

SOCIAL SOMATIC THEORY: MOVING TO A MACRO LEVEL¹

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There are a number of ways to view bodies in dance. Some dance researchers investigate an objectified body, made of physical characteristics and traits. They study the body through the scientific method. Other scholars view the body as a living and breathing soma, and embrace the experience of the body. Some somaticists are now taking bodily investigation into more socio-cultural and political dimensions. Of course many of these aspects may come together with awareness that the body in dance, although viewed from different perspectives may be interrelated and offer knowledge important to the dance world. But there are different ways of viewing, and different languages to talk about dancing bodies.

In this presentation, I will describe and explain my life’s work in the area of “social somatic theory” to explore how we may rethink somatics on a more macro level. While some scholars argue for a more universal and generalized perception of the body, a more macro perspective acknowledges cultural and political influences on bodies and how they are socially constructed.

In 1993, I coined the term “social somatic theory” (GREEN, 1993, 2016). Since that time, the need for viewing dance bodies through a socio-political lens has grown, particularly in

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current times of social upheaval and unrest. A number of scholars are now questioning the ideas and viewpoints inherent in a somatic approach that does not address a larger macro context. Although somatic theory and practice tend to focus on inner experience, there are some somatic theorists and educators who move into a more socio-political sphere and address how our bodies and somatic experiences are inscribed by the cultures in which we live.

Social Somatic Theory

One commonality among the literatures of social somatic theory is a general shift that moves outward from micro to macro dimensions and from ideas of self to society.

As I mentioned in earlier publications, social somatic theory draws on the ideas of such writers as Don Johnson (1992) and Elizabeth Behnke (1990-91) who have addressed issues of bodily authority. According to these theorists, Western culture creates the myth of a body/mind split. This split does not simply separate our minds from our bodies and favor mind over body. Rather, there is an active obsession with the body as an objective, mechanical entity. However, according to these theorists, this split removes us from the experiences of our bodies and often results in disconnecting us from our own inner proprioceptive signals and from our somas as living processes.

Furthermore, as Johnson suggests, dominant and authoritative cultures often perpetuate this body/mind split in an effort to maintain somatic weakness and disconnection in order to preserve control and power. By disconnecting people from their sensory and sensual selves, through the imposition of external models of “ideal bodies,” or standards of what the body “should be” and how it should act, the dominant culture maintains control as people distrust their own sensory impulses and give up their bodily authority. And, according to Johnson, it allows human exploitation and suffering to take place. Resonating with some feminist thinkers, Johnson points out that early women health practitioners, for example, were ostracized and condemned as witches for providing alternative health practices that were basically somatic and worked with an authority of perception and inner awareness. He contends that,

The most disastrous result of splitting mind from body and intelligence from perception, and of giving value to the former over the latter, is the topsy-turvy system of social values found in the recent history of human slaughter, which has been carried out by...’experts,’ justified by scientific rationalism, and supported by masses of citizens who have been trained to perceive only in the most truncated fashion. (JOHNSON, 1992, pp.112-113)

Additionally, much of social somatic theory also intersects with postmodern literatures of the body. Postmodernists such as Lyotard, Foucault, and Derrida question assumptions

of the modern age such as the belief that reason and scientific inquiry can provide an objective and universal foundation for knowledge. They argue, “hegemonic metanarratives [grand theory of modern times], rather than reflecting a universal reality, are embedded in the specific historical time and place in which they are created and are associated with certain political baggage” (PARPART, 1992, p. 1). They argue that there are privileged social discourses that silence other voices.

Much of Johnson’s work is grounded in the discourse of Michel Foucault, who looked at power and its relationship to knowledge (1979, 1980). Although Foucault was interested in studying power and extremes of standardizing bodily behavior that have characterized institutions in a historical context, and did not directly address the body as a source of pedagogy (and rejected power as repressive but rather explained it through discourse), his studies similarly approach the body as a site of social and political control and power.

I mention these bodily discourses, which are directly or indirectly related to social somatic theory, in an attempt to demonstrate the possibilities of somatics and expand the definition of somatic theory and practice. As Johnson points out, somatic practice alone, without a larger global context, may actually harm people rather than help them. He points out the dangers of a rigid scientific rationalism, but also cautions us against any fundamentalism, even regarding somatic practices, dance training and educational systems that become models of authority themselves and that impose external models of correctness without helping people experience their bodily and sensual authority (1992). Therefore, any educational or institutional system is suspect if it encourages people not to listen to their inner voices and somas and forces them to apply external standards, forms and models. At the same it, this means that people may find ownership through a somatic approach, but an approach that does not embrace individualism and the universality of bodily experience.

Social Constructions of Dance Bodies vs. the Universality of Dance Bodies

Somatic knowledge in and of itself is not inherently good or bad. The mistake that can be made, however, is aiming for universality in the rules that govern somatic principles. Generally somatic theory delves into personal subjective ways of knowing the world without looking at inner bodily experiences as a sociocultural construction. Somaticists tend to look at experience as real and universal (Cf. HANNA 1996, 1998.) However, “social somatic theory” re-envision the possibilities of somatics on diverse levels and dimensions. So again, it is extending somatic experience to the macro level. In earlier works, I question the focus on science alone, or an ontology based solely in uncovering facts (GREEN, 2001, 2015), although, as an aside, I must say now, particularly in the U.S., we need to depend more on facts because there is a new danger of a dependence on what some would refer to as “fake news.” But I point out that our bodies are influenced by our prior experiences,

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histories, and culture. This does not mean that we throw away basic tenets of somatic or scientific thinking; but that we extend the ways we study bodies and recognize that somatic experience is about how we live in our bodies in society and culture.

For example, Johnson claims that our bodies and bodily experiences are shaped by history and culture. He sees the body as a viewpoint and claims, “My body – its sensibilities, movements styles, reaction patterns, and health – is not simply an individual reality governed by its own biophysical laws and idiosyncratic effects of my personal history. I am also a result of the ideologies within which I move” (JOHNSON, 1992, p. 65).

In other words, bodily experience is not neutral or value free; it is shaped by our backgrounds, experiences, and sociocultural habits. We are not all given some generalized body and all bodies are not the same. Our bodies are constructed and develop in a particular place at a particular time. They are habituated by the culture in which we live. Therefore, it is helpful to study the sociocultural effects on the body as well as how our bodies work in practice. This means being aware that everyone’s bodily experience is different and that there is no universal constructions of the body nor is there an ideal body type, alignment, or correct way to be in our bodies. We are taught how to live in our bodies; therefore our bodies are not the same. For example, as Johnson suggests, in some traditional Eastern cultures children sit on the floor while they eat while in Western societies children sit in chairs. As a result these children may develop different postural habits and it is the responsibility of educators to be aware of these differences when applying somatic principles. The dancing bodies of different students, and students in different cultural settings, have different requirements and needs; they are diverse and grow to be different cultural bodies (cf. JOHNSON, 1992)

Examples in Dance Research and Pedagogy

A number of dance scholars have been attracted to this more macro approach and there are a number of ways “social somatic theory” is or can be the impetus of work in dance pedagogy and research. For example, my research with students focusing on body image explored social bodily issues through somatic practice. As I say in the abstract of one of my articles:

This article explores body, power and pedagogical issues related to a study in dance education. The study investigated the body perceptions of participant student teachers in a somatics and creativity project within a university level instructional setting. During this project somatic (body–mind) practices were used to explore body perceptions and image. The students then created what they called an ‘interactive movement performance’, which explored the issues raised in class. It investigated how these body perceptions are influenced by society and the dance world. During the project the participants were asked

questions about previous experiences in dance education, and how they have learned to perceive their bodies in reference to a model weight and body ideal.

The initial qualitative/postpositivist analysis, from class discussion, interviews, observation and document analysis, indicated that the participants' previous experiences in dance did reflect an emphasis on 'ideal body' myths in the dance world. Students also expressed the value of somatic practice as a tool for body awareness and consciousness of these socio-political issues in traditional dance education. The students tended to tie somatics to an inner authority that resists technologies of normalization and dominant meaning systems in dance and society. Somatic practice facilitated a dialogue through which they realised and expressed the pressures to meet an imposed bodily standard. Further, it allowed them the space to explore a connection to their bodies rather than the disconnection that comes from attempting to meet standards of bodily ideals. (GREEN, 2001)

In another project, I used somatic practice with women with breast cancer.

The purpose of this study was to explore ways that Kinetic Awareness®, a somatic body and dance practice, can help women with breast cancer deal with the symptoms of their treatments. The stories of the women are told through a multifaceted case study process, using postpositivist displays of data such as narrative and split page format. This strategy embodies an approach, which does not attempt to find generalized solutions, or prescriptions; portray the researcher as authority; or attempt to speak for the participants. Rather, it offers a multitude of voices, viewpoints and possibilities. Through this qualitative approach, the study focused on finding agency within a medicalized system of care. (GREEN, 2015)

Thus, the socio-political issues I was exploring dealt with the medicalization of the health care system and how somatic practice may help these women find more agency and ownership of their bodies.

These are just two examples of my research in this area. Other scholars working in this realm include Martha Eddy, Silvie Fortin, Jess Curtis, and Ojeya Cruz Banks. Martha Eddy (2002) addresses the issue of appropriation in somatic education, and suggests that what we now call somatics began in Asian Body practices. Silvie Fortin (2002) points to the use of somatics throughout the world and addresses a study using somatics with women with eating disorders (2011). Jess Curtis (2015) explores somatics and contact improvisation as tools for social change. Natalie Garrett Brown (2011), argues for the political potentiality of embodied experience. Ojeya Cruz Banks examines dance pedagogy as a tool for the decolonization of dance bodies (2009).

The ideas shared by these authors tend to focus on the use of somatics as a tool for political change or are a critique of how student dance bodies are constructed. They all move from an individual/self focus/ to embrace socio-political; or cultural aspect of dancing bodies.

Issues and Tensions

It may be valuable to recognize that some scholars have critiqued somatic practice in general. Isabelle Ginot deconstructs Shusterman’s theory of somaesthetics (amore individualist and essentialist approach to somatics). Ginot suggests that Shusterman’s work is problematic because it has a limited focus that does not include major aspects of the work he cites. He cites Foucault, and claims there is a social component in somaesthetics, yet he continues to see his area of somaesthetics in an individualistic context, and generalizes bodies. One way Shusterman’s work is limited is that it aligns Foucault’s thinking with his own idea of “somaesthetics” and contends that Foucault’s work represents a “body consciousness” and experiential level of embodiment (SHUSTERMAN, 2008). Shusterman does not consider the differences between Foucauldian and somatic views of bodies. Foucault looked at power and its relationship to knowledge. His studies approach the body as a site of social and political control and power. Although there are connections between somatic theory and Foucauldian thought, a number of tensions exist between these ways of thinking. For example, Foucault would not be fond of the idea of bodily experience and would be suspicious of the use of working pedagogically through the body. Although he viewed the body as a site of political manipulation and control and studied it as an effect of the culture in which we live, his writing suggests a suspicion of typical somatic conceptualizations such as bodily experience and practice (FOUCAULT, 1979, 1980).

Foucault did not claim that the body can provide us with a grounded truth or that education through the body can free people from oppressive social policies and authoritarian regimes. His writing offers an approach rooted in a critique of institutions through discourses created by a dominant culture. He would have been cautious about somatic practices because of his claim that experience is based on how our perceptions have been socially constructed. He would be leery of any claims to “experiential” or “somatic” authority.

Although Foucault did become more accepting of bodily conceptualizations later in his life, Shusterman sometimes misconstrues Foucault’s intent. Shusterman criticizes sexual aspects of Foucault’s work, but does not seem to be aware that the core of Foucault’s work problematized a somaesthetics and found no solutions to the problem through somatic practice. Rather, he looked at the body through a historical lens and made his point through an analysis of language. I read Foucault’s’ idea of “care of the self” as a societal prescription emanating from organizations that attempt to control people through a focus on their own behavior, not as a prescription for health and embodiment as Shusterman suggests.

Thus, Shusterman’s alignment with Foucault may be falsely prescriptive. Shusterman never address how the experience of the body is influenced by anything outside of an individualistic view.

This may be one example of how the differences in thinking are often ignored in body theory and somatics. Shusterman’s ideas are more fully aligned with Merleau Ponty and phe-

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nomenology because they both see the body as experience. But his writing about Foucault does not address the tensions between postmodern thought and somatics.

So there are real differences and tensions between somatic theory in general and a more postmodern approach to the body. Although Ginot tends to define somatics as one way of thinking with one epistemology, and does not recognize the growing literature on social somatic theory, she does point out that is problematic to view somatics as “an antidote to dominant dance practices” (GINOT, 2012, p. 12). She looks at how somatics has been addressed and finds, for example, its relationship to science problematic (note: some somaticists are ground in the use of science as a umbrella in which somatics falls under.) as well as its replacing a political and social conscience with a somatic conscience that views the subject.

Ginot, and those who critique somatics in general may not be aware of social somatic theory and the ways it rejects essentialism and universality, while still using embodiment as a source of information. Social somatic theory may be one way of recognizing the importance of bodily experience, while addressing these concerns, moving thinking about somatics to a worldview that rejects individualism and essentialism without throwing the idea of embodiment out the window. While most somatic theory embraces scientific logical thinking and a positivist epistemology and ontology, social somatic theory sees the body through a more critical socially constructed view. It offers a “troubling” view of essentialist tenets of somatics without rejecting bodily knowledge as a tool for exploring difference and social justice.

So in line with the theme of this conference, there are intercultural and cross-cultural implications inherent in social somatic theory that may not be considered in a more generalized view of somatics. Social somatic theorists and practitioners tend not assume that all bodies are alike. While many somaticists may assume that particular body practices are the same in all cultures, social somatic theorists and practitioners acknowledge that body principles may be different in disparate cultures. To highlight this idea, I offer an example. Years ago at my university, we had a guest artist in Balinese dance. She performed and explained basic principles of the dance form. When she finished, one faculty member, who is not longer at the university, said that her dancing is dangerous because her arms were hyperextended. This professor assumed that hyperextension is always bad because that is what we tend to teach in the US without being aware that this may be a bias against a different way of working. But Balinese dancers live, in a sense, in different bodies. Of course we all have a basic structural body base but what we assume to be a particular bodily theory may not exist in another culture. Secondly somatics is not in itself always a healthy approach. It is a tool that may be used for good or bad. It may be used as a tool to colonize bodies by imposing the bodily assumption of one culture on another. Lastly, by having a conference like this one and opening ideas about somatics and bodies, even though bodies exist in different spaces within other cultures, we may appreciate the different principles accorded to diverse body theories. Perhaps by recognizing difference we can see how interactions may be possible.

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