

Place the body and the emotion

By Aldana Boragnio and Andrea Dettano

Being in the world, interacting, being in the body with others, and presenting the person, are points of departure and arrival of the broad framework that includes the social. If we assume sociology is in charge of elucidating and unravelling why we do what we do, how we do it, under what circumstances, and with whom; in that case, it will also be in charge -and the classics already included it in their analyses- of observing the place that the body and emotions they possess. Both, as a pair difficult to think of as divided, reflected, and organised, are a parameter of the plots, expropriations and distributions that each society establishes in a determined time-space.

It is the task of sociology not only to ask about objects, processes and phenomena of the social world, to observe the interaction plots that compose them and their actors but also how we classify and divide them, organising partitions that obstruct reflections and analysis. In this sense, multiple partitions have taken place mind-body, body-emotion, and emotion-reason. As Turner (1989: 26) points out within the debates and questions of the social sciences and social theory,

...the body has only had a cryptic apparition (Polhemus, 1978). In social Darwinism and the functionalism of Talcott Parsons, the body is introduced in social theory as 'the biological organism'; in Marxism, the presence of the body is signified by 'necessity' and 'nature'; in symbolic interactionism, the body manifests as the representational self; In Freudianism, the human incarnation is presented as an energy field in the form of desire. The social sciences are full of discourses on impulses, needs and instincts that flow from the id. In this respect, much of sociology is essentially Cartesian insofar as it implicitly accepts a rigid mind/body dichotomy...

The body, as a concept, was and is taken up by various social sciences traditions. These studies take other tonalities from Latin America from which

affectivity and sensibilities are strongly present. Following the systematic analysis carried out by Adrián Scribano (2018), we can find four analytically differentiated lines of work: a) a line that focuses on the connection of the concepts of control, discipline and technologies of the self and whose main reference is theoretical to Foucault and his developments; b) then, from an approach connected to Bourdieu, it is possible to find a multiplicity of investigations whose main conceptual network is the notions of habitus, corporal hexis and social fields; c) on the other hand, from the field of biopolitics, the developments focus on Esposito and Agamben on the one hand and Negri and Hardt on the other; and, finally, d) we can find a long history of research that takes up corporality in the direction of anti-hegemonic thought with a clear post-colonial vision.

The body, as the first materiality, the body places us in a time and space that conditions and constitutes the multiple forms of existence. The body comes to the gendered world, knowing it and building it, from the accumulation of impressions that the senses will perceive and organise. But the body is not an immutable matter; time, space, relationships, and "the social", constitute it and configure the subject, the individual and the actor who will perform it. The porous layers that make up what we understand by social phenomena, societies, social groups and practices is the body, whose constitution and reproduction represent an indispensable framework of the modes of social structuring.

So apparently, individual and concretely social, emotions also appear as an element or crack that "allows us to see" the multiple forms of organization of the social and of the ways of being in the world. As we can say with many authors and developments in the social sciences, emotions are cognitive-affective structures resulting from the experience of inhabiting the world (Scribano, 2007); they are ways of interpreting the world (Le Breton, 2017), something that "we do" (Solomon, 1989) a body awareness

(Bericat, 2012), "... bodily cooperation with an image, a thought, a memory" as well as an active ingredient in rational behaviour (Hochschild, 2011, p. 130). Even more, different developments of philosophy already invited us to conceive passions, feelings and affections directly associated with cognitions and bodily states (Descartes, Aristotle, Spinoza, Hume) so that its complexity and impossible division of the body, though, is reissued across centuries and analytical frameworks.

From the hand of its eminently social character as well as corporal, the question arises about its constitution, about the possible socialisations in ways of feeling. How are these elements that make up our way of seeing the world organised? For Heller (1985), "...human beings have tasks. They must produce according to the social prescriptions and possibilities of a particular mode of production, they must reproduce themselves and the social organism in which they were born and, within all this, they must solve more or less individual tasks. It is primarily a function of these tasks which types of feeling are formed, with what intensity and when, and which of them become dominant" (p. 229). In this sense, with Heller, the contextual and situated character of the ways of feeling is reinforced: they start from the lived experience, tasks, doings, and positions occupied in the social space.

This situated and contextual character also indicates the existence of emotional culture, an emotional language and particular modes of emotional expression: we share modes and beliefs about what we feel and express, its shades, gradations and intensities (Luna Zamora and Mantilla, 2017). Even more, emotions are not watertight elements; they are combined, overlapped, and transformed so it becomes necessary to observe what arouses them, in what contexts, and how they vary in their intensities and staging.

Thus, this number 39 of RELACES is an invitation to go through, in each of the articles and reviews that make it up, the multiple dialogues between bodies, emotions and society based on the ways of "putting on the body/emotion". From artistic expressions, images, and psychotherapeutic processes to work in funeral services, the body is the stage, and emotion is a particular way of giving meaning to the world. From birth to death, passing through the various forms of being a subject to movement, a continuum is organised where bodies/emotions shape life as we know it: Social and subjective; individual and social; owned and built.

This path begins with the article entitled **"Mortuary vitality. Empathic meaning of the experiences in the funeral services"**. Written by **Mauricio Hernández Becerra** and **Germán Alejandro García Lara** (Mexico), the study addresses the experiences raised in the particular scenario of mortuary care; based on a phenomenological method, and interviews are applied to funeral employees from Tuxtla Gutiérrez, Chiapas, Mexico. In the analysis of the protagonists' experiences and the sense of care after death, an account of what life means from the feelings and reactions in the relationship with the other, the identification with it and the empathy before death.

Second, **Romina Del Monaco** (Argentina) writes, **"Facing and exposing to emotions: scientific knowledge, emotional models and gender in cognitive-behavioural therapies in argentina"**. Based on research on cognitive behavioural psychotherapies, the author examines the ways of approaching emotions from this perspective and their relationship with the exposure technique. The author's methodological approach is qualitative and based on interviews; the narratives of psychologists/psychiatrists who work from the cognitive-behavioural approach in AMBA, Argentina, were analysed.

Thirdly, **Agustina Trupia** (Argentina) writes, **"Drag performances in the northwest region of Argentina: Bartolina Xixa's audiovisual production"**. This article makes cartography of the current transformist scenes based on the artistic work of Bartolina Xixa. It explores the particularities introduced by the micropolitics of Xixa, who lives in northwestern Argentina. For this, Xixa's practices are approached from a comparative perspective, and what historical links can be proposed between her productions and other artistic manifestations are evaluated. Thus, the disruptive potential of Xixa's practices can be considered heirs of other previous artistic manifestations to restore it as part of a dissident sex-gender genealogy.

The tour continues, **Agostina Latimori, Paula Belén Mallea** and **Gabriela Alejandra Maorenzic** (Argentina). His article is entitled **"Marcha de la Gorra: Emerging senses of artistic interventions within an anti-repressive collective action of Cordoba's stage"**. The March of the Cap, as a collective action carried out in the city of Córdoba, is distinguished by way of intervening in the street from art, characterised by a display of political emotionality, its affective-emotional and aesthetic dimensions acquiring particular relevance. In this text, the authors share the analytical dimensions of the meanings the actors

gave to the artistic interventions displayed in the eleventh edition of the March. The research used was a “collective ethnography of events”, which involved the challenge of using a plurality of resources in the manner of a “methodological mosaicism”.

In fifth place, **Diana Carolina Varón Castiblanco** (Colombia), writes “**Bodies and Emotions in Movement: Biodanza from a Sociological perspective**”. There the author addresses the symbolic and experiential framework of the regular practice of Biodanza from the sociology of the body and emotion. For this, she carries out a theoretical exploration addressing the body as a central category seen from the sociological perspective of Le Breton, Bourdieu and Sabido. The methodology focused on auto-ethnographic and ethnographic fieldwork, recovering the researcher’s personal experience from her training process as a Biodanza facilitator and ethnographic techniques such as interview, participant observation and photographic record.

In sixth place, **Natalia Estarellas** (Argentina) writes “**Amerindian matrilineage of the popular arts in the public space**”. He seeks to promote relational readings of images from the observation of the emergence of “affectivities” in aesthetic-sensitive productions from Latin American (plural)aesthetics. Through the “sociology of the image” the sensitive-emotional component of cultural productions and artefacts subalternate -even from sensitivity- by the central Euro-Western arts is made visible. Thus, it is possible to observe how the interpretive capacity, the horizon of interpretation and the visual framework concerning an image, always speak of an interrelational “we”, and that they can be produced in multiple ways for the material artefact or the performative process from which it emerges.

Finally, **Roberto Tesei** (Italy) writes “**Moral question and collective emotions in the crisis of the Republic in Italy (1989-1992). For a study of left-wing populism ante litteram**”. The article presents the crisis of the Italian political system, particularly acute between 1989 and 1994, which originated both in the context of great international changes and in the system itself. From this context, the article examines the cases of the *Partito Democratico della Sinistra* (PDS) (born after the dissolution of the Italian Communist Party) and Leoluca Orlando, who tried to ride on the motives of the moment, anticipating themes and modalities of the following political season, building the grounds through which some left-wing populist movements could find fertile space.

Two reviews close this issue. The first of them is

entitled “**Learning with the body, teaching from the theatre**”, by **Sara Vázquez Rodríguez** (Spain), about the book “*Le corps au cœur des apprentissages*”, published in 2021 by Presses Universitaires Grenoble (PUG). The second is entitled “**Sociology of emotions: dawn, obstinacy and persistence of a modern tradition**”, by **Jorge Duperré** and **Analía Godoy**, about the book compiled by Massimo Cerullo and Adrián Scribano in 2021, entitled “*The Emotions in the Classics of Sociology. A Study in Social Theory*” and published by Routledge.

We thank the authors and all those who have sent us their manuscripts. We would like to remind you that we are permanently receiving submissions for publication.

Finally, we would like to restate that as from the 15th issue of RELACES we are publishing up to two articles in English per issue. As we have been stating for some time, all of RELACES’ editorial team and editorial council believe it is necessary to take each one of our articles as a node that allows us to continue in the path of dialogue and scientific/academic exchange as a social and political task in order to attain a freer and more autonomous society. Therefore, we would like to thank all those who see us as a vehicle to open the aforementioned dialogue.

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