

life entails. In fact, as many anthropologists have pointed out, the word *economy* itself derives from the two Greek words *oikos* and *nomos* (house + to manage). Managing houses and households, as Wilson argues, has social, political, ideological, as well as productive implications.

One of the implications of the shift from mobile, open society to domesticated, sedentary society is the rapid multiplication of needs and opportunities engendered by the house. The house is the first and foremost element of the built environment and as such becomes the first truly impressive artifact of human manufacture. Wilson provides a number of ethnographic examples of the symbolic dimension of house construction, materials, layout, decoration and so forth, asserting that this dimension only becomes possible after the demise of open society. With permanent settlement comes group boundedness and closure that creates the possibility for the accumulation of material goods and the concept of ownership or possession. It also signals the beginnings of the notion of privacy/publicity, a distinction that is difficult to maintain in open society. The house stands for the idea of the group, or household, just as a group of houses may stand for the idea of community. Communities may exist without houses only if they are to remain impermanent and undomesticated, but groups need houses if they are to use the past (their own history) to exist in the present and influence the future.

In Chapter Five Wilson discusses the interaction between domesticated life and domesticated death. The elaboration of material symbols of power, especially monumental tombs and temples, becomes possible in domesticated society because the idea of the delimited and permanent group already exists. The relations of power within the group and between groups, particularly élites, rests to a certain extent on the maintenance of visible material as well as social symbols of that power. Some of these symbols reside in the house and some, such as palaces and tombs, are merely extensions of the concept of the house. One of the refreshing aspects of Wilson's discussion here is his ability to draw on ethnographic examples to convey the sometimes subtle contradictions between individual and group quests for power, and the resolution of those contradictions through, for example, witchcraft. Wilson's study is both concise and far-reaching and will provide an important new stimulus to anthropologists interested in the origins and evolution of houses and house-life and their implications for the understanding of human society.

### **T.T.T. An Introduction to Trance Dancing**

Doug Morgan

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“T.T.T.” stands for terpsichoretrance therapy, Terpsichore being the Greek muse responsible for dance and music. The name is somewhat high-flown for a generally bright and unpretentious book about a form of nonverbal psychotherapy, which according to its enthusiastic psychotherapist-author derives from the phenomenon of trance-dancing that has been observed in a number of different cultures.

While the Whirling Dervishes of the Sufi tradition may be the most widely known, Morgan traces this particular Western psychologized form of trance-dancing back to the Umbanda spiritists of Brazil, whose kinetic trances attracted the attention of David Akstein, a psychiatrist living in Rio de Janeiro, who also trained the author and contributes a Foreword to the study.

The book works at a personal level to engage the "inner dancer" within the reader, but also presents a detailed and comprehensive description of a particular form of dance therapy. The two introductory chapters place trance-dance therapy in both a historical and anthropological context. The third chapter provides a detailed description of the experience of a sequence of trance-dancing sessions. The two concluding chapters show how the particular methods of dance therapy can be accommodated within prevailing psychological explanatory models, and integrated into other forms of psychotherapeutic interventions.

In the first chapter, entitled "Expression and Change," the author presents evidence of the traditional Western disdain of expressive physical movement; in 1507 30 women were burned for dancing in Catalonia, while in 1642 the entire convent of St. Elizabeth in Louviers was struck by "the dance." Morgan reminds us that in other cultural traditions dance is integrated into regular religious practices and esteemed as a means of reaching highly valued states of consciousness. He describes first a practice of the Salish people of the Western Coast of Canada, where, after alternating periods of under- and overstimulation, a selected initiate receives a vision of his guardian spirit. The initiate learns the song of this spirit, which is then imparted through the initiate's dance to the drummers in attendance, who are then equipped to re-invoke the song of the spirit through their drumming.

Morgan goes on to describe the Umbanda spiritists of Brazil. A synthesis of Catholic and Yoruba traditions Umbanda are held around an altar with a 20-piece drum band in attendance. The band's fast percussive rhythms are used as a vehicle for mediums to be possessed by one or more spirits. Morgan then highlights three critical elements of trance dancing: (1) belief in spirit possession; (2) the use of loud and continuous drumming and (3) the high status accorded certain mediums or shamans.

In the next chapter a session of trance-dance therapy as adapted by Akstein and Morgan is outlined in its four phases: trance induction; dance movement; relaxation and integration; and discussion. Typically the trance-dance therapy group consists of 16 persons and takes place in a school or community gym facility. The group divides into two groups: one group proceeds to go through all four phases while the second group acts as spotters to prevent injury to the entranced dancers.

In the trance induction phase the dancers are placed side by side, and with their eyes closed are asked to concentrate their attention for about a minute on one thing, such as what they would like to derive from the experience or what would constitute a cure for them. The dancers are then asked to increase their breathing rate. After a further minute of hyperventilation each person's head is then bent into a markedly forward position. Trance induction through disorientation becomes complete as each person is helped to make one or two complete counterclockwise body rotations. At this moment the quickpaced drumming music is turned to full volume, which signals the transition to the next phase.

In the dance-movement period of 45 minutes dancers are told to move their bodies in response to the loud, fast percussive music in any way they like. It is

emphasized that there is no "right" way to respond to the music. They are told that the time may seem longer or shorter than 40 minutes. Sometimes dancers feel that they are not in a trance. In the preliminary instructions it is suggested that they may like to spin a little as a way to reinduce the kinetic trance.

During the integration phase of 15 minutes the dancers are taken to a quiet area with mats on which to lie and relax. They are given water to drink and encouraged to rest, be quiet and listen to the music that has now become soft, slow and soothing. A brief snack break follows. After the spotters have had their turn a discussion phase ensues which permits individuals from both halves of the group to share their experience and allows time to return to their usual waking state. No effort is made by the T.T.T. workshop leader to interpret the experience or meaning of the phenomenon.

Morgan opines that T.T.T. is an appropriate treatment element for a number of psychological problems including dissociative states, acute stress syndromes, moderate and mild depression and even as a treatment component for borderline personality disorders. It is not recommended for obsessive-compulsive or phobic conditions. Morgan considers T.T.T. unlikely to be attractive or suitable for those who are emotionally very overcontrolled or have markedly low levels of trust. Psychiatrist Akstein writes in the Foreword that T.T.T. has had good effects on certain psychogenic somatic disorders, such as arterial hypertension. While these statements of clinical judgement should be attended to and case study material is included in the references, the absence of controlled studies prevents firm conclusions from being drawn about what the active ingredients are in the complexly orchestrated therapeutic sessions.

Morgan recommends a series of five or six sessions for both psychotherapeutic and personal growth purposes. These are usually scheduled one week apart and have the same format. The music played in the later sessions tends to be less purely percussive and more orchestral. The richer harmonic features facilitate the integration of the cathartic effects of the dance phase with the individual's ongoing psychological functioning. In the later sessions the intensity of emotional expression in the dance phase decreases as "pent up" or emotionally charged material is released and re-integrated.

In chapter five Morgan describes how T.T.T. may have some diagnostic value: for example (1) dissociative elements in the personality may find expression as sub-personalities in the active dancing phase; (2) the degree of amnesia in the initial sessions may indicate the strength of the dynamics of repression and denial within the individual personality; (3) the shortness of the phase needed for integration may suggest good ego-strength.

The question of how these results are obtained arises for clinician or social researcher alike. The chapter entitled "Frames of Reference" deals with this issue. The methods of T.T.T. are discussed in terms of their compatibility with prevailing psychological theories as well as with contemporary practices associated with Asian spiritual traditions. The parallels suggested in these sections are interesting and insightful but require more elaboration. The author shows how the permissiveness of the dance phase, as reflected in the injunction to "Move your body as you wish in relation to the music!" corresponds to Freud's invitation to free association. Morgan additionally asserts that the expressive components of the dance phase bears a resem-

blance to the rhythmic gymnastics of Adlerian approaches to therapy, and to Carl Jung's techniques of active imagination and symbolic enactment.

The utilization of body rotation in the induction and active dance phases of T.T.T. are compared to Sufi Whirling Dervishes in the following passage: "The (Sufi) dancer turns, one hand up and one hand down, thus allowing the energies of the earth and sky to come together, mediated through the turns of the dancer" (p. 77). A connection is also made with the shaking and shivering techniques that may be used in Kundalini Yoga. The parallels drawn with Shintoist ancestral dances and the meditative slow-paced martial art of Taoist Tai Chi are less cogent. Moreover, the dominant explanatory thrust in this chapter appears neurophysiological and includes a strong nod toward the Russian physiologist, Pavlov—the encouragement of concentration during the induction phase is suggested as causing the overstimulation of a particular region of the cortex. This in turn facilitates the collapse of cortical control once the loud music starts. The fast rhythms are claimed to excite the sub-cortical structures of the limbic system that then occasion emotional release through uninhibited movement.

What is missing in this section is a discussion of these classical psychological theories in relation to some of the cultural and social themes featured in the anthropological and historical introduction to trance-dancing in the first chapter. A link between social and cultural levels of explanation could have been effected by a consideration of the literature in social psychology on attribution theory. The dynamics of how a person attributes causality—whether it be to spirits or behavioural wisdom—has been found to be linked to other aspects of someone's life adjustment. Discourse theory and the ethnomethodologists could also have a field day in analyzing the interaction at one of these trance-dance workshops! Comparisons could be made to the "original" drum-induced trance dances of the Umbanda in Brazil.

While this is not a book of or for a purist, it makes its mark in three important respects. First, it demonstrates the contribution of anthropology in sensitizing that most subtly imperialist of all Western sciences—psychology—to the socially integrating value of ritual practices among indigenous peoples. Secondly, it shows how ritual practices when appropriately contextualized and thoughtfully applied can have a distinctly healing effect on the overcontrolled yet inwardly fragmented consciousness that is reinforced in North American cities. Dance itself, of course, has its own rich tradition in contemporary North American culture, but has become split off from religion and other central meaning-bearing structures. Along with sexuality it has become bracketed from religion and allocated to secular night-time recreation. Thirdly, Morgan's book illustrates the liberating effect of creating a context for the free response of the human body to music. In so doing it returns dance to its pre-fragmented function where dance is seen to have both an intrinsically valuable recreational aspect, as well as a dynamic power to integrate the human personality. The effects may be longlasting, although follow-up studies are still required in order to establish this.

A return to the Umbanda of Brazil or the Northwest Pacific Coast Salish at the end of the book would have made for greater thematic symmetry and perhaps easier, wider social commentary, but then this book is the work of a culturally sensitive psychologist rather than someone trained in systemic social inquiry and analysis. It is a tribute to the clarity and freshness of the work that these social implications await the open reader's imagination.