

THE HERO IN VICTORY AND LOSS

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BACKGROUND: Every game and competition contains the suspense caused by the possibilities of winning or losing. Adding to this, most cultures incorporate the concept of a hero and its significance in the life of the citizens.

OBJECTIVE: The objective and purpose of this paper is to explain the importance of the concept of hero. This includes a discussion of the “agon motive”, that is the principle distinguished by interpersonal rivalry and by the process of the acceptance of challenges.

METHODS: Our methodology is a historical, rhetorical, and philosophical perspective outlining the history of the concept of hero. Further argument focuses on important concepts of agon, rivalization, and perfectionism.

RESULTS: Our results and findings call attention to the differences between army agon and sport agon and their possible transformations. First, we discuss the distinction between reaching for victory by “rivalization” and “perfectionism”. Rivalization means antagonizing or encountering another person in order to win in competition. Perfectionism implies who is the best person during the competition. Second, we distinguish the phenomenon of a fair victory from the phenomenon of “victory at any costs”. Such adoration of victory over other values like health or respectable competition is not a sign of being a hero. Third, we show how this has resulted in a contemporary image of a one dimensional carnal hero whose main goal is to achieve victory. And, fourth, we discuss how the archetype of a hero has changed from Homer’s hero who connects physical force with intellect and compassion, to a person who lives in only a physical dimension in order to achieve victory.

CONCLUSIONS: Hence, it is important to evoke the values of losing and to highlight the meaning of loss which can spread the goal of competition into the context of one’s life.

Keywords: Hero, victory, loss, competition, rivalization, perfectionism, agon motive.

INTRODUCTION

The meaning of the word “hero” is not clear or stable. We can understand it rather as a field of meanings, as a net of similarities in different usages, as a word without strong boundaries. We would like to show how the notion of “hero” has changed through history. While hero had some ethical features in Antique times, today its medial knowledge is sufficient for the celebration of somebody as a hero. The boundary between hero and celebrity slackens. Unfortunately, the sport hero is also very often devaluated into a one dimensional personality with only a basic character. We are sure the understanding of history and historical conception of hero could help us with philosophical arguments about the holistic approach to the personality and a human way of being. Philosophy and philosophical anthropology in a holistic paradigm can bring back the wider and ethical extent of hero, from the attention of the media for a celebrity to a creditable act of a real hero.

Introduction to the concept of hero

The notions “hero” and “athletic heroism” have a very old tradition in history. On the other hand, the

athletic hero is not only a topic of the past. The hero is a symbol of a sport person as a cultural figure (Zeigler, 1988). Some parallels were obvious between the myth and sport, such as in archetypical symbolic intensity: “the athlete can be interpreted as representing a ‘myth’, instantiating a sort of ‘mythical’ figure of a Herculean-Promethean kind” (Lenk, 1976, p. 16). The symbol of hero can also be seen as promoting a new paradigm “already familiar to children and adolescents that can bring passion and motivation into the research process: the hero’s journey” (Holmes, 2007, p. 19). Why is the symbol of a hero so useful? The hero such as Ulysses, Samson, or Hercules typically leaves his/her home, experiences adventures, and struggles between life and death. The hero sacrifices his/her personal life, and he/she returns to his/her society with something new and important that enriches the culture and people’s life. “The myth of hero should not provide icons for adoration, but lead a person to his/her own heroic inclination. Myth shall lead to imitation or participation, not to passive contemplation” (Armstrongová, 2006, p. 132). And it is this activity, a heroic act, that is the typical attribute of sport and competition.

It is necessary to emphasize that victory and loss provide a structural moment of a competition. Competition in which one is winning and the other one is losing is a common form of a rivalry in the area of movement culture. This is unlike many situations, where it is possible to solve the situation by using a win – win form, when one opponent doesn't have to be an underdog. However, if a competition is led only in winner – loser situations, it brings us specific lessons and ethical possibilities. For example, aggression, power, dominance over others, and financial gain are connected with victory, whereas empathy, vigilance, and attendance constitutes a specific feminist theory of the ethics of care, adding a “female morality” (Singleton, 2003) which is connected more with win – win situations.

Therefore, the purpose of this paper is to outline the nature of athletic heroism. We discuss here the following topics: The agon motive and how it has changed. The various types of competition as seen in the light of rivalization and perfectionism. What is the value of records for the hero? How do we define victory and loss? And, what is the hero archetype in the past and present?

The agon motive and its changes

The process of a challenge, interpersonal rivalry, and the endeavor to achieve victory is clearly recognized in any society. This common social principle is known as “an agon motive” (Morford, 1986). *Agon* is the ancient Greek word expressing competition, encounter, and contest. Ancient Greeks had another name for struggle, *polemos*, which means contest as a war. It is possible to find some common as well as different features concerning sport and war (Oborný, 2001b). Hence there are parallels between sport and war; sport can be considered as “a secondary war”, a symbol of real agon. Naturally it is not a surprise that the original martial agon was transformed into sport agon. Full agon has the goal to beat a rival as well as killing one's opponent. Whereas sport agon is connected with temporal sequels, which negate risk of death, but keep the value of victory at a higher level than life.

We can see the examples of this agon motive in the Greeks of Homer's era. The norm of a sport competition and the Olympic agon is described in the 23rd canto of Homer's *Ilias*, in particular the organization of games to the homage of Patrocles. We can see it in the feudal society of medieval Europe, as well as in the Samurais in Japan or Native American Indians in North America (Morford, 1986). Shortly, the individual endeavor to be exceptional, perfect, personally honored, or superior is reached by accepting a high level of hazardous competition and it is seen in every society. Agonal behavior is kept and cultivated in a sport context where it reaches a high form of competitions and games. Adding to this: “In war, rule exists wholly as a result of victory; in sport,

victory exists as a result of rule” (Fischer, 2002, p. 31). Although the real (war) agon has acquired a symbolic shape in sport, the spontaneity of a challenge, an inner value of appreciation, and an external prize such as money or social status are seen in connection with sport performance. The transformation of agon and its role in society are not obvious. Concepts such as *pseudo-agonal* or *post-agonal* are used for the transmission of real agon to its present symbolic form.

The understanding of this change from real agon (war) to symbolic agon (sport) can be seen as very simple, but such simplification leads to stereotypes. For example, that the ancient Greek sportspersons' played active roles in participation at *gymnasion*, or that the Roman spectators passively watched sports shows in a circus. We can encounter this step by step evolution from activity to passivity or from participation to spectatorship which documents this agon transformation in its symbolic forms. “The process of transition is completed when agonal athletic displays are engaged in by only a handful of individuals performing before large crowds of spectators. Imperial Rome and contemporary western society are such examples” (Morford, 1986, p. 11).

This picture of history is, however, oversimplified; the real situation was different. Nevertheless, this schematic view of turning activity into passivity is used very often. For example, it means that sportspersons as well as spectators are part of agon. Agon is a broader phenomenon, with fighters and spectators as participants. For example, the number of competitors was extremely low at the beginning of the Pan-Hellenic games and only the free Greek citizens could be participants. Men and aristocracy markedly dominated. But many people were watching them – there was no restriction for spectators, except for married women, at the Olympic Games for cultic reasons. Not only the political and intellectual elite, but also marketers, craftsmen, citizens of *polis*, very often women, children, and barbarians watched the games with interest. Antique *stadiums* were built for masses of spectators, not only for active participants in competitions (Lämmer, 1988).

The wish to fight, to find the best is a constitutive aspect of personality and society. This agon motive has taken on different shapes in various historical and cultural environments, and it is seen in some form in every culture. Through the centuries the real antagonism was substituted for by symbolic modalities. The most important part of these symbolic forms of the agon motive is sport. The agonic competition can, however, have two basic modes: rivalization and perfectionism.

Modes of competitions: Rivalization and perfectionism

The word competition (as representative of a clear form of the agon motive) doesn't mean only the modus of champion – loser, as aspiration for beating an op-

ponent, but also *com-petitio*, the common search for excellence. "In fact, good competition presupposes a cooperative effort by competitors to generate the best possible challenge to each other. Each has the obligation to the other to try his or her best. Although one wins the contest and the other loses, each gains by trying to meet the challenge..." (Simon, 1991, p. 23). The competition is not a situation of all or nothing, win or lose, but this is the answer to the question about personal perfection posed by the challenge.

The realization of winning and achievement of the victory can be understood in two ways, via two evaluations. Lipiec (1999) calls them rivalization and perfectionism. *Rivalization* is a way of the mortification of a weaker person, answering the question "Which one is better?". It is not an encounter with an idea, but a fight with a human being. This sportsperson doesn't wish to pass over a general boundary, but he/she needs to evaluate himself/herself by overcoming a living human being, the rival. It is overcoming now and here, at this concrete place, in a concrete fight, of these individuals. It is a validation of oneself in competition with others. Rivalization allows various forms of tactics in order to win without an attempt at self perfection. For example, with the lack of maximum endeavor to overcome a weak opponent, one could minimize the performance and thus minimize its value. "An inner (intrapersonal) aspect of competition atrophies in the meaning of rivalry, it falls into the shade. Animal and amoral demonstrations of competition, analogical egoism and corrected functional missanthropism, emerge to the surface, too" (Oborný, 2001a, p. 78).

However, rivalization should have a second face: the winner helps the loser by this lesson to work on himself/herself for maximum achievement. The loser can be glad to be close to the winner and can wait for reciprocation. In essence, rivalization is not automatically bad.

On the contrary, *perfectionism* doesn't need a rival. This is when the competitor wishes to overcome only him/herself, to become better, or to reach the absolute boundaries of human possibilities. Perfectionism answers the question "Who is the best?". This is a competition with a value, not with an individual who would be abased by defeat. Accomplishment of the best record is the victory over all competitors. It is the sign of being the best without any epithet. At the same time every record is a challenge for each successor, for every concerned person to overcome. It is not an encounter only with a human being, but with a value at a concrete level of a certain measurable unit, which is expressed by the abstract competition record. Also, perfectionism has some downsides such as narcissism, lack of concern for others, or some meaningless value such as some records from the Guinness Book of World Records. "The ideal of competition with others was only replaced by a so

called competition with oneself" (Simon, 1991, p. 24). Lenk (1982a) who refers to Schubert distinguishing four types of victory on the basis of various ways of competing: a classical competition with one winner, a dimensional competition with the endeavor to achieve maximum success, a mitigated competition aimed at not letting the others overcome me, and exam like events. Adding to his thoughts, we don't need four types, but rather only two: rivalization and perfectionism are a sufficient differentiation of competitive ways.

The Agon motive, which we can see in every society, has two basic forms: rivalization and perfectionism. The first one is agon competition with some person (my opponent or enemy), the second one is a fight within oneself and with the idea of breaking some (athletic) record without the necessity of agonal behavior with other people. To achieve a record is the goal of competition in the modus of perfectionism.

Record and value of victory

The record is a specific phenomenon from the movement culture area. The record is a clear manifestation of the contradictory principles of freedom and order which are dialectically conditioned by each other. For example: "Only an athlete who is freely devoting himself to a strenuous regimen of training is capable of extraordinary accomplishments: You can command somebody to march but not to establish a world record" (Lenk, 1984, p.12). There are sports that offer space for the development of the will by overcoming oneself or even self devotion to the extent which can be understood as heroism. This may take place when one is exerting all powers leading to the collapse of the organism, such as completing the race with a fracture, or a blind athlete learning to ski despite falls, are examples which can not be evaluated just as a mechanical, manipulative output of the muscles. Such demonstrations of sport efforts are not realizable without extraordinary heroic motivation, initiative, and personal caring (Lenk, 1982b). These examples show us the power of rivalization and perfectionism in human life. The agon motive, visible in competition (rivalization as well as perfectionism forms) gives energy to the personality aspiring for some record (in perfectionism) or humiliation of another fellow (rivalization).

Success, especially if it is connected with an attempt at the maximum effect, is interconnected with the ideal of progress, justice, and also with ascetism and discipline. The success of this achievement doesn't prevent athletes from taking further actions, on the contrary, it motivates one to achieve higher success (Krawczyk, 1974). The victory as a sign of achievement is a typical phenomenon of modern times by reflecting ideas of progress, growth, development, and prosperity. The value of victory brings an *ethos* of equal chances, and it

is subordinated to equal chances for possible winning at the start. If equal chances are not kept for all participants, the victory could not have a full meaning. If somebody who lost did not have a fair chance to win, the value of victory would not be worthwhile (Caille, 1996). An effort to achieve something, to overcome it, is the substance of over fulfillment. However, if the victory becomes the most important value and the only factor for the measurement of sports, then sports are reduced to the function of the victory, to those with the most power. "The ideologization of sport leads to the adoration of achievement, because achievement is an advertisement of political ideas and other ideas" (Hogenová, 1999, p. 18).

Adoration of the victory unambiguously casts a holistic approach to reality and humanity. If we can not perceive the wholeness of personality in physical, psychological, spiritual and social unity, then this fetishism of victory and the record leads to the break up of inner harmony, toward the lower levels of human personality. Every person who sees the victory (the successful realization of the agon motive) as the most important value in his/her life, breaks the philosophically substantiated holistic approach to being human (also in his/her personality). The superiority of victory and record over any other values (health, friendship and others) changes the inner potential of perfectionism (as the pronouncement of the agon motive) in rivalization against him/herself or his/her opponent...

If the value of victory and success exceeds an ethical frame, and it is elevated over humanistic values, if victory is superior over personality and health in axiological and instrumental terms, if the victory becomes a *fetish*, then the implication is non sporting behavior, a respective projection of values which does not belong in sport. In essence, the overvaluation of victory leads to brutalization in sport (Volkwein, 1991). For example, if one is willing to break the limits of safety, health or even life by doping in order to achieve victory or there is the overvaluation of money, prestige, and the social status of sportspersons manifested by the interest of spectators or media. Or, the evaluation of humans by means of money and accordingly by the purchasing and selling of players. It applies to such cases that "the platonic ideal of beauty and goodness (*kalos kagathos*) is liable to erosion. Physis stands again separated from psyche" (Lipiec, 1988, p. 97).

Victory and loss

Perfectionism and rivalization as two forms of agon motive's process could have two different results: victory and loss. One could initially suppose that it is only victory, which is worthy in competition, because every participant strives for the victory. However, the effort of the fight itself is of a higher value than mere victory; the

process of this effort has greater value for the hero than the accomplishment. We emphasize that loss has the value of authenticity and could be equally as important as the victory. "The victory and the loss create the ethos of sport in the same proportions under certain conditions, and they have the same share in its ensouling. Not only its final end reverberates in the ethical evaluation of top sport. The motives and the way to the victory itself are important as well" (Oborný, 2001a, p. 24). Victory does not mean achieving a purposeless win at any cost, including one's health.

Some hypotheses about the origin of the Olympic Games state that these imposing religious celebrations were based on the memory of the defeated Cronus by his son Zeus (Kratochvíl, 1998). The possibility to deeply experience loss affirms its complexity and deeper meaning. However, if we appreciate that the negative sides of experience can also enrich our lives, we start to understand loss as an important part of life. For example, Frankl's logo therapy of appraising pain or affliction as sacrifice (Frankl, 1994; Frankl, 1997) indicates the full respect to loss as an art of the same value as the ability to win. "Suffering dies down to be, in a way, suffering when it discovers meaning, perhaps the meaning of sacrifice" (Frankl, 1994, p. 74). Similarly Williams and Bendelow (1998) state: "The pain however could signalize something positive or creative, not only in the sense of child birth, but as well in terms of physical, emotional, art and spiritual achievements, or it could serve as a much needed 'accelerant' for important changes in our life (p. 163)."

The value of victory and loss is visible on the competitor and their body language. Body language, especially facial features during competition is a phenomenon indicating much about the victory and the loss. The facial language appearing in conventional disproportions, composure and stability, at a high degree of distemper is the evidence of the emotional drama connected with the extreme position of the sport person in competition. The face with expressions of victory or loss indicates certain interconnections of physical or spiritual emulation. "In any kind of sport which defines the possibilities for the top physical achievements in competition, the victory is the highest gradation of physical tension and – as for consciousness – the sharpest separation from everything that is not a protagonist's self... The individual achieves the sharpest separation and differentiation from other individuals in the victory. The victory is thus the top of the highest individualization" (Ränsch-Trill, 1999, p. 76).

The victory is unique, in its separation from the others, it is the top measurement of individualization, the symbol of Eros as the principle of life, the wish for uniqueness. It means that temptation "to bring oneself to his/her extreme ability" (Ränsch-Trill, 1999, p. 84).

The beingness which characterizes the victory such as the trophy, award, cup, or medal, the way of holding them, and the triumphal presentation are also complex symbols of the sign of overcoming a rival. The loss is perhaps the experience leading to emptiness, extinguishment, and the abrogation of oneself, to the descent into death. In addition this can open the way for learning during these difficult times (Roberson, 2005). We affirm that the loss is as important as the victory.

But, society doesn't teach us to lose, because loss is not an appreciated achievement. We must resist the common evaluation of victory as the most important part of sport competition, as one form of many social agon motives. We must go beyond our shallow thoughts to realize the negative aspects of rivalization and perfectionism (pain, loss, effort) have more value and importance than only victory and especially victory at any cost. Fair loss is more valuable than victory that does not respect one's partner, health, or fairness. This is an ethical, pedagogical, and philosophical issue. This argument lies in axiological discourses concerning the value of non winner situations. Anthropological reflection and the holistic understanding of the human being is in direct contrary and antagonism with the understanding of sportspersons as only instruments of victory. Doping and other negative aspects of sport are not possible if we understand the arguments above.

The hero archetype in the past and in the present

How can we describe or picture a hero in a fair fight, or the mode of perfectionism in the agon competition, or the one who honors not only the value of victory, but loss as well? The ancient Greek tradition conserves Homer's idea of a fighter, a courageous hero, who acts through his physical power in harmony with his intellect and magnanimous heart (*megas thymos*). This happens where there is a connection of the physical, rational, and ethical aspects of our personality. However, today's hero is dominated by practicalities such as techniques, salary, endorsements, image, and equipment.

The idea of harmony originating in the school of Pythagoras was anthropologically used by Plato. Intellect in a platonic way of thinking plays a leading role toward harmony; it is a coordinator and guardian which aims for dominance over greed and sensuality through will power and moral power. Adding to this, the historic Greek ideals of *arête* and *kalokagathia* form an ethical dimension for the sport's hero. "The morality, beauty and perfection of human acts result from practical wisdom which is based on an ability to choose with respect to a rational principle, indicating a suitable measure; a proportion of behavior. In accordance with this, overcoming a good act will be the act between superabundance and deficiency" (Zowisło, 2001, p. 35). However, this discourse in the Greek understanding of Hero and

the harmony of *arête* have been changed. For example, Homer's hero from Troy was changed by philosophical cultivation. And this is seen by thinking and reflection as seen in Nietzsche's (1992). Overman by means of courage, openness, physical, and spiritual insight. However, the notion of Latin *virtus*, in which the value of physical power and courage increases, is closer to him, and virtue (morality) as Greek *arête*, is becoming an affirmation of the will to gain power.

An archetype of the hero survives in our culture as an ideal to be followed such as Achilles, Robin Hood or Superman, demonstrating that the hero is still important in today's society. The hero here is a model and example of looking for perfectionism, or for competition not only by physical power, but also with a "big heart". The big heart is characterized by an ethical framework of fair play and passionate captivation. However, we don't often meet a person reflecting this harmony that connects physical power, a big heart of moral ethos, and ethical deepness. Our time shows sport heroes living separately from philosophy and its accent on harmony and the holistic approach to the human being and human behavior. We can say that some part of today's sport hero is not a philosophically cultivated personality, that he or she is only a physical hero, lacking Homer's complex spirit comprised of physical, intellectual, ethical, and spiritual aspects. "It is possible to characterize the basic difference between ancient and contemporary times in that the ancients conceived their heroes as representing the personification of something unambiguous, whereas the modern times can see the person in his/her inner complexity and contradictions" (Machovec, 2004, p. 71).

The hero then draws attention by his/her courageous acts where it is possible to perceive a specific higher purpose. The condition of heroism is not only an attitude and an act, but also the fact of whether the hero "transcended him/herself or did not" (Wolf, 1998, p. 85). Also a sport hero as an example of perfection achieved by a human effort in the fight for the victory is a sign of transcendence on a physical, mental, spiritual, and social level. The hero leads us into an environment with qualities such as braveness, admiration, courage, and a higher purpose. This is similar to Roberson's (2005) ideas that each person learns specific lessons as a result of difficulty, hardship, and pain.

Today, not only *arête* and *virtus* are gone, also the sport gentleman abiding with noble principles of social contact is very rare. The pattern of the hero for most people is only the sportsperson of their fan club. There are no heroes respected by the whole society. The winner is the hero and a present prototype of the hero is a triumphant sportsperson. Such a representative of the hero, however, should not be generally accepted. Although the victory has value over all for the winner, it is a proof of his/her individualization. It is a signifi-

cantly selective situation, which doesn't comprehend the complexity in life's decision making. "Performances are easily measurable. The competition is thus a simplification of the human situation and a reduction of life's difficulties to only a single task... For example, the winner in 100 meter hurdles is forgetting, at the moment of the victory. That the barriers were unnatural and that he ran only 100 meters" (Kotrba, 1998, p. 88).

The hero didn't become the hero because he or she made such a decision. Heroism is not an issue of the will nor of rational calculation. The individual who would concentrate on becoming the hero, the (wo) man intending to get fame would become a caricature of the hero, a record holder of assorted curiosities like in the Guinness' Book of World Records. In this case it is sufficient to flash once, to get self affirmation of his/her performance by appreciation of the public. Being the hero "means in plain terms to take one's own conscience in earnest, not to be a pure product of one's environment, contingency and volunteerism. Our existence is achievement which we have to take on" (Hogenová, 1998, p. 72). The hero doesn't care about the appreciation and aureole of the victory. The hero just realizes a chance to act.

SUMMARY

In summary we would like to make the following five points.

1. Hero and heroism are not only historical phenomena, the meaning of which is changing over time. For a long time the hero was a character wandering from home throughout the world. He/she lived in a way in order to come home and to enrich the people via his/her experience. This type of hero has physical power as only a part of their life and it is not the most important. The hero was known to be first of all as fair and honest, but also with courage, activity, and the overcoming of difficulties. This understanding of the hero has dramatically changed in the past several decades.

2. The agon motive is seen in every society and every historical period, and this is also a constitutive aspect of being human. The agon is competition and encounter which is the environment for the origin of hero, if he/she acts fairly. Everybody who has the courage to go into agon, to fight and compete, is going to find the answer to the question "Who am I?" and "Who is my competitor?". These are the questions for every potential hero who answers them by his/her perfectionism process.

3. We can distinguish two forms of competition: rivalization and perfectionism. While the rivalization is a mode of agon competition with the opponent, the goal is to conquer him/her. However, the process of perfec-

tionism is looking for the best from anyone. Nobody can become the hero without competition and fair fight.

4. Victory and loss are fundamental parts of sport and competition. Victory should have some boundaries, and ethical values should be an essential part of sport and winning. A fair victory is a completely different phenomenon than victory at any cost. This fair victory or right competition needs both winners as well as losers. Therefore the value of victory in fair competition is not higher than the value of loss. But today's society doesn't value loss. Each person can learn through victory, but also in defeat. Defeat can aid in one's personal development to create a big heart rather than remaining a one dimensional winner.

5. Today's hero is often seen as a winner without regard to these constitutive aspects of the hero in the past. Today the hero can win by means of physical power, and the winner is seen as a hero. But the missing part of today's hero is very often courage, a "big heart", and ethical values. It is a lesson from history and a task for philosophers to argue that only the physical dimension in life is not sufficient. We must move beyond this one dimension into a holistic understanding of the human being.

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HRDINA VE VÍTĚZSTVÍ A PROHŘE

(Souhrn anglického textu)

VÝCHODISKA: Každá hra a soutěž obsahuje nejistotu z možností výhry a prohry. Většina kultur začleňuje koncept hrdiny a jeho znaků do života svých občanů.

CÍLE: Cílem tohoto příspěvku je vysvětlit důležitost pojmu hrdina. Jeho součástí je diskuse o „agón motivu“, principu interpersonálního soutěžení a procesu přijímání výzev.

METODIKA: Zvolenou metodologií je historická, rétorická a filosofická perspektiva načrtávající historii pojmu hrdina. Další diskuse se soustřeďuje na důležitost konceptu soutěže, rivalizace a perfekcionismu.

VÝSLEDKY: Důraz je třeba klást na rozdíly mezi válečným a sportovním agónem a jejich možnou transformací. Zaprvé, diskutujeme rozdíl mezi snahou o dosažení vítězství prostřednictvím „rivalizace“ a „perfekcionismu“. Rivalizace znamená pokoření soupeře, vítězství nad člověkem, zatímco perfekcionismus implikuje otázku, kdo je nejlepší, je to soutěž s hodnotou. Zadruhé, rozlišujeme fenomén vítězství od fenoménu „vítězství za každou cenu“. Taková adorace vítězství nad ostatními hodnotami (zdraví, čest apod.) není znakem hrdiny. Zatřetí, poukazujeme, jaké důsledky vyplývají do soudobého obrazu jednodimenzionálního tělesného hrdiny, jehož hlavním cílem je pouze dosažení vítězství. A začtvrté, pojednáváme o tom, jak se archetyp hrdiny proměňoval z Homérova archetypu hrdiny propojujícího tělesnou sílu s intelektem a soucitem („velké srdce“) v hrdinu jedné dimenze, tělesnosti.

ZÁVĚRY: Z tohoto důvodu je potřeba vyzvedávat hodnotu prohry rozšiřující cíl soutěže do kontextu smyslu života.

Klíčová slova: hrdina, vítězství, prohra, soutěž, realizace, perfekcionismus, agón motiv.

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