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DANCE THERAPY ASSOCIATION OF AUSTRALIA

"Dance Therapy 2000: Sources and Resources"

DANCE THERAPY: MOVING TOWARD WHOLENESS

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Dedicated to play and curiosity, in loving memory of

Louis H. Stewart

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This evening I want to speak about the ongoing, interwoven relationship between the emotions and the imagination. In addition to distinctive patterns of bodily felt sensations and universally recognized expressive physical actions, *each emotion holds within itself its own potential pattern of imaginative development.* It is through these intrinsic forms or categories of the archetypal imagination that a limited number of basic emotions intermingle and combine with each other, transforming into a sensitive network of feelings and emotionally toned complexes and ultimately the highest values of human culture. I've been engaged with this material for as long as I can remember, ever since childhood when I first experienced the joy of using my body to express the imagination. The emotions have always been important to dance therapy studies, but for many years, American academic psychology considered the study of affect and imagination to be unreliable, unscientific, even disreputable. Only a few hardy souls allowed themselves to get interested in the individual emotions or in the possible interactions of emotions with each other, or in the relation between the emotions and other functions of the psyche. Things finally began to turn around in the mid-to-late 1980s and since then there has been increasing interest in affect studies and in the relationship between the emotions and the imagination. This material continues to interest me very much. I hope this paper will contribute to a more differentiated understanding of dance therapy as a comprehensive method of psychotherapy that draws in a natural way from *all* of the intrinsic forms of the imagination: the aesthetic, the religious, the philosophic/scientific, and the social, as well as the central, self-reflective psychological imagination.

As we approach the new millennium, it seems useful to pause and reflect on historical resources. The material I present this morning is largely informed by an elegant and useful theoretical synthesis proposed by Jungian analyst Lou Stewart. His contribution clarifies, reframes and extends certain Jungian ideas. It is not poured in concrete, rather it is offered as a way to strengthen a continuing process of creative development. His differentiated understanding of affect and archetype is relevant to Dance Therapy as well as Analytical Psychology because it is all about the body, the imagination, and the emotions.

I present a theoretical paper, but it is also a love story because Lou Stewart was not only my colleague, he was also my husband. Lou died in the spring of 1998. Since then, I live with loss and at the same time a passion to create, re-create and develop the work we shared.

Lou did not intend originally to study the emotions, but rather he wanted to understand the healing function of play, imagination and the arts. It dawned on him only gradually that play, imagination and the arts are all about the emotions. As a young psychologist he was drawn also to study the nature of the family and these studies too led in an inevitable way to the emotions which infuse every aspect of the family. At a certain point, no matter what he was doing, he found his interest gravitating toward the emotions. He finally took all these hints seriously and began a thorough study.

The most promising and comprehensive theory was a two volume work by Silvan Tomkins entitled *Affect, Imagery, Consciousness* (1962, 1963). In Tomkins' view, the affects are the primary, innate, biological motivational system of the higher mammals, including human beings. The drives and other

responses are secondary. Emotion not only amplifies the drives, but it motivates memory, perception, thought and action as well. To Lou it was apparent that in this aspect of his theory, Tomkins was re-stating the same theory that had been proposed by Jung as early as 1907, namely that the emotions are the source of value (1951, pp. 27-28 and 32-3), imagery (1961, p. 177), energy and new consciousness (1938, p. 96). What Tomkins had to offer that was new was a carefully developed hypothesis of the evolution of the affects that specified a particular set of emotions and their particular functions.

Before going further I want to say that I'm using the terms affect and emotion interchangeably. I also use several terms to describe the inherited emotions, for example, primal, archetypal, primordial, innate, primary, basic, fundamental, etc.

Lou Stewart's first paper on the affects was written in 1979 in collaboration with his brother Charles Stewart, a pediatrician and child psychiatrist. Guided by their understanding of contempt and shame as a single bi-polar affect that comes from Disgust, they proposed a system of seven inherited affects. They built on the idea that every basic emotion has its own symbolic stimulus that is partly conscious and partly unconscious. The conscious part consists of certain typical life situations that are likely to stir a similar reaction in most people, for example: Loss (sadness), the Unknown (fear), Restriction of autonomy (anger), Rejection (disgust), the Unexpected (Startle), the Familiar (joy), and Novelty (interest). The unconscious part then, would have to be primordial image-imprints at the foundation of the psyche

which correspond to these typical or existential situations of life. For example, the primordial image-imprint that corresponds to loss would have to be something like archetypal emptiness, the void. When the inner void is in some way mirrored by the life situation of loss, the two parts unite to form a symbolic stimulus that releases the emotion, in this case, distress, or sadness, or grief or anguish, depending on the kind of the loss and the individual situation. Trudi Schoop described something like this many years ago when she used the German word UR to identify the primal or archetypal experiences of life. She said there are two kinds of fear. There is the basic UR fear or archetypal fear that is always there as an unconscious potential. And then there are the conscious fears that can be named. In speaking of her own childhood fears, Trudi wrote that she remembered each of them distinctly. The conscious fears “were reminders which tapped the UR fear inside” (Schoop 1978, p. 8). Another way of saying this: When the UR or archetypal image is mirrored by a corresponding life situation, there is a mutual recognition or reverberation in the psyche that releases a particular emotion.

Ethologists seem to describe a similar process when they speak of the “innate releasing mechanism” (Tinbergen) or the “key tumbler” structures that release patterns of instinctive behavior in animals and humans (Stevens 1983, pp. 56-8).

In contrast to the the traditional mechanistic image of a key opening a lock, Candace Pert offers a new way to imagine the affect releasing function. Ever since her early discovery of the opiate receptor, Candace Pert has been engaged with the neurochemical aspect of emotion. In her book *Molecules of*

Emotion (1997), she describes the biological process that draws a particular chemical to a particular receptor. There may be millions of receptors on the surface of a typical nerve cell, of at least seventy different types. In her words, the receptors

...hover in the membranes of your cells, dancing and vibrating, waiting to pick up messages carried by other vibrating little creatures, also made out of amino acids, which come cruising along -- *diffusing* is the technical word -- through the fluids surrounding each cell. We like to describe these receptors as "key holes" although that is not an altogether precise term for something that is constantly moving, dancing in a rhythmic, vibratory way....

Though a key fitting into a lock is the standard image, a more dynamic description of this process might be two voices -- ligand and receptor -- striking the same note and producing a vibration. ... to open the doorway to the cell. (Pert, 1997, pp. 23-24)

We have no way of knowing at this point exactly what is the process in the psyche that releases a particular emotion at a particular time. But there are a number of useful working premises: As Lou Stewart put it: "The conscious stimuli of 'life experiences' must be 'met' so to speak, by unconscious, innate image/imprints, or the potential for such image/imprints" (Stewart 1986, p. 200).

SEVEN PRIMORDIAL IMAGE-IMPRINTS

[Insert slide]. In his search for what the innate image/imprints might be, Lou found that certain images of pre-creation appear and reappear in myth and symbol as well as in the paintings and dances and visions and sandtrays of active imagination. In his description of the primordial image-imprints, he uses the language of poetic metaphor:

In the "beginning" -- in truth before the "beginning" -- myth and religion identify a matrix of protean images, "pre-creation" symbols we may call them, which hold the potential for all that is to be created. These are the Abyss, the Void, Chaos, Alienation, and Darkness which enshrouds them all; and, of course, a Creator. These images reverberate with experiences of the world: the deep abyss of time, the caverns and depth of the sea, and the starry sky; the void of the vacant ocean and the vastness of empty space; the confusing multitudinous nature of life spawning life; the icy cold of the empty, lifeless cosmic space of the alien universe; and the deeps of the night and the loss of orientation. Meditation on these aspects of the world inevitably brings us to the inner world of the Self: to its depth and voids; its chaotic fantasies and alienating emotions; and its labyrinthine corridors of the dream. Myth is a product of such meditations.

These symbols are primordial symbols of the Self. And each of them represents the Self in one of its manifestations. They are the culture spirit that has evolved in its forms as the religious, the aesthetic, the philosophic, and the social/moral. And the primordial symbols are the source of basic emotions. It takes no great stretch of the imagination to place oneself in the

Abyss of Hell in the presence of demons and devils. When this is the dream, we experience terror. Yet if we safely pass through that Abyss we come out at Dante's Holy Mountain. And so it is with each of these symbols of the Self, their opposites are the symbols of healing and wholeness.

(Stewart 1997, p. 1).

Let us take a moment to reflect on these *images* that are at the same time *experiences* of the primal affects. It may be helpful to remember that an image is not only visual, rather, images are experienced and imagined through all of the senses. To experience the VOID is the actual, empty feeling in the body of loss, sadness and grief. To be at the edge of the ABYSS or to fall into it is the actual gasp of fear as the ground drops away from under you. To experience CHAOS is the feeling of being tied up in knots, that is, the confusing muddle and tangle and frustration of anger. To experience ALIENATION is the actual withering rejection we feel in Disgust. When disgust is turned toward the self, we call it shame. When disgust is turned toward the other, we call it contempt. Either way, both sides are alienated. The experience of sudden DARKNESS is that startling, unexpected, suspended moment of total disorientation.

In stories and myths of how the world came to be, these primordial images express the pre-existing state, the "prima materia" out of which the entire world was created. But in addition to the VOID of sadness, the ABYSS of fear, the CHAOS of anger, the ALIENATION of disgust, and the DARKNESS of Startle, there is, of course, a Creator represented as two forms of LIGHT. In human experience, these are the affects of life enhancement, joy and interest.

The light of diffuse illumination is surely the playful, blissful, all-embracing experience of joy. The light of focused insight holds within itself the intense, pinpointed concentration of interest and excitement.

Before going further, I want to say that in accord with Darwin, we distinguish between the *inherited* emotions with their clear, recognizable patterns of behavior, and the *complex* emotions. Darwin's complex emotions are universally known, yet they lack distinctive patterns of facial expression or bodily action. These include jealousy, envy, admiration, respect, greed, generosity, and many others. Lou Stewart coined the term "complex family emotions" to describe the alchemical mixtures, modulations and transmutations that develop in the family.

I'll now take up the seven basic emotions. Each is expressed along a continuum of intensity. In addition, there are many subtle and complex affect combinations and affect sequences. Each of the seven basic emotions can be understood as a theme with variations. Emotion themes are inherited, while variations of the theme are shaped mainly by culture and family (Ekman's "display rules", see Ekman's Afterword in Darwin 1882/1998, pp. 383, 385, 386, 391-92).

SEVEN BASIC EMOTIONS

All of the emotions are essential, but for development to occur, everything depends on joy and interest as they interact with each other and with all of the other affects. Joy is the affective source of play, imagination, and ultimately the development of Eros-mythical consciousness. Interest is the affective

source of curiosity, exploration, and ultimately the development of Logos-linguistic consciousness. Building on Jung, and Henderson's concept of the cultural unconscious, *Lou Stewart's hypothesis came to be that all of the higher functions of the psyche -- including the ego functions and the symbolic cultural attitudes -- have evolved from joy and interest as they modulate and transform the affects of crisis and survival (fear, grief, anger, disgust) and the affect of re-orientation (startle).*

I brought slides to show the distinctive facial expression and bodily action of the seven inherited emotions, each with its own potential pattern of imaginative development. As you view the slides, I invite you to imagine and remember your own experiences.

ENJOYMENT-JOY-ECSTASY. **[slide 1]**. The life situation that evokes Joy is the well known, the beloved, the familiar. The eyes grow bright and the lips widen up and out. The bodily felt sensations are light hearted and expansive. **[slide 2]**. There is laughter. The arms open wide. At a peak moment, we leap and jump for joy. **[slide 3]**. But whether the expression is the prototypical "jump for joy;" or rolling, rollicking laughter **[slide 4]**, or an all-embracing blissful state of being, Joy is the affective source of play, imagination, mythical consciousness, divine relatedness. **[slide 5, slide 6]**. What I'll always remember about Trudi Schoop is how fully she expressed all of the emotions, but especially joy. In speaking of Joy, Trudi once said that a healthy, joyous lightness contains a recollection of ground and weight to support it (Schoop 1978, p. 6).

I want to pause now and reflect on what might be the pattern of imagination that springs from the experience of pure joy? Joy is expressed through play and fantasy. Its nature and condition is utter spontaneity. No thought is “unthinkable.” Nothing is “unimaginable.” And that is why joyful play and imagination tend to put us in touch with material that is ordinarily repressed.

Sooner or later, the archetypal imagination will take us to the emotional core of any complex. *But instead of, or in addition to direct experience of raw emotion, the imagination creates symbolic images and stories that express the emotion in a way that may be more bearable.* The imagination is largely shaped by the life enhancing emotion JOY as it modulates and transforms the emotions of crisis. For example, children play for the fun of it, yet as we know, the content of play is often about difficult, upsetting, even blood curdling experiences. It seems useful to differentiate here between the *content* of play and imagination (which often involves a re-capitulation of wounding experiences) and the *function* of play and imagination which is about integration and healing.

Just as the archetypal imagination may lead us from joyful spontaneous play to the emotional core of a troublesome complex, it also works the other way around. In every culture, throughout human history, people report spontaneous visions of light that typically come in the midst of a very dark time.

One of the most moving stories about the soul-protecting function of the archetypal imagination is reported by Jungian analyst Donald Kalsched in his

book *The Inner World of Trauma* (1996):

A mother sent her young daughter, aged 6 or 7, to her father's study one morning to deliver an important message. Shortly thereafter the daughter came back and said "I'm sorry mother, the angel won't let me in." Whereupon the mother sent the daughter back a second time, with the same result. At this point the mother became quite annoyed at her young girl's imaginative excess, so she marched the message over to the father herself. Upon entering, she found her husband dead in his study. (Kalsched 1996, p. 41)

With this story we are offered a picture of the miracle of the archetypal defenses or guardian spirits that function through the compensatory nature of the psyche. In a completely natural way, the archetypal imagination protected the child from unbearable emotion, at least temporarily.

Another essential aspect of the imagination that springs from joy involves the dialectical relationship of joy and interest. I'll take this up next as we look at the affect Interest.

INTEREST-EXCITEMENT. **[slide 1, slide 2]**. The life situation that evokes interest is novelty. The distinctive facial expression is: Brows slightly drawn together; sustained focus; mouth softly opened or pursed lips. **[slide 3, slide 4, slide 5]**. We track and look and listen. In excitement, there may be a "breathless" moment, as we are fascinated and engaged with every detail of an ever changing world.

There is a reciprocal interplay between Joy and Interest, as each

potentiates the other. While joy is expressed through play and imagination, interest is expressed through curiosity and exploration. When encountering something new, it is natural to be curious and want to explore it. *With exploration, the novel experience at some point becomes familiar and we begin to play with it and weave fantasies of who we are around it.* The fantasies go on then, until we discover another new facet which is then explored, and so on and on. The association that comes to mind is dance studies, where there is an ongoing, interwoven relationship between interest and imagination: *interest in the body the way it is, and fantasies of what the body might be about.*

Interest has its own dialectical relationship with Joy, but it interweaves also with all of the other basic emotions. Jung's ego functions have evolved mainly through Interest-Excitement as it modulates and transforms specific affects of crisis. For example:

THINKING. In Anger, we perceive that something is the matter and all attention is fiercely focussed on how to identify the problem and attack it. A thinking person is likely to be interested in this domain.

THE FEELING FUNCTION. As Disgust forces us to grapple with the bitter experience of alienation, we develop sensibilities that help us evaluate the intricate network of human relationships. Interest in the emotional atmosphere appears to be an early stage of the feeling function.

SENSATION. In Sadness, our constant longing is for the embodied presence of the one we miss. Interest in the physical, tangible world is essential to a well developed sensation function.

INTUITION. In Fear we sense the presence of myriad intangible, unknown possibilities. An intuitive person is likely to be interested in this realm.

SURPRISE-STARTLE. **[slide 1]**. When something happens that is completely unexpected, we are surprised, astonished, startled. **[slide 2]**. The facial expression is: eyebrows raised; eyes open wide, open mouth. **[slide 3, slide 4]**. Surprise-startle is the primal expression of disorientation. It serves to center consciousness and leads to re-orientation. In Lou Stewart's words, Startle leads to a centering of the total organism which imposes an immediate and total cessation of any movement or sound; breathing ceases, and even the beat of the heart may be momentarily interrupted. At that moment all of the other affects are, in a very real sense, functioning as its opposite. That is, their energy is totally in abeyance, although in a state of readiness to be sure, since we know that immediately following the startle response, ego consciousness is quickly restored to a particular function, and moreover, a specific archetypal affect may take over in response to whatever it was that led to the startle response. Startle's survival function then is to prevent, if possible, the occurrence of an inappropriate response before the threat has been evaluated (one cannot help but wonder about a relationship between startle and the physiological shock reaction). (Stewart 1987, pp. 41-42)

In a 1963 paper, pioneer dance therapist Mary Whitehouse described movement that comes from an inner impulse: "The experience ... always carries an

element of surprise -- it is unexpected and seems to happen quite of itself" (Whitehouse 1963 in Pallaro 1999, p. 54). Mary's simple yet profound observation brings an introverted perspective to surprise-startle. Surprise may come in response to unexpected inner events. Internally generated movement may emerge, with surprising results. An unexpected fantasy may float up, or a passing thought or insight, and one is surprised. Noticing the surprising nature of inner events may well be the beginning of self-reflective consciousness.

The shadow aspect of Startle is when there has been too much of it, it may become habitual, as if frozen into the musculature (the extreme example of a person who is catatonic comes to mind). But normally Surprise-Startle is a remarkable and wondrous affect. Ordinarily expressed in a split second, it marks a palpable moment of re-orientation that is essential to psychological development. I would guess that as psychotherapists from many different schools follow their curiosity to learn more about the nature of the individual emotions, the importance of surprise-startle will be increasingly recognized.

At the primal level, the bodily felt sensation is shock, ranging from mild to intense. The image comes of a deer that freezes until it knows what to do next. When we can be conscious of and present to a state of disorientation, the psyche is likely to produce exactly the images and experiences that are needed to move us through it. One of Jung's studies makes this process visible through a marvelous series of paintings by a culturally developed woman in her mid-fifties. **[slide from Jung 1933]**. Here is a slide of one of her early paintings from his 1933 "Study in the Process of Individuation." As you see,

lightning has released the dark stone and kindled a light at its core. For Jung, “Lightning signifies a sudden, unexpected, and overpowering change of psychic condition” (Jung 1933, par. 533). It has an illuminating, vivifying fertilizing, transforming and healing function (Jung 1933, par 558). In an alchemical text, lightning causes the royal pair to come alive. In Jewish tradition, the Messiah appears as lightning (Jung 1933, note 7 on p. 137). In dance therapy, surprise-startle might be as subtle as a passing expression on the face, or it might be a spontaneous physical action that seems to jolt the mover from within, or it might be a dream or fantasy or dance about lightning. All of these and countless other symbolic experiences are related to Surprise-Startle and the evolution of self-reflective consciousness.

DISTRESS, SADNESS, GRIEF, ANGUISH. When we experience loss, the inner corners of the eyebrows are raised at an oblique angle and the corners of the mouth are drawn down. **[slide 1, slide 2]**. With intense grief and anguish there is wailing and sobbing. With eyelids tightly close, the muscles around the eyeballs contract and the mouth tends to pull open into the typical square or rectangular shape of sadness and grief. **[slide 3]**.

[slide 4]. In loss, the bodily felt sensation may be the feeling of emptiness, dead weight or both, **[slide 5, slide 6]**. If the one we miss is not there, it seems natural to move back and forth between identification with the lost beloved (dead weight) and experiencing the emptiness of the world which has turned into a barren wasteland. The heart is heavy. The heart hurts. The heart aches. Sometimes it feels as if the heart is being ripped or torn apart.

Heart rending experiences are culturally mirrored in many traditions of mourning that require tearing a garment or piece of cloth when a loved one dies.

To approach his study of sadness and grief, Lou Stewart wondered what could be the use of such a punishing affect? At the level of survival, fear, anger, and disgust are understandable as self-protective responses to different kinds of danger. But how can we understand the survival function of sadness and grief? Another way of putting it: What would the world be like without sadness? One can only imagine the bland, indifferent quality of life if the typical response to the loss of a beloved person were something like: "Oh well, too bad. Here today, gone tomorrow." Sadness connects us not only to the significance to us of those we love, but to the beauty of nature, the element earth, the tangible world.

Wherever humans experience the full impact of loss, the traditional rhythmic, rocking expressions of grief can be seen. Grief is universal and recognizable, even when modified and shaped by different cultures. In addition to the rhythmic movements of the body, humans in a natural way are drawn to create and re-create idealized images of the beloved person who has died. Beautiful fresh flowers may be used, with music and photos and paintings, as well as cold eternal stones and shrines, and the terrible yet transforming beauty of flames at the funeral pyre. The AIDS quilt, the quilt of tears, and so many other memorials show this process clearly. Each is at once an expression of universal grief -- and a memorial of beauty.

[slide 7, slide 8]. If we consider the form or category of the imagination

that has evolved from sadness and grief, we are led to the imagination of beauty expressed through rhythmic harmony. As the rhythmic, rocking expressions of grief interact with joyful memories and perhaps other experiences, lamentations have developed into songs, music, poetry, dances, paintings and sculpture. **[slide 9, slide 10, slide 11]**. From the beginning, the mixture of joy with sadness has evolved and continues to evolve through the imagination of beauty, expressed through the arts.

FEAR, TERROR. In contrast to the compressed eyes of sadness and grief, the eyes of fear are wide open. Sadness, grief and anguish can go on for a long time and crying may bring release and relief. But even when we tremble, it is not a simple thing to discharge fear. At bottom, fear is an encounter with the dreaded Unknown. **[slide 1]**. The facial expression is: Eyes opened wide, eyebrows raised and drawn together, the lower eyelid is tensed, and the lips are stretched horizontally. In extreme terror, the mouth opens wide with rigid muscles, shaping a silent or piercing scream .

In its lower range of intensity, the survival function of fear may be to insure that we approach an unknown situation with caution. In anxiety, there may be nervous twitching of the hands, feet or legs, as if preparing for an emergency. **[slide 2, slide 3]**. In the extreme intensity of panic and terror, one may be faced with death, or the living death of drastic injury. Death is the ultimate unknown. **[slide 4]**. In a life-threatening emergency, the survival action of fear is to freeze, faint, or flee. Uncontrollable repetitive actions include trembling, headlong flight, jumpiness, gasping, recoil, cowering,

motionless. Felt bodily sensations include heart pounding, cold sweat, loose bowels, weak knees, and the dry mouth of fear.

Many years ago when I was studying with Trudi Schoop, she asked the question: How do you move when you're afraid? Each of us took turns moving one after another across the room, imagining and remembering a fearful life experience and our response to it. Most of us expressed the lower intensities of fear, mainly we expressed anxiety and nervousness, alternating between tension and tremor. Trudi then developed the image further by inviting us to imagine fear in the history of humans on this planet: "It is many thousands of years ago," she said. "You are the first humans on earth. Can you imagine what you would feel and what you would do if, for the first time, without warning, you hear the sound of thunder?" Trudi's drum become the crack of thunder and when I heard it, I didn't plan anything but my body fell to the ground. In that moment, I first experienced the link between fear and the voice of God.

Fear has both a survival function and a spiritual dimension. Imagination of the Mysteries is a particular form or category of the archetypal imagination. As we encounter the dreaded unknown, the primal expression is uncontrollable repetitive action. Whether obsessive rituals to ward off demons, or the ceremonial actions of prayer and worship, the expressive behavior of fear is ritual. It is the primal affective source of sacred imagination and the compensatory ideal of the holy. **[slide of Balinese Ketjak ritual]**. Meerloo describes the Ketjak ritual of Bali as "a communion of shuddering...of being united in dread and fear...a collective ritual to conquer individual fear"

(Meerloo 1960, plate 25, p. 66). In addition to the ancient Ketjak ritual, you may remember and imagine other rituals that range from cathartic release to meditative containment. Ceremonial enactment may include repetitive actions such as trembling, shivering, shaking, whispering and chanting, and/or it may include **[slide of Tibet, yak butter candles glow beside grain offerings]**, repetitive actions that express a sense of quiet calm, for example, lighting candles, making offerings. But whether the repetitive action is hair-raising or contemplative, the process allows us to concentrate on certain well known physical actions that may protect us from a direct encounter with the dreaded Unknown. In *The Idea of the Holy*, Rudolf Otto (1923) shows how all of the great religious traditions of the world have evolved from the archaic experience of daemonic dread. I imagine Otto might agree that the development he describes could not have come from fear alone, but rather from an interweaving of joy (imagination) with fear.

A question comes to mind about the similarities and differences between the repetitive quality of ritual and the rhythmic quality of dance. Each is grounded in its own affective source, yet there is a special relationship between ritual and rhythm, the sacred and the beautiful. Each seems to flow naturally into the other.

FRUSTRATION, ANGER, RAGE. The life situation that evokes anger is restriction, restriction of autonomy. **[slide 1]**. The facial expression of anger is: eyebrows frown, eyelids raised, eyes fixed, nostrils dilate. **[slide 2, slide 3]**. The mouth opens to show teeth, or it is closed with a clenched jaw. The skin

is hot, heart rate increases and blood flows to the hands. **[slide 4]**. The expressive behavior of anger is threat and attack, an extremely primitive form of reason. If we consider the category of the imagination that has evolved from ANGER, one is led from chaos toward a compensatory image of order. With the development of consciousness, one learns to attack a problem symbolically, identifying the cause of the frustration and developing strategies to put things back in order. **[slide 5]**. Many games, for example, are all about the development of strategic thought and symbolic attack. Other examples that come to mind are the emphatic gestures that punctuate scholarly discourse. **[slide 5 OFF]**. A beautifully written passage in Chaim Potok's novel *The Chosen* describes a passionate scholarly argument between an orthodox Rabbi and his extraordinary 15 year old son:

Danny and his father fought through their points with loud voices and wild gestures of their hands almost to where I thought they might come to blows. Danny caught his father in a misquote, ran to get a Talmud from a shelf, and triumphantly showed his father where he had been wrong. His father checked the margin of the page ... and showed Danny that he had been quoting from the corrected text. Then they went on to another tractate, fought over another passage, and this time Reb Saunders agreed, his face glowing, that his son was correct. I sat quietly for a long time, watching them battle. (Potok 1967/1982, p. 155).

With furrowed brow, insistent gestures and fiercely focused attention, anger, modulated by joy (imagination) and interest is the affective source of scholarly, philosophic imagination. The compensatory ideal of the ordered

cosmos has evolved from the chaos of frustration, anger and rage.

DISGUST. The life situation that evokes DISGUST is rejection. **[slide 1]**. The facial expression is: lips curl, noses wrinkle, eyes crinkle. **[slide 2, slide 3, slide 4]**. In scorn or contempt, we turn up our noses and lower our eyelids, as if pulling away from a dirty, smelly object. **[slide 5, slide 6]**. In embarrassment and shame, we may blush and squirm, hang the head, avert the eyes, and wish the ground would open up and swallow us.

[no slide]. As a survival function, disgust uses the senses of smell and taste to identify a noxious, potentially poisonous substance. We turn away from a bad smell, or reject rotten food by spitting it out. When something repulsive is swallowed, there is the primal reaction of vomiting. In early infancy, this acute evaluative function is carried out with only a mild emotional twinge. If disgust were limited to the rejection of bad food, it would remain a relatively uncomplicated affective reflex. But it is not so simple. As the infant develops, the expression of disgust differentiates through the “stranger reaction” around seven to nine months of age toward the bi-polar affect contempt/shame, in which the object of disgust is no longer limited to offensive smells and tastes. We move now from the evaluation of food toward the evaluation of human beings.

The question of whether the experience is contempt or shame depends on whether rejection is turned toward the other, or toward the self. Either way, one is alienated. At the barnyard level, the antecedent to Contempt/Shame is expressed through a “pecking order.” The dominance and submission behavior

of many mammals is similarly related to the maintenance of a hierarchical social structure. Every child has to grapple with feelings about being included or excluded, and has fantasies about how to get along with others. Social customs differ from one culture to another, but all are concerned with status, deference and the mediation of human relationship.

CONTEMPT/SHAME forces full attention to one's place in the human community. This punishing affect is always expressed within the context of a relationship, whether an interaction in the present, or intrapsychic reflections on the past. If we consider the form or category of the imagination that has evolved from DISGUST, we are led to the imagination of right and wrong, good and evil, the empathic social, moral, ethical, imagination.

In shame, the self may be "split in two, with one part of the self a judge, and other the offender" (Tomkins 1963, p. 152). Depending on the nature and development of an individual, the inner conflict may be contained and eventually integrated. When an individual cannot bear the tension, the split tends to be acted out by projecting shadow -- the archetypal image of the stranger within -- onto some other individual, group or nation.

To review this subtle and complex bi-polar affect: Contempt/Shame comes out of the affective reflex DISGUST which is present in infants from birth. The stranger reaction seems to be an early experience of Contempt/Shame. The reaction may range from crying and upset, to hiding the face, or suddenly falling asleep, to movements that express both shyness and interest. Once again, it is the mixture of joy and interest, expressed through play and curiosity that transforms even the most toxic affect. An

example of this can be seen in the game of musical chairs. The structure of the game seems to deliberately evoke rejection; it's all about being separated from the group, being left out. But the game is fair enough (because all of the children are gradually excluded), and the game is fun enough that the ordinarily painful experience of exclusion can be tolerated. As bitter experiences of separation and alienation are modulated in a natural way by joy (imagination) and interest, there is a development toward the social, moral, empathic imagination.

The compensatory ideal of utopian community has evolved from the bitter alienation of disgust and shame. Depending on the development of the individual, these fantasies may be about dictatorial power, or they may be shaped by the democratic ideal.

CLOSING THOUGHTS

I have tried to present a vision of the Self as it evolves from the primordial depths of the unconscious toward the highest values of human culture. Reviewing the seven archetypal affects, we looked at JOY and INTEREST, expressed through play/imagination and curiosity/exploration. While each basic emotion is essential, psychological development depends especially on the two life enhancement affects as they potentiate each other and as they intermingle with, modulate and transform all of the other affects. After Joy and Interest, we considered SURPRISE-STARTLE, the affect of centering and new orientation. Finally, we looked at each of the four-fold affects of crisis and survival: GRIEF, FEAR, ANGER, DISGUST. As I said at

the beginning, *Each affect holds within itself its own potential pattern of imaginative development.*

As dance therapists, we are engaged with all of the intrinsic categories of the imagination. Depending on tastes and talents, inclinations, and typology, different forms of the imagination will be prominent in the work of different individuals. But given the nature of our work, it seems inevitable that every dance therapist is engaged with the aesthetic imagination, *imagination of beauty* expressed through the arts, especially dance. Similarly, every dance therapist is engaged with *imagination of the mysteries* expressed as ritual enactments, rites of entry and exit, the ceremonial and meditative aspects of our work that may lead toward an ongoing inner dialogue with the Self.

We are engaged also with the philosophic, scientific, *scholarly imagination*, as we trace the links from movement experience to an early memory, or wonder about the meaning of a symbolic image that floats up in the midst of movement. Scholarly imagination motivates research also, as we seek a better understanding of dance therapy -- why we work the way we do. Dance therapy is completely interwoven also with social imagination, the *imagination of relationship*, interactive experiences with individuals and groups, work with the dynamics of shadow projection and other projections in the mutual transference. This is the realm of empathic imagination and the whole world of fantasies that people have about each other. Finally, Dance therapy leads us inevitably toward the central, self-reflective *psychological imagination* which is a quintessence of the other four, shaped by the age-old value inscribed at the Delphic Oracle: *Know-Thyself*.

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