

タイトル	New understandings of Butoh Creation and Creative Autopoietic Butoh : From Subconscious Hidden Observer to Perturbation of Body : Mind System
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引用	札幌学院大学人文学会紀要 = Journal of the Society of Humanities, 86: 21-36
発行日	2009-12
URL	<a href="http://hdl.handle.net/10742/488">http://hdl.handle.net/10742/488</a>

New understandings of Butoh Creation and  
Creative Autopoietic Butoh  
—From Subconscious Hidden Observer to  
Perturbation of Body-Mind System—

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ABSTRACT

The 1999's paper of Butoh dance method for psychosomatic exploration was developed by employing psychological concepts such as hidden observer in the subconscious, mirror neuron, multiple controller system of body-mind, and affordance, together with the psychomotor factors such as precision movement, butterfly effect, system perturbation and antagonistic movement, in order to locate essential creativity of Butoh. These concepts rendered dichotomic Cartesian ideas of "choreography" and "improvisation" obsolete in discussion of the non-egocentric and autopoietic structure of Butoh. The present author's long term practical approach to Butoh, including dance therapy sessions at mental clinics, as an individualization process in Jungian sense, confirmed and validated the practical significance of these concepts in the body-mind exploratory Butoh.

Keywords: Butoh, autopoiesis, Hijikata, Ohno, performing art, creativity, psychosomatic, mirror neuron, somesthesia, dance therapy, posthypnotic suggestion, hidden observer, state bound memory, affordance, catastrophe, butterfly effect, chaos, perturbation, antagonistic movement, choreography, improvisation, primary process, individualization, Cartesian dichotomy, Noguchi Taizo

## Introduction

### The third sphere of Butoh

Ten years passed since the first version of Kasai's Butoh Dance Method was written in 1999 [1,2,3,4]. After 20 year's Butoh dance life as Itto Morita since 1988, also 10 year's Butoh activities through a Butoh dance group GooSayTen with Mika Takeuchi, my Butoh experiences and its concept have considerably deepened.

Most of the developments of my Butoh understanding come from Butoh trainings and dance

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\*The author is grateful to Paola Esposito, Ruth Emsley, and Pawel Szynekarczuk for their valuable comments about Butoh studies and body-mind practices.

therapy sessions because of the reality and freshness I feel when I lead sessions face to face for general trainees and patients of mental clinics. (At mental clinics, Butoh dance approach is modified considerably in order to make the dance therapy session a safer and more secure occasion for vulnerable members. [5]) On the other hand, Butoh performances have been a challenge or ordeal in a different state of consciousness, making myself more vulnerable to inner impulses and more open to physical stimuli coming from my own body and the surroundings. Usually I find it almost impossible to remember what happened at some points of my performance because of the total self-immersion and the state bound and dissociated memory during the performance.

Also, Mika Takeuchi and I have lead dance therapy sessions at mental clinics respectively for 10 years. In the meanwhile, both became certified dance therapist of Japan Dance Therapy Association. In the course of such practices, we have noticed an essential relationship between some mental aspects of schizophrenia and our Butoh performance in terms of artistic creativity and its body-mind vulnerability. In particular, the loose ego boundaries of schizophrenic mind could be analogous to the mental attitude of Butoh (or Butoh-*tai*) performed in a different state of consciousness, and both schizophrenics and Butoh-ists are often dangerously open themselves for “intruders” as if the irrational dream world was actualized in daytime while the ordinary consciousness is left unprotected. S. Freud employed two terms to deal with these worlds: 1) the primary process of the world of dream or the unconscious where unrealistic things and their transformations are usual, and 2) the secondary process where “reality principle” functions based upon the decision making subject. (S. Arieti explained the close connection between creativity and the primary process, and its schizophrenic “paleo-logic” [6].)

One of the essential differences between the primary and secondary process is whether or not there is a core subject kept in charge of perceiving, thinking, and deciding. Cartesian view consists of a dichotomized body-mind, explained as the relationship between the controller and the controlled, which would well correspond to Freud’s secondary process, but not at all to the primary process where the decision making subject not only loses its initiative but also becomes infiltrated by various unrealistic things.

In the present paper, Butoh is conceived neither solely as dance nor as art, but rather an exploring process of the embodied primary process of the body-mind, or the Butoh as “the third sphere.” Hijikata’s words as the originator of Butoh might have been describing this state of Butoh, “Butoh is ... a dead man standing upright desperately”.

### “*mi*”: The integrated body-mind

The term “*mi*” is a frequently used Japanese common word meaning an “integrated body-

mind.” This word was well analyzed by a Japanese philosopher Hiroshi Ichikawa in his book “Structure of *mi*” (1984) [7] in his body-mind philosophical studies. Whereas the idea of non-dichotomized body-mind “*mi*” is usual among Japanese people, Cartesian understanding—the contrast between body and mind or the controller and the controlled—is taken for granted especially among the people who speak so-called Standard Average European languages (S.A.E. by B.L. Whorf who proposed “linguistic relativity hypothesis” [8] with E. Sapir). This dichotomized understanding appears to be a stumbling block for workshop participants outside Japan in grasping the nature of Butoh. Arguments about the body-mind or the controller versus the controlled are mostly carried out by using two words “choreography” and “improvisation”, But, these words are totally inadequate because the decision making or objectifying subject is totally blurred in the peculiar state of consciousness of Butoh as an embodied primary process.

### **Mirror neuron and Butoh as somesthetic art**

In 1996, a new finding was reported about the existence of “mirror neuron” in the brain of macaque monkey [9], proving that some of the neurons responded when the monkey saw a person pick up a piece of food as well as when the monkey picked up the food. By only watching other’s behavior, the neurons respond as if the monkey itself did the same action. The shock waves of this finding passed through the world not only in the neurophysiologic field but also in philosophy. This is because the Cartesian body-mind dichotomy might turn out to be obsolete, or because one of the phenomenological questions of how we recognize the other also might be a speculative fantasy as the other is something already given in the brain through the mirror neuron activities. Although there is a discussion whether the direct application of the physiologic finding of mirror neurons to the philosophy of consciousness is valid or not [10], the mirroring exercise in dance movement therapy or in education of autistic children, etc. has been positively reframed on a large scale by the finding.

Performing arts are usually regarded as a kind of visual art. However, if visual stimuli created by other’s bodily movements activate somatic reactions of the audience (at least surely in the brain due to the mirror neurons), it should be recognized and appropriately defined as “somesthetic art” or art for bodily sensation. The third sphere of Butoh described in the present paper or Butoh for the psychosomatic exploration would be a starter of this new somesthetic art form. In fact, our Butoh performance often takes a special body-mind state aiming at deepening the subconscious state of the audience by using “*mi-utsushi*” or body-mind “echoing”, which sometimes makes the audience even to freeze as if hypnotized.

\*Most hypnotic induction methods have both verbal and bodily procedures with various

types of muscle stiffening technique (except Milton Erickson's approach) . Also in a group hypnotic induction, it is known that watching others fall into hypnotic state enhances the hypnotizability of watching people. This mutual relationship between the body and mind, also among the people, might be called "*mi-utsushi*", which would be similar to the mirror neuron phenomenon. These understandings about hypnosis or unconscious influence are also based on the author's several studies about the difficulties of arm relaxation and its relationship to the socially conditioned bodily tension reactions [11]. (Body-Learning Therapy includes the dissolution of the socially conditioned body, or the body de-socialization.)

The purpose of this paper is threefold: 1) To show another aspect of Butoh as an integrated psychosomatic exploratory process by overcoming the dichotomic understanding about the body-mind, 2) to show the relationship between Butoh attitude (Butoh-*tai* for the third kind of Butoh) and recent theoretical developments such as mirror neuron, affordance, perturbation of system, and several other psycho-motor factors in order to understand the essential structure of creativity in Butoh, 3) to understand the author's Butoh experiences as the process of self-actualization in terms of Maslow or the individualization process of Jungian sense.

Some of the following topics have already been included in my recent paper "The Principle of Somatic Psychotherapy and the Viewpoint of Body-Learning Therapy" (2006) [12], but because it did not include several ideas of the present paper, this paper is the theoretical successor of my Butoh paper in 1999.

## I . Inadequacy of the word "choreography"

Kazuo Ohno's Butoh is improvisational, whereas Tatsumi Hijikata's is all choreographed. This is a clear example of how people tend to understand things in a simplified but erroneous way. Ohno grasped a tiny memo paper in his hand and was checking it repeatedly before performing. Was it a choreographical note or Butoh image memo? Ohno was arguing sharply with his son, Yoshito, when he was practicing for co-performing a Butoh piece. Did his improvisation need so much prior negotiations? Hijikata changed his performance style at least three times, including non-choreographed performance called "happening" and total choreography for his talented disciples such as Yoko Ashikawa, etc. who were willing to embody Hijikata's dreams onstage. A paired comparison is easy to understand. However, it runs the risk of inviting unnecessary misunderstandings as if discussion about either choreography or improvisation is decisive. Through ever repeated unfruitful discussions using the words "choreography" and "improvisation" in ex-

plaining what Butoh is or how Butoh-ists perform, the author came to a conclusion at some point that we have to find out other terms and concepts. Because we have already known that the conscious self called “I” does not always judge or control solely what happens next in performing Butoh, it is an old-fashioned myth that the conscious self does choreograph and dictate the body to move as prescribed, or the conscious self does improvise and change prearranged movement patterns as the conscious self has just decided to improvise. Even if the word improvisation means some involvement of the subconscious impulses or other accidental influences from inside or outside, the action of intentional switching from choreographed patterns to non-prearranged patterns sounds rather egocentric and still values the decision-making subject “I”. Of course, both words, choreography and improvisation, have nothing wrong in themselves when used to describe dance performance in general. However, because they implicitly connote the Cartesian dichotomic ideas, it is necessary to avoid them when discussing Butoh; otherwise it is difficult to explore the reason why Butoh has been “avant-garde” or still iconoclastic even more than half a century has elapsed since Hijikata originated it in 1950s.

## II . To the world of Ankoku Butoh

Tatsumi Hijikata originated “Ankoku Butoh” (dark black dance) in 1950s in Japan. Artists and literary circles in those days called his eccentric dances “an-koku (dark-black) ” dance, and he adopted the name. (We have two words, “butoh” and “buyo”, meaning “dance” in Japanese. Butoh consists of fluttering “bu” and stamping “toh”, buyo with fluttering “bu” and dancing “yo”.) In the monumental Butoh dance piece in 1959, “Kinjiki” (Forbidden Color), with homosexual themes, a chicken was choked on the stage and killed in a total darkness... It was a shocking dance piece for the audience. Soon after this performance, Hijikata was expelled from Japan Modern Dance Association, and his name and Butoh had not been officially mentioned in Japanese Almanac of Art almost until his death in 1986. Yoshito Ohno, who co-performed then with Hijikata, later told that he did not kill the chicken and “it was living and hatched eggs”. In 1980, young Butoh performers of Sankaijuku flew to France to perform, and were highly praised by European audiences. Sankaijuku has ever since been performing as one of the best Butoh companies in the world. After their success, a lot of Japanese Butoh performers left Japan where almost no dancers could live on dance, and moved to Europe and America, starting performing and teaching Butoh in various countries. Ankoku Butoh was gradually called “Butoh” through its proliferation and internationalized process.

In 1988, two years after Hijikata died of cancer, the present author attended a week long in-

tensive Butoh workshop held by Semimaru, member of Sankaijuku, in Otaru city, a seaside town of Hokkaido, where Ichiro Ojima had been running his Butoh troupe “Arutai” (Altai) after “Hoppo Butoh-ha” (Northern Butoh Sect) had dissolved there. I was deeply impressed by the Sankaijuku Butoh performer’s embodied sense and ability to comprehend what was going on in terms of body-mind. I belonged to Arutai and started performing Butoh as Itto Morita.

One night, we were practicing at an old dark studio named Banshokan, once a movie theater. I was waiting for something impulsive coming from inside, and my right arm suddenly started twisting. While I was at a loss, the twisting movements overwhelmed whole my body. I felt as if my right arm was torn off from my shoulder and elbow joints. My right arm had undergone surgical operation when I was young, and was agonizing. That was the real starting point of my Butoh life.

In these 20 years, while practicing and performing, I have been surprised to discover something physically new and fresh and something deep or heavenly pure in my mind. Most of those experiences are not retrieved well, only left as a memory trace or a kind of bodily memory or perceptual vestige. While wishing I could have comprehended a bit more about these mysteries, I have been exploring them through practicing and performing Butoh as a psychologist.

Psychological knowledge works as stepping-stones, on which it becomes possible to support your body-mind and gaze into the sea of the subconscious world. Or, it is a rope to tie your body-mind with the ordinary reality when shaken by overwhelming emotions or other intruders. The psychological explanations in this paper are not only academically obtained knowledge but also experientially confirmed to be necessary and effective in order to survive before falling to a possible mental confusion or breakdown in the embodied primary process of exploratory Butoh.

### Ⅲ . Altered states of consciousness

Charles Tart (1969) [13] discussed that we have different states of consciousness, after studying hypnosis with E. Hilgards, and called it “altered states of consciousness”. Some states of consciousness are directly connected to physiological body-mind states such as sleeping, sleep deprivation, fasting, oxygen deprivation, nitrogen narcosis, alcohol, psychotropic agents in general, or various dancing, religious training of various kinds, or sensory deprivation, hypnosis, etc.

Toru Iwashita, Sankaijuku member, is well known as has been having dance therapy sessions at a mental hospital near Biwa Lake in Japan for 20 years (he had been a vice-president of Japan Dance Therapy Association until 2007.) It has been reported that he could somehow make

the inmates with negative syndromes of schizophrenia start moving. What kind of factors are necessary to elicit such reactions among the schizophrenic patients is not clear, but so-called Butoh-*tai*, a mental attitude in Butoh, seems to be relevant as a kind of another mental state in order to communicate with people of a special mental state.

In my dance therapy sessions at mental clinics and in other private sessions, I have noticed that I did something that I had not planned beforehand, which puzzled me and made me recollect myself, and I have concluded that I must have been affected by unattended information from participants, such as their subtle posture or movement changes, or other nonverbal stimuli coming to my subconsciousness as if I was given unconscious suggestions through the mirror neuron firings. My ego boundaries might be thin or too permeable in Butoh related activities, maybe similar to most of schizophrenics whose ego boundaries are likely to be invaded by something coming from subjectively felt “outside”, not only through the walls of ego boundary but also through the bottom or through the ceiling of ego boundary, if an analogy is helpful. A daytime collective unconsciousness or primary process would be surely one of a terrifying form of altered state of consciousness where the subject loses its non-subjective function of objectification and the perceived world becomes filled with something uncanny.

\*Schizophrenia can be understood as a pathological state of consciousness, probably brain’s functional anomaly, in which the existence of the self is threatened or not preserved stably. Its syndromes may be partially formed by inappropriate counteractions or their failures as seen in the behavioral invalidity under the Double-Bind situation found by G. Bateson [14] where both doing and non-doing are not allowed.

Apart from psychological understanding, the phenomenological sociologist Alfred Schutz proposed a theory of multiple reality [15]: People are living in plural realities while leaping from a distinct field of a reality to another reality called “finite province of meaning”. His realities consist of social roles or mental states, and Multiple Personality Disorder patients might be a good example of this theory except one thing: MPD patients’ real trouble is that the previous experiences and memories are not transferred to the next alternated personality, and they suffer from memory loss. If we live in such a society while leaping among the multiple realities as Schutz thought, MPD itself would not be a problem, rather a natural situation, but the accompanied memory loss would appear main obstacles for MPD patients.

Usually, because a certain set of memories is obtained in a particular state of body-mind and is strongly connected solely with the very state of its physiological, social, and other situational contexts, the state dependency of memory or memory dissociation occurs. One can’t retrieve well



a certain set of memories if it has been obtained in a very different body-mind state. An altered state of consciousness, hence, tends to induce the natural amnesia or memory dissociation. In any traumatic experience, because it is too extraordinary a situation to be experienced in the normal state of mind, an alternated state of consciousness is produced, and its memory is dissociated. In some Butoh exercises, for example, extremely emotional twitching or shivering sometimes elicits fears or other strong emotions, sometimes accompanying long forgotten memories unexpectedly, which can turn out to be a serious starting point of exploration of embodied “psycho-archaeology”.

\*Exploratory Butoh does not aim at psychotherapy, whereas Body Learning Therapy based on Butoh is a body-oriented psychotherapy and gives necessary interventions as in trauma treatment. Psychological trauma needs more than talking therapy because its syndromes are embodied and consist of complicated cognitive-emotional-bodily factors as the brain’s three systems’ approach has been found effective [16]. Body Learning Therapy employs Butoh as a means and safe container for any panic behavior accompanying shivering, etc. by regarding those non-usual reactions as autogenic release and ultimate art form.

#### IV. Hidden observer in the subconscious

Ernest Hilgards, an eminent American researcher of hypnosis and hypnotizability scale, carried out a series of psychological experiments by employing highly hypnotizable subjects (1977) [17]. A subject was instructed to soak his left hand into a container of iced water, and to report verbally the degree of pain due to the coldness using the order scale, such as “1” for no pain, “2, 3, 4”...and “10” for unendurable pain. The reported numbers soon increased, and it reached to 10, which meant that it was too painful to keep the left hand in the iced water. But, before this experiment was carried out, the subject was hypnotized deeply and was given post-hypnotic suggestion known as “automatic writing” (by right hand): “During the experiment, your right hand keeps writing the degree of left hand’s pain on a sheet of paper without being aware by yourself”. Then, the subject was instructed to come to amnesia of this post-hypnotic suggestion. What Hilgards found was that the written degree of pain did not rise steeply, and did not reach the maximal pain. There came out two different sets of pain report obtained by one person simultaneously. In order to understand this result without discrepancy, Hilgard proposed a hypothesis called “hidden observer”: There is another vigilant subject existing in the subconscious layer independently from the conscious self. This was the first scientific confirmation that there can be plural observing/reporting systems in one person. (Multiple Personality Dis-

order is not directly related to his “hidden observer” hypothesis. In MPD, there is always one controlling subject existing although the controlling subject itself is switched to another set without conveying the past experiences to the next one.)

This could have been a socially epoch-making finding, shaking the whole society by inviting blurred responsibilities of each individual person, but its impact remained limited and was soon buried under the immense body of other psychological studies. One of the reasons for such inattention came from our cognitive tendency to negate facts if these are not harmonious with what are already conceived true by the person or in the society. Another reason was the difficulty to replicate his experiment in a large scale, because of the very limited number of highly hypnotizable subjects that could be recruited.

While the “hidden observer” hypothesis has been neither verified nor fully negated in a scientific sense, Hilgards’ other experiments about “hidden observer” gave clues to understand analogous phenomena such as the tip of tongue. When we try to remember a thing, all we do is to try to remember the forgotten thing (or its relating situations or superordinate concepts) consciously, and after a short time we come to notice that we have gotten the thing with aha experience. This shows that there is a controlling center somewhere in the subconscious that takes a role of memory exploration and transports the search result to the conscious. In the tip of tongue phenomenon, nothing comes out from the subconscious exploratory system, and we are frustrated. Hence, it would be natural to suppose the existence of a memory-searching agent in the subconscious layer. Hilgards asked his subject to narrate a story verbally, while his right hand was instructed, by using the post hypnotic suggestion, to keep writing the story without being noticed by the talking subject. The written story was found containing the plots or outlines of the verbally narrated story as if the automatic writer took the role of the base scenario writer. Although this experiment was not so much exactly controlled and the result analyses were not so satisfactory, its implication was the same with his previous iced water experiment, showing the possibility of “hidden observer” hypothesis. It should be concluded that the dichotomized body-mind and the dichotomic idea of the controller and the controlled lose its traditional predominating status.

## **V. Affordance and precision of movement**

The precision of body control in dance movements would be at least about less than 10 millimeters, and maybe at most about 5 millimeters in a practical sense, although there are amazing metalworking professionals whose manual precision is known within a couple of hundredth mil-

limeters. (One of our hair splitting Butoh exercises was described in “Hijikata and Ohno” 2006 [18].) In order to enhance movement precision, it is insufficient to allow the conscious “I” to simply choreograph one’s movement sequence beforehand because there are lots of factors that deviate prearranged patterns inside one’s body and in the outside world. Hence, the precision movement depends on the sensitivity to catch what is happening time to time, and also on the precise control ability of the body. A simple mechanical robot with a simple walking program would soon fall down if it does not use the information of the road condition, such as muddy, stony, grassy, or etc. In Noguchi Taiso or Noguchi’s physical exercise system, employed by most Japanese Butoh-ists, it is taught that muscles should work rather as sensors than effectives to catch information of the body and the outside world.

Jerome J. Gibson coined the word “affordance” in 1977 [19] in the field of ecological psychology, and its significance in the movement control has been appreciated lately. An example of affordance is as follows: when there is a tea cup of a certain shape, size, weight, etc. in front of us and we try to hold it, but the actual way to catch it will be guided by the several physical attributes of the handle, its location, shape, size, angle, texture, etc. The physical attributes of an object “afford” our movement, or dictate how our grasping movement should be. Also, while approaching the cup, we have implicit anticipations about, for instance, how much finger tension will be necessary to lift the cup. These anticipations are based on our similar experiences, but the cup might be heavier or more slippery than one has anticipated. It is not until we have just touched the cup that we realize our implicit original plan for cup lifting is found to be unrealistic or failure. The world is filled with silent uncertainty.

The concise definition of affordance is “stimulus-response compatibility”, meaning that the interaction of one’s plan or intention with the physical world is essential. The egocentric Cartesian idea has no place within the concept of affordance because the mind must keep asking the mindless object for necessary information and reply to their answers in order to avoid any behavior failure. The smaller the exploratory touching movement is, the more effective involvement is possible with the object. This shows why Noguchi Taiso has been brought into Butoh training in 1960-1970s in Japan: Precision training is essential to explore and control one’s body-mind, and enhance the body-mind ability to relate itself to the physical world more flexibly and effectively.

In Noguchi Taiso, however, enhancing the precision in the body movement does not mean fixing the body with undue muscle tension but means the necessity to find out the most economical way to relate to objects (including the body parts themselves) in terms of muscle tension. Because he regarded the man’s body as a kind of coacervate or a leather bag filled with water in

which muscles, bones, viscera are all floating, the precision training in Noguchi Taiso is a process of dynamic and flexible adjustment of both body-parts and outside objects while finding the possibility of passive movement among them. It should be noted that his ideas described, for example, in his first book “Gensho Seimeitai to shiteno Ningen (Man as a primordial life form)” 1972, not yet translated, have become more important due to several contemporary concepts explained in this paper.

When we wear a quite elaborate gorgeous costume, the body comes to dance in the costume, with eventual rubbing of the skin with the inside of the cloth: This is a precision training for somatic or somesthetic sense through skin perception although its subtle movements would not become something discernible for others. (Note that the passively given world of this kind can be related to the schizophrenic mental landscape.) When we walk painfully slowly but with the least enough muscle tension to support the body, it is a precision training for proprioceptive sensation of relating bones, muscles and viscera while searching their dynamically stable alignments. Sometimes, accompanied physical pains can be a good guidance for precision movement when approaching body-mind limitations in an extreme situation.

A couple of precautions would be necessary in pursuit of movement precision: First, precision training does not mean that the conscious self should control the body completely, which would result in the old dichotomy again. Rather, the necessary attitude would be “wishing” to actualize more precise “passive movements”. Any attempts to have a direct control of the related muscles and tendons might run the risk of falling into “end-gaining” pitfall as described in Alexander Technique. Second, precision training eventually tends to induce more vulnerable body-mind situation because of the heightened ability to perceive the slightest and previously unnoticed discrepancies of a given movement. Hence, the precision training would paradoxically give rise to unpredictable and creative breakdown not only in the ongoing movement but also in the body-mind state reverse to what is intended.

## **VI. Butterfly effect and perturbation**

The reason why “hair-splitting” precision training is necessary is twofold: First, it is the only way to master one’s body-mind to its limits, by which Butoh for psychosomatic exploration is substantially deepened. (Note that painful exercises in Butoh would be necessary to recognize body-mind limitations as far as they don’t harm.) We have noticed that only a small number of people are interested in and capable of perceiving small bodily differences, and also that only some of them could reach, for example, a right sitting posture where the heartbeat makes the up-

per body's pulsating movement. Second, creative development in movements starts from a small difference. In my Butoh exercises and performances, I have enjoyed that seemingly trivial small things, whether mental or physical, often initiate a new movement or psychosomatic discovery, leading to a total new creation of performance or to a new body-mind state.

The phenomenon of how a small change eventually creates a drastic change has recently become popular and known as butterfly effect, employing the idea found in the theoretical studies about the weather forecast where a small amount of perturbation of the airflow, say, caused by a fluttering butterfly, determines how the global weather changes in the future. This is one of the basic understandings of Chaos theory, where initial conditions of a dynamical system may produce large variations in the long term. However, without long term accumulating effects, a discontinuous big change can occur in the system's structure due to a small amount of change or perturbation. A simple example would be the transition of water from liquid to gas where a slight temperature change from 99.99 degree centigrade to 100.00 degree transforms the state of water drastically.

Suppose a ball or globe on which the westerly winds are blowing along the same latitude like jet streams. If there occurs a small perturbation in the airflow upward to the north pole, every co-centric westerly airflow is eventually connected due to the upward perturbation, yielding upward spiral airflows from the south pole to the north pole. A negligible small perturbation can transform the stable co-centric airflow structure into a gigantic upward spiral. But, if the small perturbation is not upward but downward, the direction of the resulting spiral winds is opposite and downward to the south pole. Once the direction is determined by the small amount of perturbation, the resulting large-scale process cannot be reversed soon.

Rene Thom, topologist, has theorized about the discontinuous shifting of vector field pattern on various mathematical manifolds like the forementioned example, and proposed the Catastrophe theory [20] by showing seven basic discontinuous transformations such as Fold catastrophe, Cusp catastrophe, etc. His theory may be helpful to understand analogically the process of sudden movement change in Butoh performance. For example, a small splinter in the floor or a memory of barbed words would affect your way of keeping balance slightly, and eventually deflect the walking direction or the way of walking, rendering a scheduled movement sequence all void. A tiny distracting factor, perturbation, plays a role of a watershed or dividing ridge for the subsequent course of actions, which enables Butoh creation in an unimaginable way.

## **VII. The antagonistic movement and non uni-dimensional dissolution**

So far, I have tried to show that dualistic ideas such as Cartesian dichotomy of the body and mind are too simple to grasp the Butoh of the third kind for psychosomatic exploration. However, most body-mind phenomena tend to be explained in a dualistic way such as extensor versus flexor, emotional arousal versus social refrainment, or conflict between id and superego, etc. When the two antagonistic powers, whether it is physical, mental or symbolical, collide with each other and the both matches in their strength, their collision appears to come to a halt temporarily while, figuratively, generating heat. But, in this condition, there is still room for some perturbation to intervene, so that two antagonistic sets of muscle, for example, give rise to vibration in the colliding area. In the course of psychosomatic exercises, twitching, shivering, or convulsive movements usually dissolve themselves by a sudden jerky movement. For example, the movement of the lower jaw spasm would, as a result, induce a sudden facial distortion, outburst of breath, or jerky movements of other parts of the body, and the jaw spasm itself ceases for a moment. The breakthrough occurs neither in the first direction nor the second direction, but somehow in an irrelevant area. The resolute third area is not foreseen before experiencing the actual collision of two rivaling powers. When those antagonistic movements occur in body parts relevant to the muscle armor, one of Reich's key concepts, the experiencing process could be a starting point of body oriented deep psychotherapy.

A prominent philosopher Kitaro Nishida (1880-1945) pioneered Japanese version of philosophy based on his ample Zen experience, and founded his own philosophical field by developing peculiar ideas such as "pure experience", included in his first book "Zen no kenkyu (Study of Goodness)" (1911), and "self-identification of absolute contradiction", one of his famous claims late in his life. The latter, meaning that absolutely contradicting elements should be already in the state of being identified themselves, struck me with wonder more than 40 years ago as a way to transcend essential contradiction dynamically.

One day, while practicing antagonistic movements, Nishida's old enigma suddenly revealed its secret to me, at least a part of it. Because two antagonistic powers are in conflict, they construct one common dimension on which they locate themselves. That is, the antagonistic vectors or exact collision of two powers should be always uni-dimensional. Furthermore, by finding a suitable another dimension, the contradicting two elements would be overlapped and become identical when the dimension is fold imaginarily at its center as in Factor Analysis or Multi Dimensional Scaling... How redundant these words are, when compared with the direct bodily experience of the uni-dimensionality of antagonistic conflict.

In order to have this sensation, the body should realize the precise collision with the exact opposite direction. This realization also reminded me one of my past experiences that I could once stand up sharply straight on the ground while practicing Noguchi Taiso's "*dangling* the relaxed body *upward* against the earth", and had a deep feeling of the direct connection with the earth core. Both experiences have revealed themselves with a strong body-mind realization as a uni-dimensional phenomenon.

The discussions described so far range widely from psychological concepts to mathematical models, and it would not seem easy to integrate all of them. However, if the term "autopoiesis" is adopted, meaning "self-creation" or "self-organization", one of the recent ideas about the living system proposed by Maturana and Varela (1980) [21], the major points of the present paper may be analogically covered. That is, Butoh creation is not a process of consciously directing the body, but a process of auto creation or autopoiesis of new bodily behavior through affordance. Accordingly, the body-mind exploration of Butoh becomes an attempt to realize this autopoietic process by discharging the conscious self as much as possible. (Practically, the autopoietic process and the conscious control are not mutually exclusive, coexisting while varying their strength.)

## VIII. Self-actualization through Butoh

In the deepened bodily sensation experienced through Butoh practices concerning affordance, perturbation, and antagonistic movement, a variety of forlorn emotions can be perceived well as they loom: Some are personal and others may be coming from the collective unconscious or depth "archaeo-mind", and bodily exploration of these surging and fading is the role of the Butoh practice of the third kind for spiritual journey.

In my Butoh life, there seemed nobody who matches me as a Butoh-ist and psychologist/dance movement therapist. Most performers are mainly interested in Butoh as a dance or art form, but not so much in psychological or psychotherapeutic aspects. Almost no psychologists are interested in Butoh except some dance therapists or body-oriented psychotherapists. I have been actualizing myself by working hard physically and mentally, and have been individuating myself in Jungian sense for peaceful coexistence of sanity and lunacy. At the same time, because of my multi-valued activities and resultant dispersed energies, I have eventually sacrificed my stable social belongingness, man's third motivation in Maslow's need system, maybe in both fields.

During these 10 years, my previous Butoh papers were subscribed in various countries, and visitors to our Butoh studio tend to be interested in every aspect of Butoh, not limited to tradi-

tional Japanese Butoh, mainly because they have been trying to create their own Butoh in their own cultural, social, and physical backgrounds. What I explained in the present paper may not be the subjects that many other Butoh-ists are likely to deal with, but I believe, as a Butoh-ist of 22 years of performing life exploring Butoh as lifework, that the contents of this paper are the quarry for the authentic Butoh not only for the psychosomatic exploratory one but also for performing Butoh and artistic Butoh as my first Butoh paper has been.

I also believe that there are two factors that should be retained as a core of authentic Butoh; one is essential creativity, the other essential seriousness. We have an old saying by a Chinese Buddhist monk Rinzai that “when you meet Buddha, kill Buddha”, probably for total creativity and ultimate seriousness. Buddha himself told his disciples long before: “Don’t go along the same path together, walk alone like a rhinoceros”. Whereas Buddhism has soaked into Japanese mentality, Butoh itself has nothing to do with Buddhism in its origin, but both seem to need the same attitude: solitude, seriousness and exploration.

It was said that Hijikata imagined a bright and heavenly world of Butoh, contradicting to dark-black An-koku Butoh, after his series of “Tohoku Kabuki Keikaku 4” (Northeastern Kabuki Plan No.4) in 1985, one year before his death. Because the body-mind exploration often leads to a contradiction and needs creative breakthrough, when the most serious precision walking in this paper ended up with a ludicrous stumble, it might be a most creative and ideal tribute to his unfinished dream, Butoh.

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舞踏創造についての新たな理解と創造的でオートポイエティックな舞踏  
— 下意識の「隠れた観察者」から身心システムの摂動まで —

要 約

本論文は、舞踏の本質的創造性を定位するため、心理学的概念として「隠れた観察者」「ミラー・ニューロン」「心身の多重制御システム」「アフォーダンス」を取り入れ、それと同時に精神運動的要素として「精密な動き」「バタフライ効果」「システムの摂動」「拮抗的運動」を取り入れることによって、「身体心理的な探索のための舞踏ダンスメソッド」についての1999年の論文を発展させたものである。自我中心ではなくオートポイエティック(自己組織的)な舞踏についての議論において、「コレオグラフィー(振り付け)」「インプロヴィゼーション(即興)」といったデカルト的で二値的な主体・客体といった動作制御の考え方は、こうした新たな概念によって時代遅れのものとなった。精神科デイケアでのダンスセラピーセッションを含む長年にわたる舞踏についての実践的アプローチは、ユング的な意味での著者自身の個性化原理の過程であるとともに、これらの新たな概念が身心探索的な舞踏において実践的な重要性をもつことを確認し妥当とするものである。

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