrist, showed the position of the self between the West and Japanese, the location of Nishida's self (the whole Self) is visibly manifested.

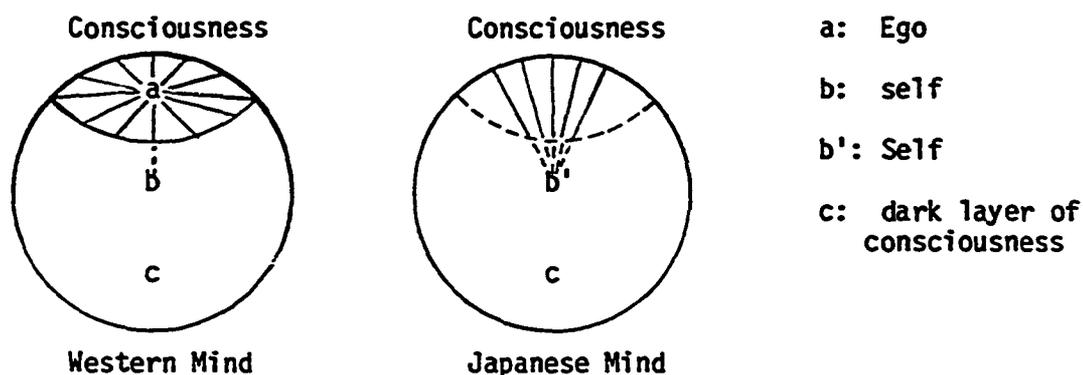


Figure 1. Kawai's depiction of self.

Figure 1 shows the structure of Western mind and Japanese mind. The circles indicate the spheres as the place wherein the self and the Ego exist. The self is in the center of mind, in the dark layer of consciousness and the Ego acts on the bright layer of consciousness. In Western mind, according to Kawai, "the Ego as cogito identifies the mind and it tends to lose the contact with the self in the dark layer of consciousness" (Nakamura, 1983:63). On the contrary, in case of Japanese mind, "even the border between consciousness and unconsciousness is not clear and self-awareness is formed around the Self in the dark layer of consciousness" (Nakamura, 1983:63).

The ultimate nature of self-awareness as absolute free will is furthermore developed by Nishida into "the place of nothingness" in From the Acting to the Seeing. As stated earlier, Nishida's consciousness was self-awareness wherein "that which knows and that which is known are one" (Nishida, 1973:126). That is to say, that in which "both subjectivity and objectivity are transcended" and, therefore, is "neither objective existence nor subjective existence" is "place" (Shimomura, 1960:211). Every existence - "objective existence, but even subjective

existence which can never be objectified" is placed, then "'place' is not existence, it is nothingness" (Shimomura, 1960:211).

Deeply absorbed in the bottom of the dark layer of consciousness, every being becomes no-being or nothingness to achieve true being. It is the body that is acting as the performer of the dark layer of consciousness. In other words, "the 'body' is the system of the unity of the opposites" (Nishida, 1966:194). Since the dark layer of consciousness is different from the bright one, it does not have an intentional object, but is the consciousness which is absorbed in the bottom of itself. The body as its performer is not thought to be objectified. Rather, the body is, as it were, the place of Nothingness. In regard to the true unity of the subject and the object, Nishida explained it as follows:

In the world of true unity of opposites, the subject submerges in the environment, and negates itself; this means that the true Self is living. The environment encloses the subject, and forms it; this means: the environment negates itself, and so becomes subject. The forming negates itself, and becomes the formed; this means: it now becomes truly the forming. That is what I call "from the formed towards the forming" (Nishida, 1966:195).

This is the immediate content of consciousness as it related to the true unity of opposites in self-awareness. It is made possible only through self-negation or only by withdrawing into the dark layer of consciousness that consciousness becomes true being as a unified system. There is neither inward nor outward experience.

Along with pure experience as a basic characteristic of consciousness, Nishida stressed the dark layer of consciousness wherein the ultimate state of Nothingness emerges. However, he did not

necessarily disregard the objective world as an object of intentional act in the bright layer of consciousness in our ordinary life, even if he did not recognize the existence of the objective world itself or an external thing-world which is independent of conscious phenomenon. In "The Objective World of Reflective Judgment" in Art and Morality, making "three kinds of distinctions within the unity of the experiential content", Nishida referred to the objective world (Nishida, 1973:71). According to him, we have three kinds of unities of experiential content; (1) "unity in the standpoint of pure objective cognition", (2) "unity in the standpoint of the unity of subject and object, as in the horizon of behavior", and (3) "unity that exists in the horizon of the mutual opposition of these two" (Nishida, 1973:71). He explained how these three kinds of unities related to the objective world.

The second standpoint, as the horizon of pure, internal unity, which proceeds to unify from act to act, transcends the standpoint of judgment, and is the most fundamental and concrete standpoint, in relation to which even acts of judgment can be considered to be one of its contents. The world of objective objects in the first standpoint objectifies this kind of concrete reality from the plane of consciousness in general. Reflection upon the second standpoint from this first standpoint is the objective world in the third standpoint; that is, it is the objective world of reflective knowledge (Nishida, 1973:71).

Apparently, Nishida emphasized here the intentional act of consciousness. The objective world in the first standpoint is the object of intentionality as the basic characteristic of consciousness in general. As the second unity experiential content is reflected upon as the object of intentionality, there appears the objective world of reflective knowledge; that is, it is consciousness of awareness. What is to be noted here is that the second unity of experience as in the horizon of

behavior "transcends consciousness in general; it is the horizon of the creative, free self that includes it" (Nishida, 1973:72). He called it "aesthetic intuition", which is not the same as the ordinary usage of intuition, "a standpoint of quiet contemplation" (Nishida, 1973:72).

For the aesthetic intuition does not exist apart from the creative act of the artist. In other words, the aesthetic intuition is in the horizon of behavior or "an unconscious will" (Nishida, 1973:72).

There are two meanings in the word "unconsciousness", said Nishida. One is "instinct behavior in which we are wholly unconscious of the object" and it is not true unconsciousness but mere "material force." On the other hand, true unconsciousness means to act "consciously from within and cannot be made into an object of cognition" (Nishida, 1973:72).

This kind of unconsciousness exists in the aesthetic standpoint. In short, he stated as follows:

In art, the self becomes free spirit. This means that it transcends the plane of consciousness in general. In the plane of consciousness in general, the objective world becomes a construction of the self; by transcending this plane, the self becomes wholly free and creative (Nishida, 1973:72).

Thus, while Nishida admitted the existence of the objective world as the object of intentionality or the bright layer of consciousness, his emphasis was still on the unconscious, the dark layer of consciousness, especially in the creative self.

To sum up, here it is recalled that for Schutz, the body was important as an intermediate between the inner time and outer space, but apparently the body was the performer of the bright layer of consciousness or the one of Ego consciousness which brings us some knowledge as an acting self. Besides, the body and the bodily movement

existed as those which were not reflected but experienced. However, it was true that Schutz's main concern was the elucidation of the structure of consciousness in our every day life. And, therefore, the emphasis was upon the exploration for the bright layer of consciousness or Ego-conscious aspect which internalizes the thing formed in the outer world to the Ego world. This means, the awareness in body and bodily movement as such are not sufficiently illuminated by the basic character of consciousness, or intentionality alone.

On the contrary, Nishida's main concept in consciousness was pure experience and developed into self-awareness in experience wherein the knower and the known are one. Nishida's concept of consciousness refers to not only the intentional consciousness in ordinary life, but also the dark layer of consciousness with Nothingness as the authentic self. Therefore, the concept of the self is not only a so-called conscious-self in a psychological sense. Also, the location of the self is not on the bright layer of consciousness, but in the center of the total unity of the bright and the dark layers of consciousness, that is, the whole Self with ontological significance. The body as the whole Self was the performer of the dark layer of consciousness or the "place" of Nothingness as the authentic being. Thus, body and bodily movement as related to the awareness in conscious phenomenon are clarified as an indispensable condition of human being. In a word, "we are a unity of opposites because we have a body" (Nishida, 1966:199).

It is concluded that Nishida's concept of consciousness/awareness is apparently different from its interpretation by Schutz. Nishida's concept of consciousness has the same implication as direct awareness;

the awareness in bodily movement is lighted as the essential nature in the dark layer of consciousness where authentic being exists.

In Physical Education Literature

Movement Awareness in General

In the literature, there are many references which deal with the term "movement awareness" and related to the terms "body-awareness", "body-image", "body-concept", "space-awareness" or "motor-awareness" and the like. Especially, the term "body-awareness" or "space-awareness" is used in many different ways in a great deal of physical education literature. Besides some of the terms often overlap each other. It is not always clear to what extent such terms indicate the same content. It is suggested that some of the problems in interpreting this usage come from the variations of the word "awareness".

For example, Burton(1977), whose concern is on movement for children, used the term "movement awareness" as a total of the components including body-awareness, spatial awareness and awareness of spatial relationships.

Similarly, using the term "movement awareness" and emphasizing the kinesthetic awareness, Bartal and Ne'Eman (1975), aimed at the development of the body-mind relationship. Feldenkrais (1972) emphasized the nature of awareness through movement. He pointed out that in our ordinary use of language there was no clear border between consciousness and awareness, but "there may be an essential difference between the consciousness and awareness" (Feldenklais, 1972:50).

Feldenklais showed an example:

I can walk up the stairs of my house, fully conscious of what I am doing, and yet not know how many steps I have climbed. In order to know how many there are I must climb them a second time, pay attention, listen to myself, and count them. Awareness is consciousness together with a realization of what is happening within it or of what is going on within ourselves while we are conscious.

Many people find it easy to be aware of control of their voluntary muscles, thought, and abstraction processes. It is much more difficult, on the other hand, to be aware and in control of the involuntary muscles, senses, emotions, and creative abilities. Despite this difficulty, it is by no means impossible, even though this seems unlikely to many (Feldenklais, 1974:50).

Sweigard (1974) attempted to integrate the concepts of understanding of the structure and potentialities of the human body. She stressed the imagined movement as an "ideo-kinetic facilitator" without moving intentionally to improve the human posture. It was produced based on the the empirical mental process for consciously developing bodily awareness.

To them, "movement awareness" is related to the practical application which is to develop a keener perception of each part of the body and its relation to the whole. In some works, what is emphasized as a final purpose is reaching a sensation of "awareness".

With regard to a sensation of awareness, the word "awareness" is used with a strict discrimination from the word "consciousness", when used by Tulk (1977). Tulk stated:

In consciousness, the senses are continually interpreting objects; but when the senses become higher and more keen, not conscious of any particular object, then this becomes awareness.

The more we develop awareness, the lighter and the more sensitive its quality becomes. The more we develop sense-consciousness, the darker, heavier, and more depressed our awareness becomes (Tulk, 1977:128).

Furthermore, Tulk showed examples:

looking and seeing are different; being aware and being aware of something are also different. 'Aware of' is watchful - of thoughts, or tangible objects (Tulk, 1977:128).

Thus, it might be said that awareness is not on the conceptual level, but on the discriminatory level or beyond the conceptual level; therefore, any explanation on the conscious level is no longer necessary. We can experience this kind of "awareness" state in our various kinds of physical activities, especially when our bodies are cultivated and we are totally involved in our activities. An example is a "peak experience" as an inner awareness in the sense of Leonard's view (1975) and Gallwey's work (1976). In such a situation, our body is not being captured by the useless strain and tensions of muscles. Our body and self are free from doubt, worry, any kind of judgment, over-tension or strain, so that we can perform well.

The same context is implied when Jourard (1967) emphasized the significance of body awareness related to athletic performance. Also, Ravizza (1977) pointed to a significance of the development of an awareness of a body when he stated:

...as man developed his cognitive abilities he began to overlook the significance of firsthand experiences, dealing instead with abstract concepts of direct experience (Ravizza, 1977:102).

He seemed to believe that increasing awareness of body is the integrating of mind and body so as to focus on what is happening in the present.

In a dancer's view, Gates (1968) stated that movement awareness was sensory awareness of movement and awareness develops to perception. She suggested that:

(Once) perceptual awareness is cultivated, it should lead to deeper insight into the meanings of our movement and to a unique

personal way of knowing the total movement experience for what really is (Gates, 1968:14).

To Gates, the most emphasis was based on kinesthetic awareness of movement. The visual and auditory sensory experiences were within these kinesthetic experiences.

The following statement of Morison (1969) also reflected the concept of general kinesthetic sensitivity on body-awareness.

...body awareness involves sensing how any part of the body is moving and the effect this has on the body as a whole. Awareness in this sense means knowing by feeling rather than intellectual knowledge though this may be needed in certain stages of the learning process (Whiting, 1975:51).

In another context, Arnheim et al. (1973) looked at kinesthetic motor awareness as an important component of the development of body image suggesting that:

The terms body image and directionality are more global terms of perceptual development and show more detailed subcomponents including laterality, verticality and kinesthetic motor awareness for body image and distance duration and time and space constructs for directionality (Arnheim, 1973:54).

Generally, researchers in physical education areas do not use the term "movement awareness," but use "body-awareness" or "space-awareness" or "kinesthetic sense". Some researchers report that the term "body-awareness" is often associated with the term "body-image." For example, Leaverton (1972) summarized in a literature review another related definition of body-awareness. These approaches represent body-image (Fisher and Abercombie, 1958: 320-329), body cathexis (Jourard and Second, 1955: 243-246), and perceived size of body part (Burton and Adkins, 1961: 39-48). Leaverton (1972) also pointed out that:

The phenomenon of body image and body awareness should concern no field of education more than that of physical education (Leaverton, 1972:4).

Jones (1974) extended the concept further and identified the two aspects of body awareness. That is, (1) body shape which focuses primarily on how the body can move, and (2) spatial coordinates which focus on movement in various coordinates of space. Perhaps we may call it spatial awareness. Focusing on the ability to discriminate pathways, direction and levels in movement, Jones reviewed a large number of references in these areas.

According to Jones, many scientists and psychologists have dealt with man's spatial abilities. For example, Gibson (1970) described the perception of space and the perception of events in space as a process of discrimination. Besides this, the investigations of the abilities related to man's sensory modalities, postural determinants, and visual framework are included in such works as Ayres (1964), Barsch (1967), Chalfand and Schefflin (1969), Coan (1964), Fleishman and Hompel (1956), Forgas (1966), Leton (1962), Michael (1951), Smith (1964, 1966), and Souder (1968).

H.T.A. Whiting (1975) in reviewing literature related to the word "body-concept" indicated the same point. That is, there are difficulties over the use of terms such as "body-concept", "body-image", "body-schema", "body-awareness" and "sense of self." He suggested the use of the global word "body-concept" as a representative one. He concluded that the term "body-concept" had been associated by different writers as follows:

1. the ability of the body to make movements appropriate to the demands of the environment,
2. bodily sensations,

3. imagination - mental imagery which is not purely representational,
4. ego-development,
5. affective development,
6. cognitive development,
7. the development of "awareness" of body functioning and abilities,
8. general kinesthetic sensitivity. (Whiting, 1975:52)

In short, movement awareness was the phrase that was associated with a so-called "sensation of awareness", body-awareness, body-concept, body-image, movement-concept and space-awareness. Most of the literature such as textbooks which indicated how to develop movement awareness were dealing with the meaning of it as "awareness of awareness" (conceptual level) and knowledge about and understanding movement. However, in the literature, some writers' emphases were placed on the experience of reaching so-called "sensation of awareness" in line with the works of W. T. Gallwey or G. Leonard as a peak experience.

Few among the physical education writers dealt with the concept of awareness in movement as the unobjectifying, or the pre-reflective one.

Movement Awareness from the Phenomenological Point of View

In a 1962 article, Seymour Kleinman marked the nature of the body, human movement and physical education with phenomenological theory. He maintained the belief that the body should be grasped as a mode of existential being: it is important to enhance "an awareness of bodily being"

with an emphasis of the significance of the awareness and meaning of of movement.

Kleinman identified the three dimensions of the human body: (1) the body as landscape, (2) the body under the eyes of fellow man, and (3) the body when one becomes aware that one is being watched, based on Sartre's description. He claimed that only the third dimension of bodily being is important for physical education, for the objectives of physical education included (1) "to develop an awareness of bodily being in the world, (2) to gain understanding of self and consciousness" and so on (Kleinman, 1962:152).

In a 1972 article, Ellen Gerber, in the same line with Kleinman, interpreted three dimensions of human body illustrated by Sartre as follows:

There is an objective dimension to one's body and if one is to function efficiently one needs to understand and learn the boundaries of his/her capacities. There is a dimension of one's body which exists in terms of others' perceptions of it. And there is a subjective dimension to one's body which is synonymous with one's being-in-the-world. One's existence, one's location in the environment is corporeal, embodied. Thus, the actions of one's body are the actions of oneself (Gerber, 1972:186).

Apparently, Gerber's central concern was focused on the third dimension of the body, which Schrag (1969) used as "lived body"; Zaner (1966) called it "the radical reality of the human body", and Sartre (1956) described it "the being-for-itself" (Gerber, 1972:182). She claimed that no experience took place without one's physical presence, that is, "my body is the manifestation of me in the world" and "I am an 'embodied experiencer' (Schrag, 1969)" (Gerber, 1972:182).

Darlene Kelly, in her dissertation (1970), clarified the phenomenal body as it is self-experienced based on the theory of Gabriel Marcel and Marice Merleau-Ponty. The truth of their concepts was obtained through her own experienced body in a movement situation. She identified the function of the self-experienced or phenomenal body "(1) as a form given, and hence, as an acquirer of knowledge, and (2) an expressive realization of intentional acts of consciousness and the communicator of acts consciousness via the observable, symbolic forms of willed movement" (Kelly, 1970:211).

Jane Conry, in her dissertation (1974), identified the nature of the lived body as applied to the concepts from Schutz's theory in existential-phenomenological view. For Conry, "the lived body is man's medium for being; man is dialectically related to the world" (Conry, 1974:169). For example, in fencing "the I and the Thou co-experience the other's body as a 'field of expression' for his (the other's) consciousness" (Conry, 1974:171). It is by "an intentional consciousness" that man can "constitute the world with the a pricri intention of love" (Conry, 1974:171).

In his book, Meaning in Movement, Sport and Physical Education (1979), Peter Arnold emphasized that the person exists as the bodily being, that is, an embodied consciousness or an incarnated consciousness which is, as stated earlier, a central tenet in the phenomenological and existential thought explicated by Marcel, and others as Sartre and Merleau-Ponty.

Arnold maintained that the "lived body" experience should be an illuminator in our everyday life; that is, the lived body experiences a

variety of psycho-physical occurrences in the stream of consciousness as an embodied individual. From the viewpoint of the lived body, in contrast to the physical body, he noted that the embodied person was most acutely aware of oneself as an alive being and could be taken on a heightened awareness in 'peak experience'.

According to Arnold (1979), Macmurry (1957) pointed out that only tactual perception leads to direct and immediate awareness of the "other" by focusing outwards in the world, and kinaesthetic perception strengthens a sense of self by the awareness which emerges in performing an action by turning inwards: Arnold applied the notion of the kinaesthetic perception to the movement experience, considering the 'object' of it. He distinguished between attending to a set of kinaesthetic flow patterns while actually moving and attending to them while imagining oneself to be moving. The kinaesthetic objects were identified as follows:

1. as perception of an ongoing and actual pattern of movement;
2. as "past remembrance" of an actual pattern of movement feeling, or image;
3. as an imaginative flow of movement feeling which though not tied to actual occurrence, is grounded in actual experience that has arisen sometime in the past. (Arnold, 1979:122-123)

He considered the kinaesthetic object of the first to be 'real' feelings while attending in the process of moving, and the second and the third to be 'imaginary' ones which were dependent upon actual experiences of moving from the past. Also, he stated that the feelings with real, kinaesthetic objects were associated with the present, ongoing lived body action while, for example, actually running, and when the

experience of running was intensively felt as pleasurable, it could be called as 'peak experience'. He believed that to consider the facet of kinaesthetic perception contributed to clarifying the structure of consciousness in movement. However, as his consideration was focused on the meaning of movement and its place in human life, it was not quite clear to what extent he tried to identify the nature of pre-reflective awareness in the state of consciousness.

In the 1966 book entitled The Phenomenology of Dance, Maxine Sheets presented some profound, informative points. Phenomenological study, for her, was quite important to illuminate "the immediate and direct consciousness of man in the face of the world" (Sheets, 1966:10). She distinguished between reflective consciousness and pre-reflective consciousness based on Husserl's theory. Her emphasis was apparently placed on the pre-reflective state of consciousness at the primary ontological level where she believed that the dance as a formed and performed art was generated. She emphasized, thus, the lived experience of the dance as such was imperative; "the choreographer and dancers are ultimately aware of nothing but the pure dynamics of the total form" (Sheets, 1966:6).

For Sheets, the concept of consciousness is consciousness of something: "every consciousness intends an object" (Sheets, 1966:12), as evidenced in the phenomenological viewpoint. She pointed out that, however, "in any lived experience, nothing is objectively constituted; neither consciousness itself nor the object of consciousness exist as given" (Sheets, 1966:35). Moreover, "The phenomenon gives itself to consciousness only as consciousness is consciousness of it, only as

there is an immediate, pre-reflective, intuitional awareness" (Sheets, 1966:12). When she stated the temporality and spatiality as related to the inherent structure of consciousness-body based on the writings of Sartre and Merleau-Ponty, it is clear that:

Man's apprehension of himself as a temporal totality is a pre-reflective awareness of himself in-the-midst-of-the-world (Sheets, 1966:17).

One of the characteristics of human consciousness of body is, Sheets stated, found in its "ekstatic structure". Man lives in "the three temporal dimensions - past, present, future" which "are described in terms of the three ways man's being stands out (ek-stasis) from itself" (Sheets, 1966:16). She stated:

Man does not have a past since he is his past in the mode of not being it; he is always already present. He does not have a present, but is his present in the mode of not being fixed in the instant: his present is a flight which objects him into his future. Finally, he does not have a future since he is his future in the mode of not being it; his future is not yet, but is outlined upon the present out of which he moves toward the future as to a goal (Sheets, 1966:16-17).

Man is thus "an ekstatic being: he is always at a distance from himself" (Sheets, 1966:17). In other words, he cannot apprehend himself fully as far as he is as a temporal totality; rather he can apprehend himself as a temporal totality by "pre-reflective awareness of himself in-the-midst-of-the-world" (Sheets, 1966:17).

Sheets also illustrated the different exploration between the explicit and the implicit awareness/consciousness as follows:

In crossing a street, a person is neither explicitly aware of himself nor of his ekstatic structure: he constitutes himself neither as an object nor as being, fully and wholly, at any one moment, as he crosses the street. He is implicitly aware of himself and his ekstatic dimensions, implicitly aware of himself as realizing his intention: "to cross the street" (Sheets, 1966:17).

According to Sheets, "...explicit awareness would constitute a reflection upon the lived experience of consciousness" (Sheets, 1966:17). In other words, such explicit awareness would be consciousness-body as an object in any lived experience. Thus, an implicit pre-reflective awareness of space and time is immanent to any lived experience of consciousness-body in a variety of movement situations.

It is already clear that she grasped the importance of the pre-reflective level of awareness in the lived experience of the consciousness-body comprehensively. However, it is true that her pre-reflective awareness is different from the Eastern concept of "Nothingness" because Sheet's concept of awareness seems to be the one kind which is directed outward even while she emphasized man's implicit awareness of himself as an ekstatic being.

In the book, Man, Sport and Existence: A Critical Analysis (1967), Howard Slusher discussed the body as "an entity" as follows:

...it is imperative that the human body be viewed whenever man studies sport...There can be little doubt that, in sport, the body is brought into conscious awareness. Through a sport activity, such as long jumping, man locates his body as belonging to him. As the jumper sprints down the runway of an approach that is seemingly endless, the body is "self-experienced." The body is all that does exist. It really is. In its concreteness, the jumper knows it must be propelled with maximum efficiency (Slusher, 1967:33-34).

For Slusher, "in sport, man is his body", and it is realized that "the 'I' and the 'body' are indeed united" (Slusher, 1967:41). He deepened the concepts of human existence and being in relation to "Nothingness" or "non-being" by referring to sport as "a form of absurd" (Slusher, 1967:109). In sport the "problems" one must solve are endless, and, therefore, one can never reach the truth. In this sense,

"he engages in the absurd" (Slusher, 1967:109). From the absurd one accesses nothingness in Sartre's sense. The sport experience is the experience of nothingness when he stated:

The athlete, with all his being, can surpass himself when he considers the sport situation as one that belongs to him for his realization. The paradox is obvious. As the gymnast engages in movement, the apparatus and all that is used for itself; thereby arriving at being from non-being (Slusher, 1967:109).

Slusher maintained that "by being conscious of his acts" or by using "all media for what he and it is intended" one can reach the sport as nothingness (Slusher, 1967:109-110). It is clear that for Slusher nothingness is attained by surpassing one's self through conscious acts.

Slusher presented human awareness in sport in the same discussion as stated above. He regarded sport as the situation which "could hypothetically be excellent media for immediate awareness" (Slusher, 1967:60). However, for him, the emphasis was on the performer's reflection upon the act and the involvement.

Kleinman, Gerber, Kelly and Conry offered general observations for the phenomenological study as it related to the different views of the performer's body and performed body. Arnold, Sheets and Slusher each presented deep insights for the inquiry of the movement awareness experienced by the performer. These are significant contributions to the study of movement awareness. The examples they give illustrate the western movement forms and sport experiences.

CHAPTER IV

THE PHENOMENOLOGICAL ANALYSIS OF ZEAMI THEORY

The development of Zeami's treatises apparently shows his own philosophical evolution in his artistic life. Zeami's basic philosophy of Noh is explained by "flower" (hana; yūgen) with different meanings from phase to phase. They are difficult to understand. The terms will be explained in detail by considering his historical development of ideas. Next, focusing on movement awareness, Zeami's philosophy will be analyzed in terms of the theory of performance as related to the phenomenological points of view in this chapter.

Background of Zeami's Life and Noh

Zeami Motokiyo (1363-1443) was the greatest artist of the Muromachi period and established the Noh with his father, Kan'ami Mototsugu (1334-84). The Muromachi period or Ashikaga Shogunate (1336-1573), being preceded by the first shogunate or military government at Kamakura in Japan (1185-1333), was the time when the warrior class controlled the government. However, its cultural feature including the art forms, was courtliness. Zeami's particular patron was the third Ashikaga Shogun, Yoshimitsu, who enjoyed graceful elements of the performances of "yūgen". Another characteristic of the period was that the transcendentalism of Buddhism permeated the artistic area, though this languished because of the secularization of Buddhism. Thus, in this epochal background "a new

form of drama emerged [Noh] which concentrated its attention on the 'next world'" (Kato, 1979:310).

In regard to the origin of the Noh, Takahashi (1982) pointed out the close connection "with the ancient Japanese belief in the unappeased spirit of the dead" (Takahashi, 1982:67). He stated the relationship between the Noh and the ancient belief as follows:

The unfulfilled passion of love, grief, or hatred endows the dead with a sort of hateful immortality. And the ghosts of the dead are compelled from time to time to come out of the Buddhist purgatory in corporeal forms which were theirs in their lifetime and visit the world of the living in order to alleviate their torments by telling someone the stories of their agonies, somewhat in the manner of Coleridge's Ancient Mariner. Or it may remind you of the ghost of Hamlet's father (Takahashi, 1982:67).

It goes without saying that Zeami was subtly but powerfully influenced by Buddhism. Shuich Kato (1979) stated:

In his theoretical works on No [Noh] drama, Zeami uses a number of Buddhist terms and concepts, but he does not refer to the fundamental relationship between the Buddhist world view and the structure of his play. That relationship was essentially unconscious and all the more profound for that (Kato, 1979:311).

Among the earliest authors of Noh plays, besides Kan'ami and Zeami, were Juro Motomasa (Zeami's son), Kojiro Nobumitsu (a descendant of Zeami's younger brother), Zenchiku Ujinobu (Zeami's son-in-law) and his son, and other writers who were not related to the Kan'ami and Zeami families.

Zeami was an excellent playwright and director as well as a Noh performer. Of all the modern performances of Noh plays, say two hundred forty, more than one hundred Noh plays were written by Zeami. Apart from a writer of Noh plays, as stated earlier, Zeami is well-known as the

author of many treatises on the art of performing Noh--in all, twenty-one works.

However, after the third Ashikaga Shogun (Yoshimitsu) died, Zeami's life was a continuation of sufferings, for, although Zeami had become the leader of the troupe, Kanze-za, succeeding Kan'ami's works, he had lost the shogun's favor; neither Yoshimotsu (Yoshimitsu's son), nor his next successor, Yoshinori (Yoshimotsu's younger brother) desired Zeami's Noh. Zeami, in his difficult life, continued writing his theory which, he believed, might be a help for handing down his novel form of Noh and the art of performing Noh to his successor, as well as for the survival of his troupe among competitors. In his late years, Zeami's life turned to even greater misfortune: that is, Yoshinori exiled Zeami to the island of Sado in 1434. Nobody knows why he was treated so, or how he lived afterward to his last year, 1443.

The Originality of Zeami's Plays:

Time Consciousness/Spatial Economy

The structure of Zeami's play can be described in terms of two aspects: namely, time consciousness and spatial economy. While these two aspects are not necessarily exclusive of each other, the one always goes with the other like both sides of a coin. The first aspect, "time consciousness" is shown typically in the original style of Noh, which becomes the most typical form of Noh performances called Mugen Noh. This means literally, dreamlike-illusive Noh, it is often used by the rise of the ghosts. The first scene plays the Noh in present and a later scene becomes the dreaming Noh. Based on a form of dream, it is

possible to let time go back and space transit freely. He chose for the subject matter of these plays classical characters from such past works in the Heian period (794-1185) as The Tale of Ise and The Tale of Genji. Zeami also produced "a category of plays based on the lives and exploits of warriors of the past" (Varley, 1982:11). He drew, in so doing, the central characters from the famous war saga, The Tale of the Heike.

Comparing the dramatic structure of the plays between Kan'ami and Zeami, Kato pointed out that Kan'ami's play was "conspicuous by the device of 'confrontation' between two characters" which dealt with "human relationship in this world without the participation of supernatural beings" (Kato, 1979:307-308). On the other hand, Zeami evolved Noh in a different line.

...he [Zeami] derived dramatic tension not from the 'confrontation' between two characters, but from the anguished inner examination of one character, usually the metamorphosis of a hero (Kato, 1979:308).

In other words, he often used the appearance of the ghost with the overflow of a spirit as a teller of the people's passions in love and battle. For better understanding of the scene in Noh plays, an example described by Kato would be helpful.

In cases where a warrior is the hero, the whole play consists of the first part in which a wandering monk will meet an old man (the mae shite or 'first protagonist') at the site of some ancient battle and the monk hears from the old man the story of the battle, and of the second part in which the monk realizes exactly who the old man is, then the old man assumes his true form as the warrior hero (the ato shite) who performs a dance while telling the story of how he met his death and a monk recites the scripture to appease and pacify the ghost. The mae shite can be an old man or an old woman and the ato shite is a ghost who performs a 'mad dance'. The first part represents this world, the latter part the next world of the spirits (Kato, 1979:308).

It is often said that, thus, the art of Zeami's play was very similar to modern movies. That is, in his play he sometimes makes time run backward and the different scenes overlap; or, he changes the scenes rapidly, as if we were watching the different slides overlapped without the entire sets of the stage scenery being changed.

If one could call this presentation of Zeami's play the appearance of "time consciousness", on the other side, another important factor which characterized Zeami's performances might be called "spatial economy." That is, the Noh "libretti were short...and the stages were small" (Kato, 1979:309). The Noh performance consisted of the "highly stylized" and "very slightest movement of the body" (Kato, 1979:309). For example, "a long journey is indicated by a slow circuit of the small stage" (Kato, 1979:309). In other words, in Noh, the small denotational presentation evokes the large connotational imagination in the viewer. This "economy" of the space (ma or pauses) in Zeami's performance is summarized as follows:

The ma or pauses are just as important as the music itself--the period of silence when for a moment the short rhythmic beats of the drums and the sharp notes of the flute cease. This extremely ascetic music corresponds to the extreme economy of the actors' body movements (Kato, 1979:309).

These two characteristics of a Zeami play can be seen symbolically not only in the proceeding of the story, but also in the limited stage setting (usually a picture of pine trees is used as a background and there is no curtain), only a few characters, and a small stage. Also, as seen in those examples indicated above, in Noh plays time consciousness and spatial economy proceed together without being separated. Furthermore, we may say these two concepts, time consciousness and spatial

economy are only different expressions for explaining the same phenomenon.

The Aesthetic Value and its Development of Zeami's Theoretical Works

The development of Zeami's theoretical works are generally classified into these three periods; namely, the first term (1400-1408), the middle term (1418-1424), the latter term (1428-1443). Between the first and the middle term, there are ten years blank, after Shogun Yoshimitsu died in 1408, as far as Zeami's theoretical works are concerned. Zeami's representative works during those terms are Fūshikaden (so-called Kadensho) for the first, Kakyō and Shikadō out of ten works for the middle, and Kyakuraika out of ten works for the latter.

Zeami's central concepts are "hana" (the flower) and "yūgen" (profound, mysterious depth). "Flower" indicates "the effect which the actor must produce in the audience" or good performance, and yūgen is "the beauty projected by the actor on stage" (Kato:311). Zeami's aesthetic quality, along with the three stages of theoretical development, will be shown as this chapter unfolds.

The central concept, "flower" was frequently shown in his first work, Fūshikaden, with different aspects or usages (a detailed explanation will be done later). In the first period, "flower" as the presentational effect was the main theme and toward the middle period, the degree of intensity of "yūgen" of "flower" is increasing. As the word "flower" itself stands for such an image as elegance which we can see and admire visually, so the emphasis of Zeami's theory was placed on the effect on the stage mainly to draw the audience's interests.

Therefore, in so doing, a fresh and pleasant thing in performance was considered an essential element for a good performance. The important thing for maintaining the flower was that one should be recognizing one's own art always. And, once one becomes old, it is necessary to work out "less-performance" to keep the weak point back. In this stage, Zeami's term, "less-performance", had a rather negative sound.

However, it is in the middle period that the influence of Zen Buddhism evidently began to emerge in Zeami's writings. First of all, although Zeami kept using the word "flower", the absolute number of usages decreased in the middle period. (Before the middle period, as stated above, there is a ten-year blank in his writing.) It was pointed out that the reason was Zeami's work was not seeking for the flower which could be seen visibly, but for much deeper aspects of the art of performing in an unseen world. In other words, Zeami began to emphasize the performer's inner quality, yūgen, rather than the pursuit of the presentational effect of performance, flower. Therefore, the aspect of gracefulness of performance came to be sought, and so-called empty space, effortless effort, or motionless movement, being filled up with the spiritual power of the performer's inner quality of the act, became stressed.

Another example for Zeami's theoretical development is seen in the different interpretation of the word "shoshin" (immature, or primitive mind). In the first period, shoshin meant, as commonly used in Japanese, unexperienced or immature. However, in the middle period, it indicated the present awareness of a performance experienced at the different stages of one's ages. For example, if a performer who was thirty

years old realized his own position in the art of performing, it was said that he could have "shoshin". In other words, one's own art of performing should be grasped with conscious effort, but not sought in one's performance of former days. Then, it was said, to transmit "flower" into the descendent meant to hand down this mind "shoshin". This is the typical doctrine in Zen and Buddhism. That is, everything exists only when grasped by the immediate awareness, and the past or future separated from present moment is only the "being" as supposed.

In the latter period of his work one is able to see more clearly the influence of Zen Buddhism upon Zeami. In the first period, the performer's attitude was explained as it related to the act of judgment in the structure of consciousness, whereas, in the latter period, this attitude became emphasized for the texture of performance to be grasped as the symbol per se. The final attainment to reach became the (symbol of) nothingness for the performer as well as the audience. In other words, Zeami developed the focus of his theoretical work from the presentational form of performance for an audience to the inner quality of the performer per se. In short, the meaning of Noh play was changed in Zeami's life-long theoretical works from the presentational form on stage to the form of self-realization of the performer as seen in the typical Zen culture.

Zeami's Fundamental Philosophy on Noh

As noted above, there was a distinction between the early development and the middle and later developments of Zeami's treatises, with ten years blank in his writings. In the main works, the important

theme of Zeami's treatise was "flower" (hana) which simply means a good performance. But gradually Zeami's thought became deeply philosophical in the development of the later period, and the explanation of "flower" showed different aspects in his treatises. Of all the treatises written by Zeami, The Instructions on Flower (Kadensho) is one of the most famous books, known as a profound theory for art. The Instructions on Flower was actually written based on his father's thought as the secret instructions for the art of Noh. With ten years intervening, the other treatises including selected works, The Mirror of Flower (Kakyō), The Way to Flower (Shikadō-sho) and The Returned Flower (Kyakuraika) were, it is said, Zeami's own original writings.

Zeami's theoretical considerations were based on the way to present a marvelous performance on a stage as most of the artists desire to do. However, the emphasis was not on the aesthetics of Noh performance as such, but the search for the performer's inner qualitative aspect to develop his awareness and to elucidate a good performance as a secret instruction to his successors. Zeami believed that the good performance as the beautiful object to be seen (for the audience) from outside was the same as the one to be grasped from inside by a performer. In other words, the expressional effect which attracts the audience is not independent from the performer's inner world which the audience cannot see. Based on this position of his sense of beauty, Zeami's theory was developed. As it were, it is a history in which we can trace how Zeami's contemplation was deepened to the profound philosophy with his ongoing life. In other words, the stage of Nothingness (mu) was the final attainment of Zeami's philosophy; that is, it is mind without mind, and

"It" performs without performance. The continual search for the theory of performing art of Noh, was Zeami's ceaseless process of self-discipline and self-realization in his artistic life.

Thus, it is said that Zeami's endeavor was founded upon how to attain the higher level of Noh as a performer, a director, an educator, and a scholar. He kept pursuing the way to search it and to hand it on to his successors.

Basic Principles of Zeami's Theory

One of the themes of Zeami's treatises was "flower" (hana) and hana of yūgen. It implied the essential nature of the aesthetic beauty in Noh performance.

Flower (hana)

Zeami explained "flower", in the third chapter in The Instructions on Flower: Question and Answer, as follows:

To know hana (flower) is to know the secret of Nō [Noh]. There is no other way. Most of what I have to say about it has been said in the first two sections of this treatise, Exercise for each year and Exercise for Monomane (imitation of things). Temporary hana, hana of the voice, and hana of yūgen (elegance), these three can be easily recognized by the audience, as they are achieved through technique, and they soon disappear like the blossom of a real flower. So these kinds of hana do not last very long, and there are only a few actors who can go beyond this and become real geniuses. On the other hand, the real hana is the hana of the mind, and its blossoming and its fading depend upon the mind, so if one is a genius it will never fade (Zeami, 1958:52).

Furthermore, Zeami stated the way to attain the secret of "flower." What is important is not to think in complicated ways; that is, it is only after much practice at each stage of age and acquisition of the various skills of "imitation" that you can understand "this unfading

hana." In these learning processes it is of importance to know that all flower will fade away, and the more ephemeral the flower is, the more pleasure it gives to people. So with the flower in performance it is imperative to diversify constantly. Even if the rarity is important, it does not mean a peculiarity. The essential thing is that "as the occasion requires", the performer must select the most appropriate out of all the repertoires which he learned during this practice (Zeami, 1968:82). In short, the flower is that which the audience feels to be fresh, novel and pleasant. The flower does not exist by itself; to know flower is "to understand how to give the impression of freshness and novelty, as a result of many exercises" (Zeami, 1968:84). This is the essence of the statement: "the flower is mind, the seed is technique."

While in the early development of Zeami's theory, thus, the emphasis was on the freshness and rarity as an appearance seen from outside, it was not a real flower. To acquire the real flower, one should master the various types of technical devices. Such studying of Noh performance is "the seed of the real hana" (Zeami, 1968:52). He concluded in a word, "to know hana is to know this seed. Hana is in the mind, the seed is technique" (Zeami, 1968:52). It is apparent, thus, that Zeami grasped the relationship between technique as seed and flower as the final attainment dialectically when he cited an old Buddhist poem which was translated by Sakurai et al. as follows:

If there are many seeds in the mind,
When the rain falls copiously from Heaven
All the seeds will sprout.

If you understand the mind of a flower
 You will understand Bodhi
 Supreme enlightenment (Zeami, 1968:52).

In regard to the concept of flower, though Zeami used this word with different meanings even in the early development of his theory, there is a distinction between the temporal flower and the real flower. While, as stated above, the real flower is the ultimate goal both for the performer and for the performed art, the temporal flower is seen in each stage of the developmental process of a performer and besides, in each performed art. The Noh performer in his youth is graceful naturally, but the flower of these days is not the real flower but the ephemeral flower. According to Zeami, "since this flower is premature, it is shameful for the student to think himself an accomplished artist" (Zeami, 1968:20).

On the other hand, the "flower" brought about by the performed art is the one for the audience but not for the performer. It means freshness and rarity. Just as people admire every kind of plant and flower blooming in its proper time in the four seasons, because "they feel its blooming as something fresh and rare," so the freshness and rarity of the Noh performance attracts them (Zeami, 1968:82). Therefore, what attracts them is the presentational effect on the stage. Later Zeami's constant concern was going to be the elucidation of the higher level of "flower", yūgen; instead of pursuing the presentational effect seen outwardly on the stage, the exploration of the inner aspect of the performer as well as the audience became his central concern. That is to say, apparently very much influenced by Zen Buddhism, Zeami moved his interest to the development of the performer's inner state of being.

His idea in the later stage of his work was crystallized in the thought of the "returned flower" or "returned style". It simply meant that after attaining the ultimate stage, the master of Noh could enact elegantly or with profound beauty even the vigorous or powerful performance which the beginner could play. The most distinguished scholar of Noh theory in Japan, Toyochiro Nogami, explained this concept of "returned style" as follows:

The returned style seems to derive from the depth of a penetrating understanding of art - from the serene and impassive state of mind that one would come across after he has gone through all the loudness of gaiety. No artificial technique - neither imitation (monomane) nor transcendental phantasy (yūgen) is here;...it is the flower which is no more a flower; it is the technique which is no more technique; the spiritual attainment in art which stands above the mere form of posture or the tone of voice. As it is said to "come only once in life"; that must be very difficult to master.

Such a feat can never be realized all of a sudden. Zeami, who stressed the importance of monomane and yūgen, must have gone through the process of development which had prepared the way for the acquisition of such fathomless depth of artistic awakening (Nogami, 1973:69).

In short, in the early thought, Zeami claimed that the consciousness of a performer should be active for presenting the flowery effect on the stage. On the other hand, in his later thought, the deeper layer of consciousness without judgment was claimed to be alert. The performance, along with this deeper awareness of the performer, can not be seen by the audience even if one attempts to grasp it consciously. Zeami called it "mu" (Nothingness or void) as it could not be apprehended by the ordinary consciousness.

In order to understand flower more precisely, the concepts of yūgen and "imitation" (monomane) will be further described below.

The "mu" along with movement awareness will be shown in the next chapter.

Yūgen

The word yūgen means simply elegant appearance and simplicity based on the presence of Nothingness.

In his early days Zeami's theory was developed based on the gracious, flowery sense of yūgen, but in the later work, taking the influence of Zen, the simplicity and the restrained feeling became obvious. Essentially it is the metaphysical concept in the world of ideas to express the state of the attainment of the enlightenment (satori) in Zen Buddhism. The suggestive feeling which we cannot tell in words and the subtle which we cannot see as a figure, are a kind of the sense of beauty in yūgen. In regard to the explanation of yūgen considering self-discipline for aiming toward Nothingness, Sakurai et al. explained,

While perfecting the simple and pure aesthetic of yūgen by strenuous self-cultivation, his yūgen becomes profound, striking deep into the world of emptiness, as oxidized silver has a dull and elegant glow which is more beautiful than more superficial gorgeousness (Zeami, 1968:10).

Also, Waley (1954), who translated Japan's first and greatest novel, The Tale of Genji and other classics, and also studied Noh plays in Japan explained yūgen as follows:

The difficult term yūgen which occurs constantly in the Works is derived from Zen literature. It means "what lies beneath the surface"; the subtle as opposed to the obvious; the hint, as opposed to the statement. It is applied to the natural grace of a boy's movements, to the restraint of a nobleman's speech and bearing. "When notes fall sweetly and flutter delicately to the ear," that is the yūgen of music. The symbol of yūgen is "a white bird with a flower in its beak." "To watch the sun sink behind a flower-clad hill, to wander on and on in a huge forest with no thought of

return, to stand upon the shore and gaze after a boat that goes hid by far-off islands, to ponder on the journey of wild-geese seen and lost among the clouds"--such are the gates to yūgen (Waley, 1954:22).

Imitation (monomane)

Imitation in general means that which is produced as a copy from original things in a sense of realism. It was the basic technique of the Zeami's performance theory. It meant "to capture the essence of things, that is, to bring about a unity and harmony...between the universal and the particular" (Zeami, 1968:11).

In The Way to Flower, Zeami wrote about learning the basic technique of performance. Emphasis in the practice of "imitation" must take place during the adult years (from 17 or 18 years to 43 years old), but not the younger years (before 16 years old) (Zeami, 1973:346). That is, during the younger years, the performer's practice should be limited to singing and dancing as the basic skills. Imitation to be learned in this period includes the enactment style of 1) old men, 2) women, and 3) the warriors' types. For these three types of the personality are the key to the "mastered style" and are all-inclusive of other types of personality. For example, Zeami said, such a personality as the decent, divine, and calm figure is the application of the old man's style. The elegant, lovely figure is of the women's style. The vigorous, powerful figure is of the warriors' style (Zeami, 1973:346).

In an early theory of Zeami's development, imitation was a synonym of realism which Zeami acquired from his father and made the basis of his own theory of performing art. In his theoretical development, however, Zeami realized that imitation was not a synonym of realism, that is, the realistic imitation tends to lack in taste and power.

It is not sufficient as an expression of an art form. In order for imitation to become a vivid artistic expression, he believed, in addition to realism, the inner state of the performer's world must be worked intensely for getting to the expressional content fruitfully; and, because yūgen plays a vital part in performance, the expression of bodily action would be suppressively adjusted. The important thing in the appropriate enactment of the Noh is understanding how to capture the essence of things by eliminating, generalizing and symbolizing all the artistic elements including bodily actions.

Zeami's Movement Awareness

The concepts related to "movement awareness" which are derived from Zeami treatises are "shoshin" (literal meaning, primitive mind), "monomane" (imitation), "riken-no-ken" (body-in-synthesized-perspective), and "mu" (Nothingness). Not only does each level of them indicate the qualitative aspects of the performer's movements, or movement awareness per se, but also this order suggests a hierarchy.

As stated earlier "shoshin" had different meanings in the historical development of Zeami's thought. In the early stage, it was limited in its meaning to the theoretical framework, but in the later stage it began to have more comprehensive implications. The important aspect of "shoshin" as related to movement awareness is the latter one. This will be explained more in detail here. According to Zeami, the maxim of Noh performance is that "shoshin is not to be forgotten." In The Mirror of Flower, Zeami stated that this maxim included three substatements.

These are (1) "primitive mind, whether it is a positive sense or a negative one, is to be remembered," (2) "primitive mind, in each stage, is not to be forgotten," (3) "primitive mind, even in the higher stage, is to be kept in mind" (Zeami, 1973:339).

The first statement apparently indicated that the "primitive" performance in youth had two-fold meaning, either positively or negatively. It is either lovely or immature because of youth. Obviously Zeami's emphasis was placed on its latter meaning, because he believed that to remember immaturity was instructive for further progress. In other words, to forget the "primitive" or immature performance means to be unaware of the present level of the performance, and also of the process of progress. Unless aware of them, the performer does not realize even his regression to the immature stage. This was what Zeami meant in the first statement (Zeami, 1973:339-340).

Secondly, Zeami said that to learn the appropriate technique for the developmental stages was important. The meaning of the second statement is to accumulate what the performer has acquired in each developmental stage. If the performer transfers from the one stage to the next stage without having an accurate awareness in movement, he will only acquire the current impression of that moment in which he is involved. On the contrary, by maintaining every attained skill gathered in the past, the performer will be ready to be skillful in the various kinds of performances. This was what Zeami implied in the second statement (Zeami, 1973:340-341).

Thirdly, Zeami claimed that life is short but the progress of Noh performance should be endless. It requires "primitive" mind to learn

the new techniques appropriate even to the aged performer. It is necessary to proceed toward the new technique without preoccupation and prejudice, that is, with "primitive" mind. By having this attitude toward the essence of Noh--as it were, a phenomenological attitude--the performer can reach "true flower" or "real flower", based on the accumulated technique in the long training process. In this statement, Zeami claimed awareness of immaturity in performance even when he was in his sixties and the will to go beyond himself intensely and constantly (Zeami, 1973:341-342).

Thus, it is already clear that Zeami offered the framework for an analysis of "body awareness" in terms of "primitive mind" ("shoshin"). That is to say, the first aspect of primitive mind is the immature, pre-reflective body awareness in the beginner's level. Zeami obviously stressed the important aspect of the pre-reflective awareness by claiming to retain this immediate awareness in the future. In the second idea Zeami emphasized that there should be various kinds of body awareness, suitable to the gradation of the developmental stages. In order to achieve a skillful performance one should acquire body awareness or body schema intentionally. As seen, the idea of the conscious pursuit of body awareness is included. Finally, in the third aspect of "primitive" mind, Zeami suggested the way to the essence of Noh performance or real flower or self-realization. By eliminating all preoccupations, bracketing the reflective judgment, one would cultivate and enhance body awareness, and the higher level of performance would be achieved.

Based on the pre-reflective awareness shown as the first level of primitive mind comes the step of imitation as body awareness. This body awareness includes the conscious act of impersonating.

As stated earlier, imitation in Zeami's later thought was not only realism but the capture of the essence of things to be imitated. In so doing, Zeami, first of all, emphasized the function of the conscious mind of the performer with moderate bodily movement. For example, in the imitation of old men, Zeami stated:

...the secret of appearing to be an old man...is not to act too realistically. As a rule, dance and action is done by adjusting the movements of hands and feet to the basic rhythm. On the other hand, when performing the part of an old man, it is natural that his dancing and action should lag very slightly behind the rhythm of the singing...This is the most basic device in performing the part of an old man (Zeami, 1968:86-87).

Also, in the other treatise, Zeami instructed how to impersonate the characters. Simply stated, in the case of enacting the form of old men, "calm yourself and look far away" and for the archetype of women, "relax your body, intensifying the inner state of mind," and for the warriors' type, he said, "move powerfully and express delicate mind." In these examples, the act of consciousness was apparently stressed as the process of the acquisition of the basic technique.

Zeami explained these acts of consciousness as follows: "Work intent of imitation fully, but move the body moderately (Zeami, 1973:302).

This statement means that after completely acquiring the basic techniques of imitation which a master taught, the performer should adjust his bodily movements moderately, but not move just as he intends to act. If so, the bodily movement will become impressive and the expression of the mind will be effective with subtle, suggestive

feeling, yūgen. In order to apply this principle to the imitation for performing the horrible demon elegantly, Zeami also stated:

One must devote great care to his carriage; in vigorous movement he must moderate the force of his stamping, and when stamping strongly the rest of his body should be quiet (Zeami, 1968:91).

However, in imitation there is a special technique which "is not acquired consciously" (Zeami, 1968:86). If the performer, "after much practice, is able to identify himself with the character completely, he is not conscious of imitating it" (Zeami, 1968:86). Such a conscious imitation does not have a reality but is superficial. Zeami said, "not by imitating the character consciously, but by capturing the essence of the character, the performance will become impressive" (Zeami, 1968:86).

While the technique of the imitation demanded the act of consciousness of movements, the way to attain the higher level of movement awareness and to reach the highest state of movement awareness, "mu" (Nothingness) is through "riken-no-ken". This concept is the most suggestive and it is the key to inquiring into Zeami's idea of movement awareness. It was described in The Mirror of Flower.

"Riken-no-ken" is the integrated term of "gaken" (literally, subjective view) and "riken" (literally, objective view). "Gaken" could be translated as "body-in-performer's-perspective" and "riken" as "body-in-audience's-perspective" as they are related to the body awareness. Therefore, "riken-no-ken" (literally, transcendental view of objective view) can be translated as "body-in-synthesized-perspective." In a word, it is the body awareness of the performer which permits him to apperceive his own acting body, but not merely kinesthetic perception of the moving body.

"Body-in-performer's-perspective" is the performer's own awareness of the body and bodily movement in performance. It is the subjective view of the performer's body, whereas "body-in-audience's-perspective" is also the performer's own image of the body and bodily movement as the audience would perceive him. It means to keep a distance from the position of body-in-performer's-perspective, and therefore it is the objective view of the performer's body. By this perspective, the performer could have the image of the performing body from almost all directions. But even the audience as well as the performer himself cannot see the performer's back. Therefore, in putting the performer's viewpoint behind himself and getting body-in-audience's-perspective as well, the performer can enact the complete performance. This is what Zeami meant by "body-in-synthesized-perspective". However, it never means that the performer should objectify and analyze his body. Rather he should grasp his body and bodily movement intuitively, or with direct awareness. Here it could be said that Zeami realized the limitation of the reflective thinking or consciousness and constantly inquired into the movement awareness in Noh performance.

Thus, according to Zeami, the goal of "riken-no-ken" (body-in-synthesized-perspective) is to conceal the consciousness of enactment not only from the audience, but also from the performer himself. For, in order for the performer to devote himself to enacting fully, the conscious intention to perform must be hidden even from himself. In so doing, Zeami emphasized, the performer reaches the highest level of performing without moving or conscious mind. Zeami exemplified this principle by the example of the marionette. That is, the marionette

acts not by itself, but by the strings a marioneteer manipulates. The Noh performance, Zeami said, is the same as the marionette. It is the performer's mind that enacts performance. One should not show one's mind to the audience just as the marioneteer must not disclose the existence of the threads (Zeami, 1973:327-328). That is to say, to inspire the marionette with life, the marioneteer rather than the audience should be unaware of the threads or performer's mind. It is said, thus, that the "riken-no-ken" has a close relation to the highest state of awareness for the performer, Nothingness.

Needless to say, however, to devote oneself to enacting *fuji* does not mean only absentmindedness. Just as a runner for a hundred-meter dash is not absent in mind, a performer of Noh has a keen sensitivity to his world (Yamazaki, 1969:60). Yamazaki explained this keen sensitivity by referring to the pianist's performance. When one is playing the piano at the concert, one is not conscious of one's every touch on the keyboard, but is aware of the phenomenon of the flow of the melody and the rhythm. The more entirely one is involved in that phenomenon, the more relaxed one becomes from bodily restrictions. Then, the confrontation between the pianist and the audience disappears and there appears only an excellent performance (Yamazaki, 1969:60).

Then, how is the riken-no-ken made possible? It is possible, it is said, "by establishing one's center" (Zeami, 1968:7). What is the center? This means to be sensitive to one's posture. It is recalled that when Zeami stated the old men's imitation, the essence was "calm yourself and look far away." This instruction includes

both aspects of the audience's perspective and the performer's perspective. That is to say, it is the idea which refers to posture in a strict sense, because posture is the outer appearance as riken and at the same time, the inner body awareness as gaken. In this sense, posture is the center, or riken-no-ken, the synthesis of the two (Yamazaki, 1969:61). Thus, the performer, having a keen sensitivity to the inner body awareness, can attain the level of the riken-no-ken.

Finally, in Zeami's theory of Noh performance, the ultimate level of movement awareness is called the state of mu (Nothingness). It is his idea of mu, being influenced by Zen Buddhism, that distinguishes his theory on performance from any other Western theories, and makes Noh performance unique in the world. The term mu is very difficult to explain. Zeami himself stated it could not be communicated in words or by writings (Zeami, 1973:329).

Zeami expressed this state of Nothingness in terms of "mu-shin" (literally, no-mindedness), or "myō" (literally, truth) (Zeami, 1973:388). According to Zeami, such a state means that "the performer is no longer aware of anything in his mind, even the things which he has kept learning and acquired" (Zeami, 1973:389). He is even unaware of whatever he is enacting while he is performing all of the skills and techniques beyond conscious control (Zeami, 1973:390). Zeami explained these ideas as "mu-i" (literally, no-rank) which means the state of freedom or spontaneity, quoting the Zen doctrine, that "one can be truly human by attaining freedom or spontaneity" (Zeami, 1973:388-389).

It is also said by Zeami that as the performer is mu, his performance appears to be "myō-ka" (true flower). The performance as true flower gives the audience a sudden flash of deep impression; one cannot explain how or why this is impressive by recalling and analyzing the performance afterwards (Zeami, 1973:329). The true flower as the ultimate goal of Noh performance is nothing but the performance enacted only by the performer who has had a refined human nature through the process of self-discipline and reached the state of Nothingness based on every attained skill (Yamazaki, 1969:94).

Thus, in the state of Nothingness, the form is no longer the form. The mind is no longer the mind. There is no performer who performs. Rather "It" performs. These considerations about Nothingness remind us of the process of the practice of archery by Eugen Herrigel who was a German philosopher and practiced the art of archery with a Japanese master.

In his book, Zen in the Art of Archery (1953), Herrigel describes the highest level of awareness to shoot as follows:

This state [of awareness], in which nothing definite is thought, planned, striven for, desired or expected, which aims in no particular direction and yet knows itself capable alike of the possible and the impossible, so unswerving is its power - this state, which is at bottom purposeless and egoless, was called by the Master truly "spiritual." It is in fact charged with spiritual awareness and is therefore also called "right presence of mind." This means that the mind or spirit is present everywhere, because it is nowhere attached to any particular place. And it can remain present because, even when related to this or that object, it does not cling to it by reflection and thus lose its original mobility (Herrigel, 1971:41).

If everything depends on the archer's becoming purposeless and effacing himself in the event, then its outward realization must occur automatically, in no further need for the controlling or reflecting intelligence (Herrigel, 1971:44).

Herrigel further explored the way to this state of awareness. In the "Great Doctrine" of archery, the Master designates, "Stop thinking about the shot...stay...at the point of highest tension until the shot falls from you...when the tension is fulfilled, the shot must fall, it must fall from the archer like snow from a bamboo leaf, before he even thinks it" (Herrigel, 1971:54). Then, Herrigel asked the Master: "How can the shot be loosed if 'I' do not do it?" The Master replied, "'It' shoots,...'It' waits at the highest tension" (Herrigel, 1971:58).

In a parallel thought, it is already clear that Zeami did not see the body as a mere object which can be quantified under physiological, anatomical analyses, but rather, like the phenomenologists, he saw it as the lived body. For Zeami, the mind and the body as one was not set forth separately, because for him, the performer's existence was grasped as embodied being, in other words, to enhance the embodied consciousness and the embodied awareness meant to achieve "true flower". Also, that Zeami regarded the body as lived body is clear in his belief that the body is the unifying being for the performer to see or to show intentionally and the body which is seen by the audience. As Yamazaki pointed out, Zeami approached the idea of existence in existential philosophy by inquiring how the body always to be seen gets freedom without the control of the audience's look (Yamazaki, 1969:63).

Furthermore, such a concept of the lived body can be classified into four subconcepts related to the ongoing process of the self-realization. These are (1) the body as embodied being of pre-reflective awareness, (2) the body as embodied being of conscious act, (3) the body as embodied being of unified or transcendental awareness, and

(4) the body as embodied being of awareness of Nothingness. Each of them can be said to correspond to the Zeami concepts of primitive mind, imitation, body-in-synthesized-perspective, and Nothingness, respectively.

As described above, the theory of primitive mind presented the framework for the analysis of the body awareness, and at the same time the concept of primitive mind was the first stage of body awareness. That is, primitive mind was the immature, prereflective body awareness in the beginner's level. What Zeami imagined in his mind by this term could have been the body concept which was grasped (from the theoretical point of view) when the beginner was totally engaged in the performance with pre-reflective body awareness. Such a concept overlaps "the body as landscape" called by Kleinman (1962) as he referred to the experience of the mountaineer.

Based on Sartre's and Van Den Berg's considerations, Kleinman stated, as soon as the mountaineer begins the climb, he no longer thinks of his body. "He ignores his body...For only by forgetting, in a certain sense, his body, will he be able to devote himself to the laborious task that has to be performed...it is because he forgets his body that the body can realize itself as a living body. The body is realized as landscape" (Kleinman, 1962:150-151). For the beginner mountaineer, the body shows itself as the difficulties to be faced from step to step, and "fatigue shows itself first as the changed aspect of the landscape, as the changed physiognomy of the objects" (Kleinman, 1962:151). Likely, for the beginner performer, the body must be experienced as the hostile landscape, such as the floor, the chorus, and the audience.

This is what the body as embodied being of the pre-reflective awareness indicated.

Zeami, in imitation, emphasized the function of the conscious mind of the performer. In this case, the body as embodied being was apparently the object of intentionality whether it means the performer's own body or the other's body.

The body-in-synthesized-perspective was the unified concept including both aspects of the body as subject and the body as object of intentionality, and this was a clue to reach the way to Nothingness. Therefore, it enabled the self to go beyond or to go toward existential freedom (Yamazaki, 1969:63).

Paradoxically, in the ultimate stage, the performer is fully sensitive to every phenomenon in the world, and yet, is unaware of anything, even his self, and thus is aware of Nothingness.

To sum up, each level of movement awareness in Zeami's thought was identified in terms of body awareness experienced by the performer and body concept from Zeami's theoretical points of view. Also, as pointed out, the hierarchy of the level of movement awareness, for Zeami, showed each stage of the performer's self-realization. In other words, Zeami's theory of movement awareness was the theory of self-discipline.

CHAPTER V
TOWARD A CLARIFICATION OF MOVEMENT AWARENESS

Zeami Enlightened by Schutz and Nishida

In Chapter IV, the four hierarchical concepts of movement awareness were identified. These were (1) pre-reflective awareness as seen in primitive mind, (2) intentional conscious act as seen in imitation, (3) unified transcendental awareness as seen in body-in-synthesized-perspective, and (4) awareness as seen in Nothingness. Each term corresponded to the body concepts as seen from Zeami's theoretical points of view; they were "body as embodied being of pre-reflective awareness", "body as embodied being of conscious act", "body as embodied being of unified or transcendental awareness", and "body as embodied being of awareness of Nothingness."

The theoretical framework of movement awareness, which derived from Schutz's and Nishida's phenomenological inquiry, seemed congruent with the analysis of Zeami's ideas as they related to body awareness, body concept, and self-realization. While Schutz emphasized the elucidation of the bright layer of consciousness in our everyday life by focusing on the basic characteristic of consciousness and intentionality, Nishida illuminated the dark layer of consciousness by taking notice of the creative, acting self whose characteristics were grasped as pure experience, self-awareness, and Nothingness.

As stated in Chapter IV, since Zeami grasped the body as the unity of the subject and the object, the seeing and the seen, the performing act and the performed art, the body for him was the lived body, which Schutz regarded as the performer of intentional acts and Nishida as the performer of experience or self-awareness. When Schutz's and Nishida's theoretical frameworks are applied to Zeami's idea of body awareness, some aspects of movement awareness in a more general context emerge. The argument follows:

There are four levels in body awareness which expand from the primitive to the highest level. First, in the lowest level it can be called pre-reflective awareness. This can be seen wherein one is walking along the street or when the beginner mountaineer has involved himself in rock climbing. It is present in such cases in which one is aware of one's walking on the street or climbing rocks pre-reflectively, but one is not conscious of one's actions, bodily movement, bodily parts, and kinesthetic perception. In other words, there is no distinction between subject and object but only the unity of opposites. Nishida's pure experience stemmed from this horizon of body awareness. Also, it should be noted that this horizon grounds all other experiences, conscious acts, or self-awareness. Therefore, it could be called the horizon of habitual behavior.

Second, on the lowest level of body awareness comes the horizon of conscious act, intentionality. The basic characteristics of body awareness as intentionality are in the fact that the conscious act does not exist without the intended objects of consciousness. There can be three kinds of intended objects as related to body awareness as intentionality.

When one is conscious of something outside of one's body, the object of intentionality might be a tennis ball bouncing toward oneself, a rock about to be broken under one's feet in rock climbing or a target at a distance of 30 meters in archery. Next, when one is conscious of one's bodily parts kinesthetically, the objects might be arms stretching, legs running, or a painful back. Finally, when one sees one's body or bodily parts, one is conscious of one's body reflectively. No matter what objects are intended, this horizon of consciousness objectifies the lowest level of pre-reflective awareness in habitual behavior. Zeami's concepts of gaken (body-in-performer's-perspective) and riken (body-in-audience's-perspective) as well as imitation point to exactly this horizon of body awareness.

Thirdly, when one completely achieves the higher level of attained skills in any movement forms, one does not have to be conscious of each bodily movement, but rather one can perform spontaneously without any reflection. Such a horizon of body awareness may be called unified transcendental awareness. Nishida called it unconsciousness or aesthetic intuition as it is applied to the artist's self-awareness. In this case, one is conscious of neither outer objects nor each bodily part, but one is only sensitive to the totally harmonized bodily movements, as it were, unconsciously. Some may wonder whether this horizon of body awareness is almost like the pre-reflective awareness or its lowest level. However, there is a distinction between pre-reflectiveness and unconsciousness, as Nishida found two different meanings to the term unconscious. One meaning refers to such a thing as habitual behavior in which one is wholly unconscious of the object. In this case one may

succeed in one's performance, only by chance. On the contrary, in the other usage one "acts consciously from within and cannot be made into an object of cognition" (Nishida, 1973:72). In this case, one can succeed constantly in one's performance since one has already achieved attained skills.

Finally, when one reaches the ultimate horizon of body awareness, it can be said that one is in the transcendental awareness, Nothingness. In this horizon, the self which has maintained its identity as continuous and unchanging in time has already disappeared. In other words, the self is submerged in all things, all beings in one's world. Herein neither being nor the self exists in its individuality or peculiarity. There are no opposites between the subject and the object, the seer and the seen. Only Nothingness exists. When one reaches this horizon of Nothingness, one does not perform but it performs, it shoots, it dances, and it moves. This is the idea of Nothingness that Nishida developed and deepened in his philosophy based on Zen-Buddhism and it is the characteristic of Zeami's theory on Noh performance as analyzed through Nishida's theoretical framework.

Then, what is the relationship among these horizons of body awareness? As stated above, these horizons are classified hierarchically. But also, they have a dialectical relationship: (1) by negating the pre-reflective horizon and being grounded by it, the horizon of conscious act, intentionality, emerges; (2) the unified transcendental awareness is yielded by negating the lower horizon of intentionality, being grounded by those two lower horizons and simultaneously integrating them; and, (3) Nothingness comes forth by the self-negation

of the unified transcendental awareness. In other words, the bright layer of consciousness objectifies the lower horizon of the dark layer of consciousness, and yet, by negating the bright layer of consciousness, the higher horizon of the dark layer of consciousness emerges.

The Network of Ideas

As some scholars in the physical education area regard the body as lived body which is only experienced but not analyzed from without, so Zeami took the same phenomenological position. For example, for Sheets, "the unreflected-upon, lived experience" pinpointed "the consciousness-body relationship at the primary ontological level", and to determine "the nature of this lived experience" or to describe "the lived experience of body movement as a form-in-the-making" was indispensable to elucidation of "the relationship between the dancer creating the form, and the dance, the form-in-the-making" (Sheets, 1966:35-36). Also, Arnold stated that one can not be acutely aware of oneself as an alive being or can not reach a higher horizon of awareness until one has the lived body instead of the physical body. Likewise, Zeami did not see the body as mere object which could be analyzed from the viewpoint of the physical body. For he knew that the body existed as the unity of opposites, the seer and the seen, the performing act and the performed art, and such body being could not be observed from without but could only be experienced, or lived.

The four subconcepts of lived body were presented in Chapter IV through inquiry into Zeami's theory. These were "body as embodied

being of pre-reflective awareness," "body as embodied being of conscious act," "body as embodied being of unified or transcendental awareness, and "body as embodied being of awareness of Nothingness." Here the comparison of each concept above with the body concepts presented in selected physical education literatures will be shown briefly. The first subconcept may overlap with the concepts of lived body which were used in phenomenological study in the physical education area, for both sources emphasized the concept of lived body as the pre-reflective being. For example, as stated in Chapter V, just as Zeami referred to the pre-reflective bodily being wherein the performer was totally involved in one's performance in terms of primitive mind, so Kleinman pointed to the body as landscape. The body as landscape was apparently the one which was ignored by the self and, therefore, it was the pre-reflective being. Arnold also referred to the same level of this body concept.

The second subconcept may be similar to one of the body concepts which Kleinman, Gerber, and Arnold clarified respectively, as the body "under the eyes of his fellow man" (Kleinman, 1962:151), as the "body through the eyes of others" (Gerber, 1973:181), and as "the lived body in reference to others" (Arnold, 1979:8); these three followed Sartre's idea. Like Zeami who referred to this body concept in terms of the body grasped through the kinesthetic perception as the intended object, the body in one's own look and the body in other's look, they included both views of the self and the other. For example, for Gerber, to see "one's body through the eyes of others" meant not only the other's view of one's body but "one's personal sense of one's body",

even if the latter was "subordinated to assumptions of what others think of the body" (Gerber, 1973:181).

The third subconcept may be close to the body concepts which Kleinman and Arnold identified as the bodily being when one "becomes aware that he is being watched" (Kleinman, 1962:151) or as "the body as body-known-by-the-other" (Arnold, 1979:9). From Zeami, this level of body concept was generated through the integration of the two perspectives--body-in-the-performer's-perspective and body-in-the-audience's-perspective--from the transcendental viewpoint. Likewise, Kleinman's and Arnold's views of the body suggested a higher level of the body concept, because these were not the body concept seen in others' direct look but included "what I take to be the other's view of me" (Arnold, 1979:8). In this sense, they went beyond the second subconcept of body.

However, it is true that Zeami's standpoint was different from their views. While Zeami's transcendental body concept was more neutral with the value-free attitude in the process of pursuit of the true flower for its own sake, Kleinman and Arnold apparently included the evaluational aspects into this level. They mentioned that "there are two possibilities; one negative, the other positive" (Arnold, 1979:9). The negative body concept indicated "the malicious look of an unknown person" (Kleinman, 1962:151), and one "becomes uncomfortable, annoyed, vulnerable and defenseless" (Arnold, 1979:10) in this look. On the other hand, "there is the look of understanding, of sympathy, of friendship, of love" (Kleinman, 1962:151). However, for Zeami, such an

audience's look should be overcome in order to reach the true being through self-discipline.

Very few in physical education literature have referred to the fourth subconcept, body as embodied being of awareness of Nothingness. Only Slusher mentioned the nature of existence in sport by using Sartre's concept of nothingness. For Slusher, "Sport is reducible to what Sartre calls nothingness" (Slusher, 1967:109), which was the place where sport was possible. For "the activities on sport" is not only "beyond the self of the performer" but "at the basis of transcendence" (Slusher, 1967: 110). In this sense, "the gymnast performs in nothingness. This is his arena for action. The realness of his world is established through the apprehension of nothingness" (Slusher, 1967:110). However, the performer can reach the dimension of nothingness only by "being conscious of his acts" and considering "the sport situation as one that belongs to him for his utilization" (Slusher, 1967:109-110). At this point, Slusher's concept of nothingness is thought to be different from Zeami's concept. For Zeami's concept of Nothingness to the end indicated the ultimate state of being as the final goal of self-discipline.

In regard to the concepts of body awareness presented by Zeami, it is recalled that these concepts were ordered hierarchically, and yet the mutual relationships among them were dialectical. In other words, they were comprehended from the developmental or self-disciplinary viewpoints of the Noh performer. In physical education literature, some referred to movement awareness from a phenomenological standpoint in terms of the lived experience in sport or dance. However, very few inquired into its nature from the developmental viewpoints although some similarities

between Zeami's concepts and those in selected physical education and dance literature could be found.

For example, Sheets emphasized "the pre-reflective, pre-judicative consciousness" as "a consciousness of felt significance, import, or meaning" by urging that the consciousness of dance is a pre-reflective consciousness (Sheets, 1966:13). Furthermore, Sheets took a notion of "the ekstatic structure of human consciousness body" in temporality, stating that "man's being (always) stands out (ek-stasis) from itself" (Sheets, 1966:16). For Sheets, man apprehends "himself as a temporal totality" through his "pre-reflective awareness of himself as he lives" (Sheets, 1966:17). Thus, Sheets was very close to Zeami in terms of the emphasis on the pre-reflective awareness and the ekstatic (non-being) structure of the nature of the consciousness body, although she referred to neither Nothingness nor the developmental stages of the pre-reflective awareness in the same context as Zeami.

Slusher approached the sport experience based on the term "human awareness" instead of "consciousness". However, apparently Slusher's concept of human awareness does not correspond to Zeami's concepts of body awareness. For Slusher's emphasis was upon reflective awareness when he stated that "sport becomes possible, and indeed achieves a 'higher' level as man comes to be aware of his self" (Slusher, 1967:60), although he admitted that "sport...produces immediate situations which could hypothetically be excellent media for immediate awareness" (Slusher, 1967:60). Furthermore, Slusher accessed non-being by referring to "the duality between consciousness and being" in sport (Slusher, 1967:61). Man in most sport activities faces the split between the

performer and the self. "If man needs to shoot the ball through a basket or keep time to the music while spinning on ice skates", he can hardly "develop the inner self" (Slusher, 1967:61). For in this moment human consciousness or awareness is directed toward external object instead of his self. "We have non-being" (Slusher, 1967:61). Here is a paradox; "sport, by placing emphasis on the external, utilizes being to develop non-being" (Slusher, 1967:61). Thus, it is already clear that Slusher's concept of non-being and Zeami's concept of Nothingness are not at all the same notion when Zeami's is attained by turning one's awareness from external objects to one's inner self.

Arnold analyzed the living experience in movement in terms of "kinaesthesia and kinaesthetic perception" (Arnold, 1979:90) as "a perceptual form of consciousness" (Arnold, 1979:88). He stated that "kinaesthesia is the sense by means of which we experience the sensation of moving" (Arnold, 1979:90). It is experienced as "a moving feeling - rather than a feeling of moving" (Arnold, 1979:90). Apparently, this is the same as Zeami's concept of body awareness at the second horizon. Just as Zeami set out two objects of intentionality--bodily parts perceived kinaesthetically and one's reflected bodily self--so Arnold explained kinaesthesia in two respects. By kinaesthesia one comes to know one's own motions "in terms of the discriminatory judgments" which is made in one's performance (Arnold, 1979:92). Also, by kinaesthesia, "I am able to experience and become conscious of my self as a locus of feelings which occur only when I am moving" (Arnold, 1979:92).

Arnold furthermore expanded his idea of kinaesthesia to aesthetic perception. He stated that "when my kinaesthetic perceptions do become

objects of aesthetic perception, they are enjoyed and found pleasurable for their own sake" (Arnold, 1979:127). In other words, by reflective awareness of these kinaesthetic feelings, or from the "reflected-upon HERES and NOWS of my lived-body movements...my aesthetic gratification derives" (Arnold, 1979:127-128). The concept of Arnold's awareness is obviously used in more limited ways than Zeami's usages to the extent that Arnold approached it as related to kinaesthesia.

To sum up, generally speaking, while Zeami placed the emphasis on the dark layer of consciousness, those in physical education writing pursued the reflective awareness in movement situations, or the bright layer of consciousness. Besides, although the concepts of body concept and body awareness were presented in various ways in physical education literature, unlike Zeami who pursued them in the context of self-realization or self-discipline, those in physical education literature were not necessarily arranged in the same or even parallel frames of reference.

Synthesis

The following points have been found in the preceding chapters and refer always to the scope of the study:

1. The concept of movement awareness consists of body awareness, body concept, and self-realization.
2. The concept of body awareness has four subconcepts:
 - (1) pre-reflective awareness, (2) conscious act or intentionality, (3) unified transcendental awareness, (4) Nothingness.

3. When these subconcepts of body awareness are reflected upon, the following aspects of body concept emerge: (1) body as embodied being of pre-reflective awareness, (2) body as embodied being of conscious act, (3) body as embodied being of unified or transcendental awareness, (4) body as embodied being of awareness of Nothingness.
4. Among the subconcepts, those of pre-reflective awareness, unified transcendental awareness, and Nothingness lie in the dark layer of consciousness, whereas conscious act, or intentionality, lies in the bright layer of consciousness.
5. These subconcepts of body awareness and the aspects of body concept stand for the process of self-realization in their order.
6. The order of these subconcepts as well as the aspects of body concept is hierarchical and the mutual relations are dialectical.
7. Japanese movement form as seen in Noh performance emphasizes the dark layer of consciousness, whereas Western movement form stresses the bright layer of consciousness.
8. Japanese movement form as seen in Noh aims at self-discipline whose ultimate goal is Nothingness as the highest horizon of body awareness.
9. The movement awareness of Japanese movement forms as seen in Noh is not explained sufficiently by the simple term "consciousness" which presupposes the split between reflecting consciousness and reflected consciousness.

Then, what is the significance of these findings in the world of physical education and in a more general context?

First, as suggested in Chapter III, the clarification of the nature of movement awareness has a close relationship to the development of the concept of the self in the modern world. For, as Yamazaki (1980) pointed out, the modern conception of Ego--as the concept of a continuous, unchanging self--is undermined or questioned in various ways now (Yamazaki, 1980:189). For instead of the ego as unchanging self, which is captured by the objective consciousness, the idea of the self in which "two conflicting human urges join together: the desire to find one's existence as an organism that changes in each passing moment, and the hope to find some kind of eternal self" (Yamazaki, 1980:190) is more and more pursued. Such self is contacted exactly in the dark layer of consciousness. It is this concept of the self that Zeami had access to when he claimed to reach the ultimate stage of Nothingness as the highest horizon of body awareness. Therefore, the exploration of the nature of movement awareness must provide the way to the further development of the concept of the self.

Second, this concept of the self is also related to the so-called duality of body and mind. When Nishida claimed the location of the self in the center of the unity of the bright layer and the dark layer of consciousness, he apparently challenged the confrontation with the opposites asserted by dualism. Likewise Zeami suggested the clue to transcend a separation between the body and mind, because for Zeami, the performing art and the performed art are one. For, as Waley explained

definitely, the term Noh literally means ability or competence and at the same time, performance.

Third, the clarification of the concept of movement awareness will be the key for identifying the objectives and principles of the curriculum construct in physical education. For physical education is to organize movement experiences in which the development of movement awareness is an imperative concern related to the lived experience.

CHAPTER VI
THE CLOSING DISCUSSION

Summary

In this study the author attempted to clarify and discuss the nature of awareness experienced by the moving being using selected Western and Japanese phenomenological literature. Selected treatises on the Noh written by Zeami were closely analyzed as an example of movement awareness experienced by the performer. The theories of Alfred Schutz and Kitaro Nishida were reviewed as they were related to the basic characteristics of consciousness and awareness. The elements compared were Schutz's "intentionality" and Nishida's "pure experience", and "Nothingness" through the analysis of the selected writings of these authors.

In Schutz's theory, the basic characteristic of consciousness was intentionality; consciousness was always consciousness of something. That is, to be conscious presupposes the existence of objects intended by consciousness whether the objects are external or internal phenomena.

Nishida's fundamental concept was pure experience; this was the immediate awareness of things as they are. In the purest form of experience, there is neither subject nor object, and, therefore, the seer and the seen are one. In this theoretical development, Nothingness was basic to Nishida's philosophy. In the place of Nothingness, both subjectivity and objectivity are transcended, and,

therefore, there is neither objective existence nor subjective existence wherein all existence, not only objective existence but also even subjective existence, is not placed in anywhere, but is Nothingness. Thus, Nothingness is "the transcendental and transcendent unity of opposites" (Nishida, 1966:30).

In regard to body and bodily movement, Schutz regarded them as embodied consciousness. That is, body and bodily movement are important in terms of the intermediate between the outer world and its time perspectives. However, inner experiences of our body and bodily movement cannot be grasped by the reflective attitude, although Schutz grasped bodily movement as an originator of an undivided total self. Body and bodily movement can be only experienced as a series of events in outer and in inner time. The body as self and bodily movement as experienced by the total self were not sufficiently explained in terms of the consciousness and awareness but only experienced. For Schutz, the concept of consciousness was reflective conscious act or intentionality. This was called the bright layer of consciousness.

It is likely that Nishida considered body to be an indispensable condition of human being. However, unlike Schutz, for Nishida the body as the whole self was the performer of the dark layer of consciousness, or the place of Nothingness as the authentic being. While Nishida admitted the existence of the objective world as the object of intentionality or the bright layer of consciousness, his emphasis was on the unconscious, the dark layer of consciousness, especially in the creative self. Based on the emphasis upon the dark layer of consciousness, Nishida's concept, self-consciousness, is synonymous with self-awareness

wherein the knower and the known are one. That is, Nishida distinguished between self-awareness in action and reflective self-awareness, and he apparently illuminated the flow of consciousness as self-awareness in action prior to the act of reflection. Thus, for Nishida, the self was located in the center of the unity of the bright layer and the dark layer of consciousness, which had a direct contact with the Self in the center of mind rather than the Ego.

Zeami's treatises of the Noh performance were analyzed through the theoretical framework derived from Schutz's and Nishida's theories in order to clarify the modes of movement awareness.

Zeami was an excellent playwright and director as well as a Noh performer; he left twenty-one works as a secret instruction to his successors, and wrote more than one hundred Noh plays. The development of Zeami's treatises showed his own philosophical evolution in his artistic life. Zeami's basic philosophy of Noh was explained by "flower" (hana; yūgen) which indicated not only the high quality of the performance as an outer appearance, but the performer's inner qualitative state of being as a highest horizon of performer's awareness. Rather, Zeami believed that the good performance, as the beautiful object to be seen from outside, was the same as the one to be grasped from inside by a performer. The stage of Nothingness (mu) was the final attainment of Zeami's philosophy; that is, it is mind without mind, and "It" performs without performance. The continual search for the theory of performing art of Noh, was Zeami's ceaseless process of self-discipline and self-realization in his artistic life. While, in early thought, Zeami had claimed that the consciousness of a performer should

be active for presenting the flowery effect on the stage, in his later thought, the deeper layer of consciousness without judgment was claimed to be alert.

The concepts as related to movement awareness derived from Zeami treatises were shoshin (primitive mind), monomane (imitation), riken-no-ken (body-in-synthesized-perspective), and mu (Nothingness). These concepts were reviewed closely. For Zeami, primitive mind shows not only the primitive state of awareness in the Noh training, but also pre-reflective awareness which grounds the whole developmental process of movement awareness in Noh performance. Imitation is attained by the capture of the essence of things to be imitated rather than realism. It demands the conscious act of impersonating. While in imitation the performer should be conscious of one's movements reflectively, body-in-synthesized-perspective is the way to attain the higher level of movement awareness and to reach the highest state of movement awareness, mu (Nothingness). Mu is attained through the synthesis of "body-in-performer's-perspective" and "body-in-audience's-perspective", and, therefore, it is grasped through the unified transcendental awareness. Nothingness is the ultimate horizon of movement awareness to be achieved by the performer. It means that the performer is no longer aware of anything in his mind, even the things which the performer has kept learning and acquiring. One is even unaware of whatever one is enacting while one is performing all of the skills and techniques beyond conscious control.

Hence, the four subconcepts of body awareness were identified: (1) pre-reflective awareness, (2) conscious act or intentionality,

(3) unified transcendental awareness, (4) Nothingness. When these sub-concepts of body awareness were reflected upon, the following aspects of body concept corresponding to each horizon of body awareness emerged: (1) body as embodied being of pre-reflective awareness, (2) body as embodied being of conscious act, (3) body as embodied being of unified or transcendental awareness, (4) body as embodied being of awareness of Nothingness. The order of these experiences indicates a hierarchical stage of self-realization and suggests that their mutual relations are dialectical. Among the four horizons of body awareness, that of conscious act lies in the bright layer of consciousness, and the rest of the horizons lie in the dark layer of consciousness.

Noh was the movement form which aimed at self-discipline, the ultimate goal of which was Nothingness in the highest horizon of body awareness.

When these findings were compared to the physical education literature written from the phenomenological point of view, it turned out that those in physical education areas pursued reflective awareness in movement situations, or the bright layer of consciousness. Also, the concepts of body awareness and body concept presented in physical education literature were not necessarily arranged in the context of self-realization or self-discipline.

Conclusions

The purpose of this study was to clarify the nature of movement awareness from the phenomenological point of view. The construct postulated for movement awareness can now be stated:

First, the concept of movement awareness consists of body awareness, body concept, and self-realization.

Second, from this analysis, the concept of body awareness has four subconcepts; (1) pre-reflective awareness, (2) consciousness as intentionality, (3) highest state of awareness, (4) Nothingness.

Third, when these subconcepts of body awareness are reflected upon, body concepts corresponding to each horizon of body awareness come out.

Finally, these subconcepts of body awareness and the aspects of body concept stand for the process of self-realization in their order which is hierarchical, and the mutual relations are dialectical.

Further Study

This study is only a beginning; the phenomenological viewpoint can be developed more fully. For example, M. Merleau-Ponty's theory would have to be included in an expanded further understanding of movement awareness.

Second, it would be necessary to clarify whether or not the construct postulated for movement awareness in this study can be applied to any other movement forms than Noh.

Thirdly, to compare the Western and the Eastern movement forms as they relate to movement awareness would require identification of the relationships between the constructs of peak experience and Nothingness.

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Appendix

The Titles of The Main Works of Zeami*

- I. The Instructions on the Posture of Flower (Fūshi-Kaden) or The Instructions on Flower (Kadensho).
 1. Matters concerning the Training and Ages (Nenrai-Keiko-Jōjō).
 2. Matters concerning Imitation (Monomane-Jōjō).
 3. Questions and Answers on the Essentials of Noh (Mondo-Jōjō). Written in 1400 (7th year of the era of Ōei).
 4. The Origin and the History of Sarugaku (Shingi).
 5. The Fundamentals of Noh (Ogi). Written in 1402 (9th year of the era of Ōei).
 6. The Acquisition of Flower (Kashū).
 7. Supplementary and Particular Oral Instructions (Besshi Kuden). Written in 1418 (25th year of the era of Ōei); apparently the first edition of this book was published much earlier.
- II. An Extract from the Flower Learning (Kashū-no-uchi-no Nukigaki). Written in 1418 (25th year of the era of Ōei).
- III. Oral Instructions on Music and Recitation. (Ongyoku-Kowadashi-Kuden). Written in 1419 (26th year of the era of Ōei).
- IV. The Mirror of Flower (Kakyō).
- V. The Way to Flower (Shikadō). Written in 1420 (27th year of the era of Ōei).
- VI. Two Arts and Three Forms with Illustrations (Nikyoku-Santai-Ningyōzu). Written in 1421 (28th year of the era of Ōei).
- VII. The Playwriting of Noh (Nohsaku-sho) or The Three Ways (Sandō). Written in 1423 (30th year of the era of Ōei).

* Nogami, T. Zeami and His Theories on Nō. pp. 31-34.

- VIII. The Tuning (Fushi-zuke-shidai).
- IX. The Vocalization (Fūkyokushū).
- X. The Philosophical Aspect of Noh (Yūgaku-Shūdō-Fuken).
- XI. The Ninefold Graduation of Learning Process (Kyū-i).
- XII. Five Melodies (Goin or Goon).
- XIII. Matters concerning the Five Melodies (Goinkyoku-Jōjō).
- XIV. Directions to All the Participants of Noh (Shūdō-sho).
Written in 1430 (2nd year of the era of Eikyō).
- XV. A Talk on Sarugaku by Zeami after His Sixty Years of Age
(Zeshi-Rokujū-igo-Sarugaku-Dangi). Written in 1430
(2nd year of the era of Eikyō). This is not a writing by
Zeami, but a note taken by Motoyoshi, Zeami's second son,
of the Zeami's instructions on Noh handed down to
Jūrō-Motomasa, Zeami's first son.
- XVI. A Note of Past Dreams (Museki Isshi). Written in 1432 (4th
year of the era of Eikyō).
- XVII. The Oral Instructions after Seventy Years of Age
(Shichijū-igo-kuden) or The Returned Flower (Kyakuraika).
Written in 1433 (5th year of the era of Eikyō).
- XVIII. Eight Compositions at the Golden Island (Kintō-sho).
Written in 1436 (8th year of the era of Eikyō).