

Ballet and Psychology: A Historical-Philosophical Analysis

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EDITORIAL

Using language from science and art; this is a fantastic good that not many people do. That Martian proverb will serve as my guide while I explore this subject, the main goal of which is to gently stroke the intelligence and aesthetic sensibility of those who appreciate both science and the arts.

A happy coincidence brought me to work with Svetlana Ballester, the current maître and prima ballerina, whose stunning performance of the "Willis Queen" within the context of the classical ballet Giselle, immortalized by the illustrious prima ballerina Alicia Alonso, After experiencing a profound inner awakening, I was able to build the objective-subjective correlations and linkages that serve as the foundation for this article. These relationships can be found within the spiritual aspect of the Freudian unconscious, which is utilized to organize the objective and subjective.

Does ballet represent the unity of the body, mind, and spirit in a way that is supported by current psychology research? Let's take a quick look at the historical-philosophical response to this artistic-scientific

investigation. The historical basis of the current issue can be traced to the precise moment when philosophy, sometimes referred to as the "mother science," gave way to medicine, also known as the "science and art of healing," and medicine became a respectable natural science and, logically, a social science.

Even Platon, a philosopher of extraordinary stature (428-348 BC), was aware of the division of the body and mind. "The biggest mistake a doctor can make is to attempt to cure the body without attempting to cure the soul," said the most prominent representative of philosophical idealism. The soul, according to the great philosopher Aristotle (384-322 BC), is "the first entelechy of a natural organic body: it is to it what sight is to the eye." Hippocrates, the "Father of Medicine," believed that only the brain could be the source of our positive and bad emotions. "The body, like the eye, is the instrument; the soul, like sight, is the function, the end," he wrote and he deduced the link between the brain and the psyche. Doctors belonged to the organic, somatic, biological, or medical school (or to the psychological or animist school), which followed the sterile division drawn between the body and the soul. As a result, they combined two sizable groups: the doctors of the body and the doctors of the soul.

The socio-historical period in which scientific and medical activity is conducted has a direct bearing on the prevalence of one approach over another. The advent of the singular and unrepeatably genius of Sigmund Freud on the European medical scene significantly accentuated the mind-body dichotomy. Influenced by the wise teachings of the renowned Salpetriere-trained neurologist Jean-Martin Charcot, who rediscovers the unconscious, which he perceives as a psychological mechanism, Psychiatry now has a dynamic orientation marked by body-mind antagonism. This antagonism, by strange coincidence, reminds me of a verse from Matthew's Gospel: "Every kingdom divided into two sides is lost, and every city or family divided falls apart."

The creator of psychoanalytic philosophy artificially divided people, and the psychobiological Adolfo Meyer and psychosomatic [1] schools worked hard to bring these two divisive ideas together. However, because they refuse to acknowledge that man is a flawed but incomplete being, neither psychobiological

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nor psychosomatic orientation can provide an adequate explanation for the apparent body-mind contradiction. Psychology and Ballet: A Historical-Philosophical Reflection Psychol Psychology Res Int Jperfectible, who integrates into a unity living all its human dimensions: corporal, psychic, sociocultural and spiritual [2- 5].

The materialist approach to psychology takes a more consistent stance than the orthodox psychoanalytic school's basic tenet of body-mind dualism, announcing the soma-psyche unity as a manifestation of one of the essential principles of Marxist dialectics: the unity and struggle of opposites, which serves as the impetus for humanity's socio-historical and spiritual development [5-6].

According to Doctor of Science Ricardo González Menéndez [7], head of the University of Medical Sciences of Havana and consulting professor, "the psyche is nothing other than the function more specialized of soma, that both are expressions of matter, and that they are closely related in their natural, cultural, and above all, social aspects." This line of reasoning is consistent with scientific-philosophical theory. Notwithstanding this criterion, the distinguished psychiatrist up until the time of his untimely death supported the unwavering belief that humans are an inseparable bio-psycho-socio-cultural and spiritual unit [8, 9].

While it is true that Marxist psychology postulates the unity of the body and mind, it commits a grave methodological error by ignoring the human spirit in its theoretical and conceptual formulations, which in my humble opinion is the central axis around which the integral development of homo sapiens revolves. José Martí [10] reminds us in this regard that «the body is nothing more than a servant of the spirit», and Dr. Armando Hart Dávalos, who directed Martí's Program's National Office until his death, cautions us that «there is not-nor can there be-civilization or humanity, in the modern sense of the expression, without spiritual life».

Humanistic psychology establishes that "the body is a substantial part of the self; It is a source of information, it is a source of harmony, and it is the path to the spirit" with the help of these claims. Thus, in relation to the intellect, the body serves the purpose of "supplying consciousness with the spectrum of primary and vital tendencies, along with the emotional vibrations that imbue life with color and vitality." The purpose of the mind is to bring life out of the shadows of corporeality, to arrange it in accordance with human will, and

to take on one's own volitional and rational needs in line with the project that the self chooses to undertake and among the options that life provides. offers. In conclusion, the humanist perspective views the body, mind, and spirit as being in close connection; crucial

a need to pierce our inner world in order to, in the words of Lacanian psychoanalysis, be able to create contact with the other or not the self [11]. This means that, in terms of the body-mind-spirit connection, this idea is entirely compatible with the tenets of modern psychological science.

There is no question that ballet, as an artistic manifestation that combines dance, technical virtuosity, and the expressive capacity of the self in a warm embrace, is a faithful exponent of the indivisible unity of the body, mind, and spirit based on these historical-philosophical and theoretical-methodological premises.

Ballet, in my opinion, is a fantastic physical, psychological, and spiritual nourishment, and as such, it provides the dancer with an incomparable opportunity to develop and reach his full potential. Additionally, as an artist develops and fulfills himself both personally and professionally, he feeds the public's intellect and nurtures their inner selves, and in return, the public nourishes and caresses the artist until they are exhausted.

I will end with a quotation from an anthology that comes from Dr. José Orlando Suárez Tajonera [12], who is the National Prize for Artistic Education recipient and an emeritus professor at the University of the Arts (ISA): In the minds and spirits of the creator, the critic, and the audience, "art not only reflects reality, but also creates another reality."

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