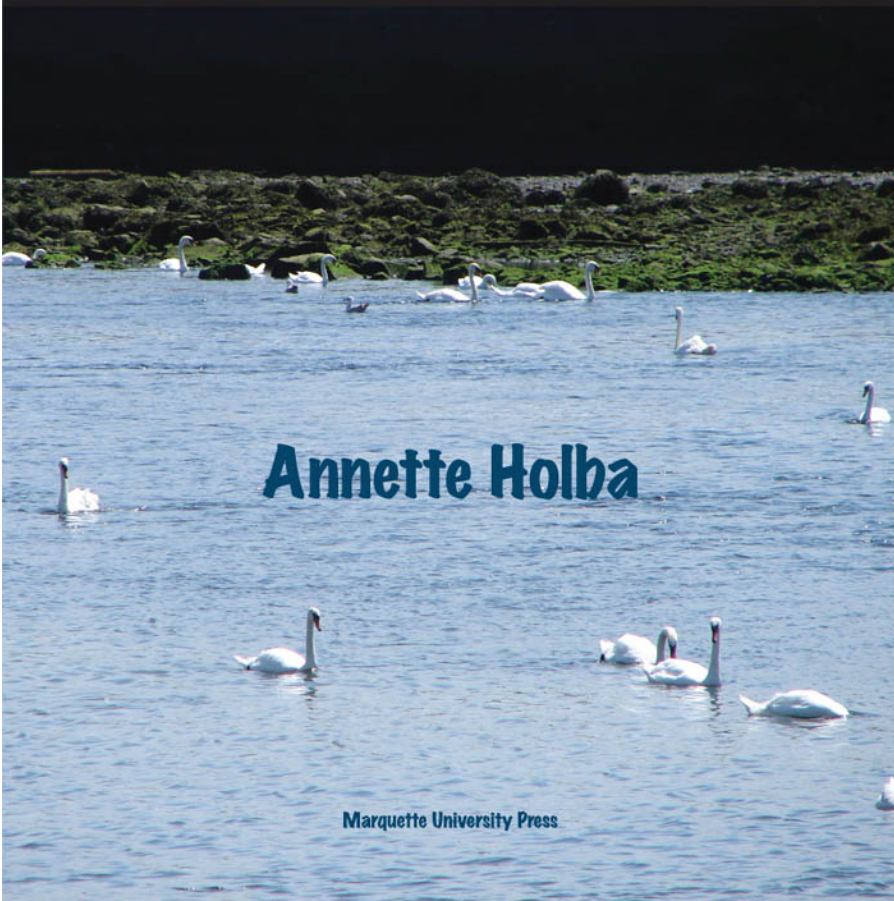
Philosophical Leisure

Recuperative Praxis for Human Communication



Annette Holba

Marquette University Press

PHILOSOPHICAL LEISURE

RECUPERATIVE PRACTICE FOR HUMAN COMMUNICATION

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CONTENTS

Foreword by Ronald C. Arnett 9
Introduction: Recuperative Invitation 19
1 Communicative Problem 27
2 Philosophical Leisure 52
3 Leisure in Dark Times:
Violence of Hannah Arendt's Social Realm 83
4 Recreation 95
5 Communicative Insight & Recuperative Praxis 109
6 Philosophical Play as *Poiesis* 127
7 Recuperative Praxis: Music & the Other 147
8 Conclusion: Recuperative Insight 171
Reference List 177
Appendix A
Bibliography for Emile Jaques-Dalcroze 187
Bibliography for Maria Montessori 189
Bibliography for Shin'ichi Suzuki 192
Appendix B
Bibliography for Opening Chapter Quotations 194
Index 195

Leisure is the mother of philosophy.
Thomas Hobbes

The first principle of all action is leisure.
Aristotle

To Dan
Again, you are my strength

It starts with knowing —
know your will and will what you know
Butch Miller (quoted in Ariana)

FOREWORD

RONALD C. ARNETT

I begin this foreword with a confession. I am a fan, champion, cheerleader, and daily beneficiary of this work's insightful reminder of the genuine character of leisure. Neil Postman (1985) penned a wonderful title that challenges this historical moment: *Amusing Ourselves to Death*; he chastised the visual media for their insistence on turning us from creators and actors to creatures vying for spectator status. We live in a moment when we surf channels without watching a complete presentation. We live in a moment when our surroundings push us into a modern communicative role as spectator consumers. We live in a moment that contrasts with the advice of Dylan Thomas not to "go gentle into that good night" (1971, 162).

Holba's communicative call for the renewal of leisure offers another take on Marx's revolutionary line that religion is the "opium of the people" (1977, Introduction) suggesting that our modern fascination with recreation, consumption, and quick fixes take us to spectatorship as the "opium of the people" in this historical moment. Holba provides insight into a basic communication question for our time. What does communication look like that does not embrace the spectator status of a consumer? The difference between recreation and leisure provides the conceptual ground for this analysis. Indeed, the communicative implications for this work are bountiful, for the move from spectator to actor is a communicative call equivalent to revolution, a revolution that takes back the human heart.

INTRODUCTION

There are many who have called and continue to call us to actor status, both in their writing and their lives. Holba gestures in the direction of renewing our actor status, joining both a small group of heroic voices, in a classical sense, and, additionally, a group responsive to oppressed persons who refuse definition by circumstances alone. The insight of Homer and the heroic life, the challenges of Shake-

speare in love and tragedy, the warnings of Hannah Arendt about "banality" and the hope against hope that propelled Martin Luther King, Jr. call us to communicative action, participation in the pulse of the human condition with all its flaws, limits, warts, and disappointments—such is the stuff of real life drama. Yet, we live in a time in which action seems too easily to morph into the demand of consumption within a spectator epoch that has us unreflectively residing in a communicative status akin to an "intellectual couch potato."

The media situate us within a spectator class where consumption aligns with voyeurism and activity becomes too easily confused with impotent acts of complaining that routinely misuse lament. It is within the spirit of this critique that Holba creatively and thoughtfully suggests that we can once again stand erect, not by will power or harm to another, but by a disciplined and renewed heart found not in warfare, but in the serious play of leisure. Her critique of recreation, the place of the modern spectator, expands the communicative scope of leisure in provocative and helpful fashion, connecting communicative participation with human life to a sense of ground more profound, philosophically and pragmatically, than the modern ploy to define ourselves by consumptive demand and bystander status. *Philosophical Leisure: Recuperative Praxis for Human Communication* is a roadmap for recovery; it is genuine communicative light in a time in which too many of us no longer know the difference between the sun's illumination and artificial light.

The critique makes narrative and social sense. Recreation, as opposed to the serious play of leisure, is yet another sign of a "McDonalized" culture (Ritzer 2004, 18) that has substituted the "good" of fast for the "goods" of nutrition and conversation in a private setting with friends and family. The emphasis on fast moves us from one task to another with the hope of providing an alternative to an unduly expansive emphasis upon work. Such a move is more akin to dining on fast food than to preparing a meal that has distinct character and flavor for friends. One simply cannot equate eating with genuine engagement that requires meeting, participation, and the possibility that the food will not deliver the same consistency as a "Big Mac." Meeting and engagement carries a heart dimension of both joy and the potential of disappointment. Such is the risk between a fast food culture of recreation and the call to engagement of leisure.

Holba's work does not remain locked within the vision of the limits of this moment; she goes well beyond lament. Her work is like a lamp lit in the darkness that displays the power of the "boogeyman" that so frightens a child. The task of the adult is to turn on a light and say persistently, "The boogeyman cannot live in the light." As adults, we must remind ourselves that the boogeyman cannot live in the light of serious play. We have neither the time nor the inclination to attend to such shadows. Leisure captures our focus of attention, keeping it from the grasp of less worthy concerns.

Holba's project is the renewal of the human heart through the doing of leisure, providing us with a humanities map that helps us regain a communicative pulse in a dejected world. Consumption begins with demand. Leisure lives in the doing. When Aristotle spoke of a "craftsman" (1981, 49), he combined expertise with a heart for the craft. Holba points to a view of human communication that calls for a craftsman of the human heart through disciplined doing and loving of the craft. Such is the gift of leisure understood by Holba. *Philosophical Leisure: Recuperative Praxis for Human Communication* first deconstructs recreation and consumption as moral *cul de sacs* and then offers, with a realistic hope, an alterative of leisure with serious implications for the doing and the study of human communication in a postmodern age of rebellion against the modern turn of self-driven demand.

A PHENOMENOLOGICAL FOCUS OF ATTENTION

Holba does phenomenology with the careful shift of our focus of attention. One can hear throughout the work Husserl's founding cry: "To the things themselves" (2001, 101). She keeps moving our focus of attention from consumption to action participation. Her revolution is not with arms or with the ballot box, but with music, sculpture, dance—whatever form of leisure demands and insists upon our full attention: to the things themselves. In the giving of ourselves to leisure in the form of serious play, a rhetorical interruption disrupts the ongoing worries of a life, giving a chance for healing without direct attentiveness. Chapter upon chapter suggests an alternative to the modern need to fulfill self-driven demand. Her work characterizes the phrase "amusing ourselves to death" as the key

descriptive metaphor of modernity, a moment hell bent on turning us into spectators in one venue after another. Holba's project counters this threatened inevitability, deconstructing a form of recreation that seeks to impersonate leisure. She quietly and persistently warns us of the modern prescription of keeping us intellectually satiated with consumption to the point of numbness, until we are no longer willing or able to ask larger questions about communicative life, no longer able to attend "to the things themselves." We lose attentiveness to our responsibility to and for life. We lose the simple knowledge of the phrase "to the things themselves," which requires us to meet whatever is before us—the good, the bad, and the ugly.

This historical moment is a form of subliminal advertisement for a communicative life of consumption and spectatorship. We live amidst a deliberate and simultaneously unreflective effort to claim our focus of attention with a warrant founded upon the props of modernity—deliberate in the sense that such a focus seems to "sell" and unreflective in not knowing the limits and danger of such a concentrated attentiveness. In grammar, students find one English teacher after another correcting their use of passive voice, yet Holba's work seems to suggest that a recreational culture lives off the practical results of passive voice. We live in an era in which we have lost the "active voice" of engagement. We confuse consumptive demand with active participation. Passive voice in this practical understanding of communicative life then takes on a narcissistic form of "bad faith" (Sartre 1993, 83). We demand actively that another entertain us while intentionally embracing a passive voice in the wanting of communicative life to be done to us. The alternative that Holba offers is a form of *welcome*. It is a welcome that comes not with what can be done for us, but with the reclaiming of our focus of attention to such a degree that a human heart can find its pulse once again. Her advice is wise and reminiscent of a thoughtful parent saying to a small child, "I understand that the writing is difficult; it is time for us to read together." It reminds us of the young little leaguer who cannot hit the ball and of the coach who suggests, "It is time that you put down the bat; I will pitch as long as you want. Your job is to point at the ball when it crosses the plate and then describe for us each time what we saw." (Note the pronouns: serious play takes us

from attentiveness on our aloneness and a wise coach remembers "to the things themselves"—the ball that is only thrown with patience and doggedness inattention to fatigue because there is a young person at the other end of an old arm.) Serious play, focus of attention, "to the things themselves," a turning of the human heart—this is the welcome given to the guest wanting to find the path back home.

THE WELCOME OF SERIOUS PLAY

In her realistic dismissal of spectator engagement that masquerades as an active form of leisure, one can hear libratory voices finding momentary freedom in the midst of oppressive violence. One can sense the power of defiance in the classic spiritual lament, "Sometimes I feel like a Motherless Child." In communicative terms, metacommunication dispels the mysticism of the moment, connecting one to others throughout the history of human time who have felt lost, colonized, and homeless. For a moment the night becomes day in the honest naming of life before us. Levinas suggests that in finding the "proper name" one connects the "saying" of the historical moment and the "said"—our recording, discussion, and telling of that moment. Serious play works at the proper name of what meets us: good, bad, wanted, despised. Serious play does not lament that when we demand what is not or is no longer; the task is to meet and engage what meets us. In a singing that unites saying and said, such as, "Sometimes I feel like a Motherless Child," the proper naming of that moment brings back light and hope to the human heart. Nothing is different on an empirical level. The circumstances have not changed. Yet, for a moment, one enters another world, a phenomenological world that welcomes. C. S. Lewis (1996) understood that such wardrobes exist. In serious play, there is a welcome and, for a temporal moment, in the singing or in the walk through the wardrobe, the lost find their way home.

Holba's work is a communicative map that nudges us to consider a journey back home—a journey that is both common and never the same for any two persons. This journey is akin to hearing a classical piece that one knows while understanding the differences in performance or reminiscing in the joy of discovery that each flake of snow that is so similar to others is yet like no other. This is the journey that

Holba invites us to take—one that many have walked and yet only "I" can walk correctly. Her view of leisure reminds us of the insight of Levinas; the "I" is derivative. The "I" is called out, and when this happens without our self-driven demand, passive voice calls out a human heart (Arnett 2003). The irony, the paradox, the contradictions all rest within leisure, offering a succinct reminder about the complexity of life with hope and disappointment composing different sides of the same coin—"*C'est la vie!*" Holba asks us to consider a common journey that calls out the "I." The paradox of the most common rests within the fundamentally unique—ah, for the joy of a flake of snow!

One might suggest that Holba's communicative map of leisure begins under the signage of "unity of contraries" (Buber 1965). She knows intuitively and analytically the pragmatic appreciation of the danger of excess and deficiency. I can hear her saying to a young violinist: "Feel the bow firmly, but do not press it too hard." It is often the doing of contraries, doing what seems counter-intuitive, that guides one back to a temporal sense of home. Such is the reason that Philip Slater (1990) suggested that genuine hope rests only when all hope is lost. Genuine hope goes outside the known, seeking another paradigm without demand, while meeting creation before us, whether or not such a reality meets with our approval. A genuine welcome home goes outside the conventional paradigm of this society in quest of adventure that meets human life on its terms, taking us far from the modern fascination with spectatorship and consumption. Holba offers us a welcome to a place of active participation in creation that finds life in the discipline of serious play and in the joy of the burden of doing.

TECHNICIANS OF GOODNESS

Holba's project connects hers to a tradition that is not only counter to modernity, but also central to philosophical hermeneutics. Her understanding of leisure as fundamentally contrasted with recreation rests within the insight of Gadamer (2002); he links the importance of serious play and the doing of philosophical hermeneutics. The basic premise of philosophical hermeneutics is that knowledge creation does not equate with imitation. Only in active engagement

with a given event does new knowledge begin. The danger of the spectatorship of recreation is that one does not even connect to the rudimentary level of action required for imitation. Such a realization underscores a sense that leisure and recreation, although too often convoluted in daily discourse, are paradigmatic worlds apart. In fact, it makes sense for the purveyors of recreation to dismiss the "hardship" of leisure—for the two understandings of human life are more akin to "culture wars" as the term was used by sociologist James Hunter (1992). Modernity sought to eclipse the cultural choice, picturing life in simple black and white terms, such as the battle between "work" and "recreation."

As modernity succeeded, the goals of efficiency, autonomy, and progress fell prey to the temptations of imitation, "keeping up with the Joneses." Such a competitive effort moves us to imitation, seeking to duplicate a good life that "should" come to us as consumers. We become persons in search of forms of goodness that we can replicate without our active participation, ignoring the call to play central to philosophical hermeneutics, taking on the role of a technician of goodness (Arnett 1996).

Holba's thoughtful project asks us to think otherwise than the convention of consumption, spectatorship, and pious critique without involvement in genuine action. A technician of goodness, often out of good, but short-sided motivations, continues to eclipse leisure for ongoing fascination with a consumption model of amusement or recreation. *Philosophical Leisure: Recuperative Praxis for Human Communication* sounds a loud trumpet call for our society that works as a rhetorical interruption seeking to claim our attention. The message is powerful and persuasive. Holba thoughtfully and with careful use of ideas and evidence places an echo in the ears of the reader: "We must reject the christening of recreation as a modern, born-again version of leisure." The former consumes and requires a spectator. The latter acts and requires the play of a serious participant. Holba's work calls for leisure as serious play that leads to manifold implications for the study of human communication, putting the person back into the seat of action, deconstructing the spectatorship of consumption and demand without active, serious participation. Holba's work runs counter to the suggestion of Mr. Rogers that we are special. Instead,

she suggests that doing, participation, and serious play are special. Such a view of leisure shapes the human heart.

Holba's project is a carefully charted case against "technicians of goodness." Many, if not the majority, of those who attempted to make recreation a sacramental need to supplement work did so with the best of intentions. Yet, as I remember, for those of my past from laboring backgrounds, retirement was very short. They left us too soon. I remember walking with sad eyes into a room with the television set going all day and night, remembering, upon entrance into the room, the vibrancy of a man once at work. The work provided dignity and identity. Engaging in recreation, whether watching television, shopping, or traveling, left dullness in the eyes of heroes of my youth. Recreation was the pasture that the great souls of my youth were led into, required to find amusement in the grazing. The strong shoulders of these people of my early days did not come with philosophical training, but somehow they knew, intuitively, that such a life of recreation and no burden would wreck havoc on their identities and their very souls. They left us too soon, perhaps in protest of a society that had asked them to walk into World War II as underdogs and win, not for some abstract idea of freedom, but for human faces they loved, only to return to an increasingly plastic world of consumption and recreation. Somehow, they sensed that identities disfigured by the lack of a cause worthy of their risking death were not worth fighting to preserve. They left us too soon—perhaps with the same defiance with which they fought for our freedom in World War II. They seemed to sense that we asked them to save us, only to depart early from a world that they institutively claim. Martin Buber uses the term "great character" (1965, 113) to remind us of those who know the rules so well they have earned the right to violate them. These great characters knew the rules of protecting life in their very souls and earned the right to walk away, reminding us that identity is still in the doing.

IN THE DOING

Holba's work unites communication with its humanities roots, pointing us closer to phenomenological understanding. This work reminds us of the roots of Levinas's emphasis on "joy" within a dis-

ciplined commitment to meeting something in all its alterity (1998, 75). Holba aptly summarizes her own gift to us:

> Understanding the linguistic confusion between the tensions of leisure and recreation is a realization of Hannah Arendt's social realm—placing leisure in very dark times. Nevertheless, we can over come this malaise through embedded human communicative agents of new humanism. Conceptualizing philosophical leisure as one type of communicative praxis application directly links the relationship between leisure and communication. We remind ourselves that philosophical leisure is *poiesis*—the making—the aesthetical aspect that cultivates our ground for communicative exchanges. Leisure has a presence in communication. The intention of this book is to reveal that presence (p. 173 below).

There is a sense of presence in the reminder to do the humanities—a phenomenological home.

I end this "foreword" with gratitude for this work; it brings music to my heart and confidence in my scholarly soul that the connections between the doing of leisure, the doing of the humanities, and the study of human communication may be one of our best hopes for the human community. Once we take off the table that communication is information alone, hearing the ongoing rhythms of communication, both concordant and disconcordant, opens our understanding of human communication. I am a campaigner for this project for the scholarly reason that such a view of leisure is, indeed, the mother of philosophy and perhaps the mother of the human heart.

Finally, I end where I began, with a confession—I come to this project as a thankful colleague. My own intuitions nudged me back to leisure, specifically to music. Annette was one of the major players in my moving back to the doing of music. Annette's fine work with the violin and her playing with the symphony illuminate the intellectual integrity of this project. She does what she writes, and I am the beneficiary of such a reminder. After thirty years, I returned to weekly voice lessons, weekly lessons on an instrument, and two practices each week in a choir, all within the scope of Annette's reminder: "Listen before you write. Listen to the historical moment. Listen to what Emmanuel Levinas calls a moral echo that calls forth moral conscience. Take time to listen; attend to the texture of a mo-

ment well beyond our control." Holba reminds us to engage entrance into a heart of communicative life that is beyond our control and to the shaping of our identity. In communicative terms, we do not do leisure—we meet leisure, and in the meeting, our identities find life previously unknown. This work, *Philosophical Leisure: Recuperative Praxis for Human Communication,* is a reminder that meeting matters, contrasted ever so firmly with the societal call to forego the effort of leisure for spectator events called recreation.

I am thankful for such meetings—that of the humanities, that of doing the humanities in the serious play of leisure, that of this action's inspiring work, and, most importantly, of human faces that remind us to think otherwise than convention—for the doing of this work, *Philosophical Leisure: Recuperative Praxis for Human Communication. Merci,* Annette Holba, *mon amie.*

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INTRODUCTION

RECUPERATIVE INVITATION

This book is in response to a communicative condition that is similar to the pronouncement in Jean François Lyotard's (1984) *Report on the Postmodern Condition* that recognized the postmodern condition as a discovery of the illusion of modernity. In this discovery there is an acknowledgement of the lack of a grand narrative supplanted by multiple other smaller narratives. As the smaller narratives compete with each other for our attention and commitment, the human condition potentially suffers a "fracture spirit" (Benhabib 1992, 1) within the Western world. This fractured spirit is the understanding that a guiding metaphor of the modern world, progress, is an illusion. Progress implies that if we keep going forward in a linear fashion, building upon and moving away from our past, that we can get to a particular end and be satisfied with that end. Unfortunately we came to realize that there is no end and by moving in a linear fashion we can often forget the past of our traditions that created it. What we found is that there is no 'end' but rather there is a continuing processual of living-in-the-world. We often are not satisfied with what we achieve or where we end up and we continue to look for something with the expectation of being finished or arriving someplace or being satisfied with something, but that end never comes. In some cases it is in our individual revelation that we find dissatisfaction. In other cases, the dissatisfaction is imposed upon us, reminding us that we can no longer count on continuous employment, continuity in relationships, and consistent technology.

This book suggests that we are embracing leisure in our lives in much the same way as we embraced modernity and we are being deceived by it, just as modernity deceived us in the illusion of progress. In order to distinguish between the two ways in which we can embrace leisure in our lives, a consideration of the relationship between modernity and postmodernity is helpful. Leisure, as we generally approach it today, is a modern construct in which we engage

in activities outside our working-for-a-living activities. Philosophical leisure is a postmodern reconstruction that reminds us leisure is not a linear activity and it should not be approached that way. Additionally, leisure has the power to transform one's interiority if approached philosophically. I am not arguing that this work has the same importance to our discipline as Lyotard's work. Instead, I suggest that the argument in this book asks its readers to be just as mindful of its implications to our communicative engagement in the world as we were mindful of Lyotard's pronouncement.

Before further consideration in this introduction I should make a few comments about the notion of a postmodern world. Throughout this work I distinguish between modern and postmodern, often reflecting upon the differences between them, and their influence upon perceptions of leisure. However, when I move through these considerations I find myself questioning more and more the idea of situating these notions in a postmodern world. In other words, I do not believe it is accurate to continue to refer to our postmodernness. The more I contemplate this idea I feel as though we have, at least in the western world, moved beyond the original concept of living in a postmodern world posited by Lyotard. In fact, while we recognize the uncertainty and ambiguity of existential existence in a postmodern world, we have also gratefully accepted the gift of living in a postmodern world, the gift of multiplicity, plurality, and a vernacular invitation of our fellow voices into the human conversation.

By no means have we 'arrived' to any particular destination, which is, no doubt, a modern concept. But we have moved beyond the novelty of the notion of a postmodern life. We have taken postmodernism and embraced it and we have now moved clearly beyond it. The problem is that I am not sure where the beyondness has taken us. In fact, I am not even sure there is a name for it yet or if there should be a 'name' for it. But what I do feel is that we have moved beyond the notion of 'post' anything into a new age of 'something,' minus the post and minus the modern. In other words, I question the use of 'modern' in any description of our current western world. If we have moved beyond a modern and postmodern world, we then ought to reconsider the epistemological form in which we talk about it. By no means should we seek to arbitrarily define, label, categorize,

or classify our world in which we live because again, that is a modern way of thinking.

On some level we have to be able to talk about it though and we talk through language which is symbolic itself. Language seeks to confine our thoughts into the predetermined linguistic sign we use to communicate. The language we choose to use will shape how we think of things. Nevertheless, we must find a way to talk about things, therefore, in this book I choose to refer to a [post] postmodern world in order to reflect this conundrum of identifying and labeling of our particular historical moment. So, I do what I critique as I find no other way to do it, at least at this point. While I do use the terms modern and postmodern in this book, I also use the term [post] postmodern when I refer to the 'now'. In using the term [post] postmodern I suggest we should no longer consider our existence as being in a postmodern world. [Post] postmodern has nothing to do with postmodernism—it refers to the realization that we should not limit our selves to describe the world in which we live as once we assign a word, we assign a meaning, which then directs our thought toward a particular end. In a [post] postmodern world we invite openness and the serendipitous to inform our interpretations and describe our existence in no one uniform way. Our world 'is' and that is where our description ought to end. Be mindful of my use of [post] postmodern and do not allow it to create any image of conformity in your mind as you read the ideas about philosophical leisure. While this is a challenge even to my thinking about it, the important consideration is to not allow the language I use in talking about a [post] postmodern world to create images that confine your thoughts to either modernness or postmodernness. One way to approach this challenge is to consider our time as a time of *intermission*, a time to catch up from this hyper mode of engagement.

The notion of philosophical leisure as a [post] postmodern reconstruction can be situated as a potential avenue to recuperate communicative disruptions. Human communication is enveloped within a general sense of malaise that is the result of an emerging lack of the interhuman or authentic interest in the other. Consequently, human communication has become pervaded by a "culture of narcissism" (Lasch 1979, 237) and a sense of "existential homelessness" (Arnett

1994, 229), which leaves phatic communication to be the norm in our human encounters instead of idea-laden communicative exchanges. Idea-laden communicative exchanges are richer in meaning and abound in a genuine interest in the other.

Without ideas to talk about and interest in the other, human communication suffers and calls for the action of communicative recuperation. This work suggests that inviting leisure in our lives through a philosophical understanding we can recuperate the general state of the human communicative condition. Philosophical leisure teaches us, allows us, and propels us to embrace ideas in a contemplative and thoughtful manner. Being able to play in ideas cultivates our ability to communicate in an idea-laden environment. The ability to communicate with ideas allows us to not only contribute to conversations but also allows our communicative exchanges to grow and to be open to new direction and meaning. There is an infinite cycle of communicative action that can help keep the human conversation engaging ideas which can transform a person, a people, a nation, and a world. Without ideas to propel the human conversation our exchanges can focus on the negative or hurtful, they can become flat, and they can offer destruction, which leads to a degeneration of human communication in general. Communication propelled by phaticity primarily or individual agency limits the generation of fruitful ideas. This is a concrete state of being that can potentially end human conversation. In many ways, Adolf Hitler was guilty of this very destruction. Lacking in his communicative agenda was a genuine interest for the other. Instead, Hitler had an abundance of self-driven concerns and he aimed at closing down communicative potential for not only one person or one group of people but for multiple voices that are inherently part of the human community.

I am mindful that failure to engage philosophical leisure is not the same as a holocaust, yet the consequences of turning away from the other are similar. This book aims to demonstrate a need to reflect upon how one communicates in the world. To consider communication from a philosophical perspective allows us to have a broader understanding of communicative potential. In the editor's introduction of *Perspectives of philosophy of communication,* Pat Arneson (2007) argues that in a postmodern age we need to retexture how we think

about human communication. Arneson suggests we begin with education because we learn about human communication through education. Arneson argues we need to reunite *theoria* (theory), *poiesis* (creative), and *praxis* (doing) because they were separated by Aristotle when he suggested reasoning should be done in the realm of literacy, which is the logical side of literacy.

Pat Arneson (forthcoming) suggests *poiesis*, or the creating, is part and parcel of *theoria* and *praxis*. Arneson argues that the separateness must be fused back together so that the creative aspect of education and communication remains part of how we think about theory and praxis.

Pertinent to this book is *poiesis,* the 'play' of philosophical leisure. In our ability to play with ideas in a contemplative and practical manner we seek to do a more successful job at contributing to and extending communicative exchanges. Play is the *poiesis*, it is the creative, the imaginative, the mindful, and the recuperative action that continues the conversation and allows for the serendipitous to emerge. Without the serendipitous, human conversation becomes solipsistic and potentially nears its fruitful and responsive end.

Another scholar concerned over human engagement in the world is Keith E. Stanovich (2004), who asserts in his book, *The Robot's Rebellion: Finding Meaning in the Age of Darwin*, that human beings are controlled by and at the mercy of our own genes. This book came to my attention after writing this book on philosophical leisure but it spoke to me so profoundly that I felt it necessary to address in my introduction. Stanovich presupposes if we accept universal Darwinism that we must negate creationism—yes, he suggests Jerry Falwell was right. Stanovich argues that evolutionism has been misinterpreted by many "middle-of-the-road believers" (2004, 5). One misinterpretation is situated within the notion that human beings are at the top of the evolution hill, the summit of human evolutionary progress. Another misinterpretation is the idea that we have genes in order for them to keep us alive, they are our slaves in human survival. This is where Stanovich's text focuses, he argues that "[*w*]*e* were constructed to serve the interests of our genes" (2004, 5). Our genes are primary and we are here for them to make copies of themselves (2004, 5). By negating creationism we must accept a fatalism representative of

this negation. In order to find meaning of life inside this imposed fatalism, Stanovich offers an alternative mode for finding meaning, somewhat like finding hope in existential homelessness. By resituating or reclaiming control over parts of our brain—genes—that we typically ignore or succumb to, we can liberate ourselves from being at the mercy of our body and its subjugation to our genes, which replicate for the purpose of themselves, not for our human drive to survive.

Stanovich's concept of reclaiming control over our genes starts with rational thought. To think actively through an analytic systematic approach can combat our genes and their 'mission' to use us (2004, 84). Cultivating this ability is problematic when we struggle with figuring out how we know what we want and our reason for wanting it (87). Stanovich argues that human beings deviate from communicative rationality due to contextual complexity, an overabundance of second-order preferences or too many interests competing with our interests, and symbolic complexity. My work with philosophical leisure can also address these deviations because engaging philosophical leisure in our lives cultivates communicative competence and recuperates these deviations. As you will see later in the text, recreation is an activity that that can succumb to these deviations and philosophical leisure can offer hope to overcome them.

Using Stanovich's work to understand the differences between recreation and leisure helps us to negotiate the quagmire of confusion in human communication and find meaning in our lives. Philosophical leisure is deliberate reason while recreation can be considered along Stanovich's paradigm as the automated set of systems (TASS) (2004, 34) where one is on automatic pilot potentially following a pattern instead of engaging deliberate thought. Stanovich considered TASS as "sphexishness" which reveals what appears to be animal intelligence when it is really a conditioned behavior (not reasoned), potentially a reflex or reflexive and not responsive or reflective (2004, 75). In recreation, we can be sphexish but philosophical leisure does not afford that kind of temporality or conditioned behavior. As you consider the ideas in the chapter on Recreation, you might see more considerations relative to spexishness in recreation, a pivotal distinguishing concept between philosophical leisure and recreation.

Keith Stanovich offers scientific based evidence that we, as human beings, can control finding our own meaning. To do that we need a way to cultivate ideas outside of biology and philosophical leisure allows us to do so. Philosophical leisure offers an alternative perspective in how one communicates dialogically toward finding meaning. Philosophical leisure cultivates a dialogical pathway into bringing meaning into our lives that is ever-present, ever-responsive, and ever-human.

My book attempts to show how philosophical leisure, as a form of communicative praxis, can recuperate our ability to contribute to conversations, to extend the human conversation, and invites *poiesis* back into a relationship with theoria and praxis, which is an enrichment of our thoughts on human communication today.

ORDER OF THE BOOK (CHAPTER SUMMARIES)

Chapter 1, *Communicative Problem*, explores the inherent problem in human communication today by examining philosophical texts from both the modern and postmodern eras. Metaphors that drive this chapter include the discovery of a communication eclipse, communicative interference, narcissism, and existential homelessness. This chapter argues that there is an over abundance of phaticity in human communicative encounters, which creates a culture of narcissism and a pervading sense of existential homelessness. The communicative problem is pervasive in our western world. Chapter 2, *Philosophical Leisure,* is a historical literature review of leisure texts that help to situate the eclipse of leisure from the philosophical perspective. Chapter 3, *Leisure in Dark Times: Violence of Hannah Arendt's Social Realm*, considers the linguistic confusion between leisure and other synonymous terms, such as recreation, as analogous to Hannah Arendt's prophetic warning of the social realm. Chapter 4, *Recreation*, is a discussion about how recreation is situated in our western world. Recreation theory is introduced and a comparison is made between recreation and philosophical leisure through comparative categories of philosophical assumptions, telos, method, and time. Chapter 5, *Communicative Insight & Recuperative Praxis*, considers the connection between human communication and the engagement of philosophical leisure. The couplet, recuperative praxis,

is unpacked in this chapter. Chapter 6, *Philosophical Play as Poesis*, offers an overview of the play movement in the United States and connects play as the action of leisure, as well as the reconnection of *poiesis*, in human engagement. Play is discussed as aesthetic *poiesis* and contributions of play theorists, Maria Montessori, Emile Jaques-Dalcroze, and Shin'ichi Suzuki are highlighted. Chapter 7, *Recuperative Praxis: Music and the Other*, discusses how music that emerged out of slavery in the United States and the civil rights movement in our country offered rhetorical hope and transformed black individuals, the black community, and our country. This music was a philosophical play that enabled transformation of interiority of persons, as well as a nation. Whether oppressed by slavery in early America, or oppressed by the antihuman laws, especially in the southern United States, music acted as a form of poiesis that cultivated the ability to move forward and the strength to fight for change. Music in this paradigm is an example of philosophical leisure and the recuperative measures it affords human beings for their human engagements. Chapter 8, *Conclusion: Recuperative Insight*, suggests that we rethink our communicative practices and consider the value of philosophical leisure as a recuperative measure for the general communicative condition and as an application of communicative praxis.

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1

COMMUNICATIVE PROBLEM

Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline, and endurance. They get a beautiful heart.

Shin'ichi Suzuki (1898-1998)

How often do we hear people retort, "I'm too busy," "I'm so tired," "I need more time!" or "I need a vacation from my vacation!" We seek luxuries to make our lives more efficient so we collect gadgets and new technologies. We try to catch up with our work load and yet, seemingly find ourselves more behind than when we started. We believe we work to provide greater security for our future. But contingencies of the Western world make many of our experiences aggressive, competitive, and materialistic. All this work and material gathering is merely temporal and responsive to the societal environment in which we live. If we fail to cultivate our inner self or if we fail to develop aesthetic sensibilities, then we run the risk of potentially reducing ourselves to animalistic tendencies when the chips are down, and that happens quite often (Frankl 1984).

The industrial revolution induced people to use mechanical and subsequently technological means for increasing efficiencies and ease of life. Human communication often reflects this contemporary shortcut to the *good life.* The progression toward this lifestyle foregrounds a material gathering of 'things' responsive to the immediate environment, which directs one's attention in the world away from a meaning-laden life. This direction can have a significant impact upon human communication.

Contemporary conversation is often self-oriented or about other people, which suggests conversation is potentially either monologic or gossip. Good conversation, that is, conversation with a human element, can nourish the mind because the focus of attention is on ideas rather than on the self or gossip about others. Ideas are open

to spontaneity and therefore generate depth and novelty in conversation. Talking about the self or about others is often flat and narrowly focused, which disables depth and novelty. Nourishment of ideas invites the ability to contribute to conversation. Degeneration of conversation happens when the focus is on the self or on gossip about others. This type of communication interferes with the emergences and development of ideas. Communicative interference between human beings represents an inherent sadness of the human condition. Through recuperative praxis, this book looks for a way to refocus one's attention in the world toward a healthier conversational ground where communication between human beings is idea-laden and not material-driven.

Philosophical leisure allows individuals to refocus their attention in the world. But colloquially, leisure has been misconstrued by many people for idleness, relaxation, entertainment, amusement, recreation, and other similar terms. Historically, leisure has meant different things to different microcultures. Leisure was a source of vice for the Puritans, a sign of privilege for egalitarians, and surplus to those Marxists elites (Pieper 1998a). Today human beings frequently mistake leisure for relaxation, entertainment, amusement, and recreation. Historically shifting definitions of leisure have made our focus of attention in the world and in relation to other human beings ubiquitous. Shifting understandings of leisure has led to an eclipse of leisure that deceives human beings and causes the quality of human communication to depreciate. The metaphor of philosophical leisure is used in this study to refer to a classical understanding of leisure and to distinguish between leisure and relaxation, amusement, entertainment, and recreation. This book seeks to unearth the rhetorical eclipse of leisure to better understand the relationship between philosophical leisure and human communication.

In order to understand the relationship between philosophical leisure and human communication this chapter begins with a consideration of interference in human communication. Communicative interference is an eclipse of communication between persons. The communication eclipse manifests as a general moral crisis that finds a human element or human connection devoid in much of human communication today. Interference in communication limits one's

ability to engage in idea-laden communication with others because people lack ground from which good conversation can grow and multiply. Suddenly, in a world full of communicative interference people often struggle to find something to say. This chapter first considers how communicative interference has evolved into this communication eclipse. Second, consideration of how a therapeutic culture of psychologism and the saturation of technology in the Western world have invited a "culture of narcissism" (Lasch 1979a, 31) and a sense of "existential homelessness" (Arnett 1994, 229) that now impedes our ability to participate in an idea-centered conversation. Both of these manifestations invite a communication eclipse among human beings. This chapter opens with a discussion of these ideas and brings clarity to concepts in this work, such as; common center, loss of faith, and soul. By addressing a therapeutic culture of psychologism and the technological revolution ground is set for identification of the communication eclipse.

IDENTIFYING COMMUNICATIVE INTERFERENCE

In the 1950s, social scientists predicted that by the end of the century we'd

> all be living the lives of leisure. Technology would free us from dull time-consuming tasks and allow us to work four-hour days, twenty-hour weeks, maybe less. Why do you think that so many of our colleges and universities during this period began setting up departments of recreation administration and leisure studies? It wasn't because they needed special classes for their football teams. It was to help us figure out what to do with all the predicted spare time we would be experiencing.
>
> Of course, that prophesized age of leisure has not materialized. I recently caught myself hovering over my fax machine in a state of high anxiety, gesturing wildly at the paper coming out of the slot, and saying out loud in a voice of frustration, 'Faster! Faster! (Morris 1997, 14-15).

Psychologism is a term that refers to a therapeutic culture in which the practice of revealing motives and intent is a primary focus for understanding. One of the early modern thinkers to consider the significance of psychologism in human communication was Thomas

Hobbes (1996) who believed that the human being was an integral part understanding the natural order—not only a human being's body but also the mind. To psychologize something we seek out an individual's reason for committing an action. Along with motive and intent, psychologizing also suggests the justification or rationalization of a particular act. This therapeutic focus on the individual is deceptive and misleading. A therapeutic focus seeks to make an individual feel good about herself/himself. Driven by agency, an individual often seeks out communicative encounters that primarily focus on self needs or gossip, instead of a collective idea-laden engagement that focuses primarily on the idea and not the outcome.

Meaning in text or conversation is not done by delving into "a spate of psychological conditions" (Schrag 2003, 127). Rather, meaning in conversation happens through the experience of the communicative event, communicative praxis. When examining human communication, we must avoid psychologism because communication driven by psychologism can effectively shut out possibilities and risks for contributing to conversation, thus becoming a monologue. Through psychologizing, meaning is found solely within one author rather than from interplay of ideas that come from "other quarters" (127). Conversation degenerates into gossip when it focuses solely on the self or other. Cultivating conversation becomes difficult because the focus is on an individual instead of the idea and this renders possibilities for conversation devoid. Approaching human communication from a therapeutic perspective impedes our ability to contribute to an ongoing idea-laden conversation. Failure to invite the other into our desire to communicate can lead to monologic concretized utterances. Monologic communication disguised as idea-laden conversational exchange adds more fuel to the communication eclipse, which increases a culture of narcissism and living in the world with a sense of existential homelessness. Technology, like psychologism, has also had a similar effect on human communication.

The advent of technology into society changed how human beings conduct their daily communication (Postman1985; Winter 2002; Pack 1934). We may have thought technology would free us from work but, instead, technology has saturated society and pushed leisure even further from our grasp. This serves to repose our rela-

tionships with one another because we have become driven by work and technology instead of by interest in the other. Our saturated interiority directly effects communication between human beings (Habermas 2000). Technological saturation altered society in that we are now aware of multiple narratives, the marketplace is global instead of local, and communication has become quicker, shorter, and less satisfying. The home was once a place of educational support but with this advent of technology many homes have succumbed to shortcomings of this rapid technological advancement which has rendered the ability for human beings to make conversation or basic decisions a challenge (Pack 1934). In many ways, technology has not only advanced the way human beings live in this world but technology has also minimized human contact and the ability to think reflectively, contemplate ideas, or make good decisions about living in the world.

It is this advent and subsequent saturation of technology into society that ushered in a moral crisis characterized by communicative interference and a communication eclipse. The notion of a moral crisis is not new to our [post] postmodern world. Moral crises manifest in "every significant historical transition" (Arnett 2005, 114). In general, a widespread moral crisis is propelled by competing narratives and inadequate virtue structures (Arnett 2005). A moral crisis in human communication invites questions like, "how can I be a better communicator?" or "how can I say what I mean and mean what I say?" and at the same time recognizing a [post] postmodern world propelled by phaticity in human communication. In Alasdair MacIntyre's (1984) *After Virtue*, he describes a moral crisis of having an emphasis on moral language being in "grave disorder" (11) and rot with "emotivism" (16).

A moral crisis in communication is exhibited by two symptoms: narcissism, which is characterized by a devaluation of the self and existential homelessness, characterized by living at a time when uncertainty and mistrust are pervasive in human relationships and Western culture. Both of these symptoms fail to allow an individual to embrace an other in negotiation of a communicative event. The narcissist focuses on the self and one subsumed by existential homelessness cannot trust another to share in a genuine communicative

engagement. In both cases, human beings are unable to identify appropriate ground from which to engage human communication and a moral crisis—the inability to communicate from one's ground —emerges.

Narcissism and existential homelessness are characterized by "false communication"—when conversation degenerates into small talk or meaningless chatter (Rorty 1979, 372). In false communication, genuine communicative understanding does not occur and the potential for deception becomes real in the communicative event. Understanding more about the problem of the loss of engaging the art of conversation can help to situate the significance of philosophical leisure as recuperative praxis for human communication. Working from the assumption that the therapeutic culture of psychologism and the saturation of technology in Western culture have caused problems in human relationships and human communication, which has resulted in a moral crisis in human communication characterized through communicative interference and a communication eclipse, I offer a comment about my research approach before further explication.

This is a philosophical examination because I look beyond what is and I consider what ought to be. My approach to this question is an interpretive hermeneutic that seeks to reveal rather than to compartmentalize by definition. Dominant social trends in a [post] postmodern moment inform how people get along-in-the-world and tend to eclipse idea-laden communication. An alternative perspective of communicative praxis consistent with Aristotle's classical understanding of leisure redirects one's attention from the dominant morés. Philosophical leisure is ground upon Aristotle's classical understanding of leisure but it is not without problems. Aristotle presupposed that there is a natural order hierarchy, indicating that some human beings were born free and others were born slaves. Once born into this hierarchy, one's life path is preset and unchangeable. Aristotle does not acknowledge whether his notion of leisure is also meant for slaves or other non-citizens of the polis. Some critics may find exclusion a possibility in Aristotle's thoughts on leisure. However, for this work, the existing presuppositions include the grounding of a rediscovery of leisure in an Aristotelian framework and the presup-

position that leisure has not been obliviated but is eclipsed behind the postmodern condition of narcissism and existential homelessness. This study presupposes equal access to a leisure framework and that class, gender, or age, and so forth, do not impose or deter one from the engagement of leisure. Revealing the eclipse of leisure and redefining leisure as philosophical leisure through contemplation, reflection, and play, propels this work in a constructive way toward the cultivation of ground for human conversation.

An interpretive approach considers human communication in the [post] postmodern world and investigates possibilities for a recuperation of the ground upon which human beings seek to draw upon communicative ideas. An interpretive approach traces ideas to their origins and development, and assesses popular contemporary attitudes towards these ideas (Mailloux 1989). The rhetoric of leisure is traced through historical time periods and historical themes up to the present contemporary rhetoric of leisure. The interpretive process penetrates deeper into a written and social text by examining meaning and intent, rather than viewing a flat, one-dimensional construct.

This work historically examines texts that shaped a social, cultural, and political understanding of leisure. Popular understanding of leisure has shifted throughout the evolution of the Western World. These changes in the dominant perspectives of leisure speak to the gestalt sense of the human condition. The textual lens in this interpretive study is limited to writings within the Western tradition. This does not imply that other traditions do not consider philosophical leisure. Rather, another study considering philosophical leisure from other perspectives may follow in another project.

This work points toward recuperating communication to once again bring the human connection back into human communication. Recuperation from a communication eclipse offers potential for the enhancement of the everyday art of conversation. Richard Rorty (1979) considers the art of conversation in his discussion of the difference between epistemology and hermeneutics. He argues that an epistemological approach to communicative understanding is no longer effective in a postmodern age because epistemology begins with a set of terms and contains boundaries (including the terms

themselves) that guide the inquiry. Rorty asserts this not acceptable in a postmodern age because set terms impede one's understanding; they set the parameter or assume a starting place. Juxtaposed to epistemology, Rorty argues hermeneutics offers an open beginning and serendipitous stroll to understanding that meets and is responsive to a historical moment. Therefore, while Rorty does not say that an epistemological approach is always incorrect, he argues that it is no longer a lone viable means of study. In a (post)postmodern age we ought to begin without a set of terms and proceed responsively.

An interpretive approach to the rhetoric of leisure suggests the importance of the act of interpretation in its most relevant critical forum to the most contemporary ongoing arguments. These discussions must be situated within our rhetorical tradition and the interpretive act placed in relevant social practices of human communication. This study is situated within the contemporary Western world which is open to new and helpful ways of re-situating philosophical leisure into our culture and addressing the challenges in human communication in a [post] postmodern world. Announcing existing presuppositions and the perspectives that came before them by an examination of text, social morés, and historical action, will provide a textured discussion that will enhance our current understanding of leisure. This journey begins with a discussion of a moral crisis in human communication that announces the communication eclipse.

MORAL CRISIS AS COMMUNICATION ECLIPSE

A moral crisis occurs when human communication is unreflective, obscured, or hidden behind "false communication" (Rorty 1979, 372). False communication is communication focused on the self and fosters communication imposters. False communication happens when conversation degenerates into small talk and/or meaningless chatter. It is disingenuous communication because the communicative event is a mere illusion of human interest in communicative interplay. The moral crisis is a result of a communication eclipse that represents the state of human communication in general.

Many philosophers pointed to the impending moral crisis from this communication eclipse and discussed it in a variety of ways. Immanuel Kant, pointed to this moral crisis in his responses to early

Enlightenment thinkers and their focus on empiricism and the scientific world. Kant suggested that David Hume's defense of empirical principles, judgments, and negation of *a priori* propositions calls "metaphysics a mere delusion, whereby we fancy ourselves to have rational insight into what, in actual fact, is borrowed solely from experience, and under the influence of custom has taken the illusory semblance of necessity" (1965, 55). Kant was disenchanted with conclusions that rely on the senses only. He advocated enlarged thought which negotiated the metaphysical realm that is open to multiple possibilities and a priori judgments, while dissuading the reliance upon synthetic judgments. Enlarged thought includes interest in the other. Without enlarged thought there is a risk of becoming a communicative imposter or engaging communication through posturing if human beings only rely upon synthetic judgments for communicative guidance. This kind of false communication is a symptom of the fractured spirit that has permeated human communication in our [post] postmodern era.

Other philosophers warn against the negation of a human communicative exchange. Seyla Benhabib (1992) discusses this within her universal discourse theory where she advocates communicating as a particular other—an individual and a collective participant—in a community of participants. Ronald C. Arnett argues human relationships ought to be engaged as a "responsible ethical I" (2003, 39) and Michael Hyde (2005) calls for the life-giving gift of acknowledgement that is an acknowledgement of the human other in communicative engagement. While these and other contemporary philosophers recognize the lack of the recognition of otherness in human engagement today, their way to meet the other is considered from different perspectives. All perspectives have at least one characteristic in common, that of a social relationship.

A social relationship that invites responsibility for the other is grounded in human interest. Human interest nourishes ground for conversation because what drives the communication is not human agency but a genuine interest in ideas, thus, enabling conversation to be cultivated. As communicative conversation emerges ideas are at play and human communication connects organically. Without the human element, conversation can be reduced to a mere technical

exercise and become disconnected from humanness that eventually is rendered less meaningful.

Ground for conversation can eliminate insecurity that human beings feel, or it can provide security at a time when we sense more loss than contentment in our lives. Fertile ground gives human beings idea-rich conversation that penetrates beyond the superficialities of phatic communication. Contentment is often obscured from human beings because our approach to living is filled with phatic communicative exchanges. Phatic conversation is dependent upon *res* (things), rather than people, thus, there is a turning away from the other. Additionally, a communicative moral crisis is evident given the increase in violence around the world because of fear and suspicion of the other. One way to fight back or to feel more secure is by not allowing the possibilities of such a threat to interfere with daily living or daily communicative exchanges.

Central to a moral crisis is the rhetorical eclipse of communication that raises disillusionment and cripples discourse. Both public and private spheres suffer in a moral crisis because human beings lack the ability to define boundaries and communicate responsibly within boundaries. Hannah Arendt argued:

> The social realm, where the life process has established its own public domain, has let loose an unnatural growth, so to speak, of the natural; and it is against this growth, not merely against society but against a constantly growing social realm, that the private and the intimate, on the one hand, and the political […] on the other, have proved incapable of defending themselves. (1998, 47)

Arendt explains that the realm of the social has killed off the realms of the private and the public, which are essential to human communication. As human beings negotiate their experience in the world, they use a variety of frameworks for participating in conversation. The public and private realms each have a different framework for communication. If that framework is not clear or consistent, human communication may suffer and degenerate into less genuine or less meaningful content. Therefore, communication in the realm of the social must be approached cautiously, as meaning is often misrepresented or misunderstood. Arendt's communicative moral crisis is situated in the realm of the social because the social emphasizes the

achievements of progress not human beings. The social has changed the content of the public realm "beyond recognition" (1998, 49). The realm of the social destroys the public and private spheres. Arendt argued that human beings no longer recognize the boundary or difference between a public and private sphere. She proclaimed the death of the distinguishable public and private realms by the emergence of the social realm. A discussion of Hannah Arendt's notion of public, private, and social related to philosophical leisure is considered in a later chapter.

Like Hannah Arendt, Jürgen Habermas had similar concerns. He addresses the problems of a saturated private realm with public concerns. Habermas called this a "disappearance of the private" (2000, 153). The disappearance of the private realm occurred with the disillusionment that the interior realm intensified in scope but it actually "shrunk to comprise the conjugal family only insofar as it constituted a community of consumers" (2000, 156). Without demarcating the boundaries of the public and private spheres, guidance for appropriate human communication is obscured. With this move toward an ambiguous private realm, the private sphere weakened in authority over the public realm and created the illusion of a perfect private sphere where leisure activities could be the "externalization of […] the innerlife" (2000, 159). The idea of a saturated interiority disabled the distinction between public and private life. This is especially evident in the middle class, as leisure activities became an affordable replacement to interior cultivation. An inability to distinguish between what is appropriate for public and private spheres contributed to the communicative crisis discussed in this study.

Communication situates differentiation between the rhetorical spheres of science, aesthetics, jurisprudence, religion, and morals. This differentiation offers no common place from which to formulate an "overarching vision of the human good" (Benhabib, 1992, p. 75). For example, Martin Heidegger (1996) argued that not all people should contribute to the public sphere. However, a Habermasian public sphere invites voices of all human beings (Habermas, 1987; 2000). Habermas suggests any moral act "must have in some way a universal character" (1987, 92). Therefore, a moral act is not just a private affair but it is ultimately a public or universal affair.

"A thing that is good from a moral standpoint must be a good for everyone under the same conditions" (1987, 93). Habermas' sense of moral crisis is a public, communal occurrence.

Seyla Benhabib (1992) asserts that Jürgen Habermas' public sphere is too ideal and inclusive, Martin Heidegger's public sphere is to limiting and exclusive, and Hannah Arendt's incomplete doctrine of judgment and free will is too confusing, therefore, human beings remain in a static state of moral crisis. These disjunctions demonstrate that philosophers of communication have not reached an understanding for addressing this moral crisis in human communication. This disjunction creates a dissonance in a moral crisis precipitated by a technological saturation and a culture driven by psychologism. Dissonance fuels this moral crisis situated within a culture of narcissism and sense of existential homelessness. Christopher Lasch (1979a) pointed to a communication eclipse in his study of the culture of narcissism and Ronald C. Arnett's (1994) existential homelessness points to an even broader communication eclipse.

Christopher Lasch notes the postmodern Western world continues to struggle with discomfiting realities of "a deeper failure of morale," a collapse of "traditional values," and the "emergence of self-gratification" (1984, 23). The end of the twentieth century was significant to the Western world because "American know-how … no longer dominates the world" (1984, 23). Crippling productivity in the marketplace, an undermined American enterprise, and weakened competition in the global marketplace led to a weakened morale for human beings. There is a general sense of insecurity as human beings in the Western World live their lives and encounter the other. This insecurity has obscured the art of conversation, leaving it impaired and at times, fleeting. What seems to be missing in human communication is the human element that attends to communicative cultivation.

Uncertainty and mistrust are prevalent in the human population. One's distrust of his/her everyday experience is fueled by rapid changes in the marketplace and/or private realm (Arnett 1994). Human beings that experience this disruption, mistrust, or loss of narrative, can experience a psychological feeling of "homelessness"—a feeling of no longer being able to be at home (Arnett 1994, 240) or of "losing one's common center" (Buber 1996, 135). This common

center is essential for one to feel connected and part of a whole, while providing an "active philosophical and practical set of assumptions and actions that guide a people" (Arnett 1994, 231).

The person questioning life's meaning as well as having a concern for a future feels the loss of a common center, the veil of mistrust, the "disembedded self" (Benhabib 1992, 152), and the lack of a place to call home. Home is "an abode or dwelling place whose inhabitants ought to know, [that] no matter how bad things become, there still exists a haven of shelter and forgiveness" (Hyde 2005, 177). When we are at home we ought to not worry about being our self. Home is a place of refuge and comfort. Home does not necessarily have to be a structure or location rather home can be a metaphysical common place that offers comfort and certainty.

This shift in focus makes it difficult to have hope for our place in the world. The concern for a common center, narcissistic human communicative engagement, and the condition of existential homeless, all point to a problem in the world today. This problem is a test of dialogue between human beings (Arnett 1994; Arnett and Arneson 1999). Even at times of fundamental conflict between human beings, if trust is present, people can communicate. Narcissism and existential homelessness are two ways in which this moral crisis can be considered.

Existential homelessness signifies the lack of trust and uncertainty in human communication. An individual looking toward the self for direction finds that the self "no longer [is] adequate to meet the changes challenging stable taken-for-granted values" (Arnett 1994, 239). Human communication can be impeded when we are over reliant on the self and living in a world that is no longer reliable and responsive to the self. Ronald C. Arnett asks, "without havens of trust to move us toward the arena of dialogue with others, the question is what or will or can sustain the impulse or desire to be in dialogue [conversation] with others?" (1994, 240). Engaging philosophical leisure is recuperative praxis for human communication. Recuperative praxis redirects the individual to a reflective mode of communication that moves away from the condition of existential homelessness and narcissism.

NARCISSISM

The human condition of a fractured spirit is one of the contributing factors leading to a culture of narcissism. A "fractured spirit" harbors many ironies, contradictions, and perplexities (Benhabib 1992, 1). Democratic narratives become suspect which produces "an intellectual climate profoundly skeptical toward moral and political ideals of modernity, the Enlightenment, and liberal democracy" (Benhabib 1992, 2). The ability for one human being to communicate with other human beings is influenced as he/she finds one's life imbued with uncertainty. For many people this means an inability to engage the other as a unique moral human being with a genuine connection to the greater sphere of others. Thus, the communicator is superficial and responsive only to self-survival, lacking the nourishment needed to engage idea-rich communication. This is narcissism; the result of modernity's fractured spirit.

A simple common definition of narcissism is one who loves one's self. Scholars develop a denser understanding of this concept. According to Christopher Lasch (1979a), a narcissist is a person steeped within great anxiety and fear of the future while being too crippled to move forward in a positive way. The culture of narcissism is a response to competitive individualism and the myth of progress. The narcissist is haunted by anxiety and an unending search for meaning in life. The narcissist is competitive for approval but distrusts competition because competition itself is destructive. For the narcissist, there is no interest in the past or future, rather all concern is directed into the present. A society that creates this narcissistic culture is a society of abandonment, where there is internal poverty and nothing to look forward to. A narcissist constantly looks for ways to hide or return to a broken past because he/she understands that meta-narratives no longer make sense. The narcissist's search is futile and he/she may not be aware of one's own futility.

Narcissism (Lasch 1979a) implies a devaluation of the personal realm. The lack of esteem for one's self is the hallmark of the narcissist. This inhibits one from ethically engaging others because narcissism is also the antithesis of loving one's neighbor. Human beings engage narcissism as a way of survival. But this way of survival is just as fractured as the spirit of modernity for which it is a symptom. To

continue in narcissism would be ensure one's communicative death. One must find alternative ways of living with the self so that one can live better with others.

Martin Buber's (1994) existential philosophy argued this very ideal, that in order for a human being to live better with others, he/she must first be right with the self. In other words, Buber suggested that human communication cannot begin externally with others. Rather, human communication must begin with the reflection of the self. Buber privileged the personal/private realm as the starting place for all communicative events because this is where reflective engagement begins. Beginning at any other point would weaken one's initiative and distract him/her from the communion at hand. A narcissistic culture is the antithesis of Buber's perspective because the personal or private realm is devalued and ignored. A narcissistic culture does not find value with the inward reflection that Buber suggests because the individual does not find any value in him/herself (1994). The narcissist lives in the present focused on the self, and is unable to see/grasp the past or the future.

The narcissist—in a perpetual state of seeking meaning—predominately finds him/herself in the realm of Hannah Arendt's (1998) social. The social is manifest in the narcissist's endless effort to "either to be at home in society or to live outside altogether" (Arendt 1998, 39). The rise of the social may be a symptom of the culture of narcissism and part of the cause of the rise of narcissism. Much like Sisyphus, no matter how hard the narcissist tries, the ties to the past and the hope for the future seem futile. This over-emphasis on the self is one of the contributing factors that leads to the feeling of existential homelessness, a place previously revealed in one's nightmares, but now an often inescapable reality for many.

EXISTENTIAL HOMELESSNESS

"Existential homelessness" is a metaphor used by Ronald C. Arnett in a case for the importance of dialogue as a form of human communication (1994, 229). Arnett argues that we live in an era of significant uncertainty and mistrust, which is problematic to human dialogue. A foundation of trust is essential for dialogue to happen *inter homines* (between people). Human dialogue has a distinctive life in

the sign, the sound, or the gesture, but in the most genuine moments human dialogue reaches beyond the boundaries of the sign. Genuine dialogue is embedded with trust. The life of dialogue is the mutuality of the "inner action" (Buber 1965, 25) [or interaction]. Trust as a foundation for human communication has been lost in human relationships (Lasch 1979b) and it is "in short supply" (Arnett 1994, 230). Turning toward another human being in "becoming aware" of the other (Buber 1965, 27) is central to the rebuilding of trust. This becoming awareness is the beginning of trust and the possibility of being able to contribute to idea-laden conversation.

Christopher Lasch refers to "havens of trust" as commonplaces that are imbued with certainty and basic interpersonal trust (1979b, 3). In many of our interpersonal relationships trust is either no longer present or there is an appearance of trust that does not exist, in this case, the relationship is an imposter. The lack of trust or a false appearance of trust can cripple human communication, inhibit the art of conversation, and generate a world of imposters—increasing the paranoia, futility, and insecurities around all human beings. Jean-Jacques Rousseau warned of these "impostors" (1984, 109). Imposters, emerging out of the myth of progress, caused misery on the human race and impeded the ability for human beings to engage communication authentically.

Contributing factors to this sense of existential homelessness include rapid changes in society. For example, when one approaches life in a fast-paced manner, it is often devoid of extended reflection. Moving from one activity to the next, obsessing over and purchasing the most recent technology as it is introduced into society, and dissatisfaction with gadgets we purchase and soon replace are examples of the effects of rapid changes in society. Lack of appreciation of things is unreflective, leaving human beings generally insatiable and unsatisfied. Usually, human beings become bored with *res* (things) before the things depreciate themselves. Living in an era that can not provide *res* that one can count on propels the experience of existential homelessness. The uncertainty of *res* and the experience of existential homelessness are consistent with Friedrich Nietzsche's (1994) examination of human beings and their experience in the world. Nietzsche's conclusion that the world is uncertain and untrustworthy

is a prophetic description of a postmodern and a [post] postmodern world.

In Friedrich Nietzsche's (1994) critique on morality, he re-evaluates the human self, the law, and justices which human beings encounter. He states, "We are unknown to ourselves, we knowers, we ourselves, to ourselves, and there is a good reason for this. We have never looked for ourselves—so how are we supposed to find ourselves?" (1994, 3). The human being is described as strange and confused lacking the ability to find his/her place in the world. Nietzsche critiques the church and Christian values and describes the priestly aristocracy as "unhealthy" (1994, 17). Existential homelessness implies one can no longer trust in or count on the strength of tradition. Nietzsche's (1900) sense of homelessness was revealed with his pronouncement "God is dead" (1994, 6, 83). In this case, the church represents tradition and Nietzsche expressed skepticism toward the foundation of Christianity. He explained his nihilistic position:

> Today we see nothing that wants to expand, we suspect that things will just continue to decline, getting thinner, better-natured, cleverer, more comfortable, more mediocre, more indifferent, more Chinese, more Christian—no doubt about it, man [woman] is getting better all the time […] in losing our fear of man [woman] we have also lost our love for him [her], our respect for him [her], our hope in him [her] and even our will to be man [woman]. The sight of man [woman] now makes us tired—what is nihilism today if it is not that? We are tired of *man* [*woman*]. (1994, 27)

Friedrich Nietzsche's perspective that human beings have caused their own suffering shows a human being's will to suffer. He argued that this suffering is meaningless. The suffering itself is not bad but there is no longer meaning to anything anymore, which is worse than the actual suffering. This kind of suffering describes the state of existential homelessness that Arnett posits.

As a response to this human moral crisis, Medieval scholar, Josef Pieper (1998a) argued for contemplation, happiness, and leisure to be the basis for culture. The ability to have *otium* (leisure) is a gift to the human soul. Leisure can "uplift one's spirits in festivity […] and win contact with those super human, life-giving forces that can send us, renewed and alive again, into the busy world of work" (Pieper

1998a, 35-36). Pieper's discussion of philosophical leisure revealed a communication eclipse that suggested an inability for human beings to engage conversation with each other and move toward a more meaningful communicative experience.

Existential homelessness is pervasive in the human condition. Human communication has suffered because of the lack of certainty and trust in human relationships and society. Understanding our human condition as homelessness and acknowledging the loss of a common center enables us to seek alternative approaches to everyday living. Seeking a new approach to human communication in everyday living offers new hope for renewed trust in the other and in the ability to communicate at an interhuman level. Recognizing the rhetorical communicative eclipse is important to recuperative praxis for this moral crisis.

The term 'rhetorical eclipse' seems to aptly describe much of human communication in this postmodern era. There is an overwhelming sense of 'imposters' engaging in 'posturing.' Posturing refers to an imitative communicative understanding and presentation. Posturing can be a defensive or a deceptive mode of human communication, or both. The idea of a rhetorical eclipse implies there exists an obstruction to the reality of communication, similar to Sir Francis Bacon's (2000) Idols, which are empty words or overall communicative ideas that simply happen for the sake of happening but contain no real ideas or information. As human beings, we are fooled by these empty words—our communication is eclipsed—we are eclipsed.

In setting up the discussion on communicative interference, I have used terms that need further explanation. Before moving forward with a consideration of recreation and the social, I now clarify how the common center, a loss of faith, and the human soul are considered in relation to the communication eclipse.

Martin Buber's "common center" (1958, 115) offers the perspective of what is missing in human communication. Considering the 'loss of faith' through Jean Paul Sartre provides texture in our understanding of the contemporary state of human communication. Finally, providing insight into how this study considers the 'soul' will inform one's understanding of the idea that philosophical leisure can be nourishment for one's soul and communicative abilities.

COMMON CENTER

Another way to understand the symptoms of the rhetorical eclipse is to recognize the loss of a common center. Buber argued:

> [T]he authentic assurance of constancy in space consists in the fact that men's [women's] relations with their true Thou, the radical lines that proceed from all points of the I to the Center, form a circle. It is not the periphery, the community, that comes first, but the radii, the common quality of relation with the Center. This alone guarantees the authentic existence of the community. (1958, 115)

Martin Buber's (1996) common center is sought during times of uncertainty. A common center is not just an attitude of our mind rather it is a feeling of an interior disposition. The real essence of a community is found in its common center and does not need to be a physical place but is a metaphysical living togetherness that we continually renew. The renewal of the common center happens through the ability to engage in idea-laden communication driven by a turning toward an other.

A common center in the art of conversation is the life lived between persons (Arnett and Arneson 1999). To communicate from a common center means there is a place of trust that can bring interlocutors together. A common center is embedded in a trust that allows for organic communication to happen and endure, although finding a common center is often blurred by the temporality of the unreflective approach to life that is often the case in a modern framework.

Common centers are often linked by moral stories that guide one's life. Moral stories are a necessary part of the social fabric of life because they provide human beings with a *sententia* (reason—thought) for life. Common centers and moral stories provide hope and direction for human beings who are lost in a sea of confusion and mistrust (Arnett 1994). The idea of having a *finis* (aim) is a basic human need (Aristotle 1998). In our postmodern and [post] postmodern era, difference is celebrated and multiplicity of voices compete for an audience. The ability to find a common center or to hear and apply the direction of moral stories to our lives becomes more difficult and more demanding. Thus, at times this leaves human beings hopelessly

confused and sometimes deceived. Directional confusion is similar to feudal Europe or the Soviet Union. When the common center was removed, people were left to scramble for a connection with something common to themselves. Ethnic groups became strictly divided subcultures, however, without a common center that would link all groups together, a broad sense of existential homelessness for all peoples emerged. Existential homelessness is grounded in a loss of common center or moral story. A communication crisis occurs when people can no longer trust what they hear.

The realization that one can no longer trust what one hears reveals a "fractured spirit of modernity" (Benhabib 1992, 1) and loss of faith in the postmodern world.

The phrase 'loss of faith' represents a general state of humankind that is embedded in postmodernity's uncertain and sometimes unfamiliar landscape. To have a loss of faith is to feel no trust in our condition or place-in-the-world. A 'loss of faith' can be understood by considering the work of Friedrich Nietzsche and Jean Paul Sartre.

Along with the "fractured spirit of modernity" (Benhabib 1992, 1), postmodernity reveals a loss of faith and a crisis of western culture exhibited in misunderstanding and political bankruptcy. Science, once thought to be sufficient to dispel superstitions and provide answers to basic human questions, is no longer satisfactory to instill faith and trust in the world.

The realization of the myth of progress may have led to what Nietzsche called "bad conscience" (1994, 38). Bad conscience is a culture of forgetfulness and the suppressing of experience. People live through experience not to digest it, but to aimlessly ingest it. This culture of bad conscience is a culture of empty communication or human imposters that are imbued with a loss of guilt and shame in daily human interactions. This failure impairs and impedes human communication as it promotes a culture of narcissism, which is an appropriate response to the growing despair and distrust that is now pervasive in the Western world.

Another falsehood we might experience in this loss of faith is the idea of "bad faith" (Sartre 1993, 83). Bad faith happens when an individual deceives oneself by holding a false notion of one's self. An individual allows him/herself to hide from him/herself by appropri-

ating or accepting a false set of patterns (posturing) in daily aspects of life. This aspect of engaging bad faith describes an individual who does not reflect or contemplate inward and continues to do so knowingly. Jean Paul Sartre would describe the individual engaging in bad faith, as disintegrating in the heart of their being.

Bad faith can be considered a consequence of this communication eclipse. Jean Paul Sartre identifies three stages of bad faith. The first stage happens when we realizes we are in a relationship with the lived world. This world impinges upon our options for living, which is imposing upon human beings. The second stage is our retreat into conscious reflection. This reflection ultimately reveals to the individual that there is no guide to help make decisions. The third stage in this futility is where we realize that situated within our selves is non-being, having no guide or options to encounter the other (Sartre 1993).

The reflection that Jean Paul Sartre posits is "not a subject-object dyad […] its being does not depend on any transcendent consciousness; rather its mode of being is precisely to be in question for itself" (1993, 323). Reflection in bad faith is not the deep contemplative play posited by philosophical leisure, instead it is a reflection of being that nihilates itself and seeks the wrong questions, like Lasch's narcissist. Compared to Aristotle's contemplation, Sartre's reflection is an escape from being and not a mode of play with ideas. With mistrust and uncertainty in the world, this escape through bad faith is one option or alternative to being-in-the-world. Deep contemplation cultivates the soul. Bad faith recognizes a nihilation of the soul.

Loss of faith or having bad faith touches the soul, although, the soul of human beings cannot be concretely considered. Yet, while we often take for granted that we do not understand the soul in relation to human communication, the human soul permeates the human world. There are varied understandings of the human soul. While I do not suggest that one small study can adequately argue the nature of the human soul, I do offer a way to consider the human soul as it relates to philosophical leisure.

This author does not claim to know exactly what the soul is or where it resides. The intention is not to provide an interpretive study of what makes up the soul. However, this study asserts that philo-

sophical leisure nourishes one's *soul* [or one's metaphysical interiority] and suggests that the nourishment of one's soul can help to repair the communication eclipse. This study does not assume that all readers will have the same understanding of how the term 'soul' is used and what its value is to this study. Therefore, I provide a lens to frame how this study considers *anima* (soul) in relation to philosophical leisure.

Aristotle (2001b) considered the question, what is the soul of man [human beings] in his treatise *De Anima.* He argued that the *anima* (soul) is one of the most difficult things for the world to know. He suggested that the *anima* is the principle of animal life. Aristotle provided a sort of literature review of writings on the *anima*, which considered whether the soul is divisible, whether it makes movement or whether it is moveable, and whether the *anima* is harmony or spatial. He concluded that the soul is potentiality of life and the essence of *res* (things).

Food is essential for the *anima* because food maintains being. Processual nourishment of the soul includes not only what and how an *anima* is fed but also the idea that the feeding helps to generate other beings. This generative ability contributes to the ongoing development of the art of conversation. If philosophical leisure is nourishment for the soul, then it has the ability to generate the art of conversation and act as recuperative praxis in the human condition.

A prolific Latin author, Seneca (2001), contributed much to what remains of our Latin literature. In a collection of moral essays, Seneca offers *de Otio* (On Leisure) and *de Tranquillitate Animi* (On Tranquility of Mind), among other similar essays. His use of *animi* for mind suggests that mind and soul may be considered the same thing. Although, many Latin words have several distinct meanings, the content of *de Tranquillitate Animi* focuses on the nourishment of one's inner mind. Seneca (2001) considers leisure to be secreted away from dailyness of everyday living and be devoted to studies. This suggests that nourishment *de animi* (of mind or soul) is worthy and helps to build society.

Contemporary scholar, Julia Kristeva (1995), considers the same questions that Aristotle pondered: what is a soul and do human beings have one. Kristeva considers different models *de animi* (of mind

or soul), identifying Greek, Christian, and a psychological/Freudian model. Kristeva was concerned with the psychological model of the soul, the psychic life. She argued the psychic life involves language, which allows one to access one's own self and others. She asserted that because of the soul, we are capable of taking action. Therefore, if the soul leads to action, then the soul will need nourishment to enable the action. In Kristeva's description of the modern human being, she argued that people are stress-ridden and eager to spend money, have fun, and die. The problem in focusing on spending money and having things is that people are neglecting their soul. They have neglected to provide nourishment for their souls. If the soul is nourished, the psychic life is nourished and people would then be enabled to engage in life actions and find meaning rather than engage in imminent abandonment which has replaced the interpretation of meaning. Kristeva suggested that people are not taking the time to consider their psychic life, which in her case, is how one might nourish the *anima* (1995). The life that does not take time to consider the psychic life is artificial and empty.

The *anima* (soul), whether considered to be the essence of one's life, one's mind, or one's psychic life, requires nourishment. Without nourishment human communication can be rendered meaningless. This nourishment can be seen as the edifying philosophy of leisure because it helps to generate human communication through cultivating human connectedness and saving it from degenerating into small talk. Nourishment *de animi* (of the soul) enables recuperative praxis because if conversation is generated by ideas, then the possibilities of ideas will increase and reshape into other or new ideas. Nourishment can save the art of conversation from degenerating into false communication. Nourishment of the soul allows for the life of conversation to evolve.

The disappearance of a common center and the recognition of a loss of faith in the everydayness of our existence situates our soul within an "existential vacuum" (Frankl 1984, 128). Viktor Frankl (1984) defined the existential vacuum as a widespread phenomenon occurring in the twentieth century as a consequence of human beings no longer being embedded within something and the under-

standing that, as human beings, we have lost our sense of security in the world.

Living in our existential vacuum manifests as boredom. Our insatiability for things, such as gadgets, technology, and time, lead us to vacillate between distress and boredom in a vicious cycle. The problem created by the existential vacuum is our inability to know what to do with our newly acquired time, such that we flip flop from gadget to gadget without ever fully understanding what the gadget provides for us. We will not find that satisfaction by mindlessly encountering things but we will gain a better understanding through a more thoughtful, mindful engagement of our senses and our mind. Like Viktor Frankl (1984) suggests, the existential vacuum cannot help human beings to find meaning because it doesn't teach us how to look for it.

CONCLUSION

Philosophical leisure as an edifying philosophy cultivates ground giving us ideas to play with and to think about—storing them away for an appropriate time to emerge. Philosophical leisure provides us with ideas to share with others. Sharing ideas with others instead of engaging in small talk or gossip adds life to conversations and keeps the communicative event emerging and reemerging. As generators of conversation we must be open to possibilities and to a transcendent seeing that the search for an objective truth is absurd—we remain open to conversational possibilities.

Narcissism and existential homelessness characterize a communication eclipse within the human community. This eclipse began with industrialism and dependency on production of the market rather than production of the home, led to the addiction to over-consumption as a way of life. Human beings now depend on the external market for their sense of home, instead of their own abilities to forge a way of life. The "American dream" (Decker 1997, 79-80; Tebbel 1963, 3) can no longer support what it claims, as we see chronic disruptions in the economy, politics, business, and military. These disruptions weaken the sense of security in our Western world and reveal the nature of human communication in our historical moment—that a communication eclipse has subsumed the human condition.

The loss of a common center, the veil of mistrust, the disembedded self, and the lack of a place to call home, may leave an individual questioning life's present meaning as well as having a concern for a future, all of which are narcissistic tendencies. All these concerns make it difficult to have hope for one's place in the world. The potential for dialogue between human beings (Arnett 1994; Arnett and Arneson 1999) is tested. Even in times of fundamental conflict between human beings, if trust is present, the conversation can open to possibilities. The principle understanding of leisure has shifted across the centuries. This shift has revealed an eclipse of leisure. The point of this work is that communicative trust can be rebuilt, not in the existential self, but rather, in the phenomenological soul. Trust can be recuperated through a philosophical engagement of leisure, in which an individual nourishes his/her communicative spirit and acknowledges the face of the other.

While Richard Rorty (1979) warns of epistemological approaches that set terms and confine inquiries, this study had to set the stage by defining the problem. These parameters are not intended to limit the discussion. Human beings need to understand philosophical leisure differently and consider how philosophical leisure as an edifying philosophy can regenerate one's ground for conversation, which also, as a by product, nourishes and recuperates the human soul. This study reveals the 'imposter leisure' and replaces it with recuperative praxis of philosophical leisure. The next chapter overviews philosophical leisure from a historical perspective and identifies the rhetorical eclipse of leisure.

2

PHILOSOPHICAL LEISURE

> *Nature herself, as it has often been said, requires that we should be able, not only to work well, but to use leisure well; for as I must repeat once again, the first principle of all action is leisure.*
>
> Aristotle (384-322 BCE)

This study examines leisure from a western perspective. Over time there has been a divergence from philosophical leisure originally posited by Aristotle. This divergence is present in our colloquial understanding of leisure as a mere interruption of everyday work. Philosophical leisure is long-term and nourishing to the human soul or interiority. Many agree that leisure is central to the existence of society itself (Kelly 1983), but the understanding of leisure is not as simple as it seems.

This chapter diachronically traces historical perspectives of philosophical leisure beginning with the Ancient world and continuing through the Medieval era, the Renaissance era, the Modern era, and finally the Postmodern Era. The eclipse of leisure is identified and a discussion of the implications for the eclipse of leisure in [post] postmodernity follows.

HISTORICAL PERSPECTIVES

Our contemporary understanding of leisure situates it somewhere between entertainment and relaxation. Most of the time there is not much reflective thought associated with the engagement of leisure, which is often viewed as a time to be idle or to be in a relaxation mode of being. This study seeks to resituate our contemporary understanding of leisure within its etymological and classical origins.

Thomas Hobbes (1588-1699) once said leisure is the mother of philosophy. Regardless of the historical moment leisure has been a concept repeatedly encountered. The rhetoric of leisure is certainly embedded in religion, one of the universal narratives of the modern western world. Judaism, Islam, and Christianity share similar stories

in which leisure is embedded within the framework of creation, Levitical laws, and practice. Many philosophers attend to leisure and its significance to the human condition. Aristotle, Cicero, Seneca, St. Augustine, Thomas Aquinas, John of Salisbury, Thomas Hobbes, Jeremy Bentham, John Mill, Immanuel Kant, Josef Pieper, Hans-Georg Gadamer, Neil Postman, and a multitude of others, have negotiated a rhetoric of leisure. Leisure is fundamentally a philosophical concept. A diachronic examination of this rhetoric provides for us a mosaic that reveals a story of philosophical leisure.

ANCIENT WORLD

Since Greek culture is the cradle of the western world, this examination begins with Greek etymology and philosophers. Leisure, from the Greek word, *skole* and from the Latin word, *scola*, is the beginning point for the English word *school*. School is a place where we educate and learn. School is considered a structured learning community that involves hard work. This conceptualization of leisure reveals that it is not relaxation or the playing of a game for fun but is something that involves learning. Leisure implies organization and a sense of focus with social and cultural benefits. Another form of the word leisure used in Roman antiquity is *otium* (noun - used in ablative case, *otio*—denotes the state of being at leisure). *Otium* means 'to be free from action' and it is the equivalent of the quiet life (Petrarch 2001). The Oxford Latin Dictionary also defines *otium* as 'being free from action'. Additionally, the Oxford Latin Dictionary defines negotio, to mean 'to be at work' or 'to negotiate a task'. *Otio* means to be 'at leisure' and *neg* negates the term, meaning 'to be without leisure' ensuring that one cannot be at work and at leisure simultaneously. For this discussion, work is the kind of work in which one earns a living. By 65 C.E. *otium* came to mean the engagement of one's life that leads to a spiritual enrichment. Rest and relaxation were not derivatives or connotations of *otium*. Both the Greek and the Latin understanding of leisure situate leisure as *vita activa* (action) and *vita contemplativa* (contemplative action) because individual intellectual stimulation has social and cultural implications.

In *Politics*, Aristotle (384-322 B.C.E.) described that when one is at leisure (*otio*) one is not just amusing one's self (2001a). He sug-

gested that the action of merely amusing one's self is the end of one's life. Aristotle argued that leisure must give one pleasure, happiness, and enjoyment, which can only be experienced by people *otio*. In this kind of leisure there is no amusement but there is amazement and some scholars would argue that mere amusement kills the selfness of persons (Postman 1985). Aristotle (2001a) claimed that if one is merely busy, then one cannot be *otio*. Leisure is where the soul is nourished and in leisure our study of form and structure becomes an intellectual activity. Leisure is a purposeful action with value in its own sake, unlike things that are necessary for worldly existence.

Aristotle (2001a) argued that mere relaxation and amusement are not good in themselves but they are, in short, pleasant. However, as an example, he suggested that music is conducive to cultivate virtue on the ground that it forms our minds and habituates us to the enjoyment of leisure and mental cultivation. Aristotle argued that the benefits of being *otio* are transforming, as they enable development of good judgments in other areas of our daily life. This is untrue of relaxation and amusement as these may be considered interruptions that temporarily ease situations rather than cultivate constructive responses to them. Nothing is gained until one is *otio*. *Otio esse* (being at leisure) occurs in contemplation, an essential element of leisure. For Aristotle, leisure was necessary for the development of virtue and the political life because it begins with the innerplay of ideas and reaches out as an interplay of ideas between human beings.

Aristotle's application of leisure implicitly oriented philosophical leisure to the class of people like him, as that was his audience. As mentioned in chapter one, in Ancient Greece, in Aristotle's perspective and through his ideologies, a natural hierarchy existed, which divided man from man, or the intellectual worker from the servile worker. Aristotle (2001a) supported the natural idea of slavery, which leads us to question whether he intended for slaves to have access to leisure, or if in light of this inherent position in society, they were automatically excluded from engagement of leisure. Despite Aristotle's class and gender bias there are multiple layers of philosophical leisure and regardless of one's station in life or gender, the engagement of philosophical leisure is accessible to anyone at a layer appropriate to one's capacity and opportunity. Moving forward in Roman antiquity,

the great statesman, Marcus Tullius Cicero considered the significance to the opportunity and practice of philosophical leisure in the life to an individual and in the public forum.

Marcus Tullius Cicero (106 B.C.E.—46 B.C.E.) had the same understanding of the value of philosophical leisure in the life of human beings. In a collection of his experiences entitled, *Anecdotes From Roman History*, he told a story of Publius Scipio, the first one called Africanus, who said, "*numquam se minus otiosum esse quam quum otiosus, nec minus solum quam solus esset*" (1902, II.1.5) (he was never less at leisure than when he was at leisure and he was never less alone than when he was alone). This suggested the truth of contemplation is not inaction but an action of the mind—which means Publius Scipio was never more busy than when he was at leisure and he was never more engaged than when he was alone. Cicero concluded that while being a successful agent for the Roman Empire, Publius Scipio also found the value of contemplation inherent in *otio esse* (being at leisure), as his words resonate "*quae declaret illum et in otio de negotiis cogitare, et in solitudine secum loqui solitum, ut neque cessaret umquam. Et interdum colloquio alteris non egeret* […] *otium et solitudo*" (1902, II.1.10) (to be at leisure one is free of business and that even when conversing with others, the thing to be carried with one is the notion of leisure and solitude). We must hold a deliberate and particular focus of attention to be at leisure.

In considering philosophical leisure, a deliberate focus of attention is also advanced by the Roman author Seneca (54 BCE- 39 CE), in his collection of moral essays (volume 2), which are devoted to the idea of leisure. In *De Vita Beata* (*On the Happy Life*), *De Otio* (*On Leisure*), *De Tranquillitate Animi* (*On the Tranquility of Mind*), and *De Brevitate Vitae* (*On the Short Life*), Seneca (2001) posited his view of the good life as imbued with leisure. He suggested that even in the early years, leisure is the ability for human beings to surrender wholly to the contemplation of truth, to search out the art of living, and to practice this separate from working for a living. Seneca urged human beings to not wait until retirement years to begin to engage leisure but to make time for it during their productive working years. A striking analogy for this exhortation involves the metaphor of sailing. Seneca suggested:

> some sail the sea and endure the hardships of journeying to distant lands for the sole reward of discovering something hidden and remote. It is this that collects people everywhere to see sights, it is this that forces them to pry into things that are closed, to search out the more hidden things, to unroll the past, and to listen to the tales of the customs of barbarous tribes. (2001, 190-191)

Seneca appealed to the common sailor's desire to forge new lands and seek out the unknown. Attending to leisure is no different than engaging in the actions of the ancient sailor. The desire for leisure is to seek the unknown. Seneca explained the advantages of engaging leisure as gaining revelation of hidden things and the discovery of truths that may never be found without a contemplative attitude and spirit, which is required by the action of leisure.

Seneca (2001) argued that the contemplative life is not devoid of action—it is action. In his discussion *De Tranquillitate Animi* (*On Tranquility of Mind*) Seneca considered another analogy descriptive for seeking on land, rather than on sea. He suggested that wide-ranging travel and wandering over remote shores demonstrated a discontent or an inability to be satisfied. Wandering unreflectively ultimately leaves human beings unfulfilled. Seneca warned that this may lead to ambition where "chicanery so frequently turns into wrong […] and is always sure to meet with more that hinders than helps" (2001, 223). Before unfulfilling action happens human beings can hide away and engage leisure that benefits the individual human being's intellect and ability to communicate. Seneca's concern was that without the leisure time to mend one's mind, time would be wasted and might lead human beings toward the wrong path. Seneca used the word *anima* for his reference to the mind, which is also the Latin word for soul.

Greek and Roman roots of leisure should inform contemporary understanding of leisure, however, there is a disconnect between the two that I refer to as *otium obscurum* (an eclipse of leisure). From the perspective of writers of the Ancient World, leisure is more a reflective engagement of ideas than a time to not do work. The idea of philosophical leisure emerges to distinguish between an early understanding of leisure and the contemporary understanding of leisure. A

review of leisure in the medieval era enriches the discussion and our understanding of philosophical leisure.

MEDIEVAL ERA

The medieval era contributes to our deeper understanding of philosophical leisure. The reflective foundation of the action of leisure is consistent with ancient philosophic understanding of philosophical leisure. The Christian church guided most thought in the medieval era. Therefore, it makes sense that philosophical leisure would bring one close to divine wisdom.

Leisure can play in both the private and public spheres. St. Thomas Aquinas (1225-1274 C.E.) argued the contemplative aspect of leisure is situated in the private realm but that it manifests into the public realm as action in the world, playing in the world *inter homines* (among man). Medieval conceptualization of leisure was to study, gain wisdom, and experience a transformation. St. Thomas Aquinas (1998) argued the contemplative life is the highest form of living *non propre humana sed superhumana* (not properly human, but super human). He argued that human beings experienced leisure in taking time for study which released them from other occupations. Essentially, Aquinas argued that people who studied the arts and sciences did so as leisure. During the medieval era many people who studied the arts and sciences were kept from work in the marketplace. This release gave them great knowledge and wisdom. They would not have had this opportunity without the leisure activity of study. Aquinas said this activity of leisure was superior to work and could lead to true wisdom. He suggested that leisure is a path to virtue because of the contemplative nature of 'doing' philosophical leisure. Busy-ness (business) attacks or often leads one to act without contemplation; without contemplation virtue cannot be attained. Philosophical leisure is not limited by being a path to virtue. Philosophical leisure cultivates ideas (innerplay) and provides us with the ability to share those ideas (interplay).

Another churchman, John of Salisbury (1163-1180 C.E.), a twelfth century Bishop, agreed to the importance of leisure as being the cultivation of ideas. In his primary philosophical text, *Policraticus,* he discussed the importance of letter writing to communicate ideas. He

advocated that this contemplative action of letter writing should not exist without the notion of leisure. Additionally, Salisbury asserted without leisure in the action of letter writing there would be "death and burial of every living man" (1992, 7). Salisbury was concerned with the contemplative life and "man's alienation from his true self by the ways of life found in the higher ranks of society" (1992, 23). Whether Salisbury referred to private or public foibles of a courtier or to the oppression of the common folk, his main concern was that human beings would become unreflective in a "dangerous mode of human self-abandonment" (1992, 52). Salisbury argued the only way to save human beings is through a path to virtue that is connected to philosophical leisure. The path to virtue could only be tread upon through contemplation and the seeking of wisdom. For Salisbury, this path toward virtue was through letter writing as it removed him from the daily toil of work with the courtiers and allowed him time for contemplation and solitude, essential for philosophical leisure. Letter writing enabled authors to play with ideas and provided the opportunity to share ideas with a public audience. Philosophical leisure was advanced as a contemplative intellectual activity that could transform human beings through catharsis or could enable richer human communication in a public forum because it cultivated the content of human communication. Warnings about the lack of philosophical leisure were considered through the lens of idleness and the human condition.

John of Salisbury considered idleness as the ignorance of leisure. He argued that his letter writing transcends time as it draws people together and induces people to a reflective virtue and potential transformation. Leisure "triumphs over idleness and transmit[s] these things to posterity" (1992, 3). His letter writing was a contemplative and a reflective action, which he considered good for his soul and good for others.

Both St. Thomas Aquinas and John of Salisbury understood what philosophical leisure would provide for humanity, nourishment for the human condition. Medieval conceptualization of philosophical leisure, while advanced through the church, remained consistent with Greek and Roman understandings. A theme that emerged as a

concern related to philosophical leisure in the medieval era amplified moving into the renaissance era.

RENAISSANCE ERA

A life without leisure is a life of idleness. Idleness is a state of being that indicates a lack of growth. Philosophical leisure cultivates the soul and an aim emerges out of that cultivation. It is this telos that does not allow idleness to consume the soul. In the Renaissance the understanding of philosophical leisure further explores this telos.

In the 16th century Michel de Montaigne (1533-1592 C.E.) outlined his perspective on leisure where he warned that human beings often do not seek leisure properly. He pointed to an illusion where human beings "think they have left their occupations behind when they have merely changed them" (2001, 267). People deceive themselves when they believe they act in the engagement of leisure but in actuality they have simply unreflectively substituted one action for another. The result of this misperception deceives the human being and impedes potential for a transformative experience. Telos becomes a concrete task, which is the death of transformation that can occur with an engagement of philosophical leisure.

Leisure should be a part of life because without leisure evil disguised as emotivism and agency cultivates the mind. A cultivation of the human mind with solitude's contemplative reflection is a defense against evil. Cultivation in solitude is a contemplation of one's self, "arresting and fixing" one's soul, which recognizes true, long-lasting benefits without any desire for immortality or luxury (Montaigne 2001, 278). The turn away from solitude and contemplation can only lead to a life of "drunkenness," rapture of the body, exclusion of the mind (2001, 381). When the soul is without telos "you are everywhere [and] you are no where" (2001, 31). This lack of direction would be considered idleness. Physical activity does not denote philosophical leisure. Rather, philosophical leisure begins with an inner contemplative action that is not observable or measurable. The concern that drove Montainge was that people would appear idle even when they engaged philosophical leisure. Busy-ness or the appearance of leisure did not always represent the engagement of leisure.

Another renaissance thinker, Petrarch (1304-1374 C.E.), referred to leisure as religious leisure indicated by the title of his work, *De Otio Religiouso* (*On Religious Leisure*). In 1348, inspired by an overnight visit to a Carthusian monastery to visit his brother, Petrarch (2001) wrote his treatise *De Otio Religiouso* (*On Religious Leisure*) a continuation of thought from a book he had previously written, *De Vita Solitaria* (*On Solitary Life*), in which he pondered his contemplative life and his everyday, work-a-day existence. In solitude, Petrarch studied literature and poetry while considering fundamental questions of humanity. As early as 1200-1300 C.E. *otium* (leisure) was beginning to break away from Aristotle's influence. According to Petrarch (2001) a few monks feared *otium* was mindless and wasteful because it did not produce immediate, tangible results (an early illusion of progress). By the late 14th century negative implications of *otium* prevailed. Petrarch attempted to bring the *sententia populus* (popular understanding) of *otium* back to the philosophical ideal of leisure. *De Otio Religioso* was Petrarch's attempt at this recuperative effort.

Petrarch's ideal of *otio* (being at leisure) is grounded in contemplation and reflection. He argued that nothing of the world is really satisfying. He posited that if human beings do not engage leisure, their ability to choose the best path in life would be obscured. Petrarch warned that if human beings do not start to take time to think reflectively we will begin to lose or waste the time we have on earth. Because of this, Petrarch suggested that by taking time to reflect, only then can we become wise.

Leisure stretches the intellect and can often seem difficult. Leisure can also be joyous and transformative, unlike *negotio* (non-*otium* or work), that is grounded in worldly desires which risk defiling and weakening our whole self from the bombardment of visual and verbal lusts that redirect our attention away from the acquisition of knowledge and wisdom. Petrarch (2001) considered the question, what does it benefit a human being if he gains the material world but loses his or her spiritual self in the process? For Petrarch, this question was avoided by human beings because the soul is elevated, it is *supra* (above) each individual being—lending to our potential to overlook it. The resistance to this question illuminates the nature of

humanity—a swollen sense of temporal self importance suffocates meaningfulness in our lives.

Even though Petrarch pointed to the precipitous event that identifies the rhetorical eclipse of leisure from classical origins, he also distinguished leisure from entertainment and relaxation by describing two leisures. The first leisure is relaxed and weakens our minds, this equates to relaxation, recreation, entertainment. The second leisure cultivates our minds and makes our inner self strong. Of course, this second leisure is philosophical leisure. Petrarch exhorted human beings to manage leisure wisely and take time for it, otherwise, one risks the human mind of becoming crowded with illusion and unsatisfied desires.

Petrarch described the first leisure as evil because it caused sweat and worry and we misunderstand its purpose and value. Petrarch's second leisure is like a shade tree, a haven for recuperation, rebuilding, and transformation. Petrarch called for human beings to make the best of our leisure time and to understand it. Only in this perspective can we benefit from it. His requests—were a human being's path toward salvation.

Leisure begins with contemplation and the movement away from daily tasks and busy-ness. Petrarch argued that as human beings we ought to know our self and that when once we know ourselves light illuminates darkness and our actions can be guided. Petrarch was referring to the knowing of one's ground and the ability to take action in the world based upon that ground. As part of this self-guidance, human communication is encountered. One's inward reflective action is helpful for the art of conversation because it presupposes that one already understands her or his standpoint, which is necessary for communication between persons. Knowing one's standpoint eliminates communicative impostors or the posturing that can cause disillusionment. Consequently, this can reduce a false sense of humanity and nourish public communication for the common good.

False humanity cripples human communication. Sir Francis Bacon (1561-1626 C.E.) warned of the problems he saw representing false humanity in his magnum opus *Novum Organum*. Bacon (2000) warned of idols or illusions that were apparent in human understanding. He argued that these idols successfully blocked out a

human being's ability to encounter truth and therefore created communication imposters.

Francis Bacon (2000) described four idols; idols of the tribe, idols of the cave, idols of the market-place, and idols of the theatre. Idols of the tribe refer to the human mind serving as a false mirror that distorts and discolors information by importing its own nature to the information. This can be seen in the narcissist, focused on the present and unable to see the past or future, which distorts perception and understanding. Idols of the cave represent the individual as a human being focused only on one's self instead of the common world—again, like the narcissist, an individual limited by one's own pursuit. Idols of the market-place have to do with the empty meaning in words themselves. This emptiness is similar to existential homelessness whereby one cannot trust what others say because of the abundance of uncertainty and suspicion that pervades communicative encounters. Idols of the theatre describe a misunderstanding of philosophical grounding based upon errors in dogma. This misunderstanding is characteristic of existential homelessness in which one cannot count on the accuracy or certainty of the claims that others make. Bacon warned that idols are deceivers to humanity that will alter and disrupt the horizon in which one is situated. This is a falseness that appears unfalse yet it regenerates the moral crisis. The falseness of these idols can misguide the actions of human beings whom may never perceive their fate. Reasoning and human discourse is distorted when impacted by these Idols.

Petrarch and Sir Francis Bacon were inspired by Aristotle, Seneca, and Aquinas, as they foresaw a mass exodus from leisure and attempted to call back human beings to what they saw as the right path. The divergence of understanding philosophical leisure from a classical perspective pointed to by Petrarch was only the beginning. The Enlightenment period ushered in the Modern Era and illuminates a divergence in understanding philosophical leisure in response to the new age of science, technology, and reason.

Enlightenment Era

Dialectical tension between leisure as a commodity and philosophical leisure increased during the Enlightenment era. Immanuel Kant (1724-1804 C.E.) was asked the question, "What is the Enlighten-

ment?" His response came in the form of an essay titled, "An Answer to the Question: What is Enlightenment?" Kant (1996) argued that the newly found freedoms of science came with strings of responsibility for human beings. He suggested that the "enlightenment is the human being's emergence from his self-incurred minority" (1996, 17). Minority, for Kant, is the inability to make your own decision while you depend upon others to make decisions for you. This minority is self-incurred, meaning that human beings were lazy as a result of their enlightenment or new understanding of science and progress. He argued that responsibility should accompany this new freedom. Kant (1996) argued that human beings did not accept the new responsibility but did accept the new freedom.

The rejection of responsibility is a paradox of leisure. Enlightenment thinkers could not have been enlightened without leisure. As a result of the enlightenment, leisure was eclipsed behind false ideas of recreation, rest, relaxation, and entertainment. Human beings became lazy. This is consistent with Jean-Jacques Rousseau's (1712-1778 C.E.) ideas on leisure in which he equated luxury with leisure. Rousseau critiqued luxury as the activity of human beings who are greedy for their own comforts. He believed an accumulation of luxury turned human beings into "impostors" as luxury "impoverishes everyone else and sooner or later depopulates the state" (1984, 151). The excess of luxury creates imposters that kill the individual and can destroy the populus through idleness of luxury.

Immanuel Kant (1963) addressed the idea of idleness in his *Lectures on Ethics.* He argued that we feel lifeless when we engage in idleness. In idleness we can feel fleetingly happy, but that happiness is short-term. He distinguished between idleness and rest arguing that rest comes after a busy day, like an interruption that can restore a mind and body. Kant's focus on active work and contribution to society was primary in his approach to life. He believed idleness to be contrary to work and equal to laziness. He discussed occupations as being either work or play (neither being linked to idleness). Work has a purpose and play is for its own sake. Kant's approach to idleness suggested that idleness is not physically or spiritually productive.

Immanuel Kant (1963) considered the idea of leisure contrary to Aristotle's classical leisure equating leisure with luxury. He suggested

leisure can only be obtained by those who have first met their necessities and those who have enough left over for things they do not need. This led Kant to link leisure to a class distinction in a similar fashion as Thorstein Veblen. Although with less sarcasm than Veblen, Kant argued, "Man [Woman] becomes dependent upon a multitude of pseudo-necessities; a time comes when he [she] can no longer procure these for himself [herself], and he [she] becomes miserable, even to the length of taking his [her] life" (1963, 173). Kant suggested that having leisure or luxury is mere idleness, and is sure physical or spiritual death for those who are addicted to leisure. If one does not become addicted to leisure, then leisure can be good or restful. At the least, leisure will not have such a negative impact to one's life. An obsession for luxury is an infringement upon one's morality. Kant warned of the danger of a spiritual and moral death for those who had too much luxury or leisure. Regardless of this warning, the principle of utility continued to advance the eclipse of philosophical leisure.

Jeremy Bentham's (1748-1832 C.E.) utilitarian philosophy was a test of the "value of acts, and […] that acts are to be judged by their consequences—happiness or unhappiness" (LaFleur 1948, xi). Bentham (1988) placed a value judgment on consequences (the end), rather than the act itself. For Bentham, to be involved in busy-ness would be productive because there would be a benefit or utility in the end. Bentham was unable to quantify the classical understanding of leisure and therefore equated leisure with idleness.

Idle hands have been associated with the devil's workshop. People have argued that if we do not keep our children busy they may succumb to bad influences or trouble (Werner 2000). The argument here is that "having a vocation […] leads to more fulfilling development of one's social, moral, ethical, and spiritual being" (Werner 2000, 211). Idleness is more a symptom of an aleisure life. Enlightenment philosophers associated leisure with the attainment of happiness, which in the long-run sequesters leisure from contemplative activity. John Stuart Mill (1806-1873 C.E.) was able to quantify philosophical leisure furthering the eclipse of leisure. In his *Autobiography,* Mill (1909) recounted his unhappiness with a pure utilitarian framework that ultimately caused a divide (and a breakdown) from his father's

pure utilitarian perspective. Recalling his nervous breakdown early in his life, Mill may have seen the danger of quantifying philosophical leisure, as it serves only to increase one's feeling of emptiness and existential homelessness. Aside from Mill's breakdown, the rhetoric of leisure continued to shape the growth of the marketplace and capitalism.

In the achievement of wealth, Adam Smith (1976) (1723-1790 C.E.) asked the question whether or not the nation would be better or worse if it had all the necessaries and conveniences in life. Smith argued that man/woman should not only earn what he/she needs but that if he/she wants to raise a family he/she should earn a bit more beyond the necessity. In Smith's critique of this over-consumption he admitted that the key for seeking a standard of living above natural subsistence, to most men/women, was not for 'wealth' but for the approval of others, as this was a sign of social status. This is similar to the notions of Thorstein Veblen's (1953) conspicuous consumption and pecuniary emulation which led to an inclusion and exclusion of classes. If you can afford it, you are included—if you cannot afford it, you are excluded. The appearance of wealth and inclusion did little to contribute to true happiness because people were never satisfied (Stabile 1996, 686).

Adam Smith's (1976) disdain for inclusion and exclusion outlined a theory of consumption in which he addressed human propensity for excessive spending and luxury. Smith's theory of consumption suggested that every member of society should earn at least a subsistence wage, which is defined through the specific venues. His theory supported the idea that the desire to emulate or 'keep up with the Jones' was a healthy attitude which inspired workers to produce. This would maintain the natural circulation of money in the marketplace. Smith believed in moderation, taxes on luxuries, and improving the work environment for man/woman. While Smith did not approve of excessiveness in leisure/luxury activities, he did endorse the ability for a man/woman to provide more than needed for his/her family so that one could engage in status-related activities. Smith acknowledged that some people had more luxuries or leisure than others but he did not approve of a lifestyle that endorsed this kind of conspicuous consumption.

The issue of people who did or did not engage leisure emerged as a class division during the Enlightenment period. Inclusion and exclusion is represented by the metaphors, productive consumption and unproductive consumption. Productive consumption is a production that produces capital; unproductive consumption does not produce capital and becomes wasteful (Marx 1990; Rouner 1996). Privileging the productive worker also identifies a class orientation of people who do not consume to reproduce but are wasteful and consume to consume. By the end of the Enlightenment period the marketplace successfully manipulated the general understanding of leisure away from a philosophical, contemplative engagement toward a theory of reckless leisure. This digression impacted human communication in a way that would lead to a degeneration in the art of conversation. This degeneration becomes manifest more clearly in the modern era.

MODERN ERA

The modern era witnessed a rapid growth of leisure activities embedded through progress and technological advancements. Thorstein Veblen (1857-1929 C.E.), in the *Theory of the Leisure Class*, distinguished between activities that are productive and useful and those that are pretentious and grandiose. He suggested that to a particular class of people, work became irksome because one could not be pretentious and show that one did not need to work. Work became undignified to a particular class of people whom Veblen critiqued a "leisure class" (1953, 21). He said these people were wasteful and flaunted their needless activity as work but it is really a waste of time and things. One of the primary metaphors Veblen developed was that of "conspicuous consumption" (1953, 42). The leisure class engaged in leisure for the sake of engaging in leisure, so that others *ut videant* (see) the engagement of leisure (posturing). He posited that conspicuous consumption is a form of class superiority and exempts a class of people from menial tasks. Veblen also argued that labor actually became dishonorable. He critiqued this approach to life as being invidious and potentially leading to dissent in other classes.

Thorstein Veblen's understanding of leisure was associated with an elitism that included a particular class of people who were less con-

nected to the biological function of work or people who needed to work for a living. This inclusion led to the immediate exclusion of people who were not in the elite class. Veblen's scorn for luxuries suggested excessive consumption was simply wasteful (Stabile 1996).

"Pecuniary emulation" was another pitfall Veblen identified in his critique of the leisure class (1953, 33). The leisure class developed as a result of the growth of private ownership, which led to an attitude of 'keeping up with the Jones's' and only fueled the disconnect between those included in the leisure class and those excluded from the leisure class. Inclusion into the leisure class depended upon pecuniary privilege. To be selected for this class would have been an honor but once initiated into it, one needed to continue the pretense of flaunting money by spending just to spend, and to spend more than anyone else was spending. Being a member of the leisure class required conspicuous consumption and it was open only to those who had the pecuniary instruments to play. Consistent with Thorstein Veblen's critique of this new leisure class, theistic scholars had similar concerns about leisure.

Josef Pieper (1904-1997 C.E.), a Medieval scholar, grounded his work in Aristotle and St. Thomas Aquinas. Pieper (1998a) argued that philosophers contemplate theory divorced from the constraints of daily life. He argued that theory can only be cultivated within the sphere of leisure that in turn, cultivates the mind/soul. The first step to 'doing' leisure occurs when deep contemplative thought is removed from constraints inherent in daily life. Pieper reminded us that leisure is "a mental and spiritual attitude" (1998a, 40). It is not simply the result of external factors, such as spare time, a holiday weekend, or a vacation. We must carefully and thoughtfully make time for leisure and use that time contemplatively.

Leisure is "an attitude of the mind, a condition of the soul" (Pieper 1998a, 40). This aspect of leisure is developed in the private sphere. Josef Pieper (1998a) warned that if one remains preoccupied within his/her worldly realm, his/her true inner self which is not bound or limited by worldly needs will cease to exist—extinguishing itself through works, which are tasks married to the material realm.

Josef Pieper, wrote in the United States during the post-World War II era, and claimed that most people did not want to hear about the

notion of leisure. He suggested "our hands are full and there is work for all. And surely, until our task is done and our house is built, the only thing that matters is to strain every nerve" (1998a, 19-20). Pieper was concerned that this preoccupation with work will be the destruction of humanity as it will dismantle all that it builds. As human beings, we cannot engage in the toil of daily existence without taking care of the soul through the contemplative nature of leisure. Pieper would say there needs to be *plus studii ponendum est in curis animae quam in curis corporis. Nam anima nostra est asterna; sed corpus nostrum non* (more study being put into the care of the soul than in the care of the body). In an unreflective way, we attend to worldly things first and often forget to attend to the more mindful and provocative things that enrich our interiority.

Josef Pieper was greatly influenced by Aristotle. The Aristotelian notion of leisure signifies a distinction between *artes liberals* (the liberal arts) and *artes serviles* (servile work). These two notions are related in that we see the liberal arts are connected to the notion of knowing for its own sake and the servile arts connect knowledge to have a utility outside of itself. A*rtes liberales* (liberal arts) add value to one's inner existence. If the inner existence is not cultivated there will be nothing left for the outer existence. This outer existence is where the art of conversation happens between human beings. The cultivation of the inner existence can help to cultivate the art of conversation. Cultivation of inner existence happens through silence and contemplation.

Leisure is a form of silence "the apprehension of reality […] a receptive attitude […] a contemplative attitude […] steeping oneself in the whole of creation" (Pieper 1998a, 41). Pieper did not mean *tacitus* (silence) in the sense of quiet but in *silentium* (silence) in the sense of receptiveness, reflectiveness, or contemplative listening with a power to answer the reality of the world. *Silentium* (silence) is a part of leisure, as leisure is contemplative. In today's vernacular, *silentium* (silence) would imply a quietness or inward mentality, but the Latin means a state of preparedness for something and what we do to facilitate that state. This is the opposite of work, as work is not contemplative but active and task oriented. *Silentium* (silence) includes foreground and background in the engagement of differing

aspects of a phenomenological experience. Physical action in leisure occurs only as a by-product. In busy-ness the driving force is of attack without contemplation. In philosophical leisure, contemplation is the driving force or more aptly, the foreground.

Philosophical leisure can be considered an attitude of contemplative celebration. Pieper argued that celebration is the very center of what leisure really means and he suggested this celebration affirms and has transformative power. Leisure as celebration "affirm[s] the basic meaningfulness of the universe and a sense of oneness with it" (Pieper, 1998a, 43). This celebration exhibits one's intensity of and for life.

Philosophical leisure is not a social function, a break in one's workday, a coffee break, or a nap. These things are a part of a chain of utilitarian functions and cannot refresh one's Being. However, philosophical leisure is a much different matter, it is no longer on the same plane or in the same realm. Leisure is of a higher order than the *vita activa* because it is beyond the daily negotiation of everydayness. The whole point of leisure is not to give human beings a coffee break but to help human beings grasp the realization of our fullest potentialities and wholeness. Wholeness is what we really strive for and it is what we seek to the deepest level of our interiority. From the theistic perspective, a human being's soul is saved not through work but in leisure.

Philosophical leisure can be situated in the public and the private realms. The private realm reflects the contemplative action taken by the intellectual worker and the public realm reflects where the individual demonstrates a value to the common good where one engages busy-ness. The by-product of the contemplative act demonstrates a value to the common good, not intentionally, but organically. Therefore, leisure begins in the private realm and as a by-product enables an action for the common good in the public realm. Linking philosophical leisure to realms of public and private is expanded upon in the next chapter that considers Hannah Arendt's work with the public, private, and social realms of human engagement. This chapter continues with a discussion of the rhetoric of leisure in a postmodern era.

POSTMODERN ERA

The postmodern era is a historical time period that follows the modern era and represents different living in the world. Chapter 1 distinguished between my usage of postmodern and [post] postmodern. This section refers to the postmodern era primarily. The [post] postmodern consideration is more fully explored in the last chapter of this book. Our postmodern understanding of 'work' covers all of human activity, eradicating the notion for leisure leading man/woman away from his/her contemplative mind. In postmodernity many people 'attack' life but we do not really think about what it means to 'do' leisure, which first requires a mindful action and then contemplation, which is listening to res or *rei* (the essence of things). Today, this contemplative approach to *res* (things) is often secondary or nonexistent. This can be found in some of the popular self-help books for postmodern readers. Many of these books imply that if we attack any situation that we encounter, whether work, leisure, or even sleeping, that we can "whip" (Salmansohn 1998, 4) the situation to work for our own benefit. This self-help advice also advocates that a recess from work will help the overall work process, yet recess is merely changing a task, not engaging contemplation (1998, 220). Leisure, or not work, for some self-help advocates, equates laughing, calling friend, or reading a funny book. Other notions of a "new leisure" (Norden 1965, 7) suggest that the leisure emerging from the middle of the 20th century is actually the ability to engage more recreational activities because of rapid technological advancement and the freedom that theoretically emerges from this advancement. A postmodern idea of leisure is not the philosophical leisure that Aristotle suggested, rather, it is the understanding of leisure as mere idleness or relaxation, neither of which cultivates the *anima* (soul).

Some self-help books advocate teaching our children about leisure as "spend[ing] their out-of-school time inventively, enjoyably, and wisely" but then parents are called to seize the opportunities to help children choose an activity that they can become really good at, but the parent overlooks that the child should also have fun for the sake of fun itself (Bergstrom 1984, 14). In this case, an outcome driven activity is selected for the child, which prohibits contemplative action. As an example, it is my choice to practice music, I first con-

template the idea of practice. I do not practice for a desired outcome primarily. I practice for the play of the notes and the interaction between the notes in a piece of music. In philosophical leisure the outcome must be a by-product not the intent.

Former President of Yale University, A. Bartlett Giamatti (1989), Renaissance scholar, admitted to being driven by leisure when he served as the Commissioner of Major League baseball. Before his death in 1989, he argued that leisure is important and he advocated a return to the Aristotelian form. However, he failed to see the transforming power of leisure. Giamatti believed the transformation from a leisure activity to be temporal, like a coffee break at work, a break from toil, an intermission of sorts. He suggested that leisure, and for him sports were his leisure, "creat[ed] a reservoir of transformation to which we can return when we are free to do so" (1989, 15). While Giamatti felt a shift in his mood, leisure did not truly transform him, his understanding of leisure was a temporal understanding.

The absence of leisure today is cloaked in a concern over the technological saturation in our society. Neil Postman (1985) warned of the advent of technology. Like a thief in the night, technology has robbed our minds of the ability to think critically and make good decisions. Postman claimed there is nothing wrong with entertainment or relaxation. However, when human beings believe entertainment or relaxation is more than it is, we are misguided and deceived. This impedes our ability to effectively communicate with others. The inability to make good decisions is a result of the lack of good information derived through the media. Postman claimed the over-saturation of media and technology, the over production of information, and the questionable quality of information available to the Western world, has rendered us at a disadvantage in our ability to make good decisions and communicate with others.

One example Neil Postman (1985) provided to support his argument is the pollution of electronic public communication. With the pervasive landscape of pleasure oriented communication, public discourse has questionable rationality. He argued that today public discourse has great emotional power, which has limited benefits for the human community. A total reliance upon the television is deceptive because it is orchestrated to shape one's thoughts and directs a

person to take a preferred action. Like leisure, misconstrued as recreation, relaxation, entertainment, or amusement complete reliance on technology provides an illusion that we can think for ourselves. The problem that Postman was most concerned about was the idea that human beings think they 'know' something, when they actually 'know' only what they are told (1985, 27). This renders decision-making and most public discourse at risk of degenerating into bad decisions and small talk. Other contemporary media scholars, such as Richard Winter, have similar concerns.

Richard Winter suggested that through over indulgences of entertainment, human beings have acquired a "deadness of soul" (2002, 73). His work suggests that because human beings engage entertainment rather than traditional leisure, they have become bored. Winter argues for a closer examination of the religious quality of leisure as a way to cultivate humanness and ultimately enable a better human condition. Winter argues that boredom impairs human communication as well. Thus, if one cultivates a religious leisure, the communicative crisis of leisure can be repaired. This book does not advocate a 'religious' leisure because that proposition in itself has limiting connotations. This book advocates a reconsideration of the two concepts, leisure and recreation.

This section reviewed leisure through a variety of philosophers from the western perspective, representing a diachronic engagement of the rhetoric of leisure. The next section discusses the emergence of the *otium obscurum* (eclipse of leisure) and implications for human communication and the art of conversation.

ECLIPSE OF PHILOSOPHICAL LEISURE

The eclipse of philosophical leisure (Helldorfer 1981) in postmodernity frames the communicative problem facing human beings today. This section situates perspectives of leisure though popular and philosophical discourse in postmodernity.

The modern era is generally agreed to have commenced with Enlightenment thought. Early modern time refers to the broad period in history that includes the rise of capitalism, science, and technology (Sim 1998). In the eighteenth century, modernity was defined in opposition to a "traditional way of life," (Sim, 1998, 320) and opposed

arbitrary authority of rule and religious dogma. The Enlightenment opened the path to modernization and by the nineteenth century, change, transformation, and upheaval became the social norm. The doctrine of progress (which suggested a linear movement toward a better end) industrial capitalism, and communism, came to represent the modern historical time period.

PROGRESS

John Herman Randall argued that the "idea of progress" came from a "spread of reason and science among individual men [women] that the great apostles of the Enlightenment hoped to bring about the ideal society of [hu]mankind" (1976, 381). The metaphor of progress is more than an idea. Rather, the Enlightenment was a "faith" in which human beings held destiny in their own hands and erased what they thought was the "foolish errors" of the past—referring to religion (Randall 1976, 381). Pat Arneson (2007) suggests that while certain aspects of our world today are still driven by the notion of progress, such as in the economic sphere, she notes that some people are beginning to reconceptualize progress differently, like in the desire to simplify our lives.

Critics of progress, such as Christopher Lasch, argue it falsely provides the expectation of the indefinite, or an open-ended improvement that can only happen through human doing. Progress does not promise an ideal society, rather it rests on accumulation, never-ending achievements, self-perpetuating inquiry, and certainties of scientific theory. Progress provides a society based on science and unending expansion of intellectual horizons, seemingly reaching toward an unrealistic immortality.

The idea of progress is a "superstition" that has lost its grip on society (Lasch 1991, 41). The recognition of a loss of progress is a collapse of utopia—leaving us to scramble for some form of hope—yet no matter where we reach the illusion penetrates our reality. Lasch discussed the idea of progress as a secular religion, referring to progress as "a working faith of our civilization" (Dawson 1929 in Lasch 1991, 43). Progress implies a promise of steady improvement but there is no foreseeable ending in sight. Unfulfilled promises of progress represents the tragedy of depending on human 'doing' instead of

human philosophical and contemplative engagement. These unfulfilled promises are the consequences of a life devoid of philosophical leisure.

The year, 1968, saw the assassination of Martin Luther King, Robert F. Kennedy, student revolts, Watergate, and Vietnam, which seemed to signify a fracture in the moral ground of America and the Western world. Benhabib describes human communication in the postmodern era as having a "fractured spirit" (1992, 1). This revised social reality does not destroy normative bases of human existence but it does mean that human normative experiences are less stable. Instability, whether real, exaggerated, or imagined, created a mood of pessimism and a loss of faith in world leaders. Distrust of the powerful elite led to a new independence for human beings, but the capacity for individuals to help themselves was crippled. Human beings desperately seek to find the meaning of life only to find they are unable to trust the future or the past as a guiding framework for action/communication in a postmodern age.

Jean François Lyotard defined 'modern' as "any science that legitimates itself with reference to a metadiscourse of this kind making an explicit appeal to some grand narrative" (1984, xxiii). Postmodernity is a time after the modern era that is disenchanted with modernist thought. Lyotard pointed to this myth of modernity as he saw temporal aspects of discourse replacing the permanent institutions of professional, emotional, sexual, cultural, family, and political affairs. Institutions of the Western world that seemed all too immovable had been replaced with uncertainty and change (Lyotard 1984). Metanarratives of the nineteenth and twentieth centuries changed in the postmodern age and have become no longer viable.

Cultural and political ideals of the "metanarratives of liberal democracies" are questioned in the postmodern age (Rorty 1979, 44). Postmodern thought is embedded with skepticism and the idea that things are not what they seem to be. The historical notion of progress is an illusion and there is no metanarrative of history on which human beings can rely. This illusion may cause a fractured moral spirit because it shatters the very ground upon which human beings stand.

The postmodern era is not the first time we see a critique of progress. Jean-Jacques Rousseau, in the eighteenth century, responded to the rise of empiricism/modernity through his claim that science would be the ruin of mankind, that progress was an illusion, and the development of modern culture did not make human beings more happy or virtuous. Rousseau argued:

> [T]he progress of the human species removes man [woman] constantly farther and farther from his [her] primitive state; the more we acquire new knowledge, the more we deprive ourselves of the means of acquiring the most important knowledge of all; and in a sense it is through studying man [woman] that we have rendered ourselves incapable of knowing him [her]. (1984, 67)

Rousseau (1984) believed human beings are naturally good but have become wicked, melancholy, and rely too much on experiences, which has corrupted the essence of humanity. Dependence on sense experience or the quest to understand ourselves as human from outside our personhood should raise caution about external *foci* as the mechanism keeping human beings from true contemplation and understanding.

Philosophical leisure can nourish the phenomenological soul and yield hermeneutic depth into communication *inter homines* (between human beings). However, the way leisure is thought about today can impede nourishment and depth, resulting in an impaired human communicative environment. This impediment is described in many different ways. According to Richard Butsch (1990), leisure activities have become commercialized. Butsch warns that there are no theoretical frameworks from which to comprehend commercialized leisure, its development, and its implications. Butsch (1990) calls communication scholars to look for ways to cultivate dialogue and reconsider theoretical ideas. But unreflective leisure practices have revealed social and communicative complexities. Power imbalances and issues of social and political inclusion and exclusion have dramatically impacted human communication. The study of leisure and its impact to the human condition is deficient and needs further attention from multiple perspectives so that understanding philosophical leisure does not become too narrow or incomplete.

One reason why leisure has been often ignored by contemporary scholars is that some people do not see leisure as a legitimate topic of inquiry (Marrus 1974). The apprehension about leisure may be linked to its higher, or more important, purpose in life. The emergence of leisure as a result of free thinking and cultural change invites an understanding of how leisure can create a harried class of people. A human being's wish to be free from authority moves one's actions into the public eye, distorting motives, behaviors, and expression. Leisure is no longer considered from a theistic point of view—rather, leisure has become a secular aleisure activity.

The ignorance of philosophical leisure has produced a harried leisure class (Linder 1970, 46). Approaching leisure without contemplative reflective engagement and instead attacking it as strenuous activity, can only make the human body fatigued and in need of rest. An interruption produces nothing other than an unsatisfying desire seeking more rest. A mere interruption can also create economic pessimisms through the dichotomy of inclusion and exclusion related to philosophical leisure.

INCLUSION—EXCLUSION

The idea that some people are excluded from leisure is a result of over-rapid changes, which grew into an economic pessimism (Keynes 1963). Because of rapid improvement of the standard of living, there has developed a schism between people who have leisure and people who do not have leisure. Rapid technological changes have contributed this schism. In his prediction for the future salvation of the marketplace, John Maynard Keynes argues that the west can solve the economic problem but that no country and no people will be able to look forward to the age of leisure without an abundance of dread. His inclusion and exclusion into the leisure class is articulated through the language of the ordinary people and the language of the wealthy people. Keynes argues that the accumulation of wealth will one day be no longer a social advantage and that the lifestyle of the ordinary will be of a better status than wealth. Keynes argues that the love of money will be negated and seen as disgusting. Keynes assertions that the meek shall inherit the earth never fully reveal how this will happen. Keynes seems threatened by this fast paced economy

and disillusioned by the ordinary versus the wealthy. He supports a way to balance a system that leaves some people disconnected from the grand necessities of life.

Concepts of inclusion and exclusion in the leisure class indicate there is something or some place that separates people. John Galbraith (1958), in *The Affluent Society*, notes that production should serve a purpose for everyone, not be conspicuous for only some. Galbraith argues that there really is enough to go around and we need to considerably redistribute what we have. He finds more that society is not balanced, that there is opulent supply for some and scarcity for others. Galbraith's entire treatise of affluence recognizes the inclusion versus exclusion of the leisure class and calls for an elimination of this separation because the West really does have the means to redistribute. Although his ideas are universal and grandiose, Galbraith spends less time discerning what social problems might arise if this redistribution actually does happen, than once it does happen, the balance will need to be maintained. The tension between inclusion and exclusion of a leisure class provides ground for the eclipse of communication.

Many of the marketplace representations of exclusion and inclusion of leisure are simply the ability to buy leisure time or activities. This philosophy promotes a hedonistic culture for the people who can afford it but not everyone can afford it. Some people will be left behind. This is not the idea that leisure represented to Aristotle, Cicero, Seneca, and other classical thinkers. While we can deconstruct Aristotle's natural hierarchy to suggest that in his society there were still those included and those excluded, the fact remains that for Aristotle the emphasis on leisure was not the fact that one could buy it, flaunt it, and abuse it, but that one could engage in contemplative thought which will lead to better social action. While slaves may not (and we do not know for sure) have had access to leisure, Aristotle lived life through contemplation. Certainly his slaves might have seen the value in this way of life. Nevertheless, inclusion and exclusion of a leisure class seems to have existed in all periods of thought throughout the marketplace of transactions. This inclusion and exclusion of a leisure class invites the rhetorical eclipse of leisure and has shaped how leisure is defined today.

THE FACE OF PHILOSOPHICAL LEISURE

After examining leisure diachronically, this study suggests leisure has had many faces and applications throughout the western world. Some common themes of leisure include leisure as an existential reality and leisure as a social reality. These themes point to the need for a life that includes leisure so that psychological, intellectual, social, physiological, and aesthetic characteristics or engaged in our living in the world. However, the danger with many of these attempts to compartmentalize leisure into a particular category is that deeper or broader conceptualizations of leisure may be forfeited. Leisure has been designated into categories such as: solitary leisure, intimate leisure, group leisure, and mass leisure (Kelly 1983). Categorization of leisure in this way is also limiting because it focuses on the person/people who engage leisure rather than the mode of being that is central to philosophical leisure. Although, certain themes have erupted to suggest that leisure is not toil yet it is a kind of work that is intellectual and physical and it is a metaphysical mode of engagement (Kelly 1983). Leisure is connected to philosophical thought and misconnected to idleness and contrasted to busy-ness. Finally, there are implicit and explicit class implications connected to leisure which divides people by social and economic lines.

An implication of philosophical leisure to a communication eclipse is that leisure can help to nourish the ground of conversation by nourishing the soul or interiority of humanity. People contribute to conversation and have the responsibility to ensure it remains alive and growing. If we do not meet this responsibility, Richard Rorty (1979) warns that a degeneration of the art of conversation will occur. This would render the state of human communication in disrepair. On the other hand, if we nourish our soul by rediscovering philosophical leisure, we can help to shape the art of conversation. This generation of conversation is a by-product of the philosophical engagement of leisure. A philosophical engagement of leisure is the engagement of hermeneutically deconstructing and reconstructing until growth happens. Growth is the heart of transformation and philosophical leisure offers potential for this growth.

CONCLUSION

Examining perspectives on leisure throughout the history of the Western world is helpful to understanding the shifting emergences of leisure. Historical periods provide multiple perspectives and inform how we understand leisure today. Philosophical leisure has experienced a rhetorical shift that occurred because of changing historical moments. This shift may be considered inevitable because of the historical unfolding of our modern, postmodern, and [post] postmodern world. Nevertheless, we can invite this approach to communication back into humanity as one recuperative measure to the crisis of human communication. Philosophical leisure can enrich human interaction. A life devoid of philosophical leisure can be seen as a life lived in Hannah Arendt's realm of the social where the communication eclipse flourishes. The next chapter discusses philosophical leisure as it is related to Arendt's realm of the social.

3

LEISURE IN DARK TIMES

VIOLENCE OF HANNAH ARENDT'S SOCIAL REALM

To put it differently, the conflict between philosophy and politics, between the philosopher and the polis, broke out because Socrates had wanted —not to play a political role —but to make philosophy relevant for the polis … the conflict ended with a defeat for philosophy …

Hannah Arendt (1906-1975)

The eclipse of philosophical leisure can be better understood through a discussion of Hannah Arendt's philosophy. Arendt is often considered a nostalgic and antimodernist thinker who shared concern over the decline of a public sphere (Benhabib 2000). Hannah Arendt, a philosopher, although she would rarely refer to herself as a philosopher, contributed to twentieth century political thought and her work continues to invite intriguing questions about the political life of human beings. Her work pertained to social issues often connected to the experience of Jewishness in the twentieth century, as well as forging new distinctions of the metaphors: work, action, labour, revolution, power, public, private, and social. Arendt had the opportunity to study with Martin Heidegger and Karl Jaspers, among others, who helped to shape philosophical thought of the twentieth century. This study finds Arendt's metaphor of the "rise of the social" (1958/1998, 68) a fitting metaphor to situate contemporary notions of aphilosophical leisure—leisure in dark times.

To understand the ambiguity between leisure and recreation we look to Hannah Arendt's reference to "dark times" (1968/1983, 11). This chapter situates leisure in our [post] postmodern world through an Arendtian lens. First, the metaphor of "dark times" is described. Second, the blurred boundaries of leisure and recreation are considered through Hannah Arendt's discussion of the social, public, and private realms. The revolutionary notion of knowing one's reality or

not is also considered. Finally, Hannah Arendt's division of work, action, and labor connected to violence of recreation upon leisure invites our preparedness for the fourth chapter which discusses a contemporary understanding of recreation. Leisure in dark times refers to our misunderstanding of leisure and misapplication of leisure as recreation.

In Hannah Arendt's (1968/1983) *Men in dark times*, she writes that she is concerned with how people live their lives, how they negotiate the world in which they live, and how they are affected by their historical moment. Arendt, writing during the mid-twentieth century (and later twentieth century) was concerned with how people negotiated political catastrophes, moral disasters, and rapid technological changes. Living during the twentieth century, Arendt wondered why living through these experiences killed some people and determined the paths of other people, while neglecting to impact others. Arendt used the term "dark times" to reflect her perception of most experience of the twentieth century.

Hannah Arendt acknowledged she borrowed the couplet "dark times" from Bertolt Bretch's poem *To posterity*, which describes the "disorder and the hunger, the massacres and the slaughters, the outrage over injustices and the despair" (1968/1983, viii). Arendt suggested while all these happenings were real and they occurred in public, these happenings were still invisible. She argued the public realm should reveal these things or at least make them visible. For leisure to be in dark times the understanding is similar—we publicly engage leisure but we do so as from the perspective of recreation. Our public actions do not reveal the nature of our approach to the *doing* of our actions, we cannot tell what we are doing. In other words, we commit actions of recreation and we hide behind the veil of "leisure". We ourselves do not know, we are not aware that we are engaging recreation and not leisure. Nevertheless, this unawareness places leisure in dark times. This is the eclipse of philosophical leisure.

The moral crisis that this study illuminates is a communication eclipse between human beings. Communication eclipse means that communication is obscured—that communication either cannot occur or that the communication that does occur is false or inauthentic.

The hallmark of an inauthentic communication is a loss of human interest between human beings in communicative exchanges.

Inauthentic communication happens with the loss of a "common center" (Buber 1996, 135). A common center is not a tangible artifact that can be precisely calculated and compartmentalized. Rather, a common center brings together human beings with a common interest. Perspectival agreement is not necessary instead the necessary element should be the common interest of the matter. The lack of a common center is a threat to one's mode of existence because a common center provides a communicative function in society.

Communication between human beings without a common center is like believing one is engaging philosophical leisure when in reality one is participating in recreation. Both of these circumstances suggest the situatedness within the realm of the social, a place of darkness and uncertainty. The dark time of philosophical leisure is when one thinks one is doing philosophical leisure when one is merely participating in recreation. The use of Hannah Arendt's metaphor, "dark times" (1968/1983, viii) suggests disorder, hunger, and despair. This chapter considers the confusion experienced by people who believe they are engaging philosophical leisure, yet who never become sated because they are only engaging recreation. From this awareness or lack of being sated, human beings encounter despair. Often the precipitator of this despair is unrecognizable and renders one wondering what went wrong. The social is a place of darkness that permeates throughout the human condition if left unattended. Experience in the social is analogous to doing recreation but believing one is doing philosophical leisure.

The "realm of the social" (Arendt 1958/1998, 68) is a place of ambiguity. Its boundaries bleed between the public realm and the private realm which can make human communication uncertain and confused. Thus, interlocutors become more like 'imposters' who spend so much time 'posturing' that communicative meaning becomes obstructed or impaired. A consequence of communication impostures or posturing in communicative exchanges is the development of inauthentic communication. The understanding of leisure in the postmodern age is like human relationships existing in the dark realm of the social. Leisure is often approached as if it were entertain-

ment or relaxation—a brief hiccup in one's daily existence—with no long-term effects to the quality of one's life.

Like the darkness of the social realm, misunderstanding recreation as philosophical leisure can result in a false sense of satisfaction and nourishment. Pointing back to Martin Buber's (1994) idea that one must be morally reflective within one's self (inside) before engaging others (outside), we see a similar theme. A misunderstood idea of leisure is just as dangerous to human communicative engagement, as living in the realm of the social has to human relationships.

THE SOCIAL REALM

Hannah Arendt agreed the action of leisure occurs in both the private and the public realms. For her, the public is for the *vita active* (active life), or "a life devoted to public—political matters" (1958/1998, 12). She posited that the public is an "active engagement of things in the world" (1958/1998, 14). In the public realm things should become illuminated. The private realm, the *vita-contemplativa* (contemplative life), is engaged when "freedom from the necessities of life and compulsion by others" are not encountered (1958/1998, 14). Arendt found value with both spheres but considered the significance of the private sphere:

> The primacy of contemplation over activity rests on the conviction that no work of human hands can equal in beauty and truth, the physical *kosmos*, which swings in itself in changeless eternity without any interference or assistance from outside. (1958/1998, 15)

Arendt argued that the public and private must "lie in an all together a different aspect of the human condition, whose diversity is not exhausted in the various articulations of the *vita active* [active life] and we may suspect, would not be exhausted" (1958/1998, 16). Arendt found advantages to experience in both realms. She privileged both realms for different reasons. Arendt suggested her use of the term *vita activa* "presupposes the concern underlying all of its activities is not the same and is neither superior nor inferior to the central concern of the *vita contemplativa*" (1958/1998, 17). Arendt suggested that the motivation driving engagement in each way of life is different, neither more important than the other. However, there is danger when

these two realms are no longer distinguishable. When this happens authentic engagement becomes difficult and motivations that drive the activity become unclear. The loss of distinction between the *vita activa* and the *vita contemplativa* causes interpersonal conflict in experiencing the world.

In the realm of the social individuals encounter endless conflict because she or he is not able to feel at home in society. There are three aspects to Arendt's social realm. The first aspect refers her angst with the growth of a "capitalist commodity exchange market" (Benhabib 2000, 23), the second aspect refers to the advancement of a mass society, and the third aspect has to do with the quality of one's life in civil society and as members in civic associations (Benhabib, 2000). One indicator of the rise of the social is the phenomenon that points to private care for private property becoming a public matter (Arendt, 1958/1998). As a result, activities previously bound to the private realm have now become public concern and public domain. The problem with this shift in public negotiation is that a mass public emerged. The nature of a mass public suggested to Arendt that people no longer thought for themselves nor shared their public opinion, thus individual thinking became lax. Her concern over this mass nature resulted in human beings losing autonomy to institutions and authority (Benhabib, 2000). Private possessions have also become part of the public domain as the social realm emerged. What was once considered part of the private realm, one's privacy for one thing, no longer is sheltered from public attention. Additionally, Arendt (1968/1998) distinguished between property and wealth. As societies increased in wealth, the wealth obtained was a collective societal whole, not wealth of personal, individual private property. Therefore how people think about wealth and property need clarification and distinction. The boundary of public and private blur as we no longer consider these distinctions. As a result of the reshaping of boundaries between public and private, the rise of the social has changed how human beings negotiate through their daily lives. The rise of the social has brought upon the death of the private realm and has caused confusion in a new public realm of dark times.

ARENDT'S PUBLIC REALM

The public realm is significant for Hannah Arendt (1958/1998) because that is where one is seen by others and where one sees reality of the world and of ourselves. This reality is based upon appearance of what we see and our interpretations of that appearance. It is important for one to be among others (*inter homines esse*) because what others see is what becomes relevant. Because of Arendt's emphasis on being among others, she privileges the significance of the public realm. The existence of a public realm and the developed permanence of that realm transforms into a community of human beings who transcend mortality in that the community is not just for one generation but for eternal mankind. The ideal public realm calls forth a transcendence and a commitment to the other. There is an "inbetween" area in the public realm and this is where the "world lies." For transcendence to occur, one must be in the "inbetween" (Arendt 1968/1983). This transcendence and commitment does not exist in the private realm.

ARENDT'S PRIVATE REALM

The private realm can be described a place that deprived human beings of what is needed for a truly human life (1958/1998). One is fully human in the public realm where one is among others. The private realm often isolates human beings from being among others. Hannah Arendt argued that in the absence of others "it is as though he [she] did not exist" (1958/1998, 58). What human beings occupy themselves with in the private realm often is not of interest to others. Arendt does not dismiss the private realm because it s necessary and essential for human beings. Her attention to the private realm portrays a significance in the development of her understanding of "enlarged thought" (Benhabib 1992, 11). As her career proceeded, Arendt's later work focused on the mind and the *vita contemplativa*. Her thoughts about the significance of the private realm became sophisticated as well her scholarship later in her career (Baehr 2000). Arendt believed that human beings were always in the private realm thinking and that the "thinking ego" (1971, 167) is hidden and when she questioned the action that makes us think she suggested that the questioning of thinking is the way and means for revealing

the *vita contemplativa*. Nevertheless, the rise of the social segued to dark times for the private and the public realms, thus thinking (*vita contemplativa*) and being among other human beings (*Vita activa*) became at risk. The rise of the social killed the private realm as it shifted privacy and things of private matters into a public setting. Because the social realm devoured the boundaries of the public realm, illumination is no longer a reality for most participants in the public realm (Arendt 1968/1983). The rise of mass society killed the public realm with the loss of authentic concern over immorality (Arendt 1958/1998). Loss of immorality manifest as human beings no longer thought about eternity but instead focused on the here and now.

PUBLIC & PRIVATE NECESSITY

The private realm and the public realm are both necessary components for mortal human beings. Even as mass society emerged its impact to the public realm was just as devastating as it was to the public realm. Mass society obliterated any sense of privacy yet it left humankind in radical isolation from others (1958/1998). The lack of boundaries between the public and private realm have become indiscernible, thereby, rendering human beings confused and often unable to communicate appropriately in particular circumstances. Living in the social realm disables one's ability to understand one's place in the world because the boundaries between public and private are not visible or clear. Yet, the social realm signifies a "civil and associational society" (Benhabib 2000, 28). This suggests a shift in thinking about the nature of human connectedness from an economic, political, military, or bureaucratic tendency to a sociability of civic connectedness (Benhabib 2000). Nevertheless, this shift did not afford human beings the ability to negotiate through the new realm. Human beings were no longer able to distinguish between appropriate realm behaviors because the shape of realms shifted.

REVOLUTION & KNOWING ONE'S REALM

If human beings do not understand their communicative situatedness it is possible that their communicative exchange might be insufficient leading to consequences that impeded future communication. If human beings no longer know how to communicate in a

given circumstance, the level of human interaction can be negatively affected. If human beings think they are communicating successfully when in reality they are not, they reside in the realm of the social. If all communication resides in the realm of the social, we risk the advent of becoming communication impostures. The rise of the social has invited dark times to living in the world and negotiating as a citizen. The inherent deception of living in the social is the same kind of deception if we engage leisure as recreation. The deception kills any possibility of the transformative experience of genuine philosophical leisure.

Deception of not knowing whether or not one is *doing* leisure or recreation causes a desire to excel over another (Arendt 1984). An enforced or imposed focus of leisure for another purpose removes leisure from the private realm situating it into the public realm. Leisure belongs in the private realm primarily—it is always there even if it moves into the public realm of action. It is always already in the private realm. Deception creates an ambiguity in ones perception of her or his actions. This renders leisure virtually unattainable. An example that Hannah Arendt (1984) used to discuss this ambiguity is her perspective on the phrase, "pursuit of happiness" in the Declaration of Independence. She stated that Thomas Jefferson probably did not even know what he meant by this phrase—whether it meant private or public happiness. The Declaration of Independence blurs the distinction between these two forms of happiness, both being essential to the human condition. We have the same blurring between the terms leisure and recreation. The use of the terms unreflectively further blurs the distinction and causes misunderstanding as one considered his or her actions—and ultimately, mode of being.

Misunderstanding one's recreational activity as a philosophical leisure activity deceives the actor. The engagement is short-term and unable to nourish and transform the actor as an activity of philosophical leisure would nourish and transform one's inner self. This lack of nourishment may disable one's ability to be able to effectively communicate with others because of an unreflective approach to the engagement of life.

Hannah Arendt provides an example of the social realm in which she considers a telephone conversation with a psychiatrist on a cel-

lular phone in a public restaurant, the issues of doctor/patient confidentiality may become blurred if bystanders hear the conversation. In a court of law, the information heard by the bystander might no longer be held private because what is discussed between a patient and doctor is typically held in the private realm. Once the conversation is held in a public setting the question of confidentiality becomes ambiguous. Likewise, leisure, approached in a non-contemplative, unreflective, and erratic manner can not be considered philosophical leisure because the soulful nourishment can not be obtained. Therefore, leisure approached aphilosophically is akin to Arendt's idea of the social; it most often leads to confusion, ambiguity, or uncertainty. Arendt's metaphors of labour, work, and action can also clarify the significance of recognizing the reality of your actions, whether recreation or philosophical leisure.

LABOUR, WORK, ACTION

Hannah Arendt (1958/1998) differentiates between Labour, Work, and Action. First, Arendt described Labour as referring to the basic biological condition. For example, to breathe is to do labour. Second, for Arendt, work refers to worldliness—how we negotiate things. For example, what we do to earn a living is how we negotiate through the world. In Arendt's conceptualization of work the focus is on the *homo faber* and how a human being works to create the world. In this understanding of work, human beings create their own world through a multiplicity of cultural exchanges, technology, and aspects that remind us of our traditions. Third, Arendt's Action considers how we live with others. For example, our actions toward others guided by free will demonstrate how we live with others. This living with others that describes Arendt's action is a political action, the notion that human beings have the ability to create and co-create a cause of events. Arendt's concern was one's connection with the world.

A biological understanding of labour comes with a warning. One can survive without work and action, remaining a biological organism, but one would not really be engaged and would be dead to the world (Arendt 1958/1998). In this case, the sole concept of labour is not good for the human condition. Labour, without action and work

is chaotic. Recreation is much like the biological aspect of Labour, it does exist and it is natural to recreate. However, recreation alone is not enough to nourish one's human condition. Philosophical leisure is the work and action that nourishes the soul. While the action of philosophical leisure begins within the private realm as a mental activity, as one engages this intellectual play, one is cultivating the ability to play in the world and negotiate human engagement at a deeper idea-laden level. The social realm exemplified in recreation would be *muertae homo faber* (the death of the human condition). Therefore, the belief that one is engaged in philosophical leisure when the reality is that one is participating in recreation is like being reduced to a biological organism, all labour without work or action to connect one to the existential reality of living in the world. This reduction is violence set upon the idea of philosophical leisure.

This notion of violence suggests that doing recreation imparts violence upon philosophical leisure because recreation is a perversion if it is thought to be leisure. The two terms mean two different things and the action of both are also very different. Hannah Arendt (1970) suggested violence is distinct from power, force, and strength. She suggested that violence occurs not in the end result but in the means or the *doing*—the implementation. Violence, in this sense, diminishes our capacity for common sense as we believe our acts are one thing, when, in fact, they are another thing. The worst part is that we do not know the difference. This is the consequence of the violence imposed upon leisure when the term is conceptualized and implemented as recreation. While both leisure and recreation are essential in the life of every human being, they are two distinctly different ways of thinking, two different ways of being. Recreation resides in the public realm. Leisure resides in first in the private realm and can manifest in the public realm yet always remain necessarily in the private realm as in both the *vita contemplativa* and the *vita active*.

Hannah Arendt's action is understood as political (praxis). It is a *vita active* (active life) that could not appropriately occur without the *vita contemplativa* (contemplative life). Having philosophical leisure in our lives invites and enables our potential for a political life of action. The *vita contemplativa* cultivates the *vita active*. In a letter Hannah Arendt wrote to her teacher and mentor, Karl Jaspers, in

1946, she described her life in America as living within a dichotomy of a country founded on democratic ideals yet living within social oppression. Arendt was referring to the division of this country by race. She believed that the dichotomy was the consequence of the country's anti-intellectualism pervading, ironically, the academy at that time (Baehr 2000).

CONCLUSION

Hannah Arendt's work offers unique insight into our [post] post-modern confusion over the meaning of leisure. If we consider her metaphors of *dark times*, the social realm, violence, revolution, and labor/work/action, we better understand the problematic nature of misunderstanding philosophical leisure as recreation. Like her argument that the social realm kills the private and public realms, misunderstanding recreation for leisure creates disillusionment and dissonance in our interiority. This disillusionment *kills* potential transformation of our interiority that philosophical leisure invites.

The next chapter considers the metaphor juxtaposed to philosophical leisure in this chapter, recreation. In order to understand the difference between recreation and philosophical leisure a discussion about recreation theory and recreation activities is explored. By the end of chapter five there will be no linguistic confusion to the distinction between recreation and philosophical leisure.

4

RECREATION

The word recreation epitomizes this whole attitude of conditional joy in which the delights of both work and play are tied together in a tight sequence. Neither one may ever be considered by itself; but man must work, then weary and 'take some recreation' so he may work again.

Margaret Mead (1901-1978)

The leisure class has been critiqued as a class of people whose whole idea of doing leisure is to show that you are doing leisure (Cutten 1926). Any activity that is engaged for the appearance of itself is destined to be unproductive and distorts the reality of an experience or a life. Today there is a blurring of leisure, recreation, relaxation, and entertainment. Recreation, relaxation, and entertainment are mere interruptions in a busy life. Leisure, however, is not an interruption but rather a structured engagement with long-term effects, producing a transformation at some point, not intended to produce, but nevertheless, a transformation organically occurs. The problem with recreation, relaxation, or entertainment is that the activity is often driven by an appearance or an end rather than for the activity itself. While not intending to negate the doing of recreation, relaxation, or entertainment, this chapter argues that human beings need both leisure and recreation yet both are distinctly different from each other.

This chapter considers the multiplicitous meanings that the term, recreation, connotes in contemporary society. Coming to understand the distinction between philosophical leisure and recreation helps to advance the idea that blurring these distinctions adheres to Hannah Arendt's warning about the realm of the social. This chapter first explores a variety of contemporary definitions of recreation. Second, this chapter considers the divisions of recreation and recreation theory in our society today. Third, this chapter illuminates a distinction between philosophical leisure and recreation through the fol-

lowing comparative categories: philosophical assumptions, method of inquiry, telos, and consideration of time.

DEFINITIONS

On the surface, the term recreation implies a "refreshing change from the workaday world and the daily routine" (Jensen and Naylor 1983, 2). Some argue that the definition of recreation moves beyond this sense of novelty, amusement, or having a hobby. The term itself connotes a re-creating of one's self that manifests through physical, psychological, spiritual, or mental actions. These breaks from the workaday world can restore an individual's energy so that one can return to work. While some agree that recreation is difficult to define it has been considered a process of involvement or the outcome of an activity (Jensen 1977). Activities like fishing, boating, skiing, playing an instrument, doing photography, learning ballroom dancing, or playing tennis or golf are considered recreational activities, a list that is not inclusive. Considering the definition of recreation as a break from the workaday living and the process by which we become rejuvenated to return to workaday living is akin to taking a coffee break at our job. Part of the regeneration comes from a change in scenery and a change of task. However, this coffee break mentality is only good for a short time and in fact eventually it may not be helpful at all.

Very often as we engage in these coffee breaks scripts emerge that become patterned behavior at work and our engagement may become mindless instead of the action being a mindful action. Recreation advocates and theorists warn of this idea of mindlessness as it renders the participant as a "spectator" (Jensen and Naylor 1983, 5).

A textured understanding of spectator brings clarity to the definition of recreation. A spectator is not just one who sits and observes an action, event, or game as a passive onlooker. Instead, a spectator can also be considered those who become and act what they see, yet the engagement is an impersonation of something else. The missing element that would make this an active participant is the mindful attenuation to the action itself (Sennett 1974). The engagement of recreation has a functional purpose in itself. The purpose is to offer a break or a short term release from an action. There is no long term

affect from recreation other than the passive memories we might keep with us. As we engage recreational activities while we might be participants of a particular action, we are also passive spectators as our contemplative action falls short and becomes subjugated to the physical action. If we understand the difference between the two, recreation/leisure or spectator/participant, we can better understand the time and place appropriate to the comprehension of our actions.

David Mercer (1973) posits three different types of "needs" of recreation that include: 1) an expressed need, 2) a comparative need, 3) a created need, 4) a normative need, and 5) a felt need. An expressed need is determined by an individual's current recreational activity pattern. A comparative need relates to the available recreational resources and the individual's fiscal opportunity to engage those resources. A created need is found by an individual's choice to participate in a recreational activity after being taught to appreciate the activity. A normative need implies physiological aspects of the recreational activity. Finally, a felt need has to do with an individual's cognitive need to engage recreation.

Interestingly, most needs for recreation in our lives have to do with how we feel about the activity itself related to agency. The engagement of philosophical leisure does not focus on agency but it focuses on the play of the action itself. Using recreation and leisure as synonymous terms can cause even more distance in our understanding and ability to engage leisure philosophically.

The terms, recreation and leisure are often used synonymously and sometimes imply that one is the activity of the other (Jensen and Naylor 1983). However, as this chapter moves through the theory and divisions of recreation, as well as the comparative categories, a revelation emerges that ends this debate about the sameness between the terms.

RECREATION THEORY & DIVISIONS

Early theories of recreation that were developed in the early 20th century designated recreation as an activity engaged for the engagement alone or itself (Jensen 1977). Typically, early theories of recreation situated the activity of recreation in the private realm pursued during one's free time and being a pleasurable action. Disconnected from

these early theories is the notion of having a social goal. Theories today have diverged from that earlier perspective and now situate recreation as having a social goal or the activity itself makes some kind of social contribution (Jensen 1977). Very often, recreational activities are now constrained by social governance. Contemporary recreational theories have begun to cover a wide area of application.

There are a plethora of theories about recreation. Most of these theories have the following commonalities: 1) an anticipation phase that is generated by eagerly awaiting the time one will engage the activity, 2) a planning phase which involves actual preparation for the activity, such as making travel arrangements or preparing necessary tools or gear, 3) a participation phase where one physically engages in the anticipated event, and 4) the recollection phase, where one engages thoughtful expression , either oral or written, upon the activity, that is often complimented by pictures, or movies, slides (Jensen and Naylor 1983).

Theories of recreation often include play theory and excitement theory (Elias and Dunning 1985). In general, recreation theories suggests that recreational participation is effective in recovering from fatigue more so than a period of rest. Instinct Theory suggests there is a natural sequence of play scripts that are necessary for development of the maturity of the individual. Recapitulation Theory argues that children instinctively imitate and relive their historical culture through play which helps develop a sense of the self. Catharsis Theory posits the ability for recreation/play to help relieve stress and emotional build-up. Finally, the Surplus Energy Theory holds that human beings hold on to some energy that has been stored up and used for energy at work, the notion of recreational play helps to release this energy build up for a period of good rest before the next workday (Jensen 1977).

Excitement Theory argues that excitement is present in serious critical conditions, as well as in pleasurable situations (Elias and Dunning 1985). From the perspective of Excitement Theory, leisure is complementary to work and both are ambiguous terms because our society has clouded their absolute meanings with relative value judgments (Elias and Dunning 1985). Excitement Theory is deemed less reflective, less dependant on foresight, knowledge, and offers the

ability to free one's self from oppression and burdens that are implicitly connected to one's life. While there are many more theoretical contributions to recreation theory, a theme manifests that there is some benefit, at the least physically, to the engagement of recreation through the notion of play.

The idea of play is a "counter-pole to occupational work (Elias and Dunning 1985, 73) and it is also connected to capitalist theory. Due to "mass production of cheap home entertainments in the shape of television, radio, audio and video equipment" (Rojek 1985, 19) the American household has become recreational heaven. Add to this the technological advancement of the integration of the personal computer into the daily life of almost every person in the country, now more than ever, recreational opportunities are connected with the same idea that Thorstein Veblen (1953) warned against, conspicuous consumption and pecuniary emulation. Often the notion of conspicuous consumption or pecuniary emulation is connected to the idea of doing leisure in spare time to show that one has spare time. The advancement of linking recreation with capitalism shifts attention from the doing of recreation to the social construction of the recreation industry. Moving from recreation theories, an examination of the divisions of recreation can be helpful to a more textured understanding of recreation.

Divisions of recreation have emerged since the advancement of a recreation industry and the professionalization of recreational services. These divisions of recreation into a recreation field can be divided into four main groups: recreation services, recreation resources, tourism, and amusement/entertainment (Jensen and Naylor 1983).

The division of recreation services encompasses organized recreational activities that are guided by a trained leader. These activities can occur anywhere but most often in a public setting. Quite often there is a high level of personal interaction with the leader or between participants. Recreation resources have grown into a large area as the recreation industry has focused on professionalization of the field. Resources refer to the jobs in the field that plan, organize, develop, and maintain recreational activities. Because of the professionalization of the recreation field, the division of recreational resources has become an embedded web of support for procurers of

recreational resources and recreational experiences. The division of tourism in the recreation field typically refers to jobs related to traveling for pleasure. This would include the independent travel agent as well as the firmly established American Automobile Association (AAA) which has a full range of tourism support resources directly related to travel and lodging for personal family and individual vacations. Finally, amusement and entertainment consist of the commercial amusements, live performances or filmed/recorded performances that often involve professionals, athletic contests, or anything that might invite an atmosphere of spectatorship upon the side of the individual paying for the entertainment. These divisions have become highly professionalized, which have opened many potential employment opportunities.

As a profession, recreation has not always been so diversified. The first official city park in the United States opened in Boston, Massachusetts, known as the Boston Commons, in 1634. The establishment of this part started the city park movement that quickly enveloped the country. As a result of successful city parks sprouting up all over the country, the need to better organization and use of recreation time emerged. Thus, the idea for municipal recreation programming emerged as a result of the development of a social conscience and the already successful city park project. Most of these projects were run by volunteers or enthusiasts. As industrialization rapidly began to change society more opportunity for recreation activities emerged, hence, the recreation industry took hold and the first worker to be a paid employee of what would come to be known as the recreation industry was hired in 1885. This employee was a woman hired to supervise at a public playground (Jensen and Naylor 1983). Understanding recreation from a developmental perspective, this chapter moves toward the comparative categories that will offer the necessary distinction between recreation and philosophical leisure.

COMPARATIVE CATEGORIES

To better understand the difference between philosophical leisure and recreation this project selected four categories that reveal distinct differences between the two concepts. The comparative categories include: philosophical assumptions, method, telos, and time. These

categories guide our discovery and illuminate a distinction that helps us to gain hermeneutical insight and comprehension.

PHILOSOPHICAL ASSUMPTIONS

Philosophical assumptions help one to identify and evaluate the value and comprehensiveness of a theory (Trenholm 2005). To distinguish between recreation theory and philosophically grounded leisure theory one can examine the underlying philosophical assumptions that set forth the ground from which each theory is developed. This study argues that recreation theory is thus grounded upon an epistemological frame and philosophical leisure theory is grounded upon an ontological frame.

Recreation theory begins with the assumption that one can recreate if one can learn a body of knowledge that will lead to a physical action. In other words, engaging in recreation is similar to a process by which one makes epistemological inquiry by learning what a particular activity is all about. This knowledge acquisition is the first step in the process of finding a means to an end. One wants to ski, therefore, one will learn how to ski by first acquiring knowledge of skiing and then by engaging the physical play of skiing, which is ultimately a social activity. Not all skiers engage skiing as recreation. However, when one engages skiing as a process of a means to a particular end, the philosophical assumption is generally based in an epistemological approach.

An epistemological approach is a closed activity limited by the terms and definitions set forth in the body of knowledge that teaches one how to ski. There are problems in knowledge once we believe that there is a specific set of terms and behaviors that are appropriate and necessary for the engagement of play (Rorty 1979). An epistemological approach to play is bound in a foundational approach that limits the actor or player to a particular activity engaged in a particular way. Often the end is the focus and the means is reduced to just being the way to an end.

An epistemologically driven approach to a particular activity often does not allow the player to ask questions that could invite change into the game, rather the player is only focused on the reaching the end. This type of approach limits possibilities and the serendipitous

outcomes that lead to openness and dialogue. In fact, approaching recreational play from an epistemological perspective leaves the actor no choice but to close down the potential outcome because the questions asked are closed or already answered. If one's approach to play is epistemological, then one's experience is systematic and not edifying. The telos of an "edifying" approach to play is to keep the play happening rather than to discover a truth and end the play, which is the function of play grounded in epistemology. The engagement of philosophical leisure can be observed as the edifying play of an ontological beginning of a dynamic, cathartic, and nonlinear activity.

The philosophical assumption underlying the engagement of philosophical leisure is ontologically grounded. The play of philosophical leisure is concerned with the aspect of continuality and play that is always creating and recreating from the actions of the player/performer. To continue an action and to be concerned with the being-in-the-activity is different from the linear notion of epistemologically grounded recreation. If one is immersed in the notion of being-in-the-activity then one is lost in the birth and rebirth of the activity. The focus is no longer the end but rather the play itself. The notion of 'play' is the "clue to ontological explanation" (Gadamer 2002, 101). The act of play is serious. Unlike the popular meaning of play as being 'child's play,' the act of play is the bridge toward transformation and the idea of becoming lost in the play. One cannot have a specific telos in play otherwise, one falls into the game of recreation. The ontological nature of philosophical leisure suggests that one's phenomenological focus of attention is not in the winning or losing or the acquiring of the end but it is the concern for the act of play itself as one comes into being through the play itself.

It is clear that the philosophical assumption that undergirds recreation is quite different from the philosophical assumption that undergirds philosophical leisure. This difference is supported by Richard Rorty's (1979) distinction between epistemology and hermeneutics. The method of epistemology and hermeneutics is the next comparative category that distinguishes recreation from philosophical leisure.

METHOD

The 'doing' of recreation compared to the 'doing' of philosophical leisure is also quite different. We examine methods to consider the 'how' question—how does one 'do' recreation correctly or philosophical leisure correctly? The doing illuminates this study further and confirms that recreation is distinctly different and potentially opposite from philosophical leisure.

The method of 'doing' recreation begins with the acquisition of knowledge that can often be equated to a data dump of an epistemological inquiry. Subsequently, this data dump teaches one how to 'do' something and then we engage a physical play that is often social or turns into a social activity. Often our focus is on the social aspect of the action or on the end result of the action instead of on the birth of the action itself. Upon completion of the action, as one reaches the end result, the recreational activity is complete and one moves on to the next adventure or task for the day. This method appears one dimensional and flat as compared to the multilayered method of hermeneutics.

The method of 'doing' philosophical leisure is multi-layered. The 'doing' of philosophical leisure occurs when one's phenomenological focus of attention is on the play itself and not the end or the social nature of the activity. Philosophical leisure is a hermeneutic invitation grounded in contemplative action which is initially intellectual and can later become a social event with more than one player. The play itself is not as much physical as it is intellectual. Even with a physical component to the play, the intellectual component is primary and necessary for the engagement of philosophical leisure. As these comparative categories are laid out in somewhat a linear order they cannot be considered linear because each category is part of the other and the boundaries begin to overlap between the four categories as they become part of the processual involvement of engaging ideas and forming this distinction. The aspect of telos and time have already been eluded to but this chapter must still consider them separately so that the distinction between recreation and philosophical leisure can finally emerge fully consummated.

TELOS

Teleology has to do with the purpose of something. In this sense the end result or goal is not meant, rather an aim of a particular phenomenon is the focus of this word. The telos of recreation differs drastically from the telos of philosophical leisure. As in the category of philosophical assumptions and methods of 'doing,' telos will also overlap in theme to reinforce this understanding between the two concepts.

Telos connected to recreation means to complete an action. Much like the modern notion of progress whereby we believe it is good to move toward a better end, recreation has the same concern. For many, recreation enables a break from work or a separation from the daily activity of mundane work. This break is often viewed as a vacation and is often geared toward doing things for the sake of doing things that one normally does not have time to do. Recreation is also an activity done for fun that has no real or perceived aim except to do the activity and move to the next activity in the list of things to do. This type of telos is more akin to goals and objectives for learning or acquiring more information and maybe more memories but not much beyond these two acquisitions. As this study suggests, the telos of philosophical leisure is fundamentally different from the telos of recreation.

The telos of philosophical leisure is engulfed in the experience itself. The experience is not an experience connected to progress, rather it is an experience connected to a processual activity that has neither a beginning or an end. The experience itself and the being-lost-in-the-experience is the fundamental difference between recreation and philosophical leisure. Telos is not so much a concrete end but the general aim of a phenomenological thing. Philosophical leisure's telos is this focus on the experience itself and the processual natural of the 'doing' rather than a step by step walk toward an objective end. Part of understanding this difference in telos is having a better understanding of the concept of time related to recreation and philosophical leisure.

TIME

The concept of time is not an easy topic to approach. There are problems with theories of time that pursue time from abstract mathemat-

ical calculations, quantum physics, classical space-time theories, and other such philosophical problems of time (Akhundov 1986). Events moving through time can be conceived as emerging within a "temporal becoming" (Oaklander 2004, 17). Events in time or moments in time are typically conceptualized through tenses of past, present, and future. This conceptualization is considered the "A-theory" (Oaklander 2004, 17) of time. The A-theory of time is a tensed way of looking at time. "B-theory" (Oaklander 2004, 17) of time is conceptualized through a relational model. For example, I will complete this book after my spring semester at school. Rather than thinking about time in a past, present, or future way, time is considered relationally. B-theory of time is a tenseless understanding of time. However, there are a variety of A-theories and B-theories that remained ontologically divided over what kinds of intrinsically entities they really are. It was V.I. Lenin (1920) who posited that the only property of matter is the being of an objective reality outside of one's mind. Understanding time through Lenin's idea might help to illuminate the difference of time between recreation and philosophical leisure. In an attempt to understand time one is always brought back to the notion of space and vice versa. However, it has been argued that Lenin's approach to time is a matter of ontological existence (Akhundov 1986). In this regard, the final comparative category to consider the distinction between recreation from philosophical leisure further distances their relationship.

Recreation is epistemologically grounded and approached from the perspective of an acquisition of knowledge as a necessary and central aspect of 'doing' recreative activities. The unfolding of time in this paradigm emerges from the notion of chronos. Chronological time is consistent with a linear understanding of progress. When one recreates, one is driven by the acquisition of knowledge and the achievement of a particular end. This linear connection again limits the ability of conceiving recreation as nothing more than a task movement that has an end (Hornik 1982). The consideration of time in a linear sense is a tensed perspective of time. Recreation falls into the A-theory of time because of the linear nature of the act or acts. Recreation may also be conceptualized through B-theory of time because often people try to fit recreational activities in between their

daily activities. Often this approach leads to the scripted approach to behavior that offers more constraints than freedom to the actor. Time from a linear sense, or tensed time or tenseless time often has a beginning and an end which is unlike other notions of time whereby time is connected to being. When time is connected to being, it is a hybrid notion that offers more dimension than the tensed or tenseless time.

Philosophical leisure again opposes this notion of chronos and is instead more concerned with time as 'being.' St. Augustine's notion of time points to time related to philosophical leisure. For Augustine (1984) time is attributed to the creation of heaven and earth. Creation is not an act of the past but it is concerned with the play of coming into being not the beginning and movement toward the end. In this sense, time rests in the soul and nourishing the soul through the engagement of philosophical leisure suggests time is ontologically eternal. Time as ontologically eternal is in direct contrast to time being bound to the notion of chronos. Ontologically oriented time posits that the nature of the play itself—the phenomenon of coming into being is the focus (Augustine, 1963). Since the action of philosophical leisure is ontological in nature and since the concern for being in the play drives the action, then time must be considered from an ontological perspective as 'being' within the movement of play. This supports the notion of difference in telos from recreation to philosophical leisure as well.

Time difference between recreation and philosophical leisure also suggests the idea that recreation has no long-term transformative value associated with recreational activity. Philosophical leisure is directly connected to the idea of a long-term transformation because the activity is nourishment for the soul. Time in recreation cannot exist as being and it is limited to time from the perspective of chronos, which is a human-made orientation designed to measure existential existence. Time as chronos suggests we see only what is happening at the moment we look or do. This is how recreation focuses on the here and now, rather than the eternal and transformative. Philosophical leisure engages motion, change, and transformation through an ontological orientation that does not suggest the forward passing of time. A new theory of time referred to as a "new theory" of time considers time as tenselessness. In new theory the A-theory and B-

theory of time merge and create the hybrid "new theory" (Oaklander 2004, 337). In this case there is grammatical tense and ontological tense that differ. It is therefore understood that the grammatical usage of tense does not imply a tensed reality and thus there becomes a distinction between grammatical language and action. Connected to philosophical leisure, we consider the ontological nature of the temporal becoming of our actions and we are not confined by the grammatically-driven language. In the engagement of philosophical leisure we find freedom in the temporal becoming and we can become lost in the play. Therefore, everything is present and one can see the presence of things, not the passing of things as in recreation. These are two distinct orientations to time that further set apart how recreation is not philosophical leisure and philosophical leisure is not recreation.

CONCLUSION

The blurred distinction between recreation and philosophical leisure has a long history. Since at least 1965 researchers have predicted (incorrectly) that by the year 2000 Americans will have more free time due to a reduced 32 hour work week (Kildegaard 1965). These studies suggest that leisure time means to have more vacation time from work. This is a very chronos-oriented notion of recreation, not leisure. However, by the 1990s studies began to suggest that Americans work 20% more hours per week than worked in the 1970s (Hamilton 1991). Along with this increase in work hours, human beings have also increased leisure activities but the definition of leisure according to these studies points to activities that create spectators not active participants (Hamilton 1991; Nippold Duthie and Larsen 2005). These increased leisure activities include going to movies, theatre, music concerts, and museums, suggest passive activities that allows one to be a spectator rather than a participant. Attending events as a spectator and not participating in the action of the event is a recreational activity.

Recreational activities differ from the action of philosophical leisure in at least four ways: in different underlying philosophical assumptions, in the method of doing, in the telos of the action, and in the matter of time orientation. Understanding these categories can

aid one in determining or evaluating how one is spending one's time. Clearly, there is a danger of believing one is engaging philosophical leisure all the while really engaging an activity as recreational. This misleads the doer into a falseness that may ultimately limit one's ability to engage the truest nature of philosophical leisure and reap its many benefits. The next chapter discusses these benefits through the recuperative nature of philosophical leisure and implications to human communication.

5

COMMUNICATIVE INSIGHT & RECUPERATIVE PRAXIS

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact, the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him [her]; another comes to your defense; another aligns himself [herself] against you, to either the embarrassment or gratification of your opponent, depending upon the quality of your ally's assistance. However, the discussion is interminable. The hour grows late, you must depart. And you do depart, with the discussion still vigorously in progress.

Kenneth Burke (1897-1995)

For Kenneth Burke human communication is an "interminable" conversation (1941, 111). All of human communication occurs in the middle of a larger, ongoing conversation. To be able to catch the tenor and proceed as a participant, one must restrain from immediate interaction and listen/reflect upon what one hears. As one listens, one is also considering and synthesizing the possibilities of engagement. Calvin Schrag calls this "new humanism" (2003, 197) in communicative praxis. Philosophical leisure as an application of communicative praxis offers recuperative praxis to communication that has been eclipsed by an overabundance of phaticity. To ethically engage others, we must consider a fitting response; this required responsiveness is what makes up our moral character and our moral selves. We are obliged to enter this conversation in a "space of subjectivity" (Schrag 2003, 204). The rules of engagement for Schrag (1993) involve transversal rationality, where three co-efficients, involved discernment, encountered disclosure, and engaged articulation, are always at play with each other, as one at a time

emerges as the guidepost to human communication. Play is the action of leisure and it is nourished by leisure. Philosophical leisure as an edifying philosophy (Rorty 1979) that engages heteroglossia and answerability (Bakhtin 1986a) through philosophical play (Gadamer 2002) invites a new humanism (Schrag 2003) that can recuperate a communication eclipse.

This project began with identifying a problem that reveals an abundance of phaticity in human communication, which resulted in the loss of the human element in human communication. This loss of a human element between communicators poses a moral crisis for human communication in general. This moral crisis has manifest though the signs of existential homelessness and a culture of narcissism that imposes upon human existence in general. These beacons guide us toward the question, how do we recuperate or repair the general malaise in human communication? This chapter suggests that part of the problem is the failure for human beings to adequately cultivate her or his innerself in which one can develop an aesthetic sensibility that organically begins to recuperate this communicative problem. The engagement of philosophical leisure is significant to this recuperative effort because it allows for aesthetic cultivation which regenerates one's ability to play with ideas and turn toward a genuine communicative interest for the other. The ability to play with ideas and transcend limits or boundaries of ideas is limited itself when the general state of human communication is pervaded by phatic communication.

PHATIC COMMUNICATION

Kenneth Burke asserted that "only angels communicate absolutely" and human communication depends upon "conditions of time and place" (1984, xlix). In a postmodern age the therapeutic culture of psychologism and the culture of narcissism (Lasch 1979a) shape human communication. Communication is often reduced to phatic encounters that are the primary genre of everyday human communication. Phatic communication is a concept that "surfaced in semantics, sociolinguistics, and general communication research" (Coupland, Coupland and Robinson 1992, 207) that implies superficiality. Phaticity suggests that a "speaker's relational goals supersede their com-

mitment to factuality and instrumentality" (1992, 207). Phatic communication is driven by emotional tendencies and often contained within the boundaries of small talk. The exchange of small talk is often superficial and outside the social relationship of self-other.

The phatic function of communication focuses on the channel of communication itself instead of potential ideas (Zegarac and Clark 1999). Phaticity in communication depicts covert communication designed to establish an atmosphere rather than to share ideas (Ward and Horn 1999). Phatic communication has been described as a "type of speech in which ties of union are created by a mere exchange of words [… when people] aimlessly gossip" (Malinowski 1949, 315). Phatic communication includes greetings, sociabilities, and purposeless expressions of preference or aversions, statements about irrelevant matters, or comments about what is already known. However, phatic conversation is not always purposeless or aimless gossip. There is a functionality to phatic conversation, such as its use when we encounter others in the course of our daily existence. Functional phatic communication would be akin to Martin Buber's I-It relationship. In the I-It encounter, one can only respond to the other "fictitiously on the personal level—responding only in his [her] own sphere" (Buber 1958, 117). We engage I-It encounters when we respond to the cashier at the grocery store or the toll taker when driving on a toll road. We engage in conversational small talk by utterances that would include, "Hello, how are you?" "It is a nice day today, isn't it?" or simply, "Thank you and have a good day." This phatic genre of communication is necessary for one's negotiation in the world.

Gossip is a form of phatic communication and is considered by some to be purposeless (Malinowski 1949). Irving Goffman (1987) identifies gossip as a genre of everyday communication. A communicative genre demonstrates uniformity and can project a next step in the communicative event. Gossip is chaotic and disruptive to social order (Malinowski 1949). There are a variety of teleological considerations inherent in the practice of gossip. We sometimes use gossip to control social construction, preserve social connections, provide management of information, and it is a form of social indiscretion. These considerations of the function of gossip in human commu-

nication are viewed as negative or unethical behavior. In contrast to Malinowki's (1949) focus on the aimlessness of gossip, Bergman (1987) argues gossip does have an aim, albeit, negative and sometimes ruthless.

This study views phatic conversation as a place where "acknowledgement" occurs. Michael Hyde defines acknowledgement to be "communicative behavior that grants attention to others and thereby makes room for them in our lives" (2005, 1). Acknowledgment is "a moral act" (2005, 9). Acknowledgement can be positive or negative. Positive acknowledgement makes people feel good because people believe they are worthy to receive the acknowledgment of another. Negative acknowledgment also creates a place for people to be noticed but does not make people feel good. To the contrary, negative acknowledgment can make people feel bad. Phatic conversation is a form of acknowledgment, positive or negative. Phaticity in acknowledgment allows people a superficial connection between one person and another person.

Positive acknowledgment is a "life-giving gift" from one person to another person. Negative acknowledgment can be a "life-draining force" in another person's life (Hyde 2005, 2). The act of no acknowledgment is devoid of life-sustaining elements. The distinction between acknowledgment, positive or negative, and no acknowledgment is helpful to this discussion of phaticity. Phaticity can be either positive of negative acknowledgment.

Like the ontological and rhetorical experience of acknowledgment, phaticity can offer hope and creation (Hyde 2005). Acknowledgment announces one's connection with other human beings. Likewise, phaticity can make the same announcement. But an overabundance of phaticity can also be a detriment to human communication, like negative acknowledgment. Phatic communication that becomes thoughtless, superficial, and habituated reminds human beings of their invisibility among fellow human beings.

Long term reliance on phatic communication has negative consequences for human communication. When ideas are not part of the conversation, the communicative event may cease. Once human beings begin to relax and believe conversation is only one thing, complacency sets in and the conversation becomes stagnant, settled, and

taken for granted. Phatic conversation is 'flat' in contrast to natural conversation, which John Stewart (2002) notes is organic and responsive to the other. Good conversations are good because of the connection between ideas and human interest.

In this historical moment, phatic conversation follows Richard Rorty's (1979) idea that most conversation does not continue because interactions are reduced to small talk. People are complacent and there is little or no attempt to contribute to idea-laden conversation. Phatic communication cannot contribute substantively to conversation and it impedes our ability to contribute to conversation, which risks silencing idea-laden conversation. Silence is not bad; it can and does have a rhetorical significance in human communication. However, silence as a consequence of phatic conversation is not functional in the development of idea-laden human communication.

Richard Rorty's (1979) concern for phaticity is that it negates ideas in human conversation. John Laver (1972) attributes positive aspects to phatic communication or at least is not as suspicious of it as Rorty. Phaticity has been defined as "dull and pedestrian" (Leech 1974, 62), "empty" (Turner 1973, 212), and mere politeness (Aijmer 1996, 24). Phatic communication becomes problematic when it becomes the normal mode of communication. Phaticity in conversation "shows degrees of reticence or withheld commitment to openness, seriousness, and truth. Prototypically, phatic communication may involve a lack of commitment or an intentional ambiguity to a communicator's own factuality (Coupland, Coupland and Robinson 1992). Divergent perspectives of phatic conversation suggest that phaticity has power to shape and shift human communication.

In contrast to a phatic genre of communication, small talk has been linked to storytelling that provides information which aids in the development of rapport and credibility between human beings (Bauman and Briggs 2003). In this case participants in small talk are "embodied conversational interface agents" (Bickmore and Cassell 2004, 1). Phaticity responds to a social need for a relationship that is biologically or functionally necessary for existence. The function of small talk by these embodied interface agents then remains limited to "social and task-oriented" occasions (204, 1).

Hans-Georg Gadamer lamented about phatic communication in "Hermeneutische Entwurf," as "young people today grow up with very little confidence, without optimism, and without an unqualified potential for Hope" (qtd. in Grondin 2004, 287). This lack of hope is illuminated in the pervasiveness of phatic conversation. Conversation is an art that can be very difficult to initiate and continue (Wardhaugh 1985). The difficulty is placed at the intersection of talking and acknowledging the other. Once this connection happens, the conversation can organically grow. If the conversation becomes primarily phatic, the conversation can be at risk of its own demise. Human communication risks cessation when the communicative environment lacks or loses human interest.

A conversation that is open and responsive to the element of human interest is a "perfectly tuned conversation" (Tannen 1986, 19). When phaticity is less apparent conversation comes together and settles into what participants perceive to be as a few "moments cut off from instrumental tasks" (Goffman 1981, 14) and opens to a dialogic encounter. The ability for conversation to be distinct from instrumentality or functionality opens the communicative space for idea-laden conversation. The imbalance of phatic communication is not the only threat to human communication. Self-talk can also hinder the regeneration of human communication.

Erving Goffman argued that conversation that does not allow coreactive human connection is deemed unresponsive and considered "self-talk" (1981, 79-80). Self-talk as a melting pot of impulsive, vocalized actions is an appropriate description of conversation lacking human interest toward the other. Self-talk happens when one person generates "full complement of two communication roles" (Goffman 1981, 80). Some cultures have taboos against talking to one's self, which can be seen as a perversion. Nevertheless, self-talk is not satisfactory because of the necessity to embed conversation with the other. The inability to be embedded in conversation with the other hinders the communicative situation and immobilizes any communicative possibility.

Phaticity in conversation or solitary utterances of self-talk in interaction limits the presence of the other. This degeneration exemplifies the contemporary state of human communication as a communication eclipse discussed in chapter one. The human communicative

moral crisis is a crippling of authenticity in human communication where 'false communication' cripples public discourse. The crippling of communication between human beings is revealed in a lack of trust that pervades human communicative exchanges.

PHATIC CONVERSATION AND MORAL CRISIS

Phaticity subsumes much of human communication today, thus conversation degenerates in quality. A consequence of phaticity is a communication eclipse between people. Phatic communication has contributed to the development of and the continuance of the communication eclipse. "Everyday conversations are pivotal to unfolding human relationships" (Step and Finucane 2002, 93). Human beings depend on conversation as a means of connecting with other human beings. These connections with other human beings shape our development of personal truths which, in turn, shape how we engage the other. Our engagement of the other is essential to the emergence of conversation.

During the middle of the modern era, language was considered "an organism which 'grows' or 'evolves' through definite stages and expresses the values or 'spirit of the nation' which speaks it" (Burke, Peter 1993, 2). In a postmodern and a [post] postmodern world when change is constant and uncertainties flood the daily lives of human beings, communication is the bridge that keeps human beings connected to each other. Without an emphasis on human interest, crisis advances and resistance is foregrounded in human communication.

Ronald C. Arnett's announcement of "existential homelessness" (1994, 229) suggests a lack of human interest. Arnett argues that trust is a much needed foundation for human communication. Mistrust and uncertainty has decreased the opportunity for one human being to invite another human being into a communicative interaction. Arnett (1994) suggests a common center can invite the opening of a conversation but the lack of accessibility can impede a human being's ability to participate or encounter conversation.

Mistrust emerges when the loss of a common center cultivates a "haven for emotivism" (Lasch 1979a, 27) and a "survival impulse" (Arnett 1994, 232). Once human beings encounter this decline in conversation, a directionless preference inhibits communication.

Therefore, if a human being approaches life through emotivism within a survival impulse, the ability to turn toward the other in conversation is obscured because the phenomenological focus of attention is on the self driven by human agency rather than on the other driven by ideas. The condition of existential homelessness propagates a risk in the growth of conversation because one might get hurt or be offended. This inherent risk fuels the cycle of distrust and uncertainty between human beings. Continuance of distrust and uncertainty leaves human beings conversationally impotent and empty.

Narcissism, "a preoccupation with survival in the present" (Arnett, 1994, 234), also does not invite potential conversation because the communicator is more concerned with his or her present place than with the other or the idea. When this narrow direction occurs "the common center for conversation ceases" (Arnett 1994, 234). Being open to other perspectives, while not being in agreement with them, requires trust between participants. The lack of trust obscures the other perspective, reinforces narcissism, and conversation ceases. The cessation of conversation impedes any rhetorical situation and fuels the human communicative moral crisis.

Conversation that relies on phaticity is a consequence of "existential homelessness" (Arnett 1994, 229) and a culture of narcissism (Lasch 1979a). The distrust, uncertainty, and lack of desire to acknowledge the other prohibits conversation from regenerating in a fertile playground of ideas. Phatic conversation does not contain or invite ground to sustain a conversation. Functional, superficial, and sometimes unnecessary, the conversation is no longer a potentiality of ideas and cannot harbor connections between human beings. Developing content and ideas for conversation through leisure can provide the common ground necessary for enriched idea-laden conversation. Embracing a life through philosophical leisure enables one to contribute to play with ideas and attend to the repair of the communication eclipse by recuperating phaticity in human communication.

RECUPERATIVE MEASURES AS RECUPERATIVE PRAXIS

Scholars writing in the modern era posited an epistemological approach to life. This approach had preset terms or boundaries that

served as guideposts. The teleological consideration of an epistemological framework is consistent with the modern metaphor of progress. But this epistemological approach is no longer adequate in a postmodern age or beyond. Rather, an approach to life through an edifying philosophy is responsive within and beyond a postmodern world. A philosophically edifying approach does not preset terms or outcomes, but is open to growth and potentiality in human communication (Rorty 1979). This openness enables one to contribute to the conversation through a textured expression of ideas.

EDIFYING PHILOSOPHY

Richard Rorty claimed there is "pure" and "impure" philosophy of language (1979, 257). A pure philosophy of language considers problems in meaning and reference but attempts to preserve the truth, meaning, necessity, and name, as fitting together. There is no epistemological aspect to pure philosophy. Epistemology leads to an impure philosophy of language because it attempts to provide a permanent ahistorical framework for inquiry as a theory of knowledge. Rorty (1979) argues that an impure philosophy of language does not allow for a person to play with intuitive meaning. Impure philosophy of language impedes or ends the conversation because it offers no connection between human beings. An impure philosophy does not allow or provide a way for the conversation to be on-going. The art of conversation, for Rorty, would engage pure philosophy of language which implicitly allows for development of the conversation. There is a distinct divergence in Rorty's philosophy between hermeneutics and epistemology. Rorty's (1979) idea of hermeneutics presupposes no disciplinary matrix that unites and confines speakers. Through hermeneutics there is a hope for agreement but not a fixed end and this hope enables the conversation to continue and grow within a hermeneutical space that presupposes no end. Epistemology, from Rorty's (1979) perspective uses that hope of agreement to cement the speakers within set terms, rather than a hermeneutical common ground. These set terms unite and sustain the inquiry through the jargon of the interlocutor(s) and each are guided by the telos of having the other come to agreement of your own side.

Rorty (1979) points out that for epistemology to be rational or routine, it must have a set of proper terms from which one does not deviate. For hermeneutics to be rational or routine, the route of inquiry is conversation. Conversation happens when human beings gather together around a common theme, which is not necessarily a common goal. This commonality keeps a creative conversation going but does not create boundaries in which human beings must engage.

Rorty's application of hermeneutics can inform our discussion of philosophical leisure as a means to cultivate ideas for conversation. Edifying philosophy, according to Rorty, is "the *love* of wisdom" (1979, 372). This love of wisdom is a way to keep conversation open and to prevent it from degenerating into inquiry based on epistemology. An edifying philosophy never ends: it is always on-going and aims at continuing a conversation rather than claiming to discover a truth and end the conversation. Leisure as an edifying philosophy works the same way. Philosophical leisure helps to regenerate communication through the hermeneutic mode of philosophical play.
The action of 'play' is always on-going in philosophical leisure, which will not allow a degeneration into inquiry. Philosophical leisure does not begin with an objective goal, instead it involves the play of ideas that nourishes our soul as a by-product of the play in action itself. If leisure is intentionally engaged to nourish the soul or interiority, the intent destroys any possible transformation from nourishment. Human beings can disillusion themselves. Disillusionment happens when the conversation turns into an inquiry, searching for objective truths. Like Buber's (1958) dialogic philosophy of the I-Thou, these moments are fleeting and unintentional, but they occur. Dialogic moments are moments of genuine conversation but cannot be contained within a predetermined framework guided by a set of terms. Buber warned that one cannot make an I-Thou moment happen. If one tries, the event will not occur—intentionality kills dialogic possibility. In the same way, an intention to learn objective truths already identified and accepted by a unifying consensus will kill conversational potentiality. Intentionality is a self-imposed limit that can never meet expectations because it is imposed rather than discovered.

A conversation ought not be an inquiry but a consummated discovery.

Misperceptions of philosophical leisure exist. More like an inquiry than a conversation, people find themselves unsatisfied with the postmodern ideal of leisure. This dissatisfaction is a consequence of the faulty approach to leisure activities, a forced intentionality of effect or goals that prohibit an experience of philosophical leisure—a recreational approach. Conversation is a play of ideas as a craft not as an epistemological game. Bakhtin's aesthetic rhetorical theory demonstrates how human communication can be aesthetically and rhetorically grounded through philosophical play.

MIKHAIL BAKHTIN'S AESTHETIC RHETORICAL THEORY (ART)

> Language is realized in the form of individual concrete utterances (oral and written) by participants in the various areas of human activity. These utterances reflect the specific conditions and goals of each such area not only through their content (thematic) and linguistic style, that is the selection of the lexical, phraseological, and grammatical resources of the language, but above all through their compositional structure. All three of these aspects-thematic content, style, and compositional structure-are inseparably linked to the whole of the utterance. (Bakhtin 1986, 60)

Mikhail Bakhtin's (1990b) aesthetic rhetorical theory is multi-layered and focuses on aspects of answerability and consummation, which make up the core of his dialogism. Dialogism is significant to human communication because its aesthetic principle of "the ought" generates and cultivates the ground of conversation (Bakhtin 1993, 4). Bakhtin's dialogism demonstrates the architectonics of philosophical leisure. Understanding Bakhtin's aesthetic rhetorical theory illuminates how 'doing' philosophical leisure can repair the communication eclipse in human communication.

Bakhtin's (1981) rhetorical theory situates form and content as one social phenomenon, with every word anticipating a reply. Dialogism, which is the heart of Bakhtin's aesthetic rhetorical theory, is considered through its main components: utterance, answerability, hetero-

glossia, and consummation. The rest of this section considers these components in the communicative play of philosophical leisure.

UTTERANCE

Utterance is a speech act that is socially, historically, and concretely dialogized. Mikhail Bakhtin posited that each utterance is a "living dialectical synthesis […] constantly taking place between the psyche and ideology, between, the inner and outer" (1981, 433). Each speech act is responsive to another speech act which creates a counterstatement. Each of these utterances are unrepeatable and historically individual whole (Bakhtin 1986b). Each complete utterance as whole can never be reproduced because utterances are related to each other dialogically, in a social relationship.

Bakhtin (1986a) argued that real-life dialogue is the simplest form of speech communication that we engage. He suggested a more precise study of the utterance as a unit of speech can provide better understanding of the nature of the utterance as an interrelated system. This makes the utterance a key to Bakhtin's dialogism and a hermeneutic entrance into the cultivation of idea-laden conversation between human communicators.

Relationships between utterances, words, and sentences and how these relationships attend to dialogue are essential for contributing to conversation and attending to human interest. Understanding this relationship provides opportunity to illuminate the architectonics of dialogism as a system. Bakhtin argued that "all real and integral understanding is actively responsive [...] and the speaker himself/herself is oriented precisely toward an activity responsive understanding [...] he/she expects response, agreement, sympathy, objection, execution" (1986a, 69). The connection of one's utterance to the utterance of another person recognizes that this is a complex and "organized chain of other utterances" (1986a, 69) that become the heartbeat of dialogism. The utterance connects to the notion of answerability because there is responsiveness in the social relationship between utterances.

ANSWERABILITY

Answerability rests on the notion of connectedness between utterances. In dialogism utterances are preceded by utterances of others

and then followed by other responsive utterances. Wholeness of utterances reveals the existence of responsiveness or a responsive understanding. Wholeness is determined by three aspects, which are semantic exhaustiveness of the theme, the speaker's plan, and compositional form. Once these aspects situate the utterances one can have the capability to determine a responsive position. This is the interplay of dialogism.

In the responsiveness of dialogism there is a third party, referred to as the "superaddressee" (Bakhtin 1986b, 126). The superaddressee has an "absolutely just responsive understanding" in a metaphysical sense (1986b, 126). The superaddressee can be God, absolute truth, human conscience, the people, science, or anything else. Absolute responsiveness *nourishes* the understanding between the speaker (author) and the addressee (second party). The two participants cannot fully understand the other outside the superaddressee. Bakhtin's intellectual position depended upon a metaphysical sphere beyond secular existence (Hirschkop 1998b). Bakhtin aimed at truth transcending "the fallible judgments of mortal human beings" (Hirschkop 1998a, 582) situating responsiveness to nourish his theory of dialogism.

Answerability implies consciousness; "for every person consciousness does not appear as something we have and that others have in the same way we have it; it is something which exists in two, absolutely distinct registers, consciousness is either our consciousness [..] or the consciousness of the *others*" (Hirschkop 1998a, 585). Answerability suggests a polyphonic conception of consciousness. We acquire consciousness in the world differently from each other, another pointing toward polyphony.

HETEROGLOSSIA

The next component of Mikhail Bakhtin's rhetorical theory is the concept of heteroglossia. Heteroglossia is described as "a completely new type of artistic thinking" (1984, 3). While utterances require form and responsibility, heteroglossia is that which acknowledges multiplicity and diversity. Answerability governs the utterance because it is a base condition that attends to construction of meaning. Within the orchestration of dialogue, these themes combine the "to-

tality of the world of objects and ideas […] by means of the social diversity of speech types […] and by the differing individual voices" (Bakhtin 1981, 263). Bakhtin believed that this social relationship was essential for his rhetorical theory and his aesthetics, which is why he found heteroglossia to be social rather than logical categories of speech (Silverman 1990). Bakhtin described a dialogized heteroglossia as proliferating from outside as "social heteroglossia" (1981, 263). Heteroglossia was Bakhtin's attempt to "find a single name for variety" (Clark and Holquist 1984, 5). This was Bakhtin's way to look at sameness and hear differences as he reconsidered how heterogeneity can appear somehow unified.

Pragmatically, heteroglossia means there is a variety of utterances for communicative exchanges in a variety of situations. Heteroglossia is diversity in language and the potentiality in responsiveness. In musical terms, heteroglossia is polyphony—many voices, both individual and collective, working together as a whole. In language terms, heteroglossia is "like mirrors that face each other, each reflecting in its own way a piece, a tiny corner of the world […] more multi-leveled, containing more and varied horizons than would be available to a single language or single mirror" (Burton 1996, 39). Bakhtin's dialogue dwells among heteroglossia, the backdrop to answerability between and among utterances, *inter homines* (to be among human beings). Through answerability one contributes to a communicative event. Answerability cannot move in this direction without nourishment from the superaddressee. The aesthetic nature of human communication determines the level of cultivation of the ground for conversation. The cultivation of potential communicative ground moves the event toward consummation.

CONSUMMATION

The aesthetic dimension of human communication concerns itself with the aspect of consummation. Consummation describes how parts shape together to make a whole. Wholeness is a creation and has an aesthetic value, whether of material form or of emotional tone. Bakhtin's aesthetic has little to do with *beauty*, rather it deals more with concepts of isolation, outsideness, and consummation (Holquist 1990). More often, Bakhtin's aesthetics deal with perceiv-

ing an object, text, or person as something fashioned into a whole. Consummation connected to philosophical leisure is the recuperative element necessary to understanding philosophical leisure as a communicative aesthetics.

The idea of consummation considers the role of otherness. For Mikhail Bakhtin, consummation is a philosophical perspective toward the other that drives human communication. The triangulated convergence of author, hero, and the superaddressee is the consummation of the event. It is always responsive and is never completely concretized. Consummation invites the acknowledgement of the human element, the other.

Mikhail Bakhtin's dialogism has qualities of a communicative aesthetic situated within the seeing between communicators causing a social relationship. Aesthetic seeing is nourished and cultivated by the third party of that social relationship. Consummation occurs and sensation is driven by the very act of aesthetics. The whole of experience and situation is larger than each individual. Bakhtin visualizes voices that are perspectives in the world and measured by the responsiveness to them. Responsiveness is central to Bakhtin's theory of language and it is subsumed by the presence of that third party Bakhtin places between the participants. This consummated environment is hardly possible in an unreflective world of accumulation and discontent. Bakhtin's consummation calls for a contemplative seeing focused ontologically rather than teleologically. 'Seeing' calls forth the other.

Mikhail Bakhtin (1990b) argued that form should aid the co-experiencing of communication. Form does not consummate content, rather, form expresses it. For consummation there needs to be a communicative nourishment, without which there can be no expression. Unconsummated form leads to the destruction of the whole of the aesthetic object (Gadamer 2002). Unconsummated form is like contemporary misperceptions of leisure—flat, unreflective, temporal, and unsatisfying.

Mikhail Bakhtin's aesthetic rhetorical theory invites an opportunity that provides one with the ability to contribute to a communicative event. Bakhtin's aesthetic rhetorical theory is a playground for understanding how the ground for conversation can be cultivated and

nourished. Looking back at Kenneth Burke's interminable human conversation, the effect of phaticity upon the interminable conversation, and becoming attuned to the potential of grave consequences when human communication fails to embrace ideas and interest in the other, calls us forth to seek recuperative measures. To use Mikhail Bakhtin's aesthetic rhetorical theory as a guide to see how communication works dialogically and architectonically takes us one step further to hermeneutical comprehension of philosophical leisure as recuperative praxis to the human communicative problem.

CONCLUSION: RECUPERATIVE PRAXIS

As this chapter unfolds the discussion centers on how we can recuperate these problems inherent to human communication. Mikhail Bakhtin's aesthetic rhetorical theory has illuminated the inter-workings of the already-present potential social relationship that is the background needed for richly textured human communication. Therefore, the ability to re-engage idea-laden communication is already present. The difficult task then rests with the individual choices that human beings make, which can enhance or detract from one's ability to cultivate their ground from which idea-laden communication occurs. Recuperative praxis implies one engages this theoretical backdrop in her or his individual communicative practices, thereby, engaging a theory-informed action approach in human communicative exchanges.

To recuperate, or bring good health, to the human communicative problem illuminated earlier in this work, the notion of praxis should be further developed. Praxis means theory-informed action (Poulakos 1997). Aristotle's perspective on praxis is consistent with Isocrates' application of praxis to the good citizen. Aristotle's (1998) *Nicomachaen Ethics* posits praxis as an activity or action grounded in wisdom or *sophia*. Sophia concerns matters of truth. Therefore, praxis is concerned with the taking of action based upon a truth. A common reference to the term praxis can be theory-informed action. The linking of recuperative and praxis for a metaphor to guide this interpretive study suggests that philosophical leisure is theory-informed action that will it self be the recuperative energy for the communicative problem. The term praxis has been used by many

philosophers negotiating through issues connected to human existence. Calvin Schrag captures the term and connects it to the couplet, "communicative praxis" (2003, 17). In his usage of the term praxis, Schrag (2003) argues praxis depicts a different sort of knowing from theory. The knowing is grounded in the action as the root of the term praxis, *prasso*, means different senses of doing, acting, performing or accomplishing something. The term theory implies an achievement of knowledge for its own sake, praxis advances the notion of the doing, grounded in sophia or theory and directed toward the achieving and maintenance of the action-filled life of a good citizen. One who is a good citizen will be one who attends to the polis through praxis, theory-informed action. This is a position of responsibility whereby one must allow theory to guide one's actions.

In using the couplet "Recuperative Praxis," the intention is to suggest that philosophical leisure provides the theoretical ground from which one can observe a recuperation of the communicative problem posited in chapter one. This couplet presupposes that philosophical leisure is the action necessary to for the rebuilding of trust between human beings and the mending of a weakened state of human communication in general. Recuperative praxis is gained through philosophical play. The next chapter discusses philosophical play and the recuperative element inherent in action itself.

6

PHILOSOPHICAL PLAY AS *Poiesis*

Everywhere among the lower forms of life the animal goes forward without stumbling unfalteringly toward the goal which nature has pointed out, and from its very first day accomplishes with surprising skill the tasks which its life requires. But in the higher forms, there are many conflicting instincts pointing in opposite directions and leaving many lines of development to chance or opportunity. It is here that play has come in through biological evolution and taken up its task of training … it is through its practice in springing upon rolling balls and flying leaves that the kitten has always trained itself to catch mice. The puppy, in his games of tag and playful fighting, has got the practice which enables him later to be a successful hunter. The little girl plays with her doll. She dresses it; she undresses it and puts it to bed; she administers first aid; she gives it all sorts of wonderful medicines, and who shall say this training is not as good as a preparation for her life . .

Henry Curtis

Poiesis (making), *theoria* (theory), and *praxis* (doing), in human communication informs our lived experience (Arneson 2007). If we focus on the doing without the making or theory, we risk becoming technically anachronistic and communicative imposters driven by technique rather than by substance. The interplay of these three elements in our lived experience allows us to attend to our historical moment and to our philosophical spirit. The engagement of philosophical play is driven by poiesis—the making—which is the aesthetical component of our communicative self. To *make*, we express a communicative idea, intentionally or unintentionally. However, in our contemporary western society play is more often connected synonymously to a recreative action. Play has been referred to as "casual amusement of children" but is more known today for developing the elements of: competition, playacting, and exploratory and creative behavior (Kraus 1994, 13). Whether considering philosophical play or a more contemporary notion of play, there is

a requirement for a physically or intellectually active involvement. Play in communication is the "communicative dance" (Arnett 2005, 15) of *poiesis* (making) in which the dialectical texture and complexity that cultivates honest communicative exchange is situated within individuals and between communicators. This chapter first considers the renaissance of play in the contemporary play movement in the United States as a way of seeing play as a concrete lived experience. Second, a philosophical approach to play situates its aesthetical side as *poiesis*. Third, the idea of philosophical leisure as *poiesis* allows the explicit connection between play, leisure, and communication to be revealed. In this interrelationship the play of communicative praxis emerges. Finally, three practical applications of philosophical play in American culture are considered through the work of Maria Montessori, Emile Jaques-Dalcroze, and Shin' chi Suzuki. This overt connection invites the understanding that the engagement of philosophical leisure in our lives cultivates our inner selves and enriches our communicative abilities, which is poiesis in human communication.

THE RENAISSANCE OF PLAY

The play movement in the United States concerns much more than the advent of a leisure class as a social-cultural phenomenon. At a deeper level the play movement resulted from the illusion of progress that is embedded within the notion that the more one wants, the more one gets, and the more one gets, the more one is not satisfied with what one has, and the more one wants again. Early in the twentieth century the emphasis on a more sophisticated educational curriculum replaced the basics of reading, writing, and arithmetic, which left our educational system with a programmatic focus on multiple content areas without much room for play between the areas (Curtis 1917). Without room for play, people in the United States learned to spend less or no time with their imagination, thus focusing on the ideal of 'doing' instead of cultivating the ideal of 'reflecting' or mindfulness about what they are doing. This lack of play has had a devastating effect on how human beings think and communicate together. The illusion of progress revealed to us that the linear progression of work can never be as deeply intellectual or as textured as play, or *poiesis*, in the life of a human being. A look at

the "renaissance of play" (Curtis 1917, 10) is helpful to understanding the notion of philosophical play.

The play movement in the United States marked the beginning of the recognition of the significance of play in the lives of human beings. There are five sectors within the overall play movement. The first sector began in early to mid 20th century which reminded communities to make time in the day for youth to be able to 'play' (Curtis 1917). As a result of this mindset, community playgrounds were erected and parents were encouraged to make sure children received playtime. The idea behind this approach was significant to the cultivation of youthful imagination but as children matured into adults and became attracted to the idea of progress, the idea of play was left behind for other children eliminating any structure for adult philosophical play. In a sense, play became child's play as its significance in the adult world diminished.

The second play movement moved the community mindset for play into part of the curriculum in schools across the United States and Europe. In fact, Europe embraced the idea of play more readily at a national level than the United States (Curtis 1917). The third play movement in the United States began to recognize that play was important for school age children as well as preschool age children. Therefore, community and private programs began to develop programs involving play for children below school age.

The fourth play movement sought to institutionalize play programs in the community through government funding and private funding, which led more people into cities and exposed more children to public gymnasiums, recreation centers, and organized and regulated recreation activities. The fifth play movement was and is slow in coming and has not been totally revealed at this writing but it is referred to as the "spirit of play" (Curtis 1917, 20). This movement is really a response to living in an over materialistic culture. The idea that if we let consumerism and materialism guide our existential existence suggests we will forget how to live connected to otherness and lose the connection to a spirit of play, thus, ends the possibility of inner cultivation through *poiesis*. In forgetting how to live we also lose the capacity to communicate with other human beings. Being so materialistic allows human beings to be controlled by 'things' to the

point that reflective thinking becomes unattainable and communication is rendered constrained by the desire to obtain things instead of human interest in other human beings. This fifth movement of play is the transcendence of play as a philosophical sensibility that should be cultivated back into our lives. It is the communicative poiesis that is necessary for the engagement of philosophical leisure.

Philosophical play is about having and cultivating aesthetic sensibility that allows us to embrace value-laden and idea-laden aspects within our lives as living social beings. As we cultivate this sensibility, the potential future benefits that can be reaped later in life are insurmountable. Philosophical play cultivates the ground upon which we will live our life through action and human communicative engagement. Aesthetic sensibility is a richly textured way of describing the consequences of interplay between *poiesis* (making), *theoria* (theory), and *praxis* (doing). Philosophical leisure allows for the cultivation of that aesthetic sensibility. In consideration of play as aesthetical poiesis the idea of the aesthetic is unpacked as a connector between philosophical leisure and poiesis. Interplay of these metaphors: leisure, *poiesis*, *theoria*, and *praxis*, leads to a hermeneutical understanding connecting the value of play to human communication. *Poiesis* as an aesthetical component of philosophical leisure begins with an understanding of aesthetics in general.

AESTHETICAL *POIESIS* AND PLAY

An etymological starting place is a hermeneutic entrance that reveals the originative meaning. The Greek word, *aisthetikos*, means 'sensitive.' A reflection on the 'beautiful' was considered a reflection of aesthetic sensibilities in the classical world. Early thoughts on the aesthetic were linked to a philosophy of the beautiful (Bosanquet 1892). Aesthetics as a reflection of the beautiful were engaged before the time of Socrates, but in a very limited capacity. First examples of the aesthetic were depicted in the oral tradition. For example, Homer described the shield of Achilles as being made of gold and that it was "a marvelous piece of work!" (Homer 1998, 467). Scholars are unable to agree whether or not this is an aesthetic judgment, but it is one of the first statements whereby an evaluation is made regarding the appearance of an object (Beardsley 1960).

The first written documentation of aesthetics occurs in Plato's work (Beardsley 1960). The first and most explicit indication where Plato looked into the aesthetic is in his use of *techne* which means art. In Plato's (1984) *Symposium*, Socrates argued that anything that comes into being from nonbeing is a composing of something or it is poetry. The value of this aesthetic *poiesis* is most clear when Plato suggested that this composing or *poiesis* is guided by contemplation in a particular order to practices of beautiful learning that may come to perfect learning, which leads to a perfection to know at last something. For Plato, in that perfect knowing there is life worth living, a cultivated life.

Plato established that *techne* had a value unto itself, which is contrary to Egyptian culture that used objects of beauty for a utilitarian purpose. Plato (2001) extended this beauty to language in his dialogue *Gorgias*. He stated that pseudo crafts or the arts of flattery are not genuine. Flattery or cookery, Plato's accusation against the sophists, makes things look good but they are really deceptive and full of pretense. Language is aesthetic and words we use can distinguish between cookery as ugly, and justice as beautiful. Therefore, we can gain aesthetic sensibilities through a philosophical play of language.

Whether in matter (object creation) or in language (verbal creation), Plato's (1984) *Phaedo* suggested that absolute beauty is not found through observation but it is grasped conceptually by the mind alone. Plato also inquired into the nature of aesthetic enjoyment by considering the relationship between the nature of pleasure and the nature of the good. As a result, in *Philebus*, Plato (1961) placed the notion of morality within the realm of the aesthetic as related to the common good. This is exemplified clearly when he instructs the *custodis* (guardians) to avoid stories containing anything about immoral conduct because it is the duty of the *custodis* to be aware of values and the whole society, bringing us to an understanding that aesthetic sensibilities have an inherent social responsibility.

Aesthetics are linked to emotions as they can arouse fear and pity in audiences (Aristotle 1984). Aristotle placed his aesthetics in the space between the type of thought and the reception of a listener. This space concerned Plato because he (Plato) wanted to censure things that might be morally questionable to the observer. Aristotle disagreed with the idea of censuring thought. He believed even as art

was morally questionable, so were human beings and that art simply represented a human being's state of being. While Aristotle believed one ought to see one's self and be offered the opportunity for reflection, Plato, on the other hand, felt that all morally questionable art ought to be removed from the sight of man. In many ways the point of stasis in this aesthetical debate continues to be addressed today in our courts.

Overall, this distinction between Plato and Aristotle suggests Aristotle found the aesthetic to be helpful toward the attainment of morality and justice through development of aesthetic sensibilities. Aesthetic considerations were initially shaped by the ancient polis but a paradigm shift from secular to sacred in the medieval world pointed aesthetics in another direction. As the metanarrative of Christianity strengthened, its influence in the development of aesthetic consciousness and sensibilities also strengthened.

Medieval philosophers spent much time reflecting upon interesting things. They did not concern themselves with working out a theory of art, because the theoretical understanding was not as important to them as the artful categories they created (Beardsley 1960). For them art meant either the mechanical (servile), the liberal (trivium and quadrivium), or the theological arts. A dominate belief in the medieval world was that everything in the visible universe was in some way a counterpart of something invisible. Aesthetics incorporated a symbolic meaning, which suggested that images were representations of both the visible and the invisible, and the tangible and the transcendent. Aesthetic consciousness during this time evolved around the church, formative art, and the sense of beauty (Bosanquet, 1960). St. Thomas Aquinas (1990) discussed the nature of beauty in *Summa Theologica* that argues senses are the bearers of the aesthetic. *Sicut in sibi similibus* translated as "the senses are charmed with things duly proportioned as analogous to themselves" (Aquinas 1990, 93). He clearly stated that beauty is derivative of God and has an affinity to intellect.

Essential and fundamental to Aquinas's metaphysical aesthetics is *unum, verum,* and *bonum* (one, true, and good), as well as, *res* (things) and *aliquid* (any/some), which means some(any)thing. Aquinas (1990) placed the aesthetic into a category of good and beauty. He argued *bonum* is either befitting or useful and the aes-

thetic is sought after for its own sake, which is virtuous. The aesthetic is situated within a transcendent realm that is connected to the realm of contemplative engagement, or *poiesis*.

Reflecting upon conceptions of aesthetics in both the ancient and the medieval world reveals some commonalities. These reflections allow the aesthetic realm to be partly tangible with objects and matter but also allow for a realm of abstractness. Understanding the aesthetic as being a plurality of existence is one that will follow as aesthetic exploration becomes more textured. A transcendent aesthetic allows language to remain abstract yet tangible. The balance between abstractness and tangibility in aesthetics becomes imbalanced in the modern world.

There were differing perspectives on aesthetics as the modern world unfolded. Between about 1500 BCE until the middle of the 20th century, there were several aesthetic perspectives that contributed to the filed of aesthetic study. For this examination of aesthetical *poiesis* and play, the work of Immanuel Kant is a helpful entrance for our consideration. In *Critique of Judgment*, Kant (2000) revealed his metaphysical speculation involving three things: a natural order, a moral order, and a compatibility between the natural and the moral. Previously, Kant (1965) asserted that theoretical knowledge limits understanding. He suggested that aesthetic judgment can be an alternative to theoretical judgment as it softens the boundaries for a broader window of understanding.

The power of judgment occurs in the connection between *sentential a ratio*, (understanding and reason) (Kant 2000). Additionally, the power of judgment must be reflective in nature and conform to our cognition. As a result, the feeling of pleasure is produced, which moves our aesthetic judgment to bring conformity between the perception of the object and the faculties of the subject or observer of the object. Since there are no theoretical limits to understanding, judgment is formed out of the free contemplative interplay between the natural and the moral order. The experience of awareness is the result of the operation of cognitive faculties—in free play, in the imagination, and in the understanding, and the harmonizing of the experience (Crawford 1974). Judgment occurs in the mind and is the free play of imagination, understanding, and *poiesis* (making).

An aesthetic transcendental free play invites reflexivity in our judgment. The action of free play and reflexivity cultivates our aesthetic sensibilities and is the ontological playground for *poiesis*.

Using Immanuel Kant's (1965) notion of aesthetics, we can divide them into two distinct meanings. First, aesthetics refers to a priori sensibility. Second, the aesthetic is a critique of taste (Kant 2000). Prior to Kant's work, the aesthetic was often connected to the notion of pleasure, which created a solipsistic framework in understanding the aesthetical realm. Kant's contribution to aesthetic inquiry stretched into a doctrine of sensibility and dealt primarily with pure forms (Caygill 1995). Kant (2000) argued that there are two such pure forms; sensible intuition and space and time, space being the outer form and time being the inner sense.

Aesthetics, then, are not conceptual judgments about things in the world but the aesthetic is concerned about the relationship between an object that is met by an observer. Kant (2000) claimed that judging something beautiful has been critiqued as a judgment of taste not pleasure. Kant (2000) suggested the principle that underlies all of judgment, *sensus communis* (collective experience), is experience. He suggested that the cognitive faculty of the mind is the experiential feeling of pleasure or pain and this underlies understanding and judgment.

Experience that underlies Kant's (2000) understanding of aesthetics is considered through moments of judgments of taste. These moments are qualitative, quantitative, relational, and modal. Each moment considers judgment from different experiential perspectives. Qualitative and relational moments are considered grounds of aesthetic judgment. Quantitative and modal moments are considered grounds of epistemological perspectives. In brief, the qualitative moment is not concerned with the existence of an object. Rather, it is concerned with what one makes of the representation from within himself or herself. This disinterestedness and disassociation from the object is necessary for determination of the aesthetic value that is illuminated through playful imagination or *poiesis*. The quantitative moment considers the beautiful being separate or apart from the concept as it depends upon the condition of the concept begin judged. Because of the disinterested satisfaction that comes

from the non-attachment to a judgment in private conditions there is a public universal satisfaction. The relational moment posits having no subjective purpose can ground the judgment of taste because taste requires disinterested satisfaction. The modal moment is not an objective cognitive judgment and cannot be achieved from definite concepts. Aesthetic judgment cannot be apodictic but must be responsive to the modality of human interest. In this last moment, judgment is serendipitous.

Immanuel Kant's major points of his aesthetic theory suggest that judgments of taste are reflective judgments under subjective conditions through the use of imagination and are in agreement to form understanding. The psychological complexity of these judgments suggest that human faculties can only recognize feeling through the pleasure the object brings about, which occurs in formal qualities such as form or appearance of design. Finally, the pleasure generated is disinterested in relation to the real existence of the object. Kant's moments are grounded in the notion of 'free play' of our imagination in response to the object. We organize data and come to understandings through free play (Rogerson 1986). Free play is an internal reflection that allows the serendipitous to emerge as *poiesis*.

The space of the aesthetic rhetorical interplay invites human growth as philosophical leisure enhances human interest through aesthetic free innerplay and interplay. Innerplay and interplay is a catalyst for nourishing and developing idea-laden conversation. This innerplay and interplay as *poiesis* in philosophical leisure is a mode of recuperative praxis. To consider aesthetical *poiesis* as a social relationship situates the significance of philosophical leisure to human connectedness. The element of human connectedness is the ingredient to enrich our communicative encounters.

Aesthetic theory of John Dewey helps us to understand aesthetics as a social relationship which lends to this connection between philosophical leisure and recuperative praxis for communicative enrichment. Dewey's (1959) distinction between art experience and scientific experience suggested that art fully engaged by the individual in the world is a consummated engagement—fully whole and aesthetically consummated. Scientific experience separates or compartmentalizes experience to a thinner experience than an artful experience.

An aesthetic experience engages imaginative play in a meaningful way and an immediate responsive way. As philosophical leisure is argued to be a recuperative praxis to the inherent problem in human communication—the communication eclipse—it becomes the aesthetic experience, the *poiesis* of the philosophical play of ideas that becomes the recuperative measure.

In the case of philosophical play the aesthetic is bound to experience. The playful aesthetic experience is a consummated experience that unites art and nature. According to Dewey (1959) art for art's sake misses the point. The experience of art, a creative experience, should not be removed from the natural or biological aspect of one's life. Therefore, an aesthetic experience of play must be co-constructed between and individual and her or his conditions of existence.

Philosophical leisure is a consummated experience that meets Dewey's aesthetic experience. It is experience that unites the abstract contemplative reflection to the lived experience. Dewey (1959) suggested this is the state of being fully alive. The aesthetic experience of philosophical play is a social experience co-created in the between of the individual and the inner spatial realm or the engagement of the other. This realm is a hermeneutical space that encourages *poiesis* and invites recuperation.

Philosophical hermeneutics invites play, innerplay, and interplay (Gadamer, 2002). Aesthetical play, innerplay, and interplay is the metaphysical location where one finds ground for social interaction with the Other (Kierkegaard 1973). This aesthetical play modulates between the author and the audience. While some critics argue that *mens auctoris* (authorial intent) is important to art, others limit aesthetics to the task of understanding art—the interpretive act or the *poiesis*. In the play of this aesthetic bridge, *mens auctoris* is left behind as an understanding of the art transcends. Hans-Georg Gadamer (1976) suggested that the aesthetic can never clearly be encountered as we encounter it within a sense of fuzzy clarity. The aesthetic transcends the being of play and it is not the object or subject of play. Play in the aesthetic is separate from and independent of the consciousness of the players themselves. When a player is no longer one-dimensional or task-driven one is not aware of one's interestedness in the act-in-itself and has transcended into the aesthetic realm of

consciousness. Play does not have its being in the player's consciousness or attitude but play occurs in the between of the participants where *poiesis* is serendipitous. Play, then, is a becoming of something and that process of becoming is an aesthetic process.

We experience the aesthetic through "aesthetic differentiation" (Gadamer 2002, 135). For example, a photograph is not the actual object and you do not look at the actual object, the photograph is removed from the object. But the photograph does represent the object, detached from life and its particular condition. A photograph represents the aesthetic consciousness. Play aids in aesthetic differentiation of the aesthetic consciousness (the photograph), which without aesthetic differentiation, is situational, carrying meaning within the occasion, which limits the understanding of the picture. Aesthetic differentiation is needed to understand the art. Gadamer noted an example that aesthetic differentiation evaluates the performance of music against the inner structure of sound that is read in a score, and that no one believes that reading music the same as listening to music. Aesthetic differentiation separates the art from its occasion to offer a fuller understanding of the lived experience. Our understanding of aesthetic differentiation can be augmented through a discussion of aesthetic "answerability."

Play in Mikhail Bakhtin's aesthetic rhetorical theory is inner spatial form. Bakhtin (1990b) suggested verbal creations do not produce an external spatial form because verbal creations do not take up spatial material. Unlike a painting or a vase, verbal creations do not exist in material form. Bakhtin contended that language has an inner spatial form that is artistically valid and the aesthetic object itself is imaged through words. Words alone do not account for the aesthetic value of language but that there exists an inner spatial form that is actualized through visual representation or its equivalent, an emotional volition —a feeling-tone. This inner-spatial form aids a co-experiencing as utterances encounter each other in answerability.

Language is a verbal creation lived-in-the-world and consummated by the aesthetic object. It is not concrete and it is many-sided. Verbal creations have an insideness that is an inner spatial form. Bakhtin (1990b) clarified that this visual inner form is experienced through emotion and volition as a consummated *poiesis*. This emotional-volitional tone is the whole concrete "once-occurrent" (Bakhtin 1993,

10) event and expresses the fullness of the state of being at any given and yet to be determined moment. There is no isolation outside the "once-occurrent" event context of a living consciousness. This is an aesthetic social relationship.

Aesthetic experience occurs in the realm of answerability where you exist, in the ought with an obligatory responsibility to answer or respond to another. This obligation is the highest architectonic principle of the actual world where human beings are connected as I and Other. The inner spatial arena is the aesthetic playground of betweenness where the cultivation of ideas is ongoing. Engagement of philosophical play ensures the cultivation tends to the needs of the individual in her or his social situatedness, allowing one to be able to acknowledge the other through idea-laden communication.

John Dewey, Hans-Georg Gadamer, and Mikhail Bakhtin find common ground as they posit the aesthetical ground as a lived-social experience through innerplay and interplay. Aesthetics are dynamic and responsive to living-in-the-world and they have a vital role in human communication. Connecting play and philosophical leisure through *poiesis* situates a clearer connection between aesthetic activity and human communication.

PLAY, LEISURE, AND COMMUNICATION

At this point, hermeneutical comprehension of the relationship between play, philosophical leisure, and human communication can be synthesized starting with an open discussion of the notion of play as *poiesis*. Play happens in the ontological experience of *poiesis* when one engages philosophical leisure. Play is not only child's play—or frolic—but it is a mode of being (Gadamer 2002). Play need not focus on the object or outcome, rather it experimentally subjective (not objective). Subjectiveness allows for the experience to have its own essence—independent of the consciousness of the one who does it. Play occurs in a horizon which emphasizes the ontological experience rather than the epistemological awareness of a particular object (Gadamer 2002). Play does not presuppose a spectator—it simply imagines.

Subjectivity in play allows for a "to—and—fro" movement (Gadamer 2002, 103) not tied to an end result but instead it is tied

within an aesthetic consummation. The movement of play becomes new and renewed in a repetition. The actor of the play is not important, but what is important is the ontological aspect of *poiesis* as nourishment of the inner being.

Play is not daily work but it is focused on the idea of aesthetic nourishment of the inner self or soul while it is not nourishment for the physical body. The structure of play is absorbed within the play itself and thus frees the player from a strain of existence outside the play. In a sense, play is a natural process that is essential for self-preservation and self-potentiality (Gadamer 2002). Play is dialogic because it takes place *in between* and in response to a consummation. This *in between* does not necessarily refer to two individual, rather the *in between* refers to ontological betweenness in the aesthetic realm.

Play opposes social institutionalization. Chamber music played in a private setting is not played to draw consumers to buy a piece of the 'play,' rather, chamber music is play for the imaginative exchange of music that is brought into being by the musicians/players (Gadamer 2002). Like chamber music, play as the action of leisure is not for spectators but it calls for participants. Play as the action of leisure comes into its being through consummation—transformation that emerges detached from the representing activity—or objectification and consisting of the pure appearance of being. This is like the serendipitous unpredictable elements of improvisation. This focus of coming into being is embedded within *ergon* (deed) and *energia* (fuel). *Ergon* and *energia*, not the diminished seventh chord, are the structure of play. Playfulness in this sense is the nourishment necessary for inner cultivation.

Life is mere appearance or imitation without inner cultivation. Therefore, inner cultivation is necessary to move human communication away from phatic imitators or imposters—toward an aesthetic non-differentiation where human communication is authentic. Philosophical play is aesthetic action of philosophical leisure. Aesthetic activity of philosophical play is a hermeneutic clue that allows us to understand philosophical leisure as communicative praxis. The hermeneutical space of communicative praxis invites the *poiesis* (making) that cultivates the communicative ground of players. Whether alone or among other human beings, when we have ideas to talk

about, instead of phatic-laden notions, communicative encounters have more meaning and endurance. Communicators contribute communicative notions that can merge and play with other communicative notions, without intentions of agency but rather within a space of embeddedness. The concern about being able to engage human contact in a deeply textured way was also the concern of three modern figures who brought the spirit of play into the mainstream western world. The theorists who have given us substantial theories of philosophical play (without calling it that) have substantially contributed to the idea of imaginative play and *poiesis* as enhancement to communicative engagement are considered here as applications of philosophical play today. The work of Maria Montessori, Emile Jaques-Dalcroze, and Shin' chi Suzuki remind us of the value of aesthetical innerplay and interplay to our daily lives and in our human connectedness.

MONTESSORI, JAQUES-DALCROZE, AND SUZUKI

Aesthetic play affords an opportunity to cultivate one's soul (Gadamer 2002). Philosophical leisure is the play that occurs in the aesthetic of human communication. A life without leisure is all 'work' and a life of plastic arts, falseness, and a life unlived (Gadamer 2002). Human beings can overcome the trap of plastic arts through aesthetic differentiation by engaging in philosophical play. Practical applications of play woven into our western world include three playful approaches to learning, feeling, and expressing. These aspects of play can cultivate our inner realm and transform our ability to communicate in a deeper and more textured way appropriate in the realm of communicative praxis.

MARIA MONTESSORI (1870-1952)

> *And so I understood that in a child's life play is perhaps something inferior … the environment we have prepared for the child is designed to stimulate spontaneous activity … as a result we discovered some children's characteristics which we didn't expect to find in a child, such as concentration, self-discipline, and a love of work.* (qtd. in Wentworth 1999, p.18)

Maria Montessori was a medical doctor who studied "idiot children" (Palmer 2001, 225). Her conclusion was that by returning to the ideals of pedagogy of Rousseau along with other educational philosophies, that special pedagogical methods could help the "idiot children" because the flaw is in the child's approach to learning not in the child her or himself. Montessori began her lecture series on the special approach to teaching, which involves philosophical play. Central ideas in Montessori's work rests in the child's environment, individualized play with the child, exercises in training and practical living, and her emphasis on auto education. Montessori advanced that each child had unique abilities and individual power that needed a chance to be cultivated. While most education falls short of this cultivation (Fisher, 1964), Montessori argued that all infants are born incomplete but with the capacity to grow and transform through mindful innerplay, which will complete the individual (Lillard and Jessen, 2003). In this way, Montessori's underlying principle is that all human beings have the power within to cultivate one's innerself. This power is the ability to engage *poiesis*.

Maria Montessori's idea that home is school suggests that children should always be learning or ready to learn. Her approach was not to separate school from the everyday environment of children, which is often the case. Montessori focused on the consummated mindfulness of interplay between the child and her or his environment. A child's memory, focus of attention, mental endurance, intellectual interest, and curiosity should all engage unscripted play so that the child can learn her or himself. The philosophical assumption that a person cannot learn from another person but rather a person learns from him or herself is central to the Montessori philosophy. Therefore, the way of learning is through an innerplay and interplay with other children, thus one learns from experience. Innerplay suggests when the brain and body develop together and the one communicates impressions and sensations with the other in a dialogic relationship. The play advanced by Montessori is situated within a space that allows the child's mindful freedom and subsequent transformation to fill the child's spirit. This space is filled with freedom and opportunity that cultivates the child's ability to express ideas (Edelson and Orem 1970). Montessori's approach requires the mental connection

to the game of play as a child must think about what her or she does and through these thoughts a child learns (Fisher 1964).

Another method of play in the Montessori approach is to allow a child to be interested in a structured and creative way. In this imaginative play children learn to focus and think about things in a productive way that manipulates and plays with ideas that cultivate the imagination and human intellectual growth (Lillard and Jessen 2003; Edelson and Orem 1970). This allows the freedom of the child to develop and devote themselves to their interests but the educator must not interfere with this structure (Wentworth 1999). While to some educators and critics of Montessori this seems like no structure at all, rather it is a structure necessary for the child to learn, not for the adult educator. Development of this ability to play enables a child to always learn, even as an adult through the innerplay and interplay of reason and imagination.

Many theorists and educational philosophers contend that Montessori's work is flawed because of her emphasis on retarded children or latch-key children. To imply that her theories can be applied to children in neither of those categories was questioned (Palmer 1972), nevertheless, Montessori schools have become mainstream in American culture today. Maria Montessori focused on pedagogical tools for developing consummated human beings. Like her, Emile Jaques-Dalcroze sought to explore the inner drives of movement and rhythm related to our musical and communicative being in the world.

EMILE JAQUES-DALCROZE (1865-1950)

> *The acuteness of our musical feelings will depend on the acuteness of our bodily sensations.* (Emile Jaques-Dalcroze qtd. in Findlay 1971)

Emile Jaques-Dalcroze (often referred to as Dalcroze) developed his approach to music education when he realized students could not feel rhythm when they played their instrument but they could feel and express rhythm with their own bodies. Particularly, Dalcroze was interested in the relationship between music and gesture and the irregular rhythms of Arab music (Palmer 2001). He found that

performers were technically accurate but their performance was lifeless which he attributed to weakness of training that was devoid of dialogic play of mind and body. The play of some students lacked the innerplay of the mind, the body, and the soul. Dalcroze believed if the student could feel the rhythm with his or her body, then the student could feel the rhythm with his or her instrument. Dalcroze believed the way a student is taught to encounter rhythm is central to being able to feel rhythm with an instrument. He developed an approach to teaching rhythm consistent with the idea of philosophical play that embraces an inner mental calm and concentration along with the practice fueled within this intellectual realm (Dalcroze 1967). The approach to this concept is today called Eurhythmics. The underlying assumption central to Eurhythmics is the idea that the source of musical rhythm is the natural locomotor rhythms of the human body (Landis and Carter 1972). Like the gestalt approach to philosophical play, eurhythmics involves an individual to seek out her or his fullest potential and self-understanding of her or his own body. Creative games and play are critical to the cultivation of the mind, body, and soul as this allows for synchronization of movement and thought to innerplay and interplay (Findlay 1971). Mental processes are emphasized and as a result of the play of this approach, the individual transforms into a new understanding of her or his self that allows an expressive dimension of the individual to be cultivated.

The Dalcroze method includes the interplay of theory and practice as sensory and intellectual experiences play together, thus cultivating the transformation of the individual and the development of the play of rhythm (Landis and Carder 1972). The action of play in the Dalcroze method is the to and fro movement between the mindfulness or contemplative approach from theory to the actual doing and practice or interplay of the rhythm itself.

The movement of play involved in the Dalcroze method cannot be achieved by reading it in a book. Dalcroze was certain that the intellectual aspect of his method was only part and that the physical doing was necessary to cultivate the play. The intellectual must be united to the experiential within the individual before one can play with others. Part of the philosophy of Dalcroze includes the idea that all human life is rhythm, the heartbeat, breathing, and mo-

tion. The idea of his method is therefore natural to all human beings because rhythm is natural. Human beings have difficulty with rhythm because typically human beings are mindful about it as it is separated from the innerself. Once human begins learn to play with rhythm as part of their inner being, only then can a transformation of that being occur. An example of the play involved with the Dalcroze method is when during class students engage in free movement with the music improvised by the person playing the piano. In bare feet and free flowing clothing, students move in any natural way that one feels at one with the rhythm of the music. Play between the body movements and the music is a to and fro relationship both being responsive to the other. In this action the players get lost in the play and no longer feel constraints of the world because they are lost inside the play. Philosophically, this is where cultivation of the individual occurs. Like Dalcroze, Shin'ichi Suzuki wanted to help Japanese children to become lost inside their play as he pondered world effects after WWII.

SHIN'ICHI SUZUKI

Planting the seed of ability … (Suzuki 1983, 5)

Shin'ichi Suzuki brought ten Japanese violin students to Philadelphia in 1965 to a music educator's convention. The children's ages ranged from 5 years to 13 years. Their performance demonstrated fluidness in their performance and control over their instrument. The students were divided into groups and each group played a particular section of the Vivaldi Violin Concerto in a minor. The first group played until Suzuki clapped his hand whereupon the first group stopped playing and the second group continued to play the piece. The result was the sound of one playing (fluidness) and overall student mastery of their instrument (Kendall 1966/1978). This performance situated Shin'ichi Suzuki as a great string teacher. But what makes his teaching style so great and so different from traditional teaching styles? The idea of play (innerplay and interplay) of the student and his or her instrument. Suzuki focused on the idea of innerplay and interplay because of his deep concern over the private suffering of Japanese children after the end of WWII.

The devastation that ended WWII for Japan had long term effects for Japanese survivors and future generations. Shin'ichi Suzuki was concerned about the long-term negative consequences for the children of Japan and he wanted to contribute to the rebuilding of hope and renewal for Japanese children (Kendall 1978). Suzuki's basic philosophy included the notion that all human beings are born with great potentialities, and each person has the capacity within him or herself that can be developed to a very high level if cultivate appropriately. He believed that through education, through a structured study, though an acute awareness of one's environment, through repetition of experience through support from others around children, and through visual and aural learning, the capacity in the individual can be developed (Suzuki et. al. 1973). Suzuki's method is a gestalt approach, the notion that the whole is larger than the sum of its parts. All these conditions together combined will bring the child to her or his transformative experience that cultivates her or his soul, thus, renewing hope and courage for their future.

The renewal of hope and courage enables the individual to move forward and not die in despair. Additionally, the notion of cooperation, not competition, is essential. The play involved with this method of teaching must be connected to or among others, not before or above others. For Suzuki, the idea of a "game" and the inner play with the self or the interplay with the parents or other students in the game is essential to the transformative encounter. Suzuki believed each individual child had the capacity to play and develop the ability for whatever given talent he or she was born with. The important aspect concerning the development or cultivation of the ability for play involves the opportunity and approach of the play itself. A significant part of cultivation through play is the way one listens. Suzuki believed that the development or cultivation of the play should start with listening, without which, play cannot happen. Suzuki's listening mirrors the contemplative approach that Aristotle and others suggest is central to engage philosophical leisure. Suzuki's idea of play is consistent with the notion of philosophical play because the play itself is not connected to the task as it is connected to the mindful approach and gestalt encounter that occurs through this approach. While each of these play theorists approach play from a different perspective,

Maria Montessori, Emile Jaques-Dalcroze, and Shin'ichi Suzuki offer axiological implications of play to the individual as well as to the others within a communicative framework. For further bibliographical references from these three theorists/philosophers, there is an appendix at the end of this work that contains a selected bibliography of their most significant writings related to play.

CONCLUSION

This chapter focused on the idea of play in the United States and 'play' within a philosophical framework. A discussion of several applications of play through the work of Maria Montessori, Emile Jaques-Dalcroze, and Shin'ichi Suzuki helped our understanding and comprehension of the idea of philosophical play and *poiesis* that cultivates our innerselves. The significance of this chapter suggests that philosophical play comes in many forms—unlimiting and unbound by constraints and traditional confinements.

Next, a discussion of philosophical leisure in the nineteenth and twentieth centuries explores music that emerged out of the time of slavery in the United States and the music that emerged as part of the civil rights movement in our country as well. This discussion of music is intended to be an application of philosophical play as performed philosophical leisure—*poiesis* in the lived world—that has communicative potential—which can transform individuals and nations.

7

RECUPERATIVE PRAXIS

MUSIC & THE OTHER

I don't see anyone having struggle separate from music. I would think that a movement without music would crumble. Music picks up people's spirits. Anytime you can get something that lifts your spirits and also speaks to the reality of your life, even the reality of oppression and at the same time is talking about how you can really overcome: that's terribly important stuff.

Rev. C.T.

There is an underlying complex history of music that permeated the slavery movement and the civil rights movement in this country. Scholars suggest that negro spirituals have been neglected and often despised and denied by many white and black Americans (DuBois 1989). In this regard, negro spirituals introduced through slavery in the United States can be considered either a previously quarantined discourse or at least an often absent discourse in American history. Some African Americans feel discomfort, pain, and negativity when they hear black spirituals connected to the slavery years in America. After all, it was during these turbulent times when blacks endured slavery that they looked forward to the opportunity to sing these spirituals with each other and to themselves as they negotiated through these dark times. Thoughts about slavery in this country are uncomfortable not only for black Americans but also for non-black Americans, however, it hasn't always been that way.

Some of these uncomfortable feelings stem from the lack of understanding of the historical moment in which slavery co-existed with these spirituals (Jones and Jones 2001). Misunderstanding of the value in spirituals can only recede if they are thought about in a different way that reconceptualizes them from this negativity and demonstrates the value of their import upon African American slaves of years ago and of people in this country today. Negro spirituals are not the only misunderstood music that emerged out of the black

community. Music coming out of (and created within) the civil rights movement owes much of its development from the plight of the segregated black community, especially in the southern United States. Even though other marginalized voices fought for equal rights during the civil rights movement, the music coming out of southern black churches had a similar influence upon the human condition as spirituals during slavery. This chapter considers these two examples, spirituals from the slavery era in the United States and music from southern black communities during the civil rights era, to explore the practical application of the poiesis of music as the praxis of philosophical leisure. First, this chapter describes the musical experience during slavery in the United States. Second, this chapter describes the musical experience during the civil rights movement. Third, this chapter explores the connection between music as poiesis and philosophical leisure as a recuperative communicative praxis. Finally, this chapter offers implications to consider that pertain to the philosophical praxis of leisure. The first step of this exploration describes the music that imbued the slavery experience in the United States.

MUSIC AND SLAVERY

Slaves in America had a debilitating existence during their years in captivity in this country. The world that confined slaves was a world that yielded the black slave no real sense of selfhood but only allowed one to see himself or herself defined through a distorted lens of the other (Du Bois 1989). Music that lived within their hearts can be connected to elements of spirit and community. Music in the lives of slaves played an important part of community empowerment (Jones and Jones 2001). Drumming, horns, song, and dance unified slaves (Thomas 2001). Music told stories that allowed salves to shout out good stories and bad stories.

While many have argued that the music that slaves sang or played on instruments was sorrowful, depressing, and representative of their negative existence, others have argued that these spirituals that imbued the lives of slaves in their existential negotiation of life were helpful, uplifting, and essential for the cultivation of their inner selves (Jones and Jones 2001). Through imaginative poiesis civility of a public voice can be possible yet most likely difficult to achieve.

Yet, without imaginative poiesis any semblance of civility is out of reach (Barber 1998). "Slave songs" offer insight of slave reactions to their human condition and often did not include songs of the white people (Fisher 1953, 182). These slave songs were stories about their work, their homes, their loves, their jubilees, and their misery (Southern 1997). If we consider the spirituals embraced by slaves we can begin to view them in a more positive and uplifting light. After all, while many slaves died as a result of their plight, many slaves also survived despite their plight. Spirituals were the safety valve for black people as song allowed pent up energies to escape and cultivate their souls that encouraged a 'no surrender' attitude about their daily human existence. It is this survival that points in the direction of the engagement of music in a philosophically guided way that resulted in cultivating the soul of slaves and providing them a path in which to survive such a hopeless existence. This path was a 'call' that aided them to sustain, to be encouraged, to be empowered, despite their overwhelming sense of hopelessness and homelessness.

Historically, African Americans have had deep and sacred systems of belief. Their sense of community and spiritualism came from their tribalistic heritage. Because of their deep commitment to spiritual or religious beliefs, they developed a particular body of scared music that reflects their life experiences (Thomas 2001). These experiences unite them together as a community even after their tribes were dissolved or fragmented as they were swept into generations of slavery. Songs from their heart, spirit, or soul, gave them hope and a sense of community when they could not find these things any place else. Understanding these roots of African American music helps to reconsider the argument that music that emerged from the slavery experience was a reactive music. While spirituals absolutely did assist in the attempt to "transcend the psychological and spiritual horrors of inhumane bondage," this music was also an extension of their African tradition of worship and spiritual affirmation (Jones and Jones 2001, 5).

Part of the African tradition sought to integrate spirituality into their everyday existence. This spirituality is synonymous to the soul of the African people. African spirituality is never disconnected from the people but fully integrated into their daily lives. In other words, African people would not understand the actions of nominal Catho-

lics, people who are Catholic in their faith but whom only attend church/worship on Christmas and Easter holidays. The religiousity or spirituality of the African is fully integrated into the individual's being.

African music portrays this soulfulness, whether it is blues, jazz, rap, gospel, or spirituals (Jones and Jones 2001). Through the spirituals of slavery the soul is reflected upon and cultivated. The experience of this music transcends one's sense of personal integrity and unites others within the same experiences. There is power in these spirituals. The power rests in the way the songs identify the self of the slave. For example:

> I got shoes,
> You got shoes,
> All God's children got shoes,
> And walk all over God's Heaven! (Jones and Jones 2001, 9)

This song redefines the self in terms other than the actual existence of slaves because as a slave one is not able to walk all around where one wants. This song employs the imagination of walking and freedom, as well as constructing a new place to live, which is Heaven. The message that is offered is the confidence of the author, the idea that all people should have shoes and all people should have freedom to walk. By embracing this song, the performer/author/singer is redefining her or himself, proclaiming that "I am somebody!" In another part of the song, another reconstruction is made:

> Everybody talkin' 'bout Heaven ain't goin' there,
> Heaven, Heaven;
> Gonna shout all over God's Heaven! (Jones and Jones 2001, 9)

In this part of the spiritual the performer/author/singer is suggesting that the people (slavemaster) proclaiming to know about Heaven and to be divinely selected for Heaven assume incorrectly a role of superiority in their own existence. But the slave reminds him or herself that it is not the slavemaster who will get into Heaven as he/she is a "pitifully tragic creature" (2001, 9). This song offers a psychological reversal of fate which reminds the performer/author/singer that

he or she is a person of equal place in the world and that because of the dubious superiority of the slavemaster, it is the slavemaster who will lose Heaven, not the slave. This is the power of music for slaves as it can transform their existence and cultivate their spirit. The next aspect of music and slavery is concerned with how the sense of community is cultivated.

To understand the cultural history of these African spirituals it is important to understand the deep sense of commitment to community in early African Americans. The emphasis on strong family and community connections comes from their deep commitment to a religious or spiritual life. The relationship between the religious beliefs of African Americans and their interpersonal responsibilities can be understood as a deeply religious transaction. It is only in terms of other people or in the reciprocity of interhuman betweenness that the individual has a consciousness of being, a duty, a privilege, and a responsibility toward the Other (Mbiti 1989, 106). Lyrics of most spirituals reflect this view of kinship that describes the necessity of one's existence.

> Sometimes I fell like a motherless child,
> Sometimes I feel like a motherless child,
> Sometimes I feel like a motherless child,
> A long way from home. (Jones and Jones 2001, 11)

In this sense, the performer/author/singer laments the sense of rootlessness felt in the slave existence. This song describes personal loss, hopelessness, and disconnectedness while at the same time celebrates the African sense of community, for which the performer yearns.

Music was a necessary part of the daily existence of slaves, without which the slave might lose hope and desire for survival. Music was an integral part of the slave community because while the slavemaster was tearing down the existential self of slaves, their music united them in community and provided an avenue for existential survival that the slavemaster probably did not even notice. Music of African spirituals (or derivatives) suggests "music-making is a participatory group activity that serves to unite black people into a cohesive group for a common purpose" (Jones and Jones 2001, 15). There are typically two parts to many of these spirituals, which includes a problem

part that depicts suffering and a salvation part that depicts hope. These two aspects combined cultivate the individual toward a transformative experience as this music was a path paved by philosophical leisure and became a way of recuperative praxis. Music from the slavery experience is not the only example of music as philosophical praxis. Music from the civil rights movement also demonstrates the transformative power of music at a time of great despair.

MUSIC AND CIVIL RIGHTS

Gospel music helped to propel the civil rights movement in the United States. Gospel music has helped to cultivate low self-esteem in African American people who have suffered as a result of European Americans who have historically denied personhood to people of African and African American decent. Gospel music can be defined as "contemporary musical expression of the African American Christian's belief in God" (Jones and Jones 2001, 97). Many of the songs of the civil rights movement originated out of the gospel music experienced within the Christian church. This music has helped African Americans gain a positive and productive view of their personhood and has contributed to their affirmation as equal human beings, thus transforming beyond the slave mentalities, slave complexes, and aspects of low self-esteem.

A brief overview of gospel music can help us to understand how music during the civil rights era supported a cause and negotiated a transformation of a people and a country. Gospel music has experienced three main periods of development that include: (1) the Pre-Gospel period from 1900-1930, (2) the Traditional Period from 1930-1969, and (3) the Modern Period (Contemporary Gospel) from 1969 to the present (Jones and Jones 2001). Each period was responsive within the historical moment by attending to the experience of the African American community. The Pre-Gospel period was mostly influenced by expressions and traditions of black folk music which was the first shift away from congregational singing. Music was no longer limited to song connected to worship with the church. The Traditional period was dominated by the Baptist church and the notion of developing a solo, ensemble, and choral gospel songs which represents the more urban development of this period.

Choirs began to take second place to solo or small ensemble groups. Modern or contemporary gospel singers have more fully embraced the electric aspect of music while they borrowed often from church hymns, developing them into songs of rhythm, percussion, and soul. Gospel music entered the rhetorical mainstream during the civil rights movement in American history. While music has always demonstrated a role in the black community, this study limits inquiry to the 1950s and 1960s, some of the most active years of the civil rights movement in the United States.

Martin Luther King Jr.'s dream included a social conversation between black and white communities. King (2000) wanted social change so that minority voices had equal access to communicative opportunities. During the 1950s and 1960s, King and other emerging leaders spoke out on behalf of an oppressed black people. King's message included the call for turning toward the other, regardless of color. Southern black communities experienced significant violence and resistance in their attempt to participate in conversation with the other, the white community, in an equal capacity. This section discusses how music for the individual black person and music in the collective black community of churches was musical poiesis that is an example of the recuperative communicative praxis of philosophical leisure.

The civil rights movement did not begin as a political movement. Instead, the civil rights movement was born out of southern black church leadership calling for an end to oppression of one human being over another human being. Songs that emerged at the forefront of the civil rights movement protested boldly and celebrated victories (Carawan and Carawan 1990). Bernice Reagon, an influential scholar and historian of civil rights music, described music this way:

> Most of the singing of the civil rights movement was congregational; it was sung unrehearsed in the tradition of the Afro-American folk church … The core song repertoire was formed from the reservoir of Afro-American traditional song performed in the older style of singing … Lyrics were transformed, traditional melodies were adapted and procedures associated with old forms were blended with new forms to create freedom songs capable of

> expressing the force and intent of the movement . (Reagon 1987, 105)

Music from the civil rights era emerged out of cries over racism and injustice that so often imbued political oratory between national leaders. The civil rights movement has been described as a movement that came about as the result of more that a century of suffering of black individuals of the south. As Martin Luther King (2000) argued, while the slavery laws were repealed, the black community was still enslaved in racism and injustice that permeated everyday existence in the southern portion of the United States. Individuals in the southern black community engaged the consummated aesthetic experience of philosophical leisure when they sang their "freedom songs" (King 2000, 48). In the words of Martin Luther King Jr.:

> An important part of the mass meetings [church] was the freedom songs. In a sense the freedom songs are the soul of the movement. They are more than just incantations of clever phrases […] I have heard people talk of their beat and rhythm, but we in the movement are inspired by their words […] we sing the freedom songs today for the same reason the slaves sang them, because we too are in bondage and the songs add hope to our determination […] that we shall overcome someday. (2000, 48)

Martin Luther King, Jr. described music in the black communities as giving black people hope for social change and the ability to pursue this social change. Many of these songs were made up or adapted while blacks were in jail or when the freedom riders brought them back to their own communities (Carawan and Carawan 1990). Music unified the black voice and provided the ground upon which they could articulate ideas to achieve social justice. Arguments for social justice coming out of the Christian Church were consistent with the social gospel movement.

Paul H. Boase (1973) coined the father of the social gospel as Washington Gladden (1836-1918). Both Washington Gladden and Paul H. Boase advocated the application of Christian principles to social problems. In the mid-twentieth century those who advocated the social gospel as a response to social and political unrest in our country called for common folk, scholars, farmers, business execu-

tives, laborers, and others to reconsider their attitudes about religion and embrace a new social creed, the social gospel. In retrospect, churches had profound influence upon the conversational ground of the ongoing civil rights movement. The transforming catalyst that brought change to our country emerged from the music and worship in our southern churches.

Martin Luther King Jr. referred to entering conversational ground with the white community as a "negro revolution" and the revolution was "generated quietly" (2000, 1- 2) through individual engagement of ideas. King argued for nonviolent resistance and peaceful responses to violence. King argued the ability to remain civil upon entering a conversation in opposition to the status quo is primary to keeping the conversation going. King argued if the conversation does not allow their participation, their call for social justice will remain a monologue.

The ability to keep the conversation going rests in the engagement of ideas with a focus of attention on the idea of social change, not agency. King understood the value and the role of music in the southern black communities. His understanding helped to nourish conversational ground that advanced the civil rights cause.

In the PBS video, *We Shall Overcome*, Pete Seeger (1988) discussed the power of music as not to win over an enemy but to find a friend on common ground where conversation occurs. Music that nourished the black southern communities represented an individual's struggle to enter the conversation. Black individuals were kept from entering conversation about rights and freedom by white majority. For the black community, music was a response to their inability to participate in human conversation that directly impacted daily existence. During the beginning of the civil rights movement and through the height of it, music opened almost every meeting and occurred at almost every protest (Graetz 1998).

Music engaged as aesthetic experience of philosophical leisure was not for entertainment but it was for gathering people to become involved. Prior to the civil rights movement, during the 1940s, labor movements used music to announce struggle and a call for change in labor practices and laws (Seeger 1988). Songs like *We Shall Overcome* opened conversation because freedom songs announce a struggle and

unite people to advance a resolve. This requires the ability to engage in an idea-laden conversation. Many of the freedom songs from the civil rights movement were taken from days of slavery in America. In any situation where oppressed people seek a voice, music can cultivate confidence and provide the framework for a philosophy of nonviolence (Seeger 1988).

"We Shall Overcome" represents the significance of music as an aesthetic experience of philosophical leisure. The words of "We Shall Overcome" express a social relationship with the other:

> *Chorus*:
> We shall overcome
> We shall overcome
> We shall overcome someday.
>
> Oh deep in my heart
> I do believe
> We shall overcome someday.
> *Chorus*
>
> We'll walk hand in hand
> We'll walk hand in hand
> We'll walk hand in hand someday.
> *Chorus* (Seeger 1998).

Other verses follow this same format including: we shall be free, we are not afraid, we are not alone, the whole wide world around, we shall overcome someday (Seeger 1998). Pete Seeger (1988) suggested the significance of music, and specifically *We Shall Overcome* rests in the social relationship of *we*. He argued that human beings will either make it together or not all. Freedom music during the civil rights movement reminds us of John Dewey's (1959) extra-esthetic experience that privileges communication as a social relationship. In *we* a social relationship is central because the *we* brings together individual contemplation and collective social action. Consequences of this "extra-esthetic" (Dewey 1959, 329) experience forged social justice and transformation of a country. Borrowing from Mikhail Bakhtin, music that came out of the civil rights movement was "aes-

thetically valid" (1990b, 59) because the human connection emerged outside the self in a consummated experience.

Music during the civil rights movement was a consummated aesthetic experience. Music that drove the civil rights movement was folk music, often in protest to particular situations. The key word here is 'folk' music, which means, music of the common people. Music provided a way for individuals to nourish their souls by uniting people and shifting the focus of attention from fear for themselves to strength for the collective community. Music enabled the southern black community, which at the time was the heart of the civil rights movement, to focus attention on the issues and ideas. Martin Luther King, Jr.'s exhortation for a nonviolent response helped to cultivate the conversational ground from which freedom and equality would eventually grow and still continues to grow today, albeit, slow at times. Music enabled the black community to focus on the ideas and not on their own fear (Thomas 2001, 10).

Music like "We Shall Overcome" belongs to human beings in struggle. To nourish the soul of human beings in struggle the individual can engage philosophical leisure and shifts one's phenomenological focus of attention toward ideas. The individual is then able to enter a public conversation in the spirit of social change. Focusing on inward reflection first can help to overcome dehumanizing experience. Focusing on the broader issues and ideas invites human interest of the other and enriches the content for human conversation. Music reached into the soul of the musician, music expressed the soul of a musician, and music can potentially transform the soul or interiority of a musician. During the civil rights movement most of these musicians were common, everyday people living a struggle and fighting for a chance to enter the human community through conversation.

Music enabled an oppressed black community to embrace their human condition at a time when the daily toil of life was no longer tolerable. As people of all color sang these freedom songs, souls were aesthetically nourished and strengthen. Strength afforded the black community with the ability to enter into a conversation and respond confidently. Music may not have taken the fear out of taking action but music did provide the sustenance to guide southern blacks and others from diverse backgrounds in entering the conversation and

advancing social justice. Music during slavery years through the civil rights movement in this country is one example of music as philosophical leisure—poiesis at play in the space of a recuperative communicative praxis.

PHILOSOPHICAL LEISURE AND COMMUNICATIVE PRAXIS

Walter Fisher (1987) argues people are storytellers who negotiate daily existence via making decisions based upon good reasons. Stories help us to understand good reasons as we consider if a story has narrative coherence (probability) or narrative fidelity (does a story ring true to what we know in our own experience). Stories move us to act, judge, feel, and reflect. Stories have rhetorical power to unite people together upon common ground and stories create community.

All stories are not verbal utterances. Stories are also written, and presented through song, dance, and playing music. Rhythm itself can tell a story. As slaves sang their songs, danced in ritual, or beat their drums (and other percussive instruments), they connected to one another's humanity. This connection gave others hope to carry on and continue to move forward in their search for a better time to come. Music, in whatever form, provided a way for them to carry each other (Thomas 2001, 4). The more music that is played, the clearer the story becomes (Hentoff 1995). Music fueled the emerging narrative of slavery and freedom fighters. Playing music propelled the transformation of the black community and its embeddedness within the United States. Slaves did not limit their music to time away from their duties—they carried their music along with them—inside themselves—because it was embedded within their interiority.

While working fields slaves sang songs. There was no physical relief from their toil but by singing their songs slaves could find mental fortitude to bear these unbearable tasks:

> Don't mind working from sun to sun,
> Iffen you give me my dinner—
> When the dinner time comes …

If I live, Sangree,
See nex' fall, Sangree,
Ain't gon't plant, Sangree,
No cotton at all. (Thomas 2001, 8)

The first part of this song could be uttered before a slave master. It seems to placate the master. The second verse would more likely be sung outside of the presence of a slave master because it projects hope for transformation, while the other song acknowledged subjugation to a master.

These songs cultivated the strength to live through life as a slave (Thomas 2001). Spirituals came from deep within the souls of the slaves/performers. Within this depth a soul is cultivated despite overwhelming hardships. As they sang, they found pleasure in their religion and they found hope in their sacred songs that sprang from their interiority to soothe their exteriority.

Many of their sacred songs came from biblical stories that offered hope for God's faithful. Engaging philosophical leisure through song for slaves and for blacks in the south before and during the civil rights movement was one way to share experiences and cultivate individual and collective hope that sustained people in very dark times. If slaves or blacks in the south had nothing else, they had a sense of community.

Music of the American slavery experience and music that was part of the civil rights movement during the 20th century in the United States, is an application of philosophical leisure as recuperative praxis. Music for slaves during slavery in the United States and those fighting for individual freedoms during the civil rights movement allowed their voices to be heard through song, which sustained the coherence and fidelity of their narrative. Music cultivated the individual person and generated a social transformation of a black community and of the United States as a whole. This does not presuppose we, as a country, have arrived to our goal of equality for all because we haven't. We can say we have made substantial movement but we still have a long way to go as a nation. Nevertheless, the transformation we found and the transformation we continue to strive for is found in the space of communicative praxis. Through inward reflection of the human condition, outward expression through song, and the

responsiveness within the southern black community, music of the civil rights movement as aesthetic experience of philosophical leisure is a good example of communicative praxis. Philosophical leisure is an approach that one takes to living-in-the-world and to the engagement with others. Philosophical leisure invites one to enter the aesthetic space of communicative praxis.

Communicative praxis is a 'place' where communication happens "by someone, about something, and for someone" (Schrag 2003, 179). The subject is an embedded agent rather than a decentered subject, which allows for the interpreted communicative event. The aboutness of communication suggests that meaning equals content. Aboutness is enriched when ideas are interpreted within the rhetorical environment of communicative praxis.

Calvin Schrag (2003) posits three aspects of communicative praxis: distanciation, idealization, and recollection. These three aspects of communicative praxis are components of the architectonic of philosophical leisure. Distanciation allows for a distance when entering a conversation. The reflection of the distances allows for new understandings to emerge. Distance is important for philosophical leisure because it provides opportunity to experience aesthetic differentiation. Idealization suggests that distance invites the possibilities of ideas. In idealization, conversation is enriched through new ideas and responsiveness to ideas. Recollection is an embodied knowing that is reflective and not one dimensional. Recollection is an aesthetic activity that allows one to make sense out of things. Philosophical leisure invites distance, idealization, and recollection in human communicative encounters. Distanciation, idealization, and recollection all work together with Calvin Schrag's three coefficients of "transversal rationality" (Schrag and Miller 1993, 126) to provide space for the experience of communicative praxis. The rhetorical environment of communicative praxis is open to the interaction of transversal rationality.

Transversal rationality occurs in the space of communicative praxis and involves three coefficients (Schrag and Miller 1993). The coefficients at play are like a matrix spinning a web that is the interface of communicative praxis. The first coefficient, involved discernment, is an evaluative coefficient of communicative praxis (Schrag and Miller

1993). Involved discernment involves a deconstruction or reflective contemplation of the transaction between human beings because it is communal and happens situationally. This co-efficient involves contemplative action because communication calls for reflection, not haphazard consideration.

The performative coefficient of communicative praxis, engaged articulation, may interplay with involved discernment. Engaged articulation focuses on the "relationality" of engagement and articulation of perspectives between human beings (Schrag and Miller 1993). Relationality continues and shapes the art of conversation. Inherent to this interplay is the aesthetic movement that keeps the conversation going. The aesthetic movement necessarily acknowledges human interest.

Encountered disclosure is the third coefficient that also interplays with the first two. Encountered disclosure's pathetic appeal "forces us beyond the system of signs, outside the bonds of textuality, and out of the difficulties of narrativity […] determining our discursive and nondiscursive practices as elicited by, and being about, something, as solicited by, and being with, someone" (Schrag and Miler 1993, 133). The serendipitous happens in conversation, guided by the idea of answerability. In encountered disclosure it is being in the "situated play of similarities and differences, [that] this incursion into intentionality is the ongoing pathos of alterity in practice" (1993, 133). The interplay of these three coefficients is the consummation of the communicative event, never fully whole, always open to possibilities and often the catalyst for transformation. Transversal rationality of these coefficients is significant to Calvin Schrag's call for a new humanism to guide human communication.

Communicative praxis calls for a "new humanism" in which communicators engage the space of human communication as embedded agents (Schrag 2003, 197). Schrag argues that humanism as a "philosophical position and as a cultural attitude" (2003, 197) is approached cautiously. This caution is due primarily to the saturation of technology in our society and the questioning of human values. Humanism has traditionally been understood as the custodian of moral values. Schrag offers a redefinition of humanism which remedies the suspicion-laden understanding.

New humanism resituates a decentered subject in the space of communicative praxis as an embedded agent, one that regains subjectivity "as a multiplex persona within the hermeneutical space of praxis" (Schrag 2003, 210). New humanism moves about in a hermeneutical play of responsiveness and attentiveness within discourse and action. New humanism allows for a dialogical consciousness that consists of this wonderful interplay that imbues human communication and experience inviting responsiveness toward each other. Therefore, central to new humanism is the distinction between human agency and embedded agents. The focus in human agency is the speaker him or herself. The focus in embedded agents is not the self rather it is the embeddedness of the agent to the horizon in which one is situated. The embedded agent recognizes the larger picture of relationships rather than considering only one's standpoint. A decentered self has no longstanding place in new humanism. In distinguishing agency from embeddedness and how communication is impacted by both, agency can cause disillusionment and have pervasive influence upon others, embeddedness reminds us of our connectedness to something other than ourselves.

This distinction can also be considered in relation to leisure. Postmodern disillusionment of leisure would be a place where human agency flourishes with disregard for one's place in one's horizon. Philosophical leisure provides a playground for embedded agents. Interplay, contemplation, and involved discernment can be nourished in this realm.

For Calvin Schrag, an embedded agent can keep the conversation going. An agent driven by human agency can impede conversation because human agency cannot contribute to the ongoing story because the focus is self-driven—focuses on the self or allows the communication to become negative and an impediment to continuous conversation. Schrag considers how one is situated within a given story. For example, visualize two agents both who are message receivers and both can be persuaded by each other and the historical moment. There are multiple dimensions of communication that allow for a textured communication rather than a flat, agent-driven communication.

Communicative praxis and new humanism are essential to the understanding of philosophical leisure as recuperative praxis. While philosophical leisure begins as a private action, it is foregrounded through public discourse and human interaction. Serendipitous communication occurs as all three coefficients encounter and overlap each other. The exchange of transversal rationality occurs between embedded agents. The event is consummated by a co-constructing of meaning.

Philosophical leisure is engaged in this communicative space. Contemplation, innerplay/interplay, and serendipity happen when one approaches life through philosophical leisure. Philosophical leisure is a reflective, inward intellectual play that allows content to manifest outside the individual in conversation driven by ideas. The rhetorical turn that Calvin Schrag presents resituates rhetoric within the space of communicative praxis. Philosophical leisure invites rhetoric of ideas to participate in this discourse.

Philosophical leisure differentiates phatic conversation from communicative praxis. As the coefficients are at play within and between individuals, the ground of conversation is cultivated. In phatic communication conversation is not cultivated, it occurs in a different space—separate from communicative praxis and the space of subjectivity. The philosophical play of leisure opens relational possibilities. [Post]postmodernity calls for a different responsiveness toward the other. [Post]postmodern differentiation seeks acknowledgment, answerability, and responsiveness to ideas between human beings. [Post]postmodern differentiation foregrounds the aesthetic play that enhances human conversation.

An example of communicative praxis is offered by David Engen's (2002) communicative imagination. Communicative imagination is a way of seeing things, a state of mind that make human beings attentive to both the significance and challenges to meaning in social interaction. Engen's teleological insight of the communicative imagination invites effective and humane participation in complex social worlds. Communicative imagination invites one to see oneself outside one's work. Philosophical leisure cultivates this communicative imagination. A by-product of this cultivation is the enhancement of human communication.

COMMUNICATIVE PRAXIS AND THE PHILOSOPHICAL OTHER

The real benefit of philosophical leisure gives one something to talk about—public human interest that is not private—yet connected with interest for the other. This is public communication that is content driven not driven by private emotivism. Turning toward the other shifts one's focus of attention from the present and from the self to an acknowledgement of the other. Philosophical leisure is one way to develop opportunity for common ground to emerge between human beings. In this study the focus of attention toward the other is not meant as a therapeutic approach to understanding the other. Rather, in this context, the other is mirrored after Emmanuel Levinas' Other and Mikhail Bakhtin's I-Other relationship.

Emmanuel Levinas (1998) is concerned with the ethical relationship between the Self and the Other. Mikhail Bakhtin is concerned with the primacy of the utterance and his responsive ethics of answerability in the I-Other relationship. Both Levinas and Bakhtin suggest an ethical responsibility toward the other. Levinas' philosophical approach and Bakhtin's rhetorical approach can provide this study with the frame to understand how human interest can enrich human communication in the aesthetical space of communicative praxis.

LEVINAS' OTHER AND COMMUNICATIVE PRAXIS

When Emmanuel Levinas described the ethical self-other relationship, he referred to it as an "unlimited responsibility" that existed "prior to or beyond essence" (2000c, 10). However, there is no demand for the Other to return a response back to the Self. As Levinas considered the Self-Other relationship he suggested it is an "openness of the self to the other" (2000c, 181). The "presentation of the face" places the self in relation with the other (Levinas 2000b, 212) and this openness refers to a relationship that reveals meaning only in a relationship with the Other. This relationship is where "the 'I' finds identity in response to the Other" (Arnett 2003, 39). When 'I' finds self identity because of or in response to the other, the relationship is derivative of the other because the self emerges as a by-product that

is derived from one's responsiveness to the other. A relationship with the Other is an inspiration that transcends the self (Levinas 2000c).

A relationship with the Other has implications for human communication (Arnett 2003, 49). We are reminded by the face of the Other that we have a responsibility to live our lives beyond our self-driven interests. In other words, looking toward the face of the Other, we turn toward the interhuman communicative action and away from our own agency. We have ethical responsibility toward the Other and this responsibility is a philosophical entrance or a beginning of encountering the Other.

Alterity is the consummation of the Self-Other relationship. This consummation occurs when there is interest in the Other or an "interestedness" (Levinas 2000c, 183). Interestedness manifests in "inter-human speaking," which means "entering into the thought of the other" (Levinas 1998, 162). Jacques Derrida explained this interestedness through the hermeneutic clue, 'welcome.' "To dare to say welcome," one is implying that one is at home, one knows what it means to be at home, and one offers hospitality (1997, 15). Derrida suggested that welcoming the other also can appropriate oneself over the other. 'Welcome' should not be the usurpation of one human being over another human being, rather, a 'welcome' is hospitality.

Welcome implies attending to the other, an attentive attention, and an intentional attention speaking and turning toward the face of the other. Intentionality holds an infinite opening toward the other. There is an ethical relation in the receptivity of receiving and welcoming/hospitality. To welcome, to be called into existence by the face of the Other, is a first gesture in the direction of the Other. The welcome or turn toward the face of the Other reinforces human interest in conversation.

Phaticity in conversation in this historical moment is a "decay of human relations" (Levinas 1999, 107). However, goodness is possible in decay and it is found through the Self-Other relationship. This is where human interest can prevail and cultivate an ongoing conversation. Human interest is nourished by the goodness in the relationship and the goodness does not succumb to the elements of narcissism and homelessness.

The experience of human interest is infinite and "occurs in the relationship with the other (*Autrui*)" (Levinas 1993, 108). In this relationship the Other envelops the Same as it breaks into the play of the soul through interplay. When a human being is at play in his or her soul, a philosophical cultivation occurs. This cultivation by philosophical leisure begins with the interiority of one's soul and moves toward the consummation of the Self-Other relationship. In this consummation human interest cultivates the art of conversation—in the interplay of souls. Mikhail Bakhtin's aesthetic approach to human interest compliments and reinforces Levinas' I-Other relationship and the relationship between philosophical leisure and the Other.

BAKHTIN'S I-OTHER AND COMMUNICATIVE PRAXIS

A living experience can never rest in one's self. To be consummated, the experience has obligations outside of itself (Bakhtin 1990a). Thus, conversation needs self *and* other in order to continue. The self is obligated to continue the experience or risk missing communicative meaning. A consummation of this communicative experience is revealing, innovative (Biancofiore 1998) and an event of communicative praxis.

Life cannot emerge from within one, rather meaning is found in motion from outside oneself. Meaning emerges in the interplay of experience outside an individual and with the Other (Bakhtin 1990a). Integration of coincidence consummates the aesthetic betweenness of participants and fully engulfs the binary tensions of inside/outside. Aesthetic significance of this becomes the art of conversation. This interplay of experience requires the cultivation of human interest and without consummation of the I-Other relationship conversation might cease or simply remain overall phatic in nature.

The ethical I-Other relationship calls for "answerability" (Bakhtin 1993, 75). Answerability is the "highest architectonic principle" (1993, 75) because it lays out the consummation of the I-Other relationship. Consummation is ethically driven and the only way to cultivate the ground of conversation. The I-Other relationship is considered an aesthetic transcendental experience (Tiupa 1998). The element of the aesthetic is significant because the social relationship

that plays with ideas is pleasant and satisfying, not in the sense of a personal agreement but rather because of the interplay of the social relationship itself. The enrichment and regeneration of conversation is ontological and that in itself is aesthetic (Gadamer 2002). Aesthetics within an emerging conversation is transformative to individuals and to the relationship. In aesthetics there is a metaphysical nourishment of the soul, or of one's interiority, that cultivates the ground of conversation.

The element of human interest enriches human communication by cultivating the ground of conversation. Cultivated conversation, driven by ideas generated by human interest and not social function, can reduce the risk of conversational cessation. When ideas drive conversation it becomes ongoing, much like Kenneth Burke's parlor metaphor (Burke 1941). Individualism has shaped conversation to negate the other. "Conversational narcissism" (Derber 1994, 65) allows the individual to seek attention for the self in face to face conversations. Enhancing human interest in human communication can play off one's attempt to engage narcissistic tendencies in conversation. The space of communicative praxis welcomes a turning toward the other in human interest. Consideration of music has this potential influence upon communication—music carried by slaves and music embraced by many kinds of people during the civil rights movement cultivated aesthetic sensibility toward the Other and transformed a people and a nation.

CONCLUSION

Philosophical leisure enriches communication that engages the other by providing the content for engagement. As one begins the aesthetic experience of philosophical leisure in the private sphere, the ground for one to find content for human engagement is nourished. Philosophical nourishment for a ground of ideas enables one to move into the public realm and engage the other with idea-laden communication. Ideas enrich the experience and provide opportunity for the experience to grow and develop into a larger communicative occurrence. The growth of the occurrence is responsive to the engagement of the other.

Philosophical leisure invites interest in the other. Martin Buber's (1991) Hasidic tales posit that in order for an individual to engage the other, the individual must first begin within one's self. In other words, to be at peace with the other we must first be at peace with ourselves. The way to be at peace with one's self is through "accessory elements of his [her] own self" (Buber 1994, 29). This is done through contemplation which is central to philosophical leisure. Conversation can be cultivated only after attending to one's self. The innerplay of philosophical leisure enables an interplay in human relationships. As the conversation unfolds, ideas are regenerated—seemingly from the souls of the participants.

Relationships have an inside, responsive interiority. From this insideness everything else is fueled. The inside of the relationship is cultivated through philosophical leisure. Philosophical leisure can create a sense of place that is socially constructed through communication. A sense of place is not only a geographic location but it can be changeable through social action, interaction, and inneraction or memories (Stokowski 2002). This responsiveness creates common ground from which we find our sense of place in the world. People create these places through human interest and interaction with others. Philosophical leisure is a catalyst for the ideas of these conversations that shape the sense of place. These places do not exist until the human interaction occurs. These places are first contemplated in the individual at play in philosophical leisure.

Once individual nourishment begins, the ground of conversation begins regeneration. Conversation works through social activity and requires people to exhibit trust in others. Trust in the other is the cornerstone of social living. Human beings are social animals and trust between social animals helps to nourish the social relationship. Conversation without trust dwarfs the possibility for regeneration of ideas and impedes a serendipitous response that is needed for idea-laden human communication.

In periods of swift social change, established norms and personal constructs are called into question as human beings try to make sense out of the changes. Linguistic confusion reflects a social disorder (Wardbaugh 1985). As a result of this confusion, conversation quickly reduces to phatic communication or self-talk. To contribute

to a conversation, an individual must first reflect upon herself or himself and then reflect upon others to "keep the cooperative enterprise going" (1985, 138). Beginning with one's self is a consistent theme with Buber's Hasidic tales. These stories point out that in order to turn toward an other, one must first turn within and reflect upon one's self. Philosophical leisure assists our effort to turn toward the other because leisure begins with a turning inward that is deep, reflective, and grounded in contemplation.

Contemplation helps us to reach satiation of happiness (Pieper 1998b) and through contemplation the imagination and reason can play, which offers a form of knowing through intuition. Therefore, understanding contemplation is necessary to realize leisure is *not* relaxation. To contemplate one's soul or interiority enables one to engage other souls or interiorities—in play.

The contemplation of one's soul or interiority and the element of human interest penetrates the interplay of ideas and invites the serendipitous response for the nourishment of the ground of conversation. Play in human interest allows the phenomenological focus of attention to be on ideas and not on simple events or people (gossip).

The connection between turning toward the self, the development of human interest, and the cultivation of conversational ground is supported historically. Aristotle's ethics would not allow for conversation to be reduced to small talk or self-talk because ethically engaging conversation in the polis requires focusing on the common good. Cultivation of human interest occurs when a human being is at home with herself or himself in philosophical leisure (Crick 2004). Seneca (2001) also notes turning toward the other enriches human conversation by cultivating the ground for nourishment of the soul. The idea that an inner cultivation can transform the individual in a physical or metaphysical sense is paramount to the experience of engaging philosophical leisure. The experience of philosophical leisure creates/builds/constructs community through stories and it provides nourishment that can lead to transformation for the individual and for a community. We have seen this transformation in the United States in our history through the abolition of slavery and the advance and success of the civil rights movement. With this said, our trans-

formation is never quite complete and we all need to continue to check and recheck our capacity of human engagement. Philosophical leisure in our life aids in the cultivation of continued human engagement by giving us a recuperative voice from within ourselves.

8

CONCLUSION

RECUPERATIVE INSIGHT

Communication does not rest with us alone;
the historical moment speaks.

Ronald C. Arnett

Ronald C. Arnett's (2005) argument in the quote above suggests communication doesn't just happen between persons but it happens between persons within a particular historical moment. Philosophical leisure attends to the historical moment by inviting participant(s) to cultivate ideas and to be mindful about whatever it is that drives her or his interest. The enrichment that philosophical leisure provides to communicators is "communicative texture" (Arnett 2005, 162). Communicative texture embraces the common and the different, which propels idea-laden communicative encounters. Communicative texture creates a space where interplay of ideas becomes that textuality that grows serendipitously and invites us to think about ideas outside of ourselves and our needs. In many ways, communicative texture broadens our intellectual sensibilities and enables us to participate in communicative exchanges at deeper levels than at a phatic level. This marks the difference between a "communication technician" and a "communication engineer" (Arnett 2005, 163). A communication technician engages communication as a technique or on the surface, never realizing communicative potential at a deeper level. A communicative engineer seeks hermeneutical comprehension, which is a consummated understanding—unlike the technician focusing on technique or a one dimensional approach to ideas, leaving the ideas flat and unresponsive to the historical moment and possibly becoming anachronistic. A communicative engineer has ideas with which she or he can use, cultivate, and express in a responsive moment rather than in a moment guided more by agency. Cultivating philosophical leisure on our lives can help us to become better communication engineers.

This book attempted to find a solution or offer an alternative to a widespread communicative problem in western society. There is a communicative demand today that calls forth a duty to attend to and to respond to the other (Arnett 2005). In a [post] postmodern historical moment we are reminded that our world is everchanging which requires attentiveness to sustain our existence. In a [post] postmodern world that celebrates difference and at the same time has been described as manifesting a fractured spirit, attending to the other within an idea-laden environment enables our connectedness or betweenness to flourish which can bridge that fractured existence. If nothing else emerges or remains outside the uncertainty of a [post]postmodern world, we need connectedness to the other to survive or at least to find some kind of worthwhile meaning within our existence. Relying on phatic communication as a cohesive context to link this connectedness together is an illusion that cannot meet the needs of human kind. In a civil society we talk and our talk is best in a civil context. To restore health to our civil society, we must restore the civility of discourse (Barber 1998). We can restore civil discourse by attending to the other in a value-laden way. Philosophical leisure cultivates our ability to attend to the other through civil discourse. In this regard, philosophical leisure provides the path for a recuperative measure to the communicative problem described in this book.

The revitalization of civil society is also immediately related to the status of work in our society (Barber 1998). If civil society is related to work in our lives and if leisure is a counter-pole to work, then leisure must be part of one potential solution to recuperate the communicative problem of a communication eclipse. Engaging philosophical leisure can be a practical strategy for the recuperative needs of our communicative problem.

Philosophical leisure offers potential for communicative engagement that is constituted within particular constraints but nevertheless, it helps us to develop our own being and it can protect us from becoming spexish. We can make philosophical leisure be either an integration of our lives or an invasion into our lives—and it all depends upon our approach to it (Gordon 1989). While there is both a positive and negative value connected to the engagement of leisure (Kraus 1994) as considered in the diachronic literature review

of leisure, the axiological implications of philosophical leisure in our communicative lives is paramount.

One way to understand the point of this book is to state in simple terms a syllogistic account of the value of leisure to human communication:

> **Major premise**: There is a communicative problem in human communicative exchanges.
> **minor premise**: Human communicative exchanges can be cultivated through engagement of philosophical leisure.
> **Conclusion**: Philosophical leisure is one alternative to recuperation of a communicative problem.

I do not reduce the argument of this book to minimize the value of the interdisciplinary nature of leisure studies and communication studies. Rather, I suggest that the underlying argument of this book is simple and only confounded by epistemological constraints and previous linguistic and life experience relative to leisure. To embrace the ideas reflected in this work we should be open to new meaning and new experiences.

Some of the main metaphors that drive this project include viewing leisure as a recuperative form of praxis (theory-informed action) that cultivates our ability to engage in idea-rich conversation, where we do not fuel negative gossip or hurtful communication and at the same time we do not fall prey to an over reliance on phatic or functional communicative exchanges. A metaphorical map of the main ideas in this book helps us to summarize the main points considered here.

METAPHORICAL MAP

The communicative problem reconstructed here suggests that a culture of narcissism and a sense of existential homelessness is inherent in the current state and the potential future fate of human communication. With this inherency there is a risk of collapsing into a communicative retreat that disables communicative advancement between human beings. Understanding philosophical leisure as *poiesis*, play, and the fuel that can keep the human conversation going is helpful when we distinguish leisure from recreation. Understanding the linguistic confusion between the tensions of leisure and recre-

ation is a realization of Hannah Arendt's social realm—placing leisure in very dark times. Nevertheless, we can over come this malaise through embedded human communicative agents of new humanism. Conceptualizing philosophical leisure as one type of communicative praxis application directly links the relationship between leisure and communication. We remind ourselves that philosophical leisure is *poiesis*—the making—the aesthetical aspect that cultivates our ground for communicative exchanges. Leisure has a presence in communication. The intention of this book is to reveal that presence.

In 'doing' leisure philosophically, we begin by contemplatively playing with ideas about something. For example, I play the violin in a community orchestra, in string quartets, in summer workshops, and in any other venue that fits into my schedule. As I practice my individual part for each particular venue, I am learning about the piece itself, music theory, my own musical facility, the composer, and the other parts of the musical ensemble. When I move from my individual setting I become part of a larger ensemble like an orchestra or a string quartet. I bring to that communicative exchange developed ideas and possible questions about the score [relationship between players-communicators], musical phrases, or my own bowing technique. As the larger group practices we work out problematic phrases, time changes, and key signatures. We also consider interpretive questions as well. Through this communicative exchange, I learn about the piece of music, about the composer, about music theory, and about working with others. This playing, learning, and ability to be open to new ideas takes our experience to another level because we are responding to ideas and to each other in a meaningful way. Juxtapose this to a group of people sitting around gossiping about another person or participating in a discussion driven by pecuniary emulation or conspicuous consumption. In the musical communicative exchange the focus is on the ideas, which opens and invites a realm of communicative possibilities. In the other communicative exchange, the focus is on hurtful communication and information that is driven by agency—a need for attention or control. The communicative event in this case is closed and will eventually run out of material or others will no longer be willing to listen. Before long,

the conversation becomes dead and can no longer be fulfilling or renewing.

In philosophical leisure the phenomenological focus of attention is outside of ourselves. Instead of trying to have power or glory over other participants we have a garden of ideas from which we can choose to attend to the historical moment and contribute to a conversation in a way that serves to keep the conversation going rather than to end the conversation. If we play with ideas at deeper levels than at a superficial level we can make communicative exchanges rich with potential for propelling the conversation in general. If we have nothing to talk about with others because we haven't cultivate our playground of ideas, we end up with conversation driven by gossip or empty/hateful communication that serves no other purpose than self purpose.

Whether I play my violin home alone or whether I intend to play with others in a variety of venues, I am still thinking outside of myself and outside of phaticity. I will still develop 'something' to talk about when I do engage communicative exchanges with others. Music is not the only activity that shifts our focus of attention to ideas. Any interest, not conducted for our work-a-day business can be philosophical leisure. The key to the activity is in our approach to the activity—we must ask ourselves, are we mindful—and do we take this serious enough to delve into the activity at a deeper level? In one sentence, philosophical leisure gives us something to talk about—instead of rendering communication flat and phatic.

Before closing this conversation for the moment, here are some heuristic considerations for future scholarly discussion regarding the interdisciplinary study of human communication and leisure studies. The scholarly study of philosophical leisure is a research area that is deficiently explored. Many studies pertaining to leisure come out of sociological fields and are concerned primarily with the leisure industry. Considerations of leisure from a philosophical perspective are limited. In fact, as I prepared a scholarly essay for potential journal publication, the journal [which shall remain nameless] indicated that the essay was too "serious" about leisure and provides no value to the leisure *industry* [emphasis added]. A rejection on this point brings great sadness to me as a serious communication scholar who seeks

to open and invite new [or renewed] discussion and understanding of the import to leisure in our communicative lives. The very next journal I sent the essay to accepted the essay for publication.[1]

The few scholars who are interested in philosophical leisure, from a discipline perspective, face many challenges pertaining to their research.[2] For example, this study pertains to philosophical leisure from a communication perspective. Much of the communication discipline has a social scientific slant and is less interested in leisure from a philosophical perspective. Yet, philosophers since Greek and Roman Antiquity have negotiated questions relevant to human communication and leisure on a regular basis. There have been periods of time where ideas related to human engagement of leisure have become paramount in philosophical inquiry, yet today interest in philosophical leisure is minimized and often considered to be more appropriately situated within research in the tourist industry. But the tourist industry is more interested in an applied approach to leisure research or the commodity of leisure itself rather than a hermeneutic entrance in problems we experience in human communicative engagement. This work seeks to reveal the need to legitimize scholarly study of philosophical leisure not only from a communication perspective but also from multiple field perspectives so that the linguistic ambiguity this study reveals can no longer limit human ideas about the value of philosophical leisure to the human condition and to living-in-the-world.

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1 You can access this essay entitled, Philosophical leisure as recuperative praxis: Texturing human communication. *World Leisure Journal*. 48 (1), 13-23.

2 Contemporary scholars interested in philosophical leisure and who are actively involved in scholarly research not related to an "industry" perspective include, Thomas Goodale, Geoffrey Godbey, Ronald C. Arnett, Tom Winnifrith, Cyril Barrett, Alec Gordon, Richard Kraus, John R. Kelly, and Hilmi Ibrahim (1977), among others. But the widespread, or fashionable approach is often from the "industry of leisure" perspective.

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APPENDIX B

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INDEX

A

A-theory 105, 107
acknowledgement 19, 37, 112, 123, 164, 181
action 6, 22, 23, 26, 32, 36, 44, 51, 55, 56, 58-62, 64, 72, 73, 75, 77, 80, 83, 84, 86, 88, 90, 91-93, 96-98, 101-104, 106, 107, 110, 118, 124, 125, 127, 130, 134, 139, 143, 144, 156, 157, 161-163, 165, 168, 173, 180, 181
aesthetic 26, 29, 81, 110, 119, 122-124, 130-140, 154-157, 160, 161, 163, 166, 167, 178, 179, 185
aesthetic differentiation 137, 140
aesthetic sensibilities 131, 132, 134
agency 22, 32, 37, 62, 97, 116, 140, 155, 162, 165, 171, 174
alterity 161
American dream 52, 185
amusement 30, 57, 75, 96, 99, 100, 127
anima 50, 51, 59, 71, 73, 177
answerability 110, 119, 120, 122, 137, 138, 161, 163, 164, 166, 178, 181
Aquinas, Thomas 56, 60, 61, 65, 70, 132, 177
Arendt, Hannah 5, 17, 25, 38-40, 43, 72, 82-85, 86-93, 95, 174, 177, 178, 194
Aristotle 6, 23, 27, 34, 47, 49, 50, 55-57, 63, 65, 66, 70, 71, 73, 80, 124, 131, 132, 145, 169, 177, 183, 194
Arneson, Pat 22, 23, 26, 41, 47, 53, 76, 127, 177
Arnett, Ronald C 21, 26, 27, 31, 33, 37, 40, 41, 43-45, 47, 53, 115, 116, 128, 164, 165, 171, 172, 176, 177, 180, 194

B

B-theory 105, 107
Bacon, Francis 46, 64, 65, 178, 186
bad conscience 48
bad faith 48, 49
Bakhtin, Mikhail 110, 119, 120-122, 123, 124, 137, 138, 156, 164, 166, 178, 179, 181, 185
Benhabib, Seyla 19, 37, 39, 40-42, 48, 77, 83, 87-89, 178
Bentham, Jeremy 56, 67, 178, 182
Boase, Paul H. 154, 179
Bretch, Bertolt 84
Buber, Martin 41, 43, 44, 46, 47, 85, 86, 111, 118, 168, 169, 179
Burke, Kenneth 109, 110, 115, 124, 167, 179, 194

C

catharsis theory 98
Cicero, Marcus Tullius 56-58, 80, 179
civil rights movement 26, 146-148, 152-159, 167, 169
common center 31, 41, 46, 47, 51, 53, 85, 115, 116
common ground 116, 117, 138, 155, 158, 164, 168
communicative eclipse 46
communicative interference 25, 31, 33, 34, 46
communicative praxis 17, 25, 26, 32, 34, 109, 125, 128, 139, 140, 148, 153, 158-164, 166, 167, 174
conspicuous consumption 68-70, 99, 174
consummation 119, 120, 122, 123, 139, 161, 165, 166
contemplation 35, 45, 49, 57, 58, 60-64, 71-73, 78, 80, 86, 131, 156, 161, 162, 168, 169, 184

contemplative 22, 23, 49, 56, 59-63, 67, 69-73, 77, 79, 80, 86, 91, 92, 97, 103, 123, 133, 136, 143, 145, 161
culture of narcissism 21, 25, 31, 32, 40, 42, 43, 48, 110, 116, 173, 182
Curtis, Henry 127-129, 179, 194

D
dark times 17, 27, 83, 84, 85, 87, 89, 90, 93, 147, 159, 174, 177
Dewey, John 135, 136, 138, 156, 179, 180, 184
dialogic 114, 118, 139, 141, 143
dialogism 119, 120, 121, 123, 178, 181
dissonance 40, 93
distanciation 160
DuBois, W.E.B. 147, 180

E
edifying philosophy 51-53, 110, 117, 118
education 23, 141, 142, 145, 182, 184-186
encountered disclosure 161
energia 139
engaged articulation 110, 161
Engen, David 163, 180
enlarged thought 37, 88
entertainment 30, 55, 64, 66, 74, 75, 86, 95, 99, 100, 155, 186
epistemology 35, 102, 117, 118
ergon 139
excitement theory 98
exclusion 34, 62, 68-70, 78-80
existential homelessness 21, 24, 25, 31-35, 40, 41-45, 48, 52, 65, 68, 110, 115, 116, 173

F
Falwell, Jerry 23
Fisher, Walter 141, 142, 149, 158, 180
fractured spirit 19, 37, 42, 48, 77, 172
Frankl, Viktor 29, 51, 52, 180

G
Gadamer, Hans-Georg 56, 102, 110, 114, 123, 136-140, 167, 180
Galbraith, John 80, 180
gestalt 35, 143, 145
Giamatti, A. Bartlett 74, 180
Goffman, Erving 111, 114, 180
good life 29, 58
gospel 150, 152, 154, 179
gossip 29, 32, 52, 111, 169, 173, 175, 178
ground 17, 30, 31, 34, 35, 37, 38, 52, 53, 57, 64, 77, 80, 81, 101, 116, 119, 122, 124, 125, 130, 135, 136, 138, 139, 154, 155, 157, 163, 166-169, 174

H
Habermas, Jürgen 33, 39, 40, 181
havens of trust 41, 44
hedonistic 80
Heidegger, Martin 39, 40, 83, 181
hermeneutics 35, 102, 103, 117, 118, 136, 180
heteroglossia 110, 120-122
Hobbes, Thomas 6, 32, 55, 56, 181
holocaust 22
Home 41
home 33, 41
homo faber 91
human communication 21-25, 27, 29, 30, 32-41, 43, 44, 46, 48, 49, 51, 52, 61, 64, 69, 75, 77, 78, 81, 82, 85, 108, 109, 110, 112-117, 119, 122-125, 127, 130, 136, 138-140, 161-165, 167, 168, 173, 175, 176, 186
Hume, David 37
Hyde, Michael 37, 41, 112, 181

I
idea-laden 22, 30-32, 34, 44, 47, 92, 113, 114, 116, 120, 124, 130, 135, 138, 156, 167, 168, 171, 172
idealization 160

ideas 21-27, 30-33, 35, 37, 46, 49, 51, 52, 57, 59, 60, 66, 78, 80, 103, 110-113, 116-119, 122, 124, 136, 138, 139, 141, 142, 154, 155, 157, 160, 163, 167-169, 171, 173-176
idleness 30, 61, 62, 66, 67, 73, 81
idols 64, 65
imagination 128, 129, 133-135, 142, 150, 163, 169, 178, 180
imposters 36, 44, 46, 48, 65, 66, 85, 127, 139
inbetween 88
inclusion 68, 70, 78-80
innerself 110, 141, 144
instinct theory 98
intentionality 118, 119, 161
interestedness 136, 165
interiority 20, 26, 27, 33, 39, 50, 55, 71, 72, 81, 93, 118, 157-159, 166-169
involved discernment 110, 160-162

J
Jaques-Dalcroze, Emile 5, 26, 128, 140, 142-144, 146, 180, 181, 187, 188

K
Kant, Immanuel 37, 56, 65-67, 133-135, 179, 181, 184
Keynes, John Maynard 79, 182
King, Martin Luther Jr. 77, 153-155, 157
Kristeva, Julia 50, 51, 182

L
labour 83, 91
Lasch, Christopher 21, 31, 40, 42, 44, 49, 76, 110, 115, 116, 182
Laver, John 113, 182
leisure 6, 19-27, 30-36, 39, 41, 45, 46, 49, 50, 51, 52, 53, 55-75, 77-86, 90-93, 95, 97-107, 109, 110, 116, 118-120, 123-125, 128, 130, 135, 136, 138-140, 145, 146, 148, 152-160, 162-164, 166-169, 171-176, 179-184, 186
loss of faith 31, 46, 48, 51, 77
Lyotard, Jean François 19, 20, 77, 183

M
MacIntyre, Alasdair 33
malaise 17, 21, 110, 174
Malinowski, Bronislaw 111, 183
Mead, Margaret 95, 183, 194
Mercer, David 97, 183
metanarratives 77
metaphorical map 173
method 25, 96, 101-103, 107, 142, 143, 145, 180, 182, 185
microcultures 30
Mill, John Stuart 56, 67, 68, 183
mindful 20-23, 52, 71, 73, 96, 141, 144, 145, 171, 175
mistrust 115
modernity 19
monologic 29, 32
monologue 32, 155
Montessori, Maria 5, 26, 128, 140-142, 146, 180, 183, 186, 187, 189-191
moral crisis 30, 33, 34, 36, 38, 40, 41, 45, 46, 65, 84, 110, 115, 116
muertae homo faber 92
music 26, 29, 57, 73, 107, 137, 139, 142, 144, 146-159, 167, 174, 181, 182, 185

N
narcissist 33, 42, 43, 49, 65
narrative 19, 40, 77, 158, 159, 179
negotio 56, 63
new humanism 17, 109, 161-163, 174

O
organic 47, 113
otium 45, 56, 58, 59, 63, 75

P
participant 37, 96, 107, 109, 171
pecuniary emulation 68, 99, 174
Petrarch 56, 63, 64, 65, 184
phatic communication 22, 38, 110-114, 163, 168, 172, 179, 186
phaticity 22, 25, 33, 109, 110, 112-116, 124, 175
phenomenological soul 53, 78
philosophical leisure 17, 24, 25, 27, 30, 35, 36, 46, 50, 53, 55-57, 59- 62, 64, 65, 67, 72-74, 78, 79, 81, 82, 84, 85, 90-93, 96, 101-108, 116, 119, 123, 125, 128, 130, 135, 138, 139, 146, 148, 160, 163, 166-169, 171, 172, 174-176
philosophical play 26, 110, 118, 119, 125, 127, 129, 131, 136, 138-141, 143, 145, 146, 163
Pieper, Josef 30, 45, 46, 56, 70-72, 169, 184
Plato 131, 132, 184
play movement 26, 128, 129, 179
poiesis 23, 25-27, 127-131, 133-139, 141, 146, 148, 153, 158, 173
Postman, Neil 56, 57, 74, 75, 184
postmodern 19-22, 25, 33-37, 40, 45-48, 72, 73, 77, 78, 82, 83, 85, 93, 110, 115, 117, 119, 172, 183, 185
postmodernity 19, 42, 48, 75, 77, 78, 178
posturing 37, 46, 49, 64, 69, 85
praxis 23, 25, 26, 30, 34, 41, 46, 50, 51, 53, 92, 109, 124, 125, 127, 130, 135, 136, 139, 148, 152, 159-163, 173, 176, 184
private 38-40, 43, 60, 61, 70, 72, 83, 85-93, 97, 129, 135, 139, 144, 163, 164, 167
progress 19, 23, 39, 42, 44, 48, 63, 66, 69, 76-78, 104, 105, 109, 117, 128, 129
psychologism 31, 32, 34, 40, 110
public 38, 39, 40, 58, 60, 61, 64, 72, 74, 79, 83-93, 99, 100, 115, 129, 135, 148, 157, 163, 164, 167, 179, 181, 185

R
Randall, John Herman 76, 184
recollection 98, 160
recreation 24, 25, 30, 31, 46, 64, 66, 75, 83-86, 90-93, 95-107, 129, 173, 181, 183
recuperation 22, 35, 64, 125, 136, 173
recuperative 23, 25, 30, 34, 41, 46, 50, 51, 53, 63, 82, 108-110, 123-125, 135, 136, 148, 152, 153, 158, 159, 163, 170, 172, 173, 176
reflection 35, 43, 44, 49, 62, 63, 130, 132, 135, 136, 157, 159-161
relaxation 30, 55-57, 64, 66, 73-75, 86, 95, 169
responsive 23-25, 29, 36, 41, 42, 113, 114, 117, 120, 121, 123, 135, 136, 138, 144, 152, 164, 167, 168, 171
rhetorical eclipse 30, 38, 46, 47, 53, 64, 80
rhetorical hope 26
Rorty, Richard 34-36, 53, 77, 81, 101, 102, 110, 113, 117, 118, 184
Rousseau, Jean-Jacques 44, 66, 78, 141, 184

S
Salisbury, John of 56, 60, 61, 184
Sartre, Jean-Paul 46, 48, 49, 184
Schrag, Calvin O. 27, 32, 109, 110, 125, 160-163, 184, 185
Seeger, Pete 155, 156, 185
Seneca 50, 56, 58, 59, 65, 80, 169, 185
Sennett, Richard 96, 185
sensus communis 134
silentium 71
Sisyphus 43

slavery 26, 57, 146, 147, 149-152, 154, 156, 158, 159, 169, 185
Smith, Adam 68, 185
Social 17, 25, 31, 34-39, 43, 46, 47, 56, 67, 68, 72, 76-83, 85-87, 89-93, 95, 98-101, 103, 111-114, 119, 120, 122-124, 128, 130, 131, 135, 136, 138, 139, 153-159, 163, 166-168, 174, 176, 178, 179
soul 31, 45, 46, 49-51, 53, 55, 57, 59, 61-63, 70-75, 81, 92, 106, 118, 139, 140, 143, 145, 149, 150, 153, 154, 157, 159, 166, 167, 169, 181-183
spectator 96, 107, 138
sphexishness 24
Stanovich, Keith E. 23-25, 185
superaddressee 121-123
Suzuki, Shin'ichi 5, 26, 29, 128, 140, 144-146, 182, 185, 187, 192-194

T
technology 19, 31-34, 44, 52, 65, 74, 75, 91, 161
telos 25, 62, 96, 101-104, 106, 107, 118
temporal 29, 64, 74, 77, 105, 107, 123
theoria 23, 25, 127, 130
therapeutic 31, 32, 34, 110, 164
time 21, 25, 26, 29, 31, 33, 35, 38, 45, 51, 52, 55, 58-61, 63, 64, 67, 69, 70, 73, 75, 77, 78, 80, 85, 93, 96-101, 103-107, 110, 128-130, 132, 134, 146, 147, 151, 152, 157, 158, 172-174, 176, 177, 180, 181, 183
transformation 26, 60-62, 64, 74, 76, 81, 93, 95, 102, 106, 118, 139, 141, 143, 144, 152, 156, 158, 159, 161, 169, 179, 181
transversal rationality 109, 160, 163

U
utterance 119, 120, 122, 164

V
Veblen, Thorstein 67-70, 99, 186
violence 38, 84, 92, 93, 153, 155
vita activa 56, 72, 86

W
welcome 165
We shall overcome 154, 156
Winter, Richard 32, 75, 186, 187
wisdom 27, 60-63, 118, 124
work 20, 22, 24, 26, 29, 31, 32, 34, 35, 45, 48, 53, 55, 56, 59-61, 63, 66, 68-75, 81, 83, 84, 86, 88, 91, 93, 95, 96, 98, 99, 104, 107, 124, 128, 130, 131, 133, 134, 139-142, 146, 149, 160, 163, 172-176, 181

totidem verbis