



BODY AND
EMBODIED SPIRIT



INTRO

What is body? What is the purpose of our bodies? Is it a property of ours that defines us, or is it just simply a shell for something bigger. In this bibliography, I expand on my initial theme of the body's image and story in the context of how our bodies define us and serve various functions. While doing this I look into the works of ancient philosophers, pseudoscience and even cartoons and movies like Shrek.

MATTER



CHANGE



UNION

CLASSIFICATION

The book has three phases: Matter (|), Change (+) and Union (±). Starting from matter, to change than union, I look for a deeper understanding of what constitutes humanity as I learn about the body in a more abstract way. As I look for the deeper meaning of the human body, I also come across ideas like embodied spirit and soul and explore those ideas' connections to the human body.



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PHRENOLOGY AND “SCIENTIFIC RACISM” IN THE 19TH CENTURY

Ktitowsky, Phrenology and ‘Scientific Racism’ in the 19th Century, Real Archaeology, 5 Mar. 2017, Pages. vassar.edu/realarchaeology/2017/03/05/phrenology-and-scientific-racism-in-the-19th-century/.

Franz Joseph Gall, a German scientist, created the pseudoscience of phrenology, which uses a person’s skull shape as a gauge of their mental capacity, in the early 1800s. According to Gall, the various “organs” of the brain each correlate to distinct mental characteristics or capacities. He asserted that because the brain gives the human skull its particular shape, research into the size, shape, and geography of the human skull can provide insight into these “organs” and the resulting mental capacity of the individual to whom it belongs. This area of inquiry was founded on a flawed science that only considered data that supported a researcher’s hypothesis. In the case of slavery, Charles Caldwell employed phrenology to make an argument that African people belonged as slaves. When it comes

to my study of the human body, phrenology how specific physical characteristics may be exploited as propaganda to support issues like racism. Every human body is unique in its own way, and while it may be true that some physical characteristics mirror those of the mind, it is inaccurate to use physical characteristics to conclude superiority. We still suffer from the negative effects of this pseudoscience today since these researches are done under the name of “science”, it is used as justification for the actions of certain people and encourages judgement on physical appearances. The human body is a sensitive topic in the twenty-first century, and movements like body positivity are a step away from concepts like phrenology.

BODY POSITIVITY OR BODY OBSESSION?

Kite, Lindsay, TEDx Talks, Body Positivity or Body Obsession? Learning to See More & Be More | Lindsay Kite | TEDxSaltLakeCity , 6 November 2017, www.youtube.com/watch?v=uDowwh0EU4w

Body image issues and objectification are frequent causes of poor mental health. Based on her personal study and experiences, Dr. Lindsay Kite explains how body obsession can be transformed into body positivity. Girls and women in particular suffer not just because beauty is defined in unreachable ways, but also because beauty defines them. What makes us human and what defines us? The way we look should not have anything to do with who we are. We should concentrate on how individuals are valued because they are human beings who are more precious than bodies, rather than

seeking to increase the number of bodies that are seen as desirable. Positive body image means knowing your body is good regardless of how it looks, not just thinking it looks good. Self objectification is a big part of the process of how someone sees themselves the way they do. People rate themselves on how they and the people around them look. This is no different than how a car, or a toy looks. However, our bodies are only the matter of ourselves and the world of matter does not define beauty.

GADAJACE GLOWYO (TALKING HEADS)

Gadajace Glowy (Talking Heads), Krzysztof Kieślowski-ki, Poland 1980.

Talking Heads by Krzysztof Kieślowski is a documentary film that assembles the comments of people of all ages with straight cuts from youngest to oldest (one to one hundred), their birth years showing on screen when they are asked when they were born, what they are, and what they would desire most. It is a rather straightforward and brief documentary, so it may not seem like it has much to say when it first begins. As the documentary progresses you start coming to realise that we are all humans, we all have similar wants and needs and we feel. Overall, it is astonishing to see how much individuals genuinely agree with one another. As people get older, their responses become more realistic and grounded, and you can clearly detect some past war feelings there with certain age

groups. At the end of the day, all we want is to be happy and to make other people happy. One of the interviewee’s answers to the questions “Who are you?” is “So far... am nobody” and “What do you want?” is “To feel the sense of being, to feel human... I guess.”. This answer raises the question of what defines a human. In this bibliography the content revolves around the idea of being human throughout the human body, but what is the human body? In the documentary it is possible to observe the feelings and the ideas behind their answers through their physical appearance, from their “body”. Is the human body the only thing that makes a human, human and distinguishes us from the other beings, or is it just a vessel for something bigger?



THE MANY LIVES OF THE MEDIEVAL WOUND MAN

Hartnell, Jack, The Many Lives of the Medieval Wound Man, The Public Domain Review, www.publicdomain-review.org/essay/the-many-lives-of-the-medieval-wound-man.

The image of the body served many purposes in its history and it played a huge role in the development of modern technology, medicine etc. The Wound Man is still very much alive despite its horrifying cumulative assault of wounds. Because all of the diseases seen here on its body could potentially be cured, the image's goal is not to terrify or induce dread. The body of the mediaeval Wound Men served as a useful human table of contents for the treatments described in the pertinent literature. The Wound Man first made an appearance at the beginning of the fourteenth century in publications on surgery,

particularly in Southern German texts authored by famed Würzburg surgeon Ortolf von Baierland. The Wound Man illustration is a particularly wonderful representation of how the human body can be used as a constructive element in several fields of study other than art, like medicine. A basic measurement system or a schematic that guides someone through specific instructions or methods can also be utilised with some human body images, in addition to supporting or challenging a notion. It can be less metaphorical and more literal.

OVERTHINK: TOUCH

Anderson, E., & Peña-Guzmán, D. M. (n.d.), Overthink: Touch, www.youtube.com/watch?v=mnszuwlpQ-Jc&t=71s

Tickling, touch, and texture. Touch is a part of our daily life, from the sensation of shapes to how touch functions as a sort of recognition. Ellie Anderso and David M. Peña-Guzmán talk about the significance of Cinderella's original fur slipper and the rationale for Lucretius' assertion that the particles in milk and honey have a smooth, rounded shape. Additionally, they discuss the reasons why certain ancient philosophers regarded touch as a sense as well as what we might infer about the nature of the self from the phenomenology of touching and being touched. Human body has a purpose that makes our lives meaningful. Our bodies are not only our physical appearance but also our source to interact with our surroundings

and have a consciousness. The way we interact with our surroundings is because of our senses, and touch is the source of all the other senses. By simply touching something, we might infer how it might smell, appear, or sound, but each person's interpretation of these events may differ due to individual differences in touch sensitivity. For instance, if we strip someone of all senses but touch and make them touch an elephant, they would be able to recognise the elephant they are touching. However, their perception of the elephant—which they could only have obtained from touching—might differ from someone else's.

SHREK

Shrek, Adamson, Andrew, and Vicky Jenson, Dream-Works Distribution, 2001.

Shrek is a large ogre that lives by himself in the woods and is feared by everyone in the country of Duloc, because of his appearance (his body). Shrek's idyllic life is disrupted when Lord Farquaad, the king of Duloc, banishes all creatures from fairy tales to the woods, turning his house into a camp for refugees. He then sets out to find Lord Farquaad and persuade him to return the creatures from fairy tales to their proper places while leaving him alone. Shrek gets frustrated by how people judge him because of his ogre appearance and he has a line as follows: "Ogres are

like onions...Onions have layers, Ogres have layers. Onions have layers. You get it? We both have layers." (Adamson, Andrew & Jenson ,Shrek) The metaphor of an onion used by Shrek is a great illustration of the layers that make up a human being. The human body is merely the outermost layer of the "onion," serving as a shell for the other levels. Although our body is a part of what makes us human, it would be incorrect to state that the body is the essence of who we are and what it means to be human.



MOHM (BODY) AND TYPOGRAPHY

Goggin, James “Mohm(Body) and Typography.” Typo-
janchI, Volume 2, 4 May 2017

Inspired by Frenchwriter Georges
Perec in “The Page”, James
Goggin looks into how we define
space in relation with body and
typography(In terms of the way
how words occupy space on a
surface) . He is referring to how
we all experience space as a
collective and how frequently that
experience is mediated. Goggin
discusses how, particularly in
architecture, the ideal human form
has long been a primary source
of measurement. Deriving from
the example of Swiss—French
Architect Le Corbusier’s Modular
which captures not only the math-
ematics of the human body and
architecture ,but also the beauty in
the body itself by using the body
image of an average six-foot white

male, he captures the relation-
ship of the natural beauty of the
human body and how it is used to
define the idea of space through a
systematic measurement system.
This particular application of the
Modular in Goggin’s essay is a
wonderfully effective approach to
illustrate how the human body and
form can be a functional system
while also capturing the beauty in
its development. Attaining inspira-
tion from the previous reading on
“The Medieval Wound Man”, this
example also captures the usabil-
ity of the form of the human body
in areas of science, medicine and
technology. The human body
is ultimately merely a collection
of sub—atomic particles and
various elements.

BODY AND SOUL

Bryan, Sharon. “Body and Soul.” Poetry, vol. 180,
, pp. 205–06. JSTOR, [http://www.jstor.org/sta-
ble/20605760](http://www.jstor.org/sta-
ble/20605760). 13 Nov. 2002

In the poem Sharon Bryan looks
at the relationship between body
and soul in a storytelling perspec-
tive. Body and soul in this poem
are different characters. The soul
is like a small child who does
whatever it wants without thinking
about the consequences while
the body suffers from the soul’s
actions, whereas the body seems
to be the responsible yet grumpy
character. “The body complains
about having to carry the soul
everywhere as if it were some
helpless child.” (Bryan, Body and
Soul). This poem is particularly in-
teresting in telling the relationship
between the body and the soul.

Even though they are separate
and occasionally harmed by one
another’s existence, one cannot
live without the other. The soul
appears to have a more imagina-
tive approach since it is capable
of going places that the body is
unable to even imagine. “The soul
snips that it can go places the
body never dreamed of.” (Bryan,
Body and Soul). The concept of
body changes situation to situa-
tion, yet there is one big question
about who we are as humans. Do
our bodies actually define who we
are, or do they merely house the
soul that does?

THE HUMAN PERSON AS AN EMBODIED SPIRIT

Bryan, Sharon. “Body and Soul.” Poetry, vol. 180,
, pp. 205–06. JSTOR, [http://www.jstor.org/sta-
ble/20605760](http://www.jstor.org/sta-
ble/20605760). 13 Nov. 2002

Aristotle believed that the human
being is an embodied spirit. This
expressly implies that the human
being is the point of convergence
between the physical and spiritual
worlds, or between the body and
the soul. Because of this, it is
impossible to discuss the human
being without mentioning the
union of matter and form. There-
fore body and soul are insepara-
ble. However, according to Plato
body and soul are separable and
the human person is just a “soul”
using the “body”. Plato argues that
(again conflicts with Aristotales
idea) after a human dies, while the
body decomposes in the World
of Matter the soul goes back to
the World of Forms. So according
to Plato, what makes a person a
human is its soul. The body is just
a matter and a shell to the soul
used to become “human”. In fact,

Aristotle rejected Plato’s dualism,
which suggests the existence
of multiple worlds. According to
Aristotle, the distinction between
a person’s body and spirit does
not exist, the body and the spirit
are one. This is a question we yet
could not find an answer to. How
much role do our bodies play in
characteristics that make us hu-
man, that’s if our bodies play any
role? While we look for a deeper
meaning for our desires and what
we are as humans, ideas like
“spirits that are not one with the
body” and “other worlds” seem
like appetising options for the
human ego and pride. However,
maybe we have to come to peace
with the fact that other worlds and
spirits are just a fantasy and soul
and body are one. Maybe we are
all embodied spirits.



LOVE, DEATH, ROBOTS: JIBARO

Mielgo, Alberto, Love Death Robos: Jibaro, July 2022

An alternative telling of the Siren's story is Jibaro. Sirens, who had seductive songs and tempt men at sea to jump to their deaths, are mentioned in the original Greek mythology. A Siren commits herself by jumping into the water if she is unable to seduce a guy. The body of Siren in the show is covered with jewels and the deaf knight, which did not get lured by Siren's screaming and singing, steals the jewellery on her. I found this part of the show a metaphor of objectification of the human

body. The knight was attracted to the Siren because of his selfish desires. He only desired her because of the jewellery that was covering her body. In the end of the show they both suffer from the greedy act of the knight. A situation where someone is only valued for their physical characteristics results from the objectification of the human body, which prevents individuals from recognising the sensitivity and implications of particular behaviours.

WOMAN AS BODY: ANCIENT AND CONTEMPORARY VIEWS

Spelman, Elizabeth V. "Woman as Body: Ancient and Contemporary Views." Feminist Studies, vol. 8, no. 1, pp. 109–31. JSTOR, doi.org/10.2307/3177582, 4 Nov. 1982.

Elizabeth V. Spelman refers to the conceptual links among a philosopher's declared philosophical, political, and ethical ideas and their views on women. The term beauty for a woman comes merely from their physical appearance(according to the stereotypical beliefs of the society), yet Spelman argues with that idea by using Plato's explanation of beauty. Plato says that beauty has nothing essentially to do with the body or with the world of material things. Real beauty cannot "take the form of a face, or of hands, or of anything that is of the flesh." (Symposium, 221a). There are beautiful things, but they can only be so because they share in the

quality of beauty, which is not something that can be found in the world of matters. Real beauty possesses qualities that just lovely objects do not possess. Body can be beautiful ,however, it is not yet to decide if someone is beautiful. The real term of beauty comes from the immaterial characteristics of someone. It is someone's soul which would define them as beautiful, because our bodies are the cover of the book, not the content inside it. The term beauty for someone who realises the distinction between body and soul is far away from the stereotypical beauty of the world of matter.

