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**THE TRANSPOSITION OF LITERARY AND
RHETORICAL CONSTRUCTS TO DANCE
THEORY AND CHOREOGRAPHY**

by

Daniel Alvord Phillips

**A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Education**

**Greensboro
1973**

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It was the purpose of this study to explore selected literary and rhetorical constructs as philosophical models for describing the aesthetic nature of dance, techniques of choreography, and the theory of choreography. Essentially heuristic, the study superimposed these constructs, such as metaphor, on dance theory to see if they also described the same or similar processes or techniques in dance. It was hoped that of the 250 constructs considered, a few would significantly enrich the dancer's understanding of his medium.

Four compatible theories were used as a framework for conceiving the study: Langer, Sheets, Ellfeldt-Metheny, and Gendlin. Each construct was stated first as it applied to literature or rhetoric; then abstracted enough in terminology so that it would not only apply to literature and rhetoric, but other media as well; then this abstracted statement, now quite malleable, was applied to the indicated area of dance--aesthetics of dance, techniques of choreography, or theory of choreography. Professional literature on the constructs and the movement-meaning relationship were used to support the philosophical developments and conclusions. The study was illustrated through Labanotation and pantomimic descriptions where pertinent.

It was concluded that literary and rhetorical constructs were significant in describing similar processes in dance. The results of the study were: (1) the majority of the figures transposed described processes, ideas or techniques, already known in dance textbooks; (2) five constructs emerged so philosophically interesting, that it was speculated a complete theory could be based on any one of them. They

were epiphor, diaphor, enthymeme, imagery, and apostrophe. (3) The study pointed up the startling similarity of the two media (poetry and dance), and it was recommended that further reflection and development would be warranted in applying the constructs to other media as well; and (4) the use of selected constructs as dance terminology might enrich the dance field.

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CHAPTER I

INTRODUCTION

With the proliferation of research in this century into the psychological and aesthetic domains of human movement, and the proportional lack of assimilation of this data into the theory of dance, the need has arisen for explorations into the theory of dance as an art form. The few serious works on the theory of dance only point to the monumental need for more philosophical research in the field. Contemporary aesthetics only seem to account for general principles in the arts and typically ignore the unique problem of human movement as an artistic medium of expression. And with the vigorous experimentation in the dance field today, teachers and students are in need of a unifying body of theory--a philosophical matrix in which dance education and aesthetics can develop.

The typical aesthetics seminar discusses painting, sculpture, music, drama, literature, and if there is enough time, dance. The same applies to aesthetics textbooks. Recognition of dance as an artistic medium is recent, compared to the 300 years development of musical aesthetics, and not to mention the 2500 years of literary development. When people assemble for grass-roots discussions of dance, the handicaps crop up: (1) not enough professional literature--that is, exposition on the philosophical, psychological, and somatic nature of dance; (2) recognition of the interesting problems of dance is not widespread, as in other media; and (3) the practicality of experiencing

an example of a good dance is limited. Paintings, photographs of paintings and sculptures, texts of dramas, recordings of music--all are more feasibly brought into the classroom than a dance.

Until recently, movement as a medium of artistic expression was hardly recognized, and was often the composite of other media--the dancing part of dance being little more than technical virtuosity. Thus, development of a theory of dance was obscured with considerations of the scenario, the elaborate set pieces, the episodic music, and the representational costumes. The "message" of the medium was assumed to be the literal theme or plot in the scenario, manifested by a bevy of classical clichés and imitative pantomime.

However, now that the integrity of movement as an artistic medium has been established, descriptive philosophy of dance needs to catch up, as it were, and fill in the gaps not covered in general aesthetical and choreographical theory. The questions that might be asked are: How much do existing theories of art include dance? What are the rudiments of the medium? What are the rudiments of techniques in working the medium, and what is the nature of the medium itself? How can existing literature in aesthetics be useful in developing a theory of dance? Of the existing literature on dance theory, how much contributes to an internally consistent theory and how much is irreducible? What research exists in fields outside of dance that might be instructive in realizing a tight theory of dance? This study addresses itself to these questions.

STATEMENT OF THE PROBLEM

The purpose of this study is to explore selected literary and rhetorical constructs as philosophical models for describing the nature

of dance, techniques of choreography, and the theory of choreography. Basic processes of language and speech have been studied since Gorgias. And over the two and one half millenia since, there is a label and accompanying literature for practically every kind of stylistical, logical, orthographical, or presentational scheme known to man. Could these theoretical descriptions of language processes and relationships be applicable to dance? Could this wealth of material be rechannelled to enhance the dancer's understanding of his aesthetic and choreographic theory?

Analysis

Two examples should make the purpose of this study clear. The stylistic device known as aposiopesis is a failing to complete a statement. One normally associates this device with moments of suspense or high tension. The implication is that the doer of the action (speaker or actor) is so fraught with involvement and emotion that words will no longer come. Aposiopesis, then, is the model. The transposition would be as follows: (1) The model is failure to complete a statement at a moment of high tension, usually resulting in a particular response from the audience. (2) Could a suspension in movement, predicated on an existing climax, also elicit a similar response from a dance audience? As this transposition is one of the more obvious, the answer is yes, as Humphrey would testify.

An aesthetical transposition might run as follows, using simile as a model. (1) Simile is a comparison of two things using the words "like" or "as," to enhance the meaning or understanding of the first term. (For example, "Your ever-turning wit is like a hard-to-open

peanut butter jar," is a literary simile.) (2) Envision the following pantomime, a choreographic simile: A man is hammering a nail without the essential ingredients of a hammer, nail, and board. He is an accomplished carpenter. Instead of going through the motions normally associated with literally hammering a nail, he turns a somersault and gives his imaginary nail a whack. He stands up, takes a leap, and makes another pound in the air. Three quick turns are executed while ten more whacks are made. "Splits" to the floor, and the final whack is a tiny one. The idea of an experienced carpenter hammering a nail is altered by his antics. People don't really hammer that way (any more than an ever-turning wit can actually be a jar of peanut butter). The comparison is that of hammering a nail with gymnastic dexterity.

The above examples were chosen for illustration because they are two of the more obvious transpositions, lending themselves to understandable and brief discussion. Others such as enthymeme, sylogism, imagery, and metaphor indicate a considerably more complex exploration and study. This writer fully recognizes that only a small portion of dance is pantomimic.

Further, the two examples illustrate the potential polarity of this project. Some of the constructs considered in this paper will be found to have "in-the-studio" practicality, such as aposiopesis. Others may be of more value as a philosophical scheme upon which criticism, discussion, teaching, and learning may proceed. This assumes for the moment that a sharp line between the two actually exists.

Delimitations

1. This study does not undertake to review the history of development of stylistic device, except only in a cursory and illustrative

fashion. Perhaps ninety percent of language constructs existent today were known by the first century. Succeeding centuries have added little to the basic list of Quintilian, and then the additions were mostly devotion to detail.

2. The Renaissance had a passion for distilling basic language schemes into copious subspecies that most of the time did not affect the underlying scheme. For instance hyperbaton may be parsed into anastrophe, tmesis, hysterologia, hysteron proteron, hypallage, parenthesis, and epergesis. Further, there is a Greek, Latin, and English word (although some overlap exists) for every device known. This writer sees no need to explore endless subspecies that are shoots off the same trunk. Some species with true philosophic interest will receive special consideration. The rule for choice of spelling will be the most well known, regardless of origin.

3. Often it happens in contemporary literature that several theorists are at odds as to what a particular device is or is not, does or does not do. One need only glance at the literature on enthymeme to understand this. And since this writer is bound to enthymeme, for instance, as a model--by definition--the most feasibly transposed theory will be used. The writer will make recommendations as to the value of others where pertinent.

4. Since this is a study to enhance understanding of dance, it is assumed that all devices will be subservient to this purpose. All constructs are conceived, for purposes of this study, as malleable models. It may happen that a device would suggest a particular description of dance, but would not fully account for it. In this case, the

suggestion would be discussed, and not the literal transposition.

THEORETICAL FRAMEWORK

Central to the conception of this study are Langer's ideas of discursive and non-discursive symbolism. She states in Philosophy in a New Key:

Language in the strict sense is essentially discursive; it has permanent units of meaning which are combinable into larger units; it has fixed equivalences that make definition and translation possible; its connotations are general, so that it requires non-verbal acts, like pointing, looking, or emphatic voice-inflections, to assign specific denotations to its terms. In all these salient characters it differs from wordless symbolism, which is non-discursive and untranslatable, does not allow of definitions within its own system, and cannot directly convey generalities. The meanings given through language are successively understood, and gathered into a whole by the process called discourse; the meanings of all other symbolic elements that compose a larger, articulate symbol are understood only through the meaning of the whole, through their relations within the total structure. Their very functioning as symbols depends on the fact that they are involved in a simultaneous, integral presentation. This kind of semantic may be called "presentational symbolism," to characterize its essential distinction from discursive symbolism, or "language" proper. (99:89)

The apparent paradox of using Langer's ideas for this study is resolved when it is recalled that this study is transposing constructs, processes and relationships, rather than the entirely different notion of translating the meaning of a word into the meaning of a movement, or the meaning of a story or play into the meaning of a dance. This distinction must be kept sharply focused at all times.

Also operative throughout the study are the ideas of Ellfeldt and Metheny as expounded in their excellent article, "Movement and Meaning: Development of a General Theory." Stated briefly, they have theorized

that all human movement has a semantic significance according to one, two, or all of three descriptions. These are defined as follows:

- Kinestruct:** n. A dynamic somatic form constructed by body masses in motion. Kinestructure: v. To create a kinestruct.
- Kinescept:** n. A sensory form created by kinesthetic perception of a kinestruct. Kinesceptualize: v. To perceive a kinescept.
- Kinesymbol:** n. A conceptual form which is an abstraction of the significance or import of a kinestruct and its kinescept within the socio-psycho-somatic context of a situation. Kinesymbolize: v. To conceptualize the import of a kinestruct-kinescept.
(60:268)

Stated more simply, although less precisely, a kinestruct might be the act of scratching the scalp; the kinescept is the kinesthetic perception of that movement; and the kinesymbol is the abstracted significance of the movement and its kinesthetic perception within the socio-psycho-somatic context of a situation.

Other theories ebb in and out as the discussion progresses. However, all the ideas used are either derivatives of Langer or Ellfeldt-Metheny, or are consistent with their theories. Mentionable are Sheets, The Phenomenology of Dance, and various works of Birdwhistell (22,23,24, 25) concerning pre-kinesics, micro-kinesics, and social-kinesics. Gendlin, in Experiencing and the Creation of Meaning, provides an excellent articulation of the various species of symbolism, which is entirely consistent with Langer, Sheets, Ellfeldt-Metheny, and Birdwhistell. As Gendlin's system is too lengthy for summary, pertinent excerpts and clarifications will be provided when applicable.

Definition of Terms

The following terms are defined for use in this paper:

1. Aesthetics. The fundamental grounds upon which concepts of expression, structure, and form are described. This term is used interchangeably with "philosophy."

2. Construct. The generic term referring to the figures of language and rhetoric.

3. Discursive symbolism. Symbolism with the following characteristics: (1) permanent units of meaning; (2) fixed equivalences, making definition and translation possible; (3) general connotations, so that "it requires non-verbal acts, like pointing, looking, or emphatic voice-inflections, to assign specific denotations to its terms." (99:89) Language, for example, is the most common occurrence of discursive symbolism.

4. Kinescept. "A sensory form created by kinesthetic perception of a kinestruct." (60:268)

5. Kinestruct. "A dynamic somatic form constructed by body masses in motion." (60:268)

6. Kinesymbol. "A conceptual form which is an abstraction of the significance or import of a kinestruct and its kinescept within the socio-psycho-somatic context of a situation." (60:268)

7. Literal. A general term referring to something that has the characteristics of discursive symbolism. Anything that can be expeditiously expressed with words.

8. Non-literal. Anything that confounds meaningful expression in words.

9. Philosophy. The fundamental grounds upon which concepts of expression, structure, and form are described. This term is used interchangeably with "aesthetics."

10. Presentational symbolism. Symbolism with the following characteristics: (1) no permanent units of meaning; (2) no fixed equivalences where definition and translation would be possible; (3) specific connotations--symbols whose meanings are understood "only through the meaning of the whole, through their relations within the total structure." (99:89) Presentational symbolism is also referred to as non-discursive symbolism.

11. Transposition. The act of using a figure of language or rhetoric as the description of a similar process or relationship occurring in dance theory or techniques of choreography.

Basic Assumptions

For purposes of this study, it is assumed that the "meaning" to be found in everyday gesture is the micro-counterpart to fully developed dance. That is, relationships that hold true for movement concatenation in over-the-coffee-table gestures, will also hold true in any type of dance. This basic assumption serves illustration purposes only, and is not intended as a universal maxim.

Further, pantomime is seized as a convenient source for illustration. It is fully recognized that only a small portion of today's dance is pantomime, or even pantomimic. Nevertheless, for any theory to be useful it must apply to everything within the limitations of its terms--literal or non-literal. Therefore the use of pantomime for illus-

tration has yet another purpose in this study: to provide comprehensiveness in theory.

The next chapter undertakes a review of the literature pertinent to this study. The considerations have been (1) What literature sheds light on the grass-roots relationship between "meaning" and movement? (2) What literature exists on the techniques and theories of figurative language? (3) Are there any studies that parallel the approach, or hint at the approach of this study? (4) What aesthetical theories would most appropriately service this study? Accordingly, the subsections are "The Gesture-Meaning Relationship," "Figurative Language," "Parallel Literature," and "Aesthetics."

CHAPTER II

REVIEW OF LITERATURE

Although the professional literature paralleling this study is meager, related and supportive literature is abundant. The considerations have been (1) What literature sheds light on the grass-roots relationship between "meaning" and movement? (2) What literature exists on figurative language? (3) Are there any studies that parallel the approach or hint at the approach of this study? (4) In a paper which must ultimately rest on aesthetical premises, whose ideas and which systems would be the most appropriate as tools for conceiving the detail in this study? Accordingly, the subsections are "THE GESTURE-MEANING RELATIONSHIP," "FIGURATIVE LANGUAGE," "PARALLEL LITERATURE," and "AESTHETICS."

THE GESTURE-MEANING RELATIONSHIP

The purpose of reviewing the literature on gesture was to exhume the common denominators in the gesture-meaning relationship. This will provide the premises for later theorizing and speculation when it becomes necessary to work with the rudiments of gestural semantic. The literature spans many fields of inquiry, including anthropology, psychology, kinesics, sociology, philosophy, linguistics, physical education, and a host of others. Since the Ellfeldt-Metheny system is being used as a theoretical framework, the review is logically organized in that way: kinestruct, kinescept, kinesymbol.

Gesture as Kinestruct

The reader will recall that in the first chapter, a kinestruct was defined as "a dynamic somatic form constructed by body masses in motion." (60:268) Ellfeldt and Metheny give the example of raising an arm:

How did he raise his arm? What positions were assumed by the rest of his body? How were these positions altered by the raising of his arm? What changes occurred in the tension of the muscle fibers in his back? In his legs? In his neck? In what ways was the raising of his arm related to the total situation in which it occurred?
(60:268)

A kinestruct, then, is a movement of the body including the "uncountable changes in muscle tension which are synchronized into 'a movement.'" (60:268) These changes may be as subtle or gross as the structure of the body itself, and we may label any movement or combination of movements in an organic pattern, a kinestruct. A subtle twitch of the lower lip may be a kinestruct as well as the gross movement of stooping over to pick up a needle. Some kinestructs are larger and more complex than others. The physiological and neurological components of movement are to be found in countless textbooks on the subject.

Metheny (116) in Movement and Meaning restates essentially the same system developed by the Ellfeldt-Metheny (60) coalition, but emphasizes structural, functional, and relational properties of movement. For the purpose of this paper the coalition theory is the more serviceable one.

Founder and pioneer in the field of kinesics, Birdwhistell (22,23, 24,25) has sectioned the field into various areas of inquiry: pre-kinesics "deals with the general physiological, pre-communicational aspects of

body motion," (17:12) and with kines, least particles of isolatable body-motion. Kines combine to form morphological classes or patterns of movement--the concern of micro-kinesics. (17:13)

Birdwhistell has additionally developed a system of movement notation, which is a combination of imitative symbols, defined through physiological-kinesiological terminology. Yet at its present stage of development (described in Kinesics and Context, 25:257-302), the notation system is not useful to this study.

Birdwhistell's system of kinesics closely parallels in thinking, and restates in more specific terms, what the Ellfeldt-Metheny theory says, particularly in relation to kinestructs. That is, one might say a kinestruct is a number of kines that combine to form a morphological class--"He raised his arm," is an example.

Many others have studied the structural aspects of movement--some studies being naive, others developed. Delsarte thought that body movement was best described through direction--particularly in analyzing the meaning of a gesture. (48,137,164,167) Laban, alone and with Lawrence (92,93,94,95), developed an elaborate system for the analysis and notation of movement upon which Hutchinson (83) developed Labanotation. Bacon (13), Efron (59), and others in separate works, stated the need for an extensive and exacting analysis of movement, and offered criteria, but gave no useable systems. And yet a large number of writers too numerous to mention have attempted the structural description of movement by cataloging and categorizing various gestures and specific movements--an approach bound to fail, since it would be impossible to record every gesture ever done, or that ever will be done.

The genius of the Ellfeldt-Metheny kinestruct is its simplicity in theorizing about movement. For it allows any movement to have additional non-visual features, no matter how small or large. Coupled with Birdwhistell's "kines," the kinestruct completely accounts for movements of the human body.

Gesture as Kinescept

The kinescept "is felt as a composite of the sensae transmitted by the entire kinesthetic sensorium as well as the 'vague visceral reports of feeling' arising from continuous changes in homeostasis as the kinestructural response to the total situation is formulated." (60:269) A kinestruct may be kinesceptualized at the cortical level, as when one recalls "the feel" of a movement; at the cerebellar level, as when one goes through the motions of driving, while the mind focuses on other thoughts; or at the spinal level, as in reflex actions. (60:269)

Ellfeldt and Metheny further state:

But at whatever level neuromuscular interaction is effected, the kinescept of the kinestruct is always present, because without it co-ordinated movement is impossible. (60:269)

The uniqueness of the Ellfeldt-Metheny kinescept is that movement is perceived in terms of neuromuscular sensae, rather than in terms of language. Certainly one can talk about a movement, but that necessarily excludes the complex and subtle somatic patterning ever-present in movement.

Gesture as Kinesymbol

The great abundance of the literature on gesture and the movement-meaning relationship is in reference to the symbolical capacity of

movement. How does movement mean? What is the meaning of this gesture in these different situations? What is the agreement percentage of the meaning of a particular gesture in this random sampling of a population? The questions are phrased in endless ways--all focusing on what, and how, and why.

The kinesymbol is the conceptualization of a kinescept, again in terms of neuromuscular sensae--not words or images. Significance, "import" (as Langer might say), or "meaning" is conveyed by the kinesymbol--by means of kinescepts. (60:269) An example: John is slouched in his chair, head propped on his fist, while the teacher excitedly describes the rhyme scheme of a sonnet. As an observer, we would be first aware of the kinesthetic import of John's position. No one has ever had to tell us that slouching lethargically implies a non-involvement. It is a conceptualization of neuromuscular sensae out of our own past experience that gives us that feeling about John. When someone asks, "What do you think about John?", it is only then that we bring this conceptualization to the level of language--madly, wildly abstracting: "He looks rather uninvolved." Ellfeldt and Metheny state:

[A kinesymbol is] an abstraction of a kinesthetic experience which contains its own human meaning in its own kinesthetically perceived form. This meaning may not be consciously recognized; it may be vague, fragmentary, or transient; it may be definite, organized, and long-lasting. It may be as functional as the meaning of locomotion or as non-utilitarian as 'standing on your head to see if you can.' But every kinestruct and its kinescept is a kinesymbolic formulation of personal experience which adds one more trace of meaning to human life. (60:270)

A considerable body of literature exists in the field of theatre and speech, the majority of which does not zero in on the intricacy or

the process or the relationship of movement to meaning. Lawson (102) divides gesture into three categories: (1) narrative, used for verbal conversation; (2) descriptive, used to describe the look, feel, taste, smell, and sound of something; an event; or circumstance; and (3) emotional, derived from natural emotional expressions which have become stereotyped through long years of usage. (102:chap.5) Many others think along similar lines. (1,2,93,110,112,131,148) The elocutionists may view gesture as conventional, emphatic, or descriptive-demonstrative. (7,11,13,35,43,62,84,117) Conventional gesture is movement patterning that has a generally agreed-upon, discursive, meaning within a given cultural or sub-cultural group through long years of usage. Emphatic gesture is movement that spatially accents a rhetorical point. Descriptive-demonstrative gesture illustrates, or is analogous to, a spoken idea. To the public speaker, gesture has use only as it enhances the message to be delivered:

By gestures we mean purposeful movements of some part of the body--head, shoulders, arms, or hands Fidgeting with coat buttons or aimlessly rearranging books or papers on the speaker's table are not gestures; they are not purposeful, and they do not relate to the ideas you are expressing. (117:79)

Other elocutionists concur with little disagreement. (7,11,48,63,105, 133,144,159)

The subject of gesture is a small part of the field of non-verbal communication (NVC), the total running the gamut from the emotional connotations of a church spire to the traffic signal that means "stop." Wiseman and Barker (163:209-214) enumerate various qualifications and characteristics of NVC. Summarized, these are:

(1) NVC denotation units may be subdivided further than verbal communication (VC) denotation units. (2) NVC is continuous whereas VC is based on disconnected units. (3) NVC can indicate two or more events simultaneously, whereas VC must indicate events successively in an ordered sequence. (4) NVC is temporally flexible whereas VC is temporally inflexible. (5) NVC is spatially inflexible, while VC denotation is spatially flexible. (6) NVC may be skilled or unskilled, but is usually understandable by the responding communicator. VC expression must be skilled or it risks becoming distorted. (7) Understanding of NVC is based on empathy, whereas understanding of VC is based on prior verbal agreement. (8) NVC is learned much earlier in life than VC. (9) NVC involves complicated networks whereas VC codification involves only the central nervous system. (10) In NVC, actions and objects exist in their own right and generally fulfill practical as well as symbolic functions; in VC words only function as symbols, not in their own right. (11) NVC permits redundancies whereas VC produces fatigue when redundant. (12) NVC is generally much more succinct than VC. (13) NVC has more emotional appeal because it is closer to structural reality, whereas VC exerts an intellectual appeal. The authors cap their discussion by reminding "that an individual's response to any situation is dependent upon his life orientation." (163:209-214)

Many writers recognize the "quasi-language" character of gesture. (22,23,24,25,35,39,76,99,130,151,158,163) Gesture fitting into this category includes the language of the deaf and dumb, the Universal Indian Sign Language, as well as the more simple, monosyllabic gestures of the hitchhiker and the "Winston Churchill victory sign" (alias peace

sign, "two," and the cub scout salute). The distinguishing characteristic of these types of gestures is their inherent intellectual meaning through their symbolical spatial pattern. Meltzer in his article "Mead's Social Psychology" (109:8fn) draws a further distinction between significant and symbolic gesture:

A sign stands for something else because of the fact that it is present at approximately the same time and place with that "something else." A symbol, on the other hand, stands for something else because its users have agreed to let it stand for that "something else." Thus, signs are directly and intrinsically linked with present or proximate situations; while symbols, having arbitrary and conventional, rather than intrinsic, meanings, transcend the immediate situation. (109:8fn)

Beginning with Darwin (51), many have explored the field of emotional expression through body movement. He states:

(1) Certain complex actions are of direct or indirect service under certain states of mind, in order to relieve or gratify certain sensations, desires, etc.; and whenever the same state of mind is induced, however feebly, there is a tendency through the force of habit and association for the same movements to be performed, though they may not then be of the least use. (51:28)

(2) When the sensorium is strongly excited, nerve-force is generated in excess, and is transmitted in certain definite directions, depending on the connection of the nerve-cells, and partly on habit (51:29)

Young (165) contributes to the understanding of this concept in stating that certain states of mind have definite patterns, as the rage pattern, the grief pattern, etc.:

In human grief there is a disturbance of normal respiration The flexor muscles dominate the extensors so that we commonly speak of the person as being "bowed over" with grief. (165:254)

Ax (12) concludes in his study on the physiological differences between

fear and anger that "there is considerable specificity in physiological response patterns." (12:442) Arnold (9) corroborates this finding in his excellent review of emotional theory and personality. (9:220-226) Young continues, maintaining that,

. . . the nervous system is organized in such a way that primitive reactions of the phylogenetically older (lower) parts are prevented from playing a dominate role in behavior by the inhibitory action of the younger (higher) centers. (165:265)

The point is that human beings would move in relatively predictable patterns in response to emotion if it were not for the inhibitory effect of the cerebral cortex. Krout (91) states:

Autistic gestures originate in conflict situations of which they become symbolic, as proved by the emotional freightage of their stimuli The theory of autistic gestures is that, in the presence of conflict and blockage, there may be an escape of impulses into effector-systems which, were the impulses uninhibited, would provide normal outlets for them. (91:120)

Turner's (154) study concluded that emotional and physical qualities presented in abstract form in dance will be readily recognized. (154:220) Blake's (29) study concluded that even though his subject could not exactly and precisely identify "emotional movement" (the inhibitory influence of the cerebral cortex?--Blake does not speculate), they were able to "identify certain characteristics and use them logically and consistently." (29:64)

Thus, individual personalities, cultural, and sub-cultural determinants wield different inhibitions and may affect primitive patterns in infinite ways. For instance, men in American society are taught that crying in public (or at all) is not manly (the higher center dominating

the cry impulse as a result of cultural determinancy); whereas in China, for instance, "men weep as readily as women on appropriate occasions."

(165:184) So meaning in gesture may be at least influenced by emotional response patterns, but various other factors must be considered.

According to Schachter and Singer (132) the state of mind of the emoter as well as the observer is a crucial factor in determining the meaning of "emotional gesture:"

Given a state of physiological arousal for which an individual has no immediate explanation, he will label this state and describe his feelings in terms of the cognitions available to him. To the extent that cognitive factors are potent determiners of emotional states, it should be anticipated that precisely the same state of physiological arousal could be labeled "joy" or "fury" or "jealousy" or any of a great diversity of emotional labels depending on the cognitive aspects of the situation. (132:398)

Landis (97) agrees: ". . . the correlation between any given facial expression and a standard emotion would be low" (97:341); so does Carmichael (38), stating that meaning in facial expression is an isolated part of a total body pattern. (38:133) Ellfeldt and Metheny (60) girder their theory of movement along the same lines:

The kinescepts of similar kinestructs may thus have very different emotional-intellectual import as kinesymbols for different people, depending upon the meanings, both obvious and subtle, in the situations in which they were experienced. (60:271)

On the other hand, Kline and Johannsen (89) suggest that,

. . . the capacity for recognizing the emotions is latent or untrained; it is suggested that the untrained condition may be due to lack of adequate opportunity for judging emotional expressions in modern life, and the failure to integrate specific language responses with particular emotional expressions. (89:426)

They add, however, that most people respond readily to training in recognizing emotions through movement. Lynn and Lynn (106) have found a definite independent relationship between hand-dominance and involuntary smiles. (106:261-262) Frijda (70) summarizes thus: "To specify the behavioral attitudes in terms of emotions, situational cues or situational suppositions based on experience are necessary." (70:153)

Geldard (71), Cannon (36), Dunlap (58), Davitz (53), and Frank (68), as well as others, have investigated various parts of the body involved in betraying state of mind: parts of the face, the skin, the tongue, vocal chords, the lungs, and the throat muscles.

Mawer (112), Darwin (51), Feldman (66), and Whittick (158) have raised the possibility of meaning in gesture having a link with deep-seated instincts. For instance, "the instinct to make the hand as wide a shield as possible for protection," might account for the same gesture done in situations which do not physically threaten. (112:135)

"One of the reasons English-dubbed foreign films often seem flat is that the gestures don't match the language." (52:128) It is prudent to recognize that cultural and sub-cultural determinants influence gestures, but do not necessarily codify, pattern, or categorize gesture in a particular group of people. Ruesch and Kees (130) make the point lucidly:

Most persons interested in movements can identify individuals belonging to certain national, cultural, occupational, or social class group. The sailor's rolling gait, the Prussian officer's clipped movements, the catlike motions of certain Pacific islanders are well-known stereotypes. It is not surprising, therefore, that numerous attempts have been made to relate gestures and movements to racial types. The aim has always been to single out movements that investigators thought to be characteristic of their hypothetical norms. The complete failure of these attempts to establish genetically

determined and racial linked movement types was to be expected. The attempt to link gesture and movement to particular cultures was not much more successful. (130:21-22)

Bateson (17) comments:

. . . different cultures vary in the extent to which they exploit or rely on any one mode of communication, and the same observed material may be shown by analysis to belong to different levels of the total system in different societies. (17:200)

Efron (59), Barnouw (16), Oxenford (121), and Ruesch and Kees (130), as well as others (3,4,22,25,39,49,56,66,76,81,120,141,147,151,152,158), discuss cross-cultural gesture and at the most suggest general characteristics of particular cultural types. All recognize, however, the need for flexible interpretations. For instance, Chao (39) maintains that shaking the head from side to side means "yes" in some Arab countries. (39:116) LaBarre (96) provides an even more illustrious example:

Urination upon another (as in a famous case at the Sands Point, Long Island, country club, involving a congressman since assassinated) is a grave insult among Occidentals, but is part of the transfer of power from an African medicine man in initiations and curing rituals. (96:56)

Summary

The purpose in reviewing the literature on the gesture-meaning relationship has been to determine the elements involved when gesture means. It is not necessary, for purposes of this study, to take a conclusive stand on the various aspects. It is only necessary to identify that such and such a factor is relevant. Therefore, the accumulated research seems to indicate the following summary.

Human gesture is movement of the body that serves the purpose of

the communication of a discursive or non-discursive meaning (whether communication was intended or not). Gesture usually excludes movement of those muscles responsible for speech (although illogically). Gesture is characterized by fluency, continuity, temporal flexibility, spatial inflexibility, and spatial pattern. Factors which may influence meaning are part of the body involved; simultaneity; the type of motion (elliptical, lineal, sinuous, etc.); the speed (tempo) and force (dynamics) of the movement; the involvement of large or small muscle groups; personal physicality; personal experience; state of mind; instinct; the functions of symbol, sign, analogy, and autism; social situations; physical environment; cultural and sub-cultural determinants. These movements may be communicated to the perceiver visually, auditorily, tactily, and less frequently, olfactorily.

FIGURATIVE LANGUAGE

The spectrum of literature on figurative language spans 2500 years of literary development. The two peaks of this extensive gamut are unquestionably classical antiquity and the Renaissance, the latter being a reduplication of the former. Since the natural organization of the material on figurative language gravitates to these peaks, the following review concentrates on the five important classical writers on figurative language, and the three schools of rhetoric-poetic in the Renaissance. Specific sources on the various figures will be introduced in conjunction with the transpositions. It is hoped this approach will simplify and clarify relevant material--this first overview providing perspective for the later focus on detail. It is further hoped that the dance-oriented

reader will find this review interpretive and enlightening. The writer has attempted to provide the dance-oriented reader with a "sense" for the complexity of such a subject. The reader is referred to the glossary of terms in the appendix (p. 161) for detailed description of the various figures encountered in this section.

Figurative Language in Antiquity

Since man first learned to speak, figurative language has probably transported meanings that ordinary language often is incapable of expressing. And from the earliest times figurative expression has been an integral part of everyday speech. Yet in casting overall schemes of rhetoric, different theorists have assigned different roles to figurative language--from a thin simplicity to a copious embellishment. Aristotle, Cicero, Quintilian, Longinus, and the Ad C. Herennium, have been selected as representative of the classical concern for figurative language because their works have had the greatest influence on later ages, particularly the Renaissance; and each of the rhetors implicitly indicates the opposed roles in which later ages have cast the figures. Discussion of these five theorists is organized according to contrast, and from major to minor writers, rather than chronologically. It is hoped such an approach will not only clarify, but also connect these theories more naturally to the Renaissance.

The term "figure of speech" is a generic one. Different authors at different times have parsed the figures into various species. Authors rarely agree on the true classification of the figures--if there is one. Theorists are bound to proceed inductively; some believe that there are

figures still undiscovered and unnamed. Indeed, any recurrent pattern in spoken or written language, with enough devotion and pedantry, could be given a name.

For purposes of this paper, Quintilian's definitions will be used. Figurative language consists of tropes, figures of speech, and figures of thought. A trope "is the transfer of meaning from the natural one to another, or of an expression from its natural position to another." (104:I,219) A figure of speech or thought consists "in conforming our speech to a pattern removed from the common and ordinary." (104:I,219) Hot debates have raged over the minute distinction between tropes and figures, and even Quintilian remarks that the distinction is not an easy one. Figures of speech or thought usually do not include considerations of rhythm, although there is sometimes overlap and interaction.

Figures of speech and thought are diverse and many, ranging from repetitions of a word to entire structures of a speech. Some figures are a normal part of every day speech (as enclosing side comments in parentheses), to highly complex and extensive systems of thought, such as making a speech based on a syllogism. There is no formula of construction that would apply to all the figures at once. Some are as common and easy to construct as giving an example, and others involve careful premeditation. Figurative language is embellished language.

Pre-Aristotelian figures and Aristotle. Gorgias of Leontini in Sicily (born 496 B.C.; 18:300) is credited by most scholars as the "inventor" of the figures of speech. Gorgias is outstanding in that he rejected formulations of principles, arrangement, and syntax, and concentrated his efforts in rhetoric on figures. Most authors agree that the

Gorgian figures include parison (also called isocolon), homoeoteleuton, homoeoptoton, antithesis, anaphora, alliteration, and assonance. (149:10)

When he visited Athens in 427 B.C. he astonished his audiences with his use of figures--for his speeches were founded on rhythm, ornament, and a conspicuous lack of logic. Gorgias was the first to make Athenians aware of the possibilities of figurative language. (149:10)

Isocrates, student of Gorgias (born 436 B.C.; 18:302), naturally came under the influence of the Gorgianic style (which was later to be associated with the "grand style"). Approaching with moderation the Gorgian habit of borrowing freely from poetical device, Isocrates emphasized a balanced use of figures. (149:10) Isocrates could be representative of what was later to be called the "middle style."

The spectrum between Gorgias and Isocrates--from a moderate use of figures to a particularly excessive one--was the stylistic climate in which Aristotle (born 384 B.C.; 18:303) wrote his Rhetoric and Poetics. That Aristotle's contemporaries were too artificial in their use of figures is evidenced in Aristotle's numerous reprimandings of the artificiality and excess of Gorgias and other rhetors. (45:1,190,192,199)

Clarity and propriety in diction and structure are central to Aristotle's conception of style, attested to by his continual reference to integration in style. Although he begrudgingly allows style the office of elevating prose (45:187), he summarily rejects style for its own sake. The reason for the existence of style is to make evident the logical structure of persuasion--its most important function. (123:29;14:31) It is significant for later comparison that he regards the enthymeme as the device for persuasion, rather than any stylistic elaboration. Style,

Aristotle maintains, must always aim at the golden mean. (45:191)

Aristotle emphasizes three tenets of good figurative style: metaphor, antithesis, and actuality. (45:208) Metaphor, in his Rhetoric (45:208-212) and Poetics (64:41-44), is the generic term for many types of figurative language. His concept of metaphor includes figures later classified into separate categories.

According to Aristotle, proportional metaphor (see later discussion, pp. 65-66) is the most effective. (45:208) The obvious similarity between analogical metaphor and simile is corroborated when he states that for a proportional metaphor to be effective, it must be capable of being restated in simile. (45:193) A requisite of good metaphor is actuality: it should put the event "directly before our eyes." For instance, "He's a regular giraffe in the 100 yard dash," illustrates actuality. Obscurity and generality are subversive to clarity. (45:191) Another requirement of good metaphor is that it imply a certain activity. Aristotle remarks:

It is a metaphor indeed, to say that a good man is "four-square," since both the good man and the square are perfect; but the metaphor suggests no activity. There is, on the other hand, a sense of activity in the expression, "with his vigor fully blooming"; and similarly in, "thou, roaming as free as a sacred bull." (45:211)

Aristotle additionally favored prosopopoeia, antonomasia, and periphrasis, all of which tend to promote vividness; and antithesis, isocolon, homoeoteleuton, anaphora, epistrophe, polysyndeton, and asyndeton, which emphasize balance in periodic structure and affect prose rhythm. (85:32) He classifies hyperbole as a kind of metaphor that promotes liveliness. (45:216) Although he warned against the figures zeugma and parenthesis as promoting an undesirable ambiguity (another of his four faults in

bad style; 45:194), he delighted in deliberate ambiguity (particularly the puns antanaclasis and paronomasia; 45:195;80:32), for there "is an added element of surprise." (45:212) Surprise, according to Aristotle, promotes liveliness of metaphor. (45:211-213) Apophthegms and proverbs, hybrid species of metaphor for Aristotle, promote liveliness of thought. (45:212-216) He further counsels against the vices tautology, solecism, and all types of strange (archaic, obsolete) words that result in obscurity. (45:190) He concludes his consideration of rhetorical style, which applies to his concept of poetic style, with the following:

If the style is prolix, it will not be clear; nor yet if it is too compressed. Plainly, now, the midway is befitting. And the means we have discussed will make the style give pleasure: the happy blending of customary with unusual terms, and rhythm, and the persuasiveness that comes from appropriate feeling. (45:219)

Cicero. Although Aristotle only suggests a stylistic trinity of plain, middle and grand (86:112-113), Cicero (born 106 B.C.; 18:306) definitely makes the classification. And as Kennedy (cited by Reid, 127:118) has pointed out, such a division is rather fundamental to any developed system of style. (127:118) If Aristotle were to have chosen one of Cicero's styles as best suited to persuasive discourse, it most likely would have been the plain style. For Cicero actively campaigned against the "attici," who stood for plain and lucid language, a studied neglect of rhythm, and an infrequent use of emotional appeal. (78:297)

As Hubbell (80) mentions in his article, "Cicero on Styles of Oratory," perhaps Cicero's greatest contribution to oratory is his connection of the three styles of oratory with the three functions of oratory: instruction, charm, and persuasion. (80:185) And although Cicero

emphasizes more than once that the ideal orator should have a mastery of all three styles and be able to adapt them at will to varying types of audiences, the grand style is definitely the highest achievement:

. . . I allowed the possession of eloquence to that man only who was able, in a style more admirable and more splendid, to amplify and adorn any subject he chose, and whose mind and memory encompassed all the sources of everything that concerned oratory. (145:67)

Cicero's four requisites for attaining eloquence are correct diction, lucidity, ornament, and appropriateness of style. (125:31,73) These requisites are not a modification of Aristotle's central principles of clarity and appropriateness, but are a substitution for it. (123:31) Cicero dismisses consideration of purity and lucidity as rather simple-minded, stating that,

. . . it is not our task to teach oratory to a person who does not know the language, nor to hope that one who cannot speak correct Latin should speak ornately, nor yet that one who does not say something that we can understand can possibly say something that we shall admire. (125:31)

And Pomeroy states: "To Aristotle's emphasis on clarity, Cicero opposes amplification through ornamentation." (123:31) Therein lies the basic difference between the two conceptions of style. Style to Aristotle is important inasmuch as it allows the logical structure of argument to function effectively. (14:31) Overuse of stylistic ornamentation can thwart the rhetor's purpose. Cicero, on the other hand, is practically anti-Aristotelian:

. . . the hearer's mentality corroborates the proof, and no sooner is it uttered than it is sticking in his memory, whereas that passionate style searches out an arbitrator's emotional side rather than his understanding, and that side can only be reached by diction

that is rich, diversified and copious, with animated delivery to match. (145:357)

Grandiloquence, for Cicero, is primarily got through the embellishment of ideas--achieved through figurative language, prose rhythms, and periodic sentences. (123:31) So it is natural to find an extensive list of stylistic devices in Cicero--totaling more than ninety.

As with Aristotle, Cicero regards the metaphor as one of the most useful of tropes (Cicero was the first to imply a difference between trope and figure). And Cicero recognizes the usefulness of metaphor taken as a generic term (78:374-375), although he mentions metonymy, catachresis, hypallage, and allegory as species of metaphor.

Of the two classes of figures--of speech and thought--that Cicero enumerates, figures of thought are more important: "The whole essence of oratory is to embellish in some fashion all, or, at any rate, most of the ideas." (78:409) Among the figures of thought he includes epexergasia (at which Aristotle had hinted; 45:217), meiosis, irony, mycterismus, dialysis, anacoenosis, pragmatographia, maxim, paradigma, and epilogos. It is interesting to note that the maxim, example, and enthymeme are all central to Aristotle's logical structure of rhetoric. Cicero merely relegates them to the class of figures of thought--along with approximately thirty-nine others.

Included in his list of figures of speech are the various species of word repetition; similarity of case endings; antithesis, climax, and asyndeton; figures of omission; and others. But it is predominantly the metaphor that carries the weight of figurative diction:

[Figures] will be so plentiful that no word will fall from the orator's

lips that is not well chosen or impressive; there will be metaphors of all sorts in great abundance, because these figures by virtue of the comparison involved transport the mind and bring it back, and move it hither and thither; and this rapid stimulation of thought in itself produces pleasure. (78:407)

So for Cicero, the embellished grand style was not only the height of persuasion; not only did figurative language make the logical structure clear and lucid and appropriate and then go a step further to palatability and luxury; but the ideal grand style gave aesthetic pleasure in itself by virtue of its embellishment. (123:32) Where Aristotle ended with a fatherly caution, Cicero began as a rudiment to eloquence. Aristotle and Cicero would have had much to say to each other.

Quintilian. Quintilian (born ca. 35 A.D.; 18:309) stands for the successful assimilation of Aristotelian and Ciceronian theories of style: figurative language is a necessary manifestation of excellence in prose. (104:I,201-202) Aristotle's requisites of clarity and propriety as the result, and Cicero's argument that it is basic, are in some measure synthesized in Quintilian's maxim that clarity grows out of propriety. (104:I,199) But Quintilian stresses clarity:

To me clearness is the first essential: correct words, regular order, no long-drawn-out ending, nothing lacking and nothing superfluous; thus will our discourse be approved by the learned, understood by the uneducated. (104:I,201)

Yet, for Quintilian too, ornament (through figurative language) is necessary for true eloquence:

I come now to ornament, which the orator must use; for only to speak correctly and clearly wins trifling reward. The unskilled often can manage invention, and little learning is needed for arrangement; but the speaker by skilful ornament seeks approval of a wider audience

and fights not merely with effective but with flashing weapons.
(104:I,201-202)

Where Cicero had been content to enumerate the figures, Quintilian takes great pains to discuss the psychological and stylistic functions of figures. (50:112fn) Perhaps if Aristotle had had the store of figures that Quintilian did, he might have discussed the psychological implications of the figures.

Quintilian considers figurative language under seven headings: (1) clarity; (2) embellishment; (3) amplification; (4) "striking thoughts"; (5) tropes; (6) figures of thought; and (7) figures of speech. Representative figures will be mentioned here rather than the endless list of Quintilian's. According to Quintilian, clarity is the natural outcome of propriety. (104:I,199) Excess threatens clarity:

Some from a false notion of splendor wrap everything in a host of idle words and link this series with others beyond the compass of mortal breath. Some work to acquire this vice (104:I,201)

It is evident that Aristotle and Quintilian to this extent agree in concepts of clarity.

Echoing Cicero, Quintilian believes the ability to embellish is the mark of an accomplished orator. (104:I,201) But it should be appropriate to the topic under discussion: dignified, adequate in expression, unaffected, arranged well, and have a tempered simplicity. (104:I, 201-208) Quintilian remarks:

We should be ashamed to demand payment of a loan in rolling periods or show poignant emotion about water leaks or work up a sweat over the return of a slave. (104:I,202)

Great care should be taken in choosing proper words, in coining words, and in metaphors--"without propriety ornament is nothing." (104:I,202)

In avoiding inadequacy of expression, he cautions against the use of such devices as tautology and epanalepsis; but yet periphrasis is regarded as a virtue. Avoidance of cacozelon is related to the sincerity of ethical presentation; anoiconometon and cacosyntheton, and a mixture of dialects (sardismos) are all regarded as vice. He suggests for "brilliant touches" such devices as simile, emphasis and aposiopesis; for simplicity exergasia and epexergasia. Aristotle, although he doesn't name epexergasia, does describe it. (45:217; 104:I,205-206)

Amplification and minification are achieved through ascending incremental description, comparison, reasoning, and by grouping. Quintilian discusses the end of each of the methods rather than suggest specific figures. (104:I,208-210) But yet he does cite hyperbole as one means of achieving amplification, where Aristotle considers hyperbole as a "metaphorical liveliness."

Quintilian mentions that "striking thoughts" (sententiae) were carried to excess by his contemporaries. (104:I,210) Sententiae may take the form of gnome, noema, clausula, enthymeme, epicheirema, or epiphonema. It will be recalled that Aristotle mentions proverbs and apophthegms as promoting liveliness of thought. (45:212,215-216) Again it is interesting to point out that where enthymeme is crucially central to Aristotle's complete system of logical proof in rhetoric, enthymeme in Quintilian's theory (and the related epicheirema--an expanded sylogism) finds a humble place in the class of "striking thoughts." (104:I,210) Indeed, one of the major contributions to rhetorical theory was Aristotle's

enthymeme. (10:134;86:99)

As with Aristotle and Cicero, metaphor is the finest of stylistic devices: "[Metaphor] cannot be commonplace, low, or unpleasant but adds to copiousness of language by interchange and sees that its own proper name is given to every object." (104:I,212) Quintilian also cites four categories of metaphor, different from those of Aristotle and all involving species of substitution (animate for inanimate, etc.). (104:I, 213) And Quintilian discusses synecdoche and metonymy separately from metaphor, as well as many other tropes.

Concerning figures of speech and thought, Quintilian refers the reader to Cicero's discussions, adding here and there a criticism of Cicero's rather primitive discussion of and confusion between the figures of speech and thought. Then Quintilian continues to amplify and discuss the functions of the figures. That Quintilian often mentions--sometimes quotes--Cicero, illustrates extensive influence, if not large agreement. But probably the most striking difference is that Quintilian has the air of a teacher, Cicero that of a professional. Indeed, Quintilian seems to be the prudent synthesis of Ciceronian and Aristotelian attitudes toward style.

The minor writers. The treatise On the Sublime has been ascribed to Longinus since the sixteenth century, and speculation assigns its date of composition to be sometime during the first century A.D. (129:1; 18:309) Written in Greek, it was composed under the Roman Empire (129:37), and yet it drew from Greek, Roman, and Hebrew literatures for examples. Roberts (129) remarks that "taken as a whole, it is the most striking single piece of literary criticism produced by any Greek writer posterior

to Aristotle." (129:36)

Although the subject of the treatise is largely on style, it is broad-minded. (129:25) For Longinus does not forget that greatness of style "must ultimately rest on a much wider basis." (129:33) Prerequisite to sublime writing are five precepts: (1) grandeur of conception; (2) passion; (3) figurative language; (4) noble diction, affecting figurative language; and (5) elevated composition. (129:57-59) Longinus devotes thirteen chapters to figurative language, describing many more figures than he actually names. It is evident that Longinus lines up with Cicero in that tumidity and frigidity must be avoided. In fact, he remarks, ". . . a figure is at its best when the very fact that it is a figure escapes attention." (129:95) Yet copiousness is clearly the most sublime language.

Among the figures, he includes apostrophe, questions and interrogations, asyndeton, hyperbata, polyptota, hyperbole, and metaphors. And unlike Cicero, Longinus cautions in the use of metaphor: "The proper time for using metaphors is when the passions roll like a torrent and sweep a multitude of them down their resistless flood." (129:121) And as Quintilian did, Longinus attempts to discuss the uses, effects, and proprieties of the figures--with examples.

Longinus seems to be operating from an Aristotelian basis with a Ciceronian superstructure. Fundamental to discourse should be reality and truth: ". . . nature is the original and vital underlying principle in all cases" (129:45) Yet, echoing Cicero, Longinus maintains:

The effect of elevated language upon audiences is not persuasion but transport. At every time and in every way imposing speech, with

the spell it throws over us, prevails over that which aims at persuasion and gratification. Our persuasions we can usually control, but the influence of the sublime brings power and irresistible might to bear, and reigns supreme over every hearer. (129:43)

In another passage Longinus remarks (underlining added):

Imagery is able in many ways to infuse vehemence and passion into spoken words, while more particularly when it is combined with the argumentative passages it not only persuades the hearer but actually makes him its slave. (129:89)

Like the treatise On the Sublime, the authorship of the Ad C. Herennium has not been undeniably established. The Middle Ages attributed the work to Cicero, which was discounted in the fifteenth century. Although there is wide attribution now to Cornificius, Caplan (37) recommends ascribing the work to an unknown author. (37:ix) Speculation assigns the date of composition somewhere between 86 and 82 B.C. (18:307)

Book four of the Ad C. Herennium, the oldest extant Latin work concerning style, accounts for half of the entire treatise. The author manages to discuss and illustrate sixty-five figures of speech and thought, in spite of the fact that names for the figures were not, at the time of composition, stable in Latin. (37:xxi) In referring to the plain, middle and grand styles, the author makes it clear that each gains "distinction from rhetorical figures." But each increment has a faulty counterpart: grand, inflated or swollen; middle, slack or drifting; plain, meagre. (18:267)

Prerequisite to good style are proper taste, artistic composition, and distinction. Taste calls for correct Latinity and clarity; avoidance of barbarisms and solecisms; and the use of current and proper terms. Artistic composition emphasizes consistency and avoids hiatus, excessive

alliteration, homoeoptoton, hyperbaton, and transplacement (excessive repetition of words). Distinction is arrived at solely through figurative language--figures of diction and figures of thought. (18:269-275) Figures of diction include all the Gorgianic figures; figures of repetition; various species of puns; maxim; hypophora; apostrophe; asyndeton; and aposiopesis. Tropes include antonomasia; nine species of metonymy; periphrasis; hyperbaton; six species of metaphor; catachresis; three species of allegory; synechdoche; and hyperbole. Figures of thought include example, antithesis, comparison and emphasis through various figures of diction. (18:275-409) The discussion of each figure includes an illustration, and comment on its use, effect, and abuse. The whole fourth book proceeds on the order of a handbook--crack organization in an easily-followed outline form.

Summary. Aristotle's Rhetoric was the first adequate formulation of a rhetorical design. Rhetoricians before had concentrated on emotional appeals and stylistic excess on the one hand; or at the other extreme, they had placed too much emphasis on dialectic structure. Aristotle felt obligated to push all elements back into their proper perspective, perhaps at the sacrifice of a developed and comprehensive theory of style. He anticipated Quintilian, however, in at least two ways: (1) Aristotle urged stylistic device to be a function of clarity and propriety; and (2) he made the first primitive attempt to base rhetorical theory (including figurative language) on psychology. Aristotle and Cicero each symbolized what the other was campaigning against. And with over three hundred years of the development of figurative language at his disposal, Quintilian

seems to have requisitioned the best of Aristotle and Cicero. The ubiquitous authors of the Ad C. Herennium and On the Sublime, no matter how bald and jejune they seem to be at times, do display a peculiar mix of Aristotelian prudence and Ciceronian flair.

The stylistic theories of Quintilian and Cicero have the ring of real integrity--consistent fidelity to belief and observation. On the Sublime and the Ad C. Herennium don't seem to have the sense of development, or experienced authority. In fact, there is the opinion that the Ad C. Herennium is a product of class notes. But in spite of any shortcomings that any one theory may have, the modern student cannot help but gape at the enormous insight these ancients had into the eddies of expression. They had such profound insight that after 1500 years, Renaissance theorists couldn't add anything new except illustrations and mnemonical devices for remembering the names of figures.

Figurative Language in the Renaissance

Emerging from the dank, brawling Middle Ages--troubadours, Dances of Death, mystery plays, the march of wars, famine and superstition--the rebirth of humanism opened Europe like an April morning laughing at Winter. The attitude that life was a "thurghfare ful of wo" waned from the persistent movement of the Renaissance northward from Italy. Flourish and pomp in the courts swung wide; the advent of gunpowder antiquated hand-to-hand combat; the piquancy and challenge of the New World made men restless; and the rediscovery of Greek and Latin classics kindled the humanistic spirit and everywhere there was a new feeling in the air.

The fall of Constantinople in 1453 sent Greek scholars fleeing

into Italy and Europe with ancient manuscripts. A complete copy of Quintilian appeared in a dusty tower in a Swiss monastery. (104:II,22) De Oratore and the Orator were brought out from an old cathedral chest-- the impact was immediate. (15:44-45) During the Middle Ages rhetors had known only the De Inventione written by a youthful Cicero, and the Ad. C. Herennium, wrongly attributed to Cicero. Brutus was unknown during the Middle Ages. (149:19) With the invention of the printing press in the fifteenth century, Renaissance classicism entrenched itself: text, translations, and adaptations of classical writers were widely available. (15:9)

The rise of the vernaculars. Like all living languages, Latin had evolved during the Middle Ages. And the Renaissance scholars discovered just how far it had evolved from the pure Latin of Cicero. Calling for a sharp break with medieval decadence, many scholars advocated a return to Augustan Latin, which, ironically, contributed to the eventual death of Latin as the common ground for ordinary speech. Led by Lorenzo Valla in his Elegantiae (1471), they studied the forms and style of Latin in the "great period." (15:5;41:102)

Yet, Dante and Chaucer had prefaced the rise in the dignity of the vernaculars, and it wasn't so much that Latin waned, but that the vernaculars gained in popularity. Baldwin (15) observes:

The language of literature, medieval experience had learned, must be the language of communication. So it had long been in Latin; so it had become, within medieval conditions, in Tuscan, French, and English. No subsequent change through Greek, or humanistic Latin, or even printing, more affected the outlook and direction of literature than the medieval rise of the vernaculars from literary acceptance to literary eminence. (15:6)

Dante, Petrarch, and Bocaccio bolstered the reputation of Italian; Joachim du Bellay's Deffense et illustration de la langue francaise argued the dignity of French as a literary transport (15:32); Chaucer had already demonstrated the brilliance of English; and Malory, More, and Spenser coaxed the full-blown acceptance of English. (15:27-38)

For Renaissance theorists the common ground for rhetoric and poetic was style, as it had been since the Second Sophistic in the Late Empire. And as in the Middle Ages where rhetoric and poetic had often been confused and merged, Renaissance poetic was largely rhetoric. (15:189;41:99) Clark (42) comments:

In the artistic degeneracy of late Latin literature both rhetoric and poetic paid less attention to structure and other elements which distinguished them, and more attention to style, which they had in common. Moreover, under the influence of sophisticated rhetoric, preoccupied with style, poetic and rhetoric practiced the same rhetorical artifices. As a result Virgil might be either an orator or a poet. (42:99)

With the rediscovery of Cicero's works cults of "Ciceronians" developed. The answer to bracing the vernaculars was in the imitation of great models (like Cicero) and in the embellishment of the vernaculars with stylistic texture. (42:99-100)

The Latin handbooks. With the rediscovery of Quintilian's Institutio Oratoria came an immediate effect on education. (104:I,22) The establishment of St. Paul's School (1518) where John Milton was eventually to be educated, was imbued with Quintilian educational doctrine through and through by way of Erasmus (1466-1536). (41:100-101; 104:II,22) His De copia verborum ac rerum (Paris, 1512), largely Ciceronian yet mitigating in Cicero's use of figures, became one of the most

widely used textbooks during the Renaissance, particularly in England. (149:20) Erasmus defines and illustrates the most frequently encountered figures in the De copia; De ratione conscribendi epistolas (Cologne, 1522) gives even less consideration to the figures. However, his Ciceronianus sive de optimo dicendi genere clearly reflects the truncated Ciceronian. (149:21) He explains in a letter:

Even if I could attain perfection in portraying the figure of Ciceronian phrase, I should prefer a style of speaking more genuine, more concise, more forceful, less ornate, and more masculine. And yet, though ornamentation has been lightly considered by me, I should not spurn elegance when it comes of its own free will. However, I have not time to polish what I write. (149:21)

Erasmus was one of the earliest enunciators of the sane precept: "Write, write, and again write." Other writers were to advocate more extreme measures in the use of figurative language.

The German humanist Philippus Melanchthon (1497-1560) followed Cicero and Quintilian in his study of rhetoric and the figures. (149:20; 85:13;75:508) His Institutiones rhetoricae (Haganoa, 1521) and Elementa rhetorices (Wittenberg, 1531) provided later authors with source material. Elementa rhetorices contains approximately forty figures of thought classified according to divisions of logic (definition, division, cause, contraries, similitudes, genus, circumstances, and signs). (85:38) He states that figures will support argument or illuminate language according to its application in the prose. (85:38) Yet unlike Mosellanus, Melanchthon referred the reader to Cicero and Quintilian for a fuller discussion of the schemes and tropes. (47:548)

Petrus Mosellanus (1493-1524), German professor of Greek at Leipzig University, published Tabulae de Schematibus et Tropis Petri Mosellani,

which, although not as readable as Erasmus' De copia, enjoyed considerable influence on English grammar schools. The work concentrates mainly on style. (47:548) Joannes Susenbrotus' Epitome Troporum ac Schamatum (Zurich, 1540) was basically an amalgam of Mosellanus and Melanchthon, including a collection of 132 schemes and tropes. During the latter half of the sixteenth century it replaced Mosellanus as a standard grammar-school rhetoric. (47:548-549) Many of Susenbrotus' definitions are taken directly from the Ad C. Herennium, in spite of the fact that he cites Cicero, Quintilian, Erasmus, and Melanchthon as sources. (140:3-4)

Championing certain Renaissance causes for order and tidiness, and a caustic departure from Aristotelian rhetoric, was Peter Ramus (Pierre de La Ramee) and his protege Omer Talon (Audomarus Talaeus). "Dissatisfied with the repetitiveness and vagueness that prevailed in the teaching of the subjects of the trivium, Ramus distributed the traditional parts of rhetoric between logic and rhetoric." (47:552) In Dialecticae institutiones (1543) the area of logic in the trivium subsidized inventio and dispositio, and to rhetoric was assigned elocutio and pronuntiatio. Memoria was simply ignored. (149:22;47:552) Ramus was responsible for only the one treatise on logic, but his colleague Talon published and disseminated the counterpart to the Ramist viewpoint: Institutiones Oratoriae (Paris, 1544)

That rhetoric and dialectic were distinct from one another is fundamental to Ramus' thinking--and fundamentally contrary to the Aristotelian tradition. Ramus felt that a large part of the error and confusion in the arts had sprung up from scholars mistaking the proper subject

matter of the arts. (47:552) Therefore a neat and groomed division of traditional rhetoric seemed desirable--necessary. Since pronuntiatio "perished from neglect" in the Institutiones Oratoriae of Talon, rhetoric is almost entirely given over to a consideration of the tropes and figures. The Ramistic conception of rhetoric and dialectic, in its passion for sharp delineation, encouraged thinking of rhetoric in terms of "models conceived of as existing in space and apprehended by sight, rather than in terms of voice and hearing." (135:240) Thus,

. . . figures have to do largely with the sound of words--among the figures are anaphora and other verbal repetition, rhythmic movement, and the quasi-acoustic effects of exclamations and apostrophe (figures of "sentence"). Hence, shying away instinctively from sound, and thus from figures, Ramist rhetoric will declare in favor of tropes when a choice between tropes and figures has to be made. This is a declaration against sound in favor of (silent) thought; but thought is conceived of in terms of (ornamental) structure, with the aid of a spatial model (turnings). (135:241)

English rhetorics. Joseph (85) has remarked that the works of English rhetoric are original in little more than their illustrations. English sources principally depend upon Erasmus, Melanchthon; Ramus, Talon, Mosellanus, Susenbrotus; those in turn drew from Cicero, Quintilian, the Ad C. Herennium, and ultimately Aristotle, Isocrates, and Gorgias. (85:16) Joseph maintains that the English rhetorics are representative of three factions current in Renaissance Europe and England: the traditionalists, the Ramists, and the figurists.

Preeminent among the traditionally oriented writers is Thomas Wilson (162), who published The Rule of Reason, Containing the Art of Logike (London, 1551), and The Arte of Rhetorique (London, 1553). Wilson's Arte of Rhetorique is true to the classical conception of

oratory and sets forth what Bowers (162) terms a "sensible discussion of Ciceronian rhetorical doctrine." (162:v) Comprised of three sections, invention receives considerable emphasis in Book I, Book II developing methods of organization, narration, division, proposition, and conclusion. Book III discusses elocution, with consideration of eighty tropes and figures. (162:vi;85:35) Emphasized are the figures of amplification.

For this was the outstanding need of the age--skill in expressing ideas in a language which was just coming into general use--not alone skill in elaborating and enlarging the bare statement, but skill in intensifying, making more striking and effective what one had to say. (156:111)

Wilson's great contribution, according to Wagner (156), rests in his re-assembling of lost, strayed, or stolen doctrines of rhetoric. (156:108) By using examples from previous rhetors as well as many illustrations from English history, Wilson domesticated Ciceronian precepts and "rendered the text attractive to Elizabethan readers." (162:viii; 149:28)

Other traditionalists include Richard Rainolde (126), author of The Foundacion of Rhetorike (1563); Leonard Cox, The Arte or Crafte of Rhethoryke (London, ca. 1530); Raphe Lever, The Arte of Reason (London, 1573); and Thomas Blundeville, The Arte of Logick (London, 1599). (85:13-14) Patterned similarly to Mosellanus' De Primus apud rhetorem exercitationibus praeceptiones (Cologne, 1523), Rainolde's work is the only one that even gives a cursory treatment of the figures, and those only in relation to model orations. (149:30) Except for some of the illustrations, Rainolde's book is largely derived from Aphthonius'

Progymnasmata, a Greek work dating from the fourth century. (85:17) Cox's work is predominantly a reworking of Melanchthon's sections on invention. (85:16) The traditionalists are in the main Aristotelian in that they give relatively equal hearing to the traditional five parts of rhetoric. (85:16) And figurative language, if functional at all in the rhetorical scheme, is cast in the role of vehicle rather than an end in itself.

As would be expected, the Ramistic school presented pairs of treatises--one on logic, another on rhetoric. The followers of the Ramistic orientation include Dudley Fenner, The Artes of Logike and Rhetorike (Middelburg, 1584); Abraham Fraunce, The Lawiers Logike (London, 1588), and The Arcadian Rhetorike (London, 1588); Charles Butler, Rhetoricae libri duo (Oxford, 1629); and John Hoskyns, Directions for Speech and Style (ca. 1600). (85:14) Talon's Institutiones Oratoriae, it should be noted, also enjoyed wide acceptance itself in English grammar schools. (149:22)

Predictably, Fraunce's The Arcadian Rhetorike, for instance, is surrendered entirely to the figures of words and tropes. And since both Talon and Ramus insisted that the figures of thought based on the processes of dialectical investigation should be considered as belonging to logic (135:221), they are not included in the book. Fraunce includes only ten figures of thought (which appeal to the emotions): exclamation, apanorthosis, aposiopesis, apostrophe, prosopopoeia, addubitation, communication, praeoccupation, sufference, and graunting. (135:221) For the Ramists logic and rhetoric must necessarily be studied together--for even though theoretically they believed it expedient

to have an un-messy ordering, in practice logic and rhetoric were inseparable. And although the Ramistic coverage of the classical canons of rhetoric is somewhat loyal to tradition--the difference resides in the perhaps arbitrary separation for purposes of study. Many of the contemporaries of the Ramistic persuasion criticized such an arbitrary division as an oversimplification--which it was. Yet, the Latin works of both Ramus and Talon, as well as the Ramistic English works, entrenched themselves in the grammar schools for that very reason--it made it easy for the beginner to grasp the subject. And, indeed, by the end of the sixteenth century the Ramistic school "had scored a complete triumph over the German-Lutheran school of Melanchthon and Sturm." (47:553)

Sympathizing with Susenbrotus, the figurists' conception of rhetoric was entirely by way of schemes of language and tropes. Yet as Joseph (85) points out, this can be deceiving:

A closer examination of their work, however, shows that their concept of figures is so inclusive as to omit little of what has ever been included in a theory of composition, for the approximately two hundred figures of speech which they distinguish represent an analysis of practically every aspect of grammar, logic, and rhetoric. (85:17-18)

The figurists include Richard Sherry, A Threatise of Schemes and Tropes (London, 1550), and A Threatise of the Figures of Grammar and Rhetorike (London, 1555); Henry Peacham, The Garden of Eloquence (London, 1577; second edition, 1593); George Puttenham, The Arte of English Poesie (London, 1589); and Angel Day, The English Secretorie (1586; the second edition of 1592 included "a declaration of tropes, figures, and schemes.").

Richard Sherry's work, the second rhetoric to be published in English, leans heavily on Mosellanus, Erasmus, Cicero, Quintilian, and the Ad C. Herennium. Sherry (139) campaigned for recognition and development of the English vernacular. (139:x) And although the work is poorly written with superficial treatment, artificial divisions of figures, and minus four-fifths of a broad view of rhetoric, it did provide English readers with a classification of the figures and a source for the figures "which would lend ornateness to the expression of an idea." (139:vii-viii)

The chief source of Peacham's Garden of Eloquence is Susenbrotus. The theme is the achievement of a copious, amplified, ornate style. The most important source of examples for Peacham was the Bible, and secondly Cicero--although Peacham relied on many: Aristotle, Plato, Horace, Pliny, Seneca, Ovid, Chaucer, Gower, and "the new Shepherd's calendar," to name only a few. (122:21) Peacham (122) included all the figures that Susenbrotus had, with an additional fifty-odd more, bringing the total in the first edition to 184 figures, more than any other work in the history of style. (122:11;85:35) It is interesting to observe that between 1577 and the 1593 edition attitudes toward the figures changed, and in the 1593 edition Peacham pared the number of figures down to 165. (135:219;85:35)

George Puttenham's (124) Art of English Poesie contains an extensive treatment of the figures in the third book, "Of Ornament." Although Puttenham admits that they pertain to oratory, he proceeds to demonstrate their application to poetry, giving examples from poetry. Puttenham tried to give many of the figures English names--although

never popular--and divided the figures into three groups: the "auricular" appealed to sound; the "sensable" served "the conceit only"; and the "sententious" served "both the ear and the mind." (149:35) The first was to be used by the poet only; the second by both the poet and orator; and the third by the orator only. (149:35) The nephew of Sir Thomas Elyot, Puttenham says that he is seeking by his "nouelties to satisfie not the schoole but the Court." (149:34) His illustrations are drawn from Sidney, Dyer, Raleigh, Wyatt, Surrey, and others. Foreign sources were digested thoroughly to emerge as Puttenham's. (149:35) Taylor (149) remarks: "When he names the figures, soraismus becomes mingle-mangle; epizeuxis, cuckowspell; hyperbole, loud lier." (149:36) Of the 121 figures which Puttenham defines, 107 have been traced to Quintilian. (42:91)

Angel Day, carrying on the medieval vogue of letter-writing, developed some thirty methods of writing letters. (135:225) In his second edition of The English Secretorie, Day included a consideration of tropes and figures, taken mainly from Susenbrotus' Epitome troporum ac schematum. Marginal notes point out rhetorical devices in the examples included. (135:225)

Conclusion. Renaissance Europe and England abounded in not only original copies of the classical writers, but good translations and adaptations. Clark (42) notes that the predominant method of Renaissance grammar schools was memorization: Greek and Latin verse; classical works on rhetoric; and English works and textbooks on rhetoric. (42:168; 85:38) Often the tropes and schemes were themselves woven into me-

monical rhymes. (42:126-168) The rigors of the Renaissance grammar school would make the modern student weary.

The works mentioned here are only highlights of the formidable list of sources available to the Renaissance writer. There were also the minor authorities, such as Lupus, Romanus, Rufinianus, Capella, Fortunatianus, Diomedes, Donatus, Bede, Blount, Sturm--the list is endless. With the wide ascension of the rhetoric of stylistic device, often the arbiter of good prose or poetry was use of ornament. (146:107-113) The importance of figurative language fluctuated during the sixteenth century, but by the end of that century figurative language enjoyed respected authority in the grammar schools, the universities, even the Elizabethan audiences.

In spite of all the fervor and excitement over stylistic gadgetry, the Renaissance authors presented nothing that was strikingly new--except in illustrations, sub-divisions of species of figures, and the coining of new names for old figures. Disagreement among the proper names for a particular figure was common. For instance, while Puttenham had been inventing cute little mnemonical names to replace Latin and Greek terminology, Peacham was calling epiphora what other rhetoricians had called epistrophe. Even the classical writers often didn't agree: inversio, permutatio, and immutatio are all the same figure. Tudor rhetoricians certainly did not lack industry in their gleaning, yet many figures were left untouched--clausula, diabole, epagoge, hypostrophe, metabole, and others. (149:36)

PARALLEL LITERATURE

As might be expected, the number of studies relating specifically to the transposition of rhetorical and literary constructs to the aesthetics or choreography of dance is dismal. The peculiar problem that dance has, is being able to talk about dance in specific terms. The teacher must usually show, or resort to allegorical epicycles in order to explain various features about dance. Therefore, it is not surprising to find the analogy between dance and language often used as a tool for explanation. "Metaphor" is often referred to, apparently indicating that dance has a mystical, magical leprechaun that somehow achieves sublime kinesthesia. Generally the discussion ends there. Or another example: How many teachers have said that a dance phrase is like a sentence? Hutchinson (83) even organizes "elements" of movement according to nouns, verbs, and adverbs. Nouns are the body and its parts; verbs include action and stillness; adverbs include time, dynamics, manner of performance, rotation, etc. (83:19) But these passing comments, to be picked like berries throughout the dance literature, are not pertinent to this study. They only illustrate the need for a descriptive terminology about dance.

Munro (119) has written a book titled The Arts and Their Inter-relations, in which he has attempted to compare the various activities that could be classified as art. This includes taxidermy and embalming beside dance and sculpture. Bases for comparison are medium, process and technique, nature of the products, as well as other related considerations. He eventually arrives at a systematic classification of 400 arts

and types of art. Obviously the book is too general to be of use to this study.

Kirstein (88) in Movement and Metaphor, and Zorn (166), in Grammar of the Art of Dancing, have both used a teasing title. Kirstein utterly fails to go beyond calling dance an "incomparable metaphor of humane possibility." (88:17) Zorn states: ". . . a Grammar of the Art of Dancing is a system analogous to those employed in teaching the language of drawing" (166:15) He then enumerates various basic positions of the feet, arms, and body.

Blackmur (28) touches on the gestural content of language, stating that poetry achieves sublimity when the original gestural content is accounted for in the structural features of a poem. McLuhan (114) in Understanding Media has stated that the arts today function as a meta-metaphor of sorts: "And art . . . has the power to impose its own assumptions by setting the human community into new relationships and postures." (114:242)

Wheelwright (157), in Metaphor and Reality, views metaphor as a semantic process not only to be found in language, but copiously about us in painting, music, and sculpture. Embler (61) speaks in similar veins in Metaphor and Meaning: "Patterns, shapes, and outlines express inner thoughts and feelings, give body and form to beliefs and doubts, hopes, ideals, needs." (61:14-15)

Going a little further afield in consideration of parallel studies, perhaps other studies and works could be mentioned--yet to no purpose. For the process of transposition is by no means a unique one. Heuristic explorations are common. The literature pertinent to

this study is in relation to the separate elements involved in transpositions.

AESTHETICS

Since the nature of language and dance are necessarily quite different, transposition of the terms of one to the other must be transacted on a higher plane of abstraction where they are not so different. This might have been done in several ways: (1) Both language and dance could have been translated into the terms of any number of established aesthetics, but the shortcomings of this approach are that most general aesthetics do not account for the peculiarities of the dance medium--the human body and its unique inherent semantical implications. (2) Another primitive approach might have been to force established terms in dance into the matrices of rhetorical and literary constructs--naive and wholly unsatisfactory. (3) Practically the only approach left open was to focus on the process of symbolism, and the path of a "meaning" from referent to perceiver, via symbolism--something both media have in common.

Langer's (98,99,100) theory was chosen for several reasons: (1) she makes a distinction between discursive and presentational symbolism that is clear and precise; (2) she was one of the first theorists to consider the unique problem of the aesthetics of dance (among other firsts); (3) Langerian-influenced writers have extended and developed many of Langer's original ideas; and (4) whether by coincidence or not, Gendlin (72) articulates a theory of symbolism compatible with Langer's. Although Langer's theory alone would not be sufficient for conceiving

this study, her theory in combination with later developments makes it precisely eligible. This section of the chapter, then, will attempt an overview of the operative theories in conceptualizing this paper.

The fundamental rubric upon which all other theories used in this study articulate, is found in the following quote from Philosophy in a New Key:

Language in the strict sense is essentially discursive; it has permanent units of meaning which are combinable into larger units; it has fixed equivalences that make definition and translation possible; its connotations are general, so that it requires non-verbal acts, like pointing, looking, or emphatic voice-inflections, to assign specific denotations to its terms. In all these salient characters it differs from wordless symbolism, which is non-discursive and untranslatable, does not allow of definitions within its own system, and cannot directly convey generalities. The meanings given through language are successively understood, and gathered into a whole by the process called discourse; the meanings of all other symbolic elements that compose a larger, articulate symbol are understood only through the meaning of the whole, through their relations within the total structure. Their very functioning as symbols depends on the fact that they are involved in a simultaneous, integral presentation. This kind of semantic may be called "presentational symbolism," to characterize its essential distinction from discursive symbolism, or "language" proper. (99:89)

The Ellfeldt-Metheny theory of movement is conceived in the sense of being a "presentational symbol." Their theory has been reviewed earlier in the chapter and does not need repeating here.

Langer states further that a dance does not consist of movements qua movements, but of the vital import of those movements:

The primary illusion of a dance is a virtual realm of Power--not actual, physically exerted power, but appearances of influence and agency created by virtual gesture. (98:175)

Predicating her theory on dance as illusion, Sheets (138) has

developed a phenomenological aesthetic of dance in The Phenomonology of Dance. Sheets emphasizes that for a dance to be perceived, it is the created illusion, a form-in-the-making, that must be lived. Further, our ability to "pre-reflectively intuit" a dance is predicated on our everyday habit of exactly the same thing. She states:

In an affective context of everyday life, a pre-reflective awareness of the body and the body in movement is supported by actual feeling. In dance, a pre-reflective awareness of the body and the body in movement is supported by the form of a feeling. (138:46)

Phenomenologically, then, dance is an illusion, whose form is spatially unified and temporally continuous. And as an illusion of force, it must be perceived as a form-in-the-making. "The actual components of force which underlie the illusion of force are plastic, and as such, are transformed into qualities of movement as a revelation of force." (138:57) And finally she states:

Dance is developed according to its own logical demands. It need not follow the exact shifts in intensity, the exact durations, the exact sequence of flow in the form of the actual feeling of which it is symbolical. The sheer form is a plastic form because it is abstracted from the continuum of feeling and affective consciousness of everyday life. It is created and presented as a concrete and significant form in its own right: it is a form which is complete in and of itself. (138:67)

In this brief consideration of Sheets' theory, the writer has tried to emphasize the ideas most pertinent to this study. For a fuller understanding of her description of dance, it is suggested her book be read. Her book is a far more explicit discussion of her topic than a summary could hope to attain.

Gendlin (72), in Experiencing and the Creation of Meaning, has

enumerated seven modes of symbolism, which "do not reduce to each other and cannot be 'reconciled' with each other." (72:90) These are (1) direct reference; (2) recognition; (3) explication; (4) metaphor; (5) comprehension; (6) relevance; and (7) circumlocution. Each will be briefly touched upon here.

Direct reference is an individual's "reference to a present felt meaning, not a reference to objects, concepts, or anything else that may be related to the felt meaning itself." (72:94) The distinguishing feature of symbols involving direct reference is that there is no conceptualization in the symbolic process. Gendlin explains that a "felt meaning" is the "directly felt, experiential dimension" of the significance of something to us. (72:1)

Besides logical schemes and sense perception we have come to recognize that there is also a powerful felt dimension of experience that is prelogical, and that functions importantly in what we think, what we perceive, and how we behave. (72:1)

For instance, in trying to remember how we fixed the television last week, we ask ourselves, "Was it this?" or "Was it that?" No, these suggestions don't fit the feeling we had when we fixed it last week. Or, if indeed it was "this" or "that," we cry, "Yes, that's it," because the felt meaning of how we did it coincides with our suggestions. Or, to use Gendlin's example:

Consider the sentence: "Democracy is government by the people." Now, note your experiencing in reading the words. Probably you have taken the words in, felt that you know some of their meaning. Probably, you did not pause to make the meaning of democracy explicit to yourself in words. Rather, the merely felt, implicit meaningfulness you experienced was sufficient for you to understand what was said about democracy.

If you now try to define the term, you can observe what you do. In attempting to define it, you concentrate on your felt sense of its meaningfulness. Words to define it will arise, as it were, from this act of concentration on the felt meaningfulness. (72:91)

Direct reference then is a symbol that directly refers to a felt meaning. It performs the function "of marking off or specifying 'a' feeling, and thus making our attention (our reference) to it possible." (72:97) He further comments, "symbols function as markers, pointers, or referring tools that create 'a,' 'this,' or 'one' feeling by referring to 'it.'" (72:100)

Recognition "refers to the case where symbols adequately conceptualize." (72:100) That is, recognition symbols "call forth in us" felt meanings. "Zenobia" (the name of the cat I petted today) is the symbol (in quotation marks) for calling forth the felt meaning, the significance to me of a particular gray cat. "In recognition the symbols appear to mean independently." (72:102) For instance, we see our friend flapping his hand at us: we have the felt meaning of "goodbyeness."

Explication, Gendlin explains, is description:

In discussing recognition we have been speaking of symbols as presented to us first. Felt meaning was called out in us by symbols and did not occur unless symbols performed this function. However, felt meaning, once it is called forth, can itself be prior to other symbols that can explicate the felt meaning. (72:106)

For instance, I utter the symbol "Zenobia," which calls forth the felt meaning of the furry gray cat. Now that I have the felt meaning of the furry gray cat in my mind, other symbols occur to me, capable of further symbolizing this felt meaning in more articulate terms: playful,

mischievous, capricious, and soft. Or, once I have the felt meaning of "goodbyeness," I may recognize the reason my friend has his lips curled under and is shuffling away. ". . . Symbols follow upon symbols endlessly in this way. However, felt meaning functions in each transition!" (72:107) Yet important always to bear in mind is that a symbol can be anything--a word, an object, a number of objects, a situation, a feeling, a human movement--anything that fulfills the roles of symbols here discussed.

The metaphor "applies the symbols and their ordinary felt meaning to a new area of experience, and thereby creates a new meaning, and a new vehicle of expression." (72:113)

. . . the symbols of the metaphor have two different felt meanings--the old one, in general use, and the new one, in the metaphor. The old, felt meaning of the symbols is that of recognition. The symbols "mean" because they call forth a felt meaning. With the metaphor we turn to a new, higher order. A new kind of relationship of "symbolism" is established--now no longer between a felt meaning and symbols, but between a complex of felt meaning and symbols on the one hand, and some new felt meaning on the other. (72:115)

Metaphor is discussed in detail in the next chapter.

Comprehension is similar to explication, but in a metaphorical sense. Gendlin explains:

Let us say that [an artist] has a felt meaning or many felt meanings, and wishes to symbolize them. No extant symbols exactly mean his felt meaning. Hence, he seeks to put symbols together in a new way so that these symbols will create that experience in [an audience], or in himself qua [audience]. When he succeeds, he cries out, "Yes, that's exactly what I mean!" To invent a metaphor to express a prior felt meaning is "comprehension."

For instance, we might want to choreograph a dance on "goodbyeness," to

recreate in an audience the whole host of feelings that accompanied a sad farewell, but that a wave of the hand or a shuffling of the feet doesn't alone symbolize. So we might invent a theme movement, that combined these two movements, as well as one or two additional movements that also had a feeling of "farewell."

Relevance is a short version of the phrase, "relevant felt meaning, from out of which symbolization is understandable." (72:128)

. . . Almost all meaningful symbols require the presence, in a person, of many, many relevant meanings or experiences. This fact is usually expressed by saying that "past experience" is necessary for understanding. The same fact is expressed by saying that one must understand the "context." If one does not have the felt meaning called "understanding the context," one will only grasp a very limited, superficial part of a symbolization. "Context" may mean the preceding discussion, the preceding actions, or it may mean twenty years of experience shared by some persons, but not by others. In all these examples, felt meanings function to make symbolizations understandable, yet these symbolizations symbolize only some few specific felt meanings, not all those necessary for understanding. (72:128)

Then, for instance, we would take our "goodbye" theme movement, and manipulate it; vary the spatial, temporal, and dynamic features of the movement, to explore every hue and subtlety of "goodbyeness."

In circumlocution "a felt meaning is created in a person by means of symbols that do not symbolize that felt meaning." That is, a new felt meaning is interpolated by circumnavigation with other felt meanings.

The creation of the felt meaning occurs over many steps, each step being a creative modification of the felt meaning (which, at the same time, functions as a relevance, from out of which this next modifying step is understandable).

Each of the symbols (including things, persons, situations, acts, and so on) is already meaningful in itself (recognition) and these felt meanings interact (as in metaphor) creatively to produce new

felt meanings, that is, modifications of "the" felt meaning being gradually created. (72:135-136)

.....
 Art may be viewed as circumlocution in which someone actually does arrange experiences for someone else, in order to create in him a given felt meaning. (72:136)

Perhaps to make our dance on "goodbyeness" even more intense, we might add a contrasting theme, to intensify the feeling of farewell. This might be a very energetic or frenzied movement theme. (This is not to imply that circumlocution can then be reduced to "contrast.")

Here in thumbnail fashion is Gendlin's theory of symbolism, which will be of direct service in later chapters. The convenience of this theory is that it is not tied to a particular subject matter, but is a row of pigeon holes. It is our task now to insert the subject matter--words, movements, objects, whatever--as symbols.

This last section in the chapter attempts to give the reader an aesthetical peepshow--an overview of the aesthetical undercurrents operative in the inventive sections of this study. But it is pertinent to mention other aesthetical literature relating to dance, albeit not used in this study. They include the Bauhaus ideas, the thoughts of Graham, Humphrey, Wigman, Cohen, Delsarte, Cunningham, Hawkins, Turner, and H'Doubler.

The effect of the Bauhaus movement of the twenties on dance, was to focus the choreographer's attention on the spatial-structural features of movement design. That is, movement was conceived as composition of straight, diagonal, circular, and elliptical lines. (33:1) Further, theatre dance was conceived as largely a collaboration of technology and the choreographer, which expanded the potential of movement design. (134:4) Summarizing the Bauhaus' approach to dance, Schlemmer, choreo-

grapher of the "Triadic Ballet," noted the following in his diary in 1922:

Das Triadische Ballett, Tanz der Dreiheit, Wechsel der Eins, Zwei und Drei, in Form, Farbe und Bewegung, soll auch die Planimetrie der Tanzflaeche und die Stereometrie der sich bewegenden Koerper, jene Dimensionalitaet des Raumes erzeugen, die durch Verfolgung elementarer Grundformen wie Gerade, Diagonale, Kreis, Ellipse und der Verbindungen untereinander notwendigerweise entstehen muss (33:2)

Although unique, the Bauhaus still remains an approach only. The ideas inherent in the movement were never crystallized into a broad movement theory.

Graham and Humphrey, both pioneers in modern dance, articulated ideas on movement, but once again never developed them into detailed aesthetics. Graham's theory was that all movement comes from the center of the body and all movement is comprised of contracting or releasing muscles--quite true and a terribly practical notion. And it has given rise to an entire dance style respected around the world. Yet, Graham has never carried the idea further, nor considered other problems in the philosophy of dance. Similarly Humphrey propounded that all movement was either a giving in to gravity, or a recovering from gravity--fall and recovery. Again the style is the most outstanding feature of the Humphrey school of thought. And although Humphrey wrote her thoughts in a book, her purpose was to explain how to choreograph, rather than to realize a philosophy of choreography or dance.

H'Doubler's (77) theory of dance, explained in Dance: A Creative Art Experience, is girdered along more traditional aesthetics. Her thinking is similar to Dewey's in that dance as art has organic unity. (77:

101) Structural features of form--particularly significant form--are climax, transition, balance, sequence, repetition, harmony, variety, and contrast. (77:108,144) Content is regarded as "artistic emotion," being differentiated from normal emotion as "a controlled and selected image recall." (77:119) And her terms "representative and manifestative" are a parallel to Langer's "discursive and presentational" symbolism. Langer's theory, however, becomes the more articulate for dealing with this study, if for no other reason than Langer's terms are more limited, and everywhere is the feeling of "workable insights." However, H'Doubler has certainly filled a function with her theory in education.

Delsarte (40,137,164,167), probably one of the first to theorize about gesture, developed a complex theory based on the triune division of the human being (intellectual, emotional, and physical). (40:281) These divisions were in turn restricted through time, motion, and space, and all movement followed nine basic laws of gesture. (40:281) Although many of Delsarte's ideas are still held to be valid, many have been superseded. His expressed purpose in formulating the theory was more for pedagogy, rather than philosophical analysis.

Cohen's (44) "A Prolegomenon to an Aesthetics of Dance" is appropriately a popular aesthetics of dance. Explaining that the basic expressiveness of movement may be stylized in many different ways to produce various kinds of dances, Cohen successfully introduces the student to a consideration of the philosophy of dance. But the theory is far from developed (she never presumes it is)--disqualifying it as a tool for this study.

Gesture for Wigman (160) was the moving body as well as the still

human body. Wigman's movement has often been called primordial and primitive. But Wigman too, as so many other artists, has not gone to the trouble of formulating her ideas into a tight theory. She comments: "I do not propose to erect a general system for I am a firm believer in individual freedom." (160:409)

Various contemporary choreographers have developed ideas in dance, yet none have extended their thoughts into a unified system. Cunningham, first experimenter with chance, developed the idea that all movement comes out of stillness. This parallels Cage's philosophy that all music comes from silence. (155:6-7) Nikolais' dance often utilizes technical means to extend movement expressiveness, and to demotionalize dance movement. (155:9) Hawkins has intimated the phenomenologist's view of dance in his comment "The dance of pure fact is dance before it is language, before it has meanings." (155:16) And many others have contributed opinions and thoughts about dance, yet none go so far as to write their thoughts down in a way that could be a tool for philosophizing.

Turner (153,154,155) has attempted to write a philosophical description of non-literal dance in her various works. For Turner, dance is a sensed experience, "whose value to the perceiver is determined by its overall impact on him"--an intuitive impact to be sure. (155:5) Turner discusses non-literal dance at length, but succeeds in summarizing the state of modern dance, rather than providing an accurate insightful philosophy of contemporary dance. Selected thoughts from the above have been used in this study where pertinent.

CHAPTER III

TRANSPOSITIONS: TROPES

The tropes to be given consideration in this chapter include the following: allegory, antiphrasis, antonomasia, asteismus, catachresis, hypallage, hyperbole, irony, metalepsis, metaphor, metonymy, onomatopoeia, parody, pathetic fallacy, personification, sarcasmus, simile, syllepsis, synecdoche, and transferred epithet. In the process of casting these various constructs into higher planes of abstraction, it shall be seen that some figures merge to become one abstract construct; others completely disappear. The procedure with each transposition will be: (1) description of the literary construct, with reference to pertinent studies when available; (2) statement of a generalized model, which means in most cases abstracting the construct sufficiently to exclude its sole literary application; (3) insertion of movement as raw material (instead of words), to form the corresponding dance construct; and (4) discussion and illustration where appropriate (Labanotation and pantomimic description).

METAPHOR AND SIMILE

Probably the most common device of figurative language is the metaphor. Even after 2500 years, professional literature still does not agree on how a metaphor works. Three pertinent theories will be discussed: the substitution view, the analogical view, and the interaction view.

Definition of the metaphor will be delayed until each theory can be examined specifically. Loosely described, however, a metaphor is a statement, which when read literally, is absurd; when read figuratively, makes sense. For instance, "That man across the table from me is a pig," is a metaphor. Literally speaking, the man is not a pig at all. What we perceive, however, is not the absurdity of the statement, but those notions of "pig" that might also apply to the man across the table. That is, the man probably is gobbling his food, not wiping his moustache, and making noise when chewing. Since we generally are not accustomed to speaking in absurdities, our first reaction is to rule out intentional absurdity, and in a moment of flash intuition, we perceive the "intended" meaning. Other examples of metaphor are, "He has a carrot instead of a nose;" "Yeah, that's Jerry. He married a rhinoceros;" "It's the Army's special dish--roast tractor-tire."

A Substitution View

The substitution view of metaphor is exactly that. "Richard is a lion," means the same as "Richard is (brave)." The literal paradox of the statement forces (30:361;31:320) the reader to associate the most commonplace connotations of "lion" with "Richard." A connotation that might occur on mention of lions is "brave." So in our search for logical meaning, we substitute the most readily associated connotation for the word "lion." The substitution makes the statement forceful, often more convenient. (87:227-228;27:454;143:301) The point of similarity in the substitution theory is generally the most applicable within the context. (27:458;79:434) Since there is no context here, one could

tenably make the association of bravery with the lion, rather than other possible associations (i.e., that Richard is also a baritone, has a wet nose, or licks the side of his face with his tongue). The substitution view of metaphor allows the reader to methodically (usually instantaneously) retrace the common ground between "Richard" and "lion," making the inference that "Richard is (brave)." This view of metaphor can be paraphrased, although often at a loss in poetic tension.

In Philosophy of Rhetoric, Richards' (128) "tenor and vehicle" make it equally clear how "meaning" is transferred from one part of the metaphor to the other. (128:96-97) The subject is "Richard." The vehicle which delivers the point about Richard to the reader is "a lion." The tenor, or underlying meaning, is the most conspicuous thing about lions--in this case we might say "bravery." Therefore, the tenor is "Richard is very, very brave." (90:49-50)

Wheelwright's (157) discussions are particularly instructive in the substitution view of metaphor (underlining added):

Since the essential mark of epiphor--which is to say, metaphor in the conventional Aristotelian sense--is to express a similarity between something relatively well known (the semantic vehicle--lion) and something which, although of greater worth or importance, is less known or more obscurely known (the semantic tenor--the bravery of Richard), and since it must make its point by means of words, it follows that an epiphor presupposes a vehicular image or notion that can readily be understood when indicated by a suitable word or phrase. (157:73)

Others (19,20,107) substantiate that position.

The Analogical View

Similar to the substitution view of metaphor, the analogical view is closer to an implied or elliptical simile. Black (27) explains:

It will be noticed that a "comparison view" is a special case of a "substitution view." For it holds that the metaphorical statement might be replaced by an equivalent literal comparison. (27:455)

Consider "He has an iron will." The metaphor moves in a slightly different way here, since the meaning most available is that, "as iron is hard, unbreakable, and resilient, so his will is tenacious, uncompromising, and enduring." The analogical view of metaphor "provides a more elaborate paraphrase," a ratio that is literally true of both poles in the metaphor at the same time. The substitution view implicates a single, usually obvious, common ground. (27:456) For a concise discussion, the reader is referred to Dickie (57).

It is important to note that both modes of metaphor involve metaphoric transference of meaning--epiphor. Qualities associated with the subsidiary subject are made to enhance one's understanding of the principal subject. The vehicle operates to enlarge comprehension of subtleties in tenor. The context generally tells us which is the principal subject and which the subsidiary. That is, we generally would not take connotations that occur to us about Richard, and apply them to a lion (i.e., that lion has a charming smile, wears stylish clothes, and has a way with words). That merely compounds the absurdity.

The Interaction View

So far the transference of meaning has been in one direction. The bravery of lions enhances our understanding of Richard, and the attributes of iron enhance our understanding of "his will." Diaphor, or the interactional view of metaphor, has transference in both directions: "two thoughts of different things active together and supported

by a single word, or phrase, whose meaning is a resultant of their interaction." (128:93) For example, in

My country 'tis of thee
Sweet land of liberty
Higgledy-piggledy my black hen.
(157:78)

there is very little similarity, common ground, or analogical relationship between the two parts of the metaphor. Yet through their juxtaposition the poet manages to convey an anti-patriotic meaning. Each part has a "system of associated commonplaces, . . . but the important things for the metaphor's effectiveness is (sic) not that the commonplaces shall be true, but that they should be readily and freely evoked." (27:458) Wheelwright (157) describes this type of semantic movement as "fluid" language rather than "block" language (90:4): "Here the 'movement' (phora) is 'through' (dia) certain particulars of experience (actual or imagined) in a fresh way, producing new meaning by juxtaposition alone." (157:78) The reader is forced to connect the two ideas. (128:125)

There are commonplace connotations associated with the movement of the human body. The body bends in the middle when we want to sit, extends when we want to reach something. Most bodies do this. Most bodies are not capable of isolated rib-cage shifts, multiple turns, or balancing on the metatarsals of one foot for any length of time. Also it is evident that there is a homogeneity of connotations attached to different parts of the body--the head thinks, the hands possess dexterity, the leg kicks, the pelvis sits. That is, the pelvis does not think, the elbows don't have alarming dexterity, and heads normally

don't kick. One could call the front of the body more "vital" than its opposite--perhaps even more compelling. We can't fly and we normally maintain upright stances. Under special circumstances we allow ourselves to be prone--sleeping, fixing the car, sun bathing. And most people can perceive if someone does not wish to be prone (as in tripping: "Are you hurt?"). In short, commensurate with circumstance there is a normal range and repertoire of human movements. This could be called "movement normality," the edges of which admit to penumbra.

Human gesture, the reader will recall, can forage from instinctive and "autistic" gestures, to highly complex systems such as the deaf and dumb sign language. It includes the monosyllabic thumb of the hitchhiker along with cutaneous communication (blushing, perspiring, etc.). Gesture appeals to all the senses, including the kinesthetic sense, although only rarely the olfactory or gustatory. Gesture includes mimesis, symbolic, and signific gesture, all of which are affected by situational cues, motivation, personal experience, social situations and environment. And all this in turn is subsidized by cultural context. Gestures can be as diverse as winking an eye, a happy walk as opposed to a sad walk, slouching in a chair, kicking the ground in disgust, or smiling. And it is relatively easy to feel a cluster of connotations attaching to a smile, or the wink of an eye, through convention, experience, or inference based on situational cues. But it is important to recognize that we may not always be able to verbally describe the meaning of a gesture, even though the meaning is clear to us. For instance, a sigh from someone waiting in line may imply impatience. But the word "impatience" may not account for the whole host of other fleeting

connotations that may also be present. In other words, most gestures in ordinary experience make sense to us--not always in a verbal way, as the word "peace" might be a synonym for the gesture representing it, but in the countless ways that gestural nuances support everyday communication.

And coursing through our use of gesture is an intuitive syntax that guides us in understanding the gestures of our associates: there is a cluster of proprieties attached to gestures--even gestures that have never been done before. One need only envision a priest sticking out his tongue in a juvenile manner during high Mass. (We would think, "That doesn't make sense--is he going mad?") Teachers learn the difference in attention of a student slouched on the lower spine, and a student sitting erect, with one knee periodically bouncing. A nervous speaker communicates his insecurity through nuances in the voice and autistic quirks of movement, subtle gestures that are involuntary. Relying on experience and the specific situation, humans have no trouble in communicating feeling apart from words.

The successful metaphor in language is predicated on paradox. When literally read, the metaphor is absurd. But when the appropriate associations are made, the metaphor has the potential of force, surprise, specificity, and freshness. One could say the potential of metaphor articulates on the literal use of language. The question now to be addressed is, what is the literal use of movement? The answer is the "normality" associated with the movement of the human body. (The head thinks, the fingers are dextrous, etc.) We can depend on others understanding our gestures, provided we move in ways commensurate with the

body structure, the social situation, our culture. Even with gestures that have never been done before, if the cluster of connotations that surrounds them supports the meaning in a normal way (the counterpart in language is "in a literal way"), we generally are able to intuit what is being emphasized. The primary distinction between movement in everyday life, and movement in dance, is that dance movement is not normal, but predicated on normality.

Choreographic Epiphor

Recalling that epiphor is the transference of meaning in one direction, consider the following example. A mime is sitting on a table. Another mime walks toward him on stage, and puts his hand out as if to shake hands. The mime sitting on the table, instead of responding with his hand, puts his foot in the other mime's hand, and then they proceed to shake "hands." People don't actually shake hands like that. Yet there is enough residual "normality" for us to recognize it as "a handshake with qualifications." There is a transference of meaning involved. As the use of "lion" colors our perception of "Richard," so the use of the foot colors our perception of the handshake. Connotations of feet (perhaps calloused, cold, smelly, stubby toes, etc.) are added to connotations of "handshake," to give an entirely different meaning.

In the literary epiphor, we depend on a substituted word having a relatively discrete cluster of connotations. Generally we are certain which connotations are to be associated, if the metaphor has been skillfully written. (That is, we know that the connotation of "having a mane" is not the connotation of lion that was intended to apply to

Richard.) In dance, "discreteness" of connotations is usually controlled by the use of thematic movement, costumes, dramatic approach (although this approach is fast becoming superseded by other modern forms), and other devices such as these. Yet denotation of movement is still not conventionalized, as words are. Conventionalized meanings are found in pantomime, through mimesis and conventionalized gesture. We must conclude therefore, that the choreographic epiphor works with discrete units of meaning generally found in pantomime. Yet the epiphor very often is operative in non-pantomimic dance. And the way it is operative is the same way that we cast adjectival metaphors, such as "He has an inky brain." (We know that isn't literally true.)

Notice the rhythmic pattern of theme A in Figure 1. Suppose this were a theme of movement and its manipulation comprised the first part of an A-B-A dance. Assume for illustration that the rhythmic pattern was manipulated in such a way that there was no doubt in associating the rhythm with the theme. A cursory glance at the B theme will show that it is a contrasting theme. In the final meshing of the two themes, could not epiphor account for the resultant meaning? The explanation of how the meaning is transferred might be described by (1) the first thematic section established a semantical connection between the rhythm, and the "semantic aura" of the theme movement; (2) the theme B movement was in direct semantic contrast to the meaning of theme A; (3) by juxtaposing the rhythm of theme A on movement of theme B, the transference of residual meaning of theme A via rhythm is added to the meaning of theme B movement, thus providing an example of non-mimetic, choreographic epiphor. And if one removes oneself from the above train of thought, and reflects

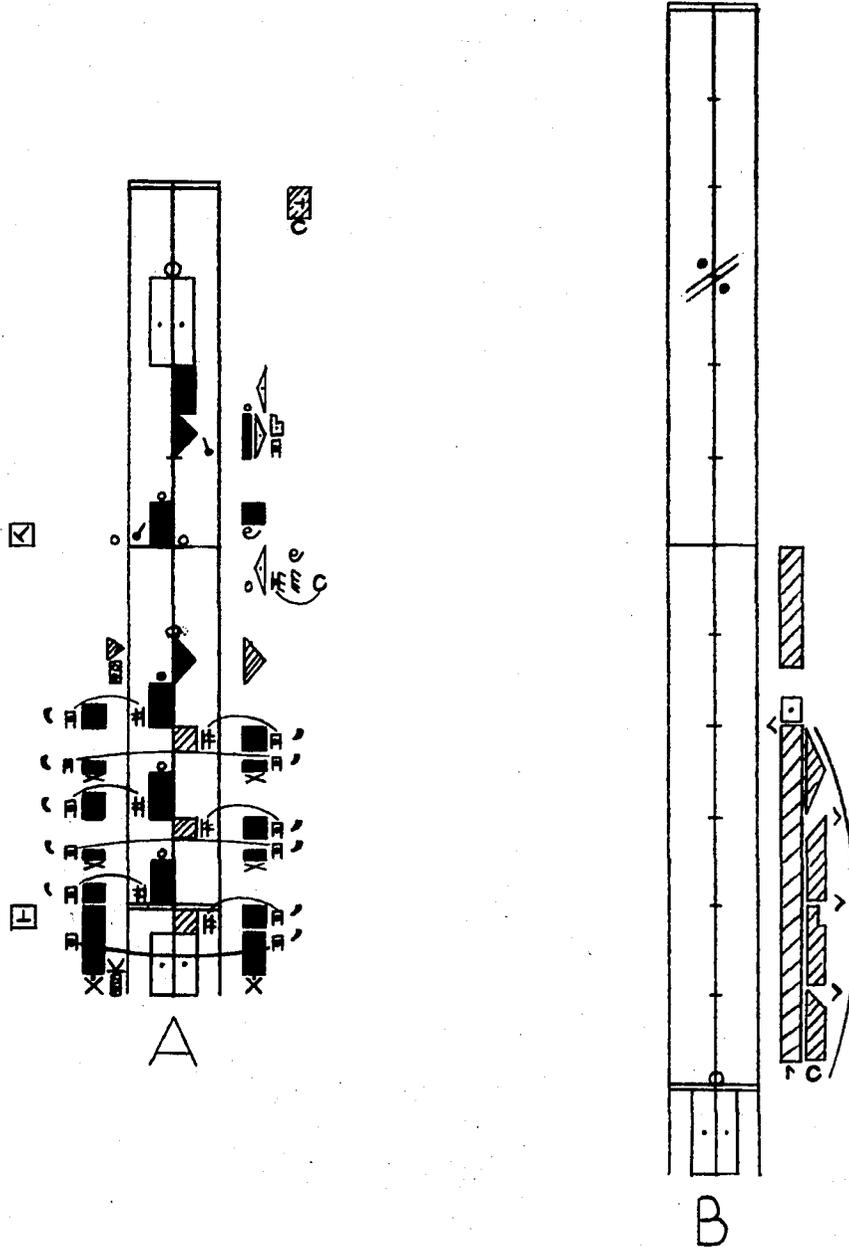


Figure 1. The Choreographic Epiphor

on what an A-B-A form in reality accomplishes, it will be discovered one of the achievements of the final meshing is semantic tension, force, freshness, and surprise--an exact parallel. The transposition works intuitively, as well as logically.

One must remember that the basis for the success of the choreographic epiphor, as illustrated above, rests in establishing a "relative normality," a semantical status quo for the first theme. That is, we must have been sensually impressed with the relationship between the kinesthetic semantic of the movement of theme A, and its rhythm: a kinesymbol must have been created that is in tune with a felt meaning. Only then may we reason that semantic tension results in the later juxtaposition. As MacCormac (107) points out: "Word combinations can only be judged to be metaphors if we know what is the normal meaning of each term." (107:242) And once more it is wise to remove ourselves psychologically from the argument presented, and examine intuitively what in reality happens: is any one theme capable of becoming a kinesymbol, that remains in our sensibility long enough to be contradicted by a second theme, and then finally be juxtaposed with a contrasting theme? The evidence of course is in the nearest A-B-A dance or variation thereof (A-B-A-C-A, A-B-AB, AB-CB-ACA, etc.).

Does this argument then mean that any contrast in movement is an epiphor? We can only answer yes, when we add the qualification "if there is absurdity otherwise." It was noted earlier that metaphor was predicated on paradox. The absurdity of a statement forced us to make the semantic association. It would seem to apply also in dance. For example, we could envision a woman, moving very slowly and successively

on stage. Wham--enter the man in mid air with virility. We can certainly sense the contrast, but it is difficult to sense transference of meaning in one direction or the other. We would need more familiarization with one or the other themes, and then see them juxtaposed. We must be able to sense transference of meaning.

Another question might be asked--what constitutes absurdity in dance? We are not speaking of absurdity in the "slap-stick, pie-in-the-face" sense, but sensing that an on-going, form-in-the-making is not kinesymbolically consistent. Sensing an "un-fitness," an inconsistent explication (in Gendlin's sense) of the meaning-aura of the movement, is absurdity. Most people remember having told a student, or having been told by a teacher, "that phrase just doesn't fit--it's not right;" or "the sound of this word grates on our sensibility;" or "that's not part of your theme movement, and you have given no indication that you will start another theme, or deal more with this new element." All of these comments were most likely prompted by sensing absurdity, or, the microcounterpart to absurdity, unfitness.

Metaphor, as MacCormac (107) points out, is intentional absurdity, but with a very specific purpose. The juxtaposed elements are compatible enough that semantic transference can take place. It is the surface absurdity that forces us to make the association, and which gives us the sense of freshness and surprise.

Choreographic Diaphor

Just as in the written diaphor, the choreographic diaphor is supported on a "mutual interaction" of semantics. Each movement in dance has a "felt meaning" attached to it--a very specific felt meaning that is

in part moulded and shaped by the movements around that one movement. We perceive a dance as a continuum of felt meaning. That is, we are not aware of dancer A doing this particular thing with his arm, while dancers B, C, and D are doing something else. We see through this, as Langer might say, to perceive the "vital import" (the felt meaning) of the dance. When the person next to us sneezes loudly, the form-in-the-making--the illusion--is broken for that instant, and the continuum of felt meaning is interrupted.

As we are perceiving the form-in-the-making, we are at the same time perceiving a "forward development" of felt meaning, an explication, as Gendlin would say. We do not know what the final development will be, but each new felt meaning that is added to the forward flow is perceived in light of the accumulated felt meaning to that point, and the new felt meaning in turn alters the accumulated felt meaning to that point. That is, the felt meaning in us as audience, is constantly being shaped, altered, and made more articulate, and made very specific.

When a new movement does not contribute to the "forward development" of felt meaning, we say the dance has not been sensitively choreographed, or we perceive a break in the illusion. But we still have the urge, the instinct, to try to fit this unfitting movement into the flow of meaning in a logical way. The sense of developing meaning is stronger than the temptation to distraction. And so in an instantaneous flash of perception, we try to make the felt absurdity consistent. We reshape the accumulated felt meaning at that instant to resolve the apparent absurdity and thus to continue the consistent flow of meaning.

Diaphor, then, is the operative in shaping the felt meaning we

are perceiving. It will be recalled that transference of meaning in diaphor is in two directions. That is, portions of felt meaning in each of two juxtaposed elements replace each other. They "interact" to form a new felt meaning. It will be seen, then, that diaphor is quite common in dance, because it does not depend on discreteness of felt meanings. That is, in epiphor, we must be able to sense an absurdity articulating on a previously established, or intuitively logical felt meaning. Epiphor transfers a connotation from one element to another, always assuming, however, that each of the two elements have a fairly defined (in terms of felt meaning) denotation, as in language. The diaphor takes the felt meanings of the two elements--at that moment in time and space--and they interact to form a new meaning.

This of course opens the door for allowing degrees of absurdity by which diaphoric tension is accomplished. On the one end of the spectrum is the completely absurd "dance of the absurd," where the dance consists of absurdly diverse elements, as in Cunningham's "Winterbranch." "Dance by chance" has the device of absurdity built into it by virtue of chance--there is no premeditated development of felt meaning. Although one must note that although many dances begin on the premise of chance, what emerges from chance operations is then manipulated consciously by the choreographer. Yet the roots of the dance still remain in chance, with varying degrees of subsequent development. On the other hand is the normal, common, non-dramatic, non-literal, purely kinetically realized dance. As in Figure 2, the felt meaning of dancer A's movement interacts with the felt meaning of B's movement, and vice versa. We can easily sense an "unfittingness" if we stop to analyze it. The interaction is

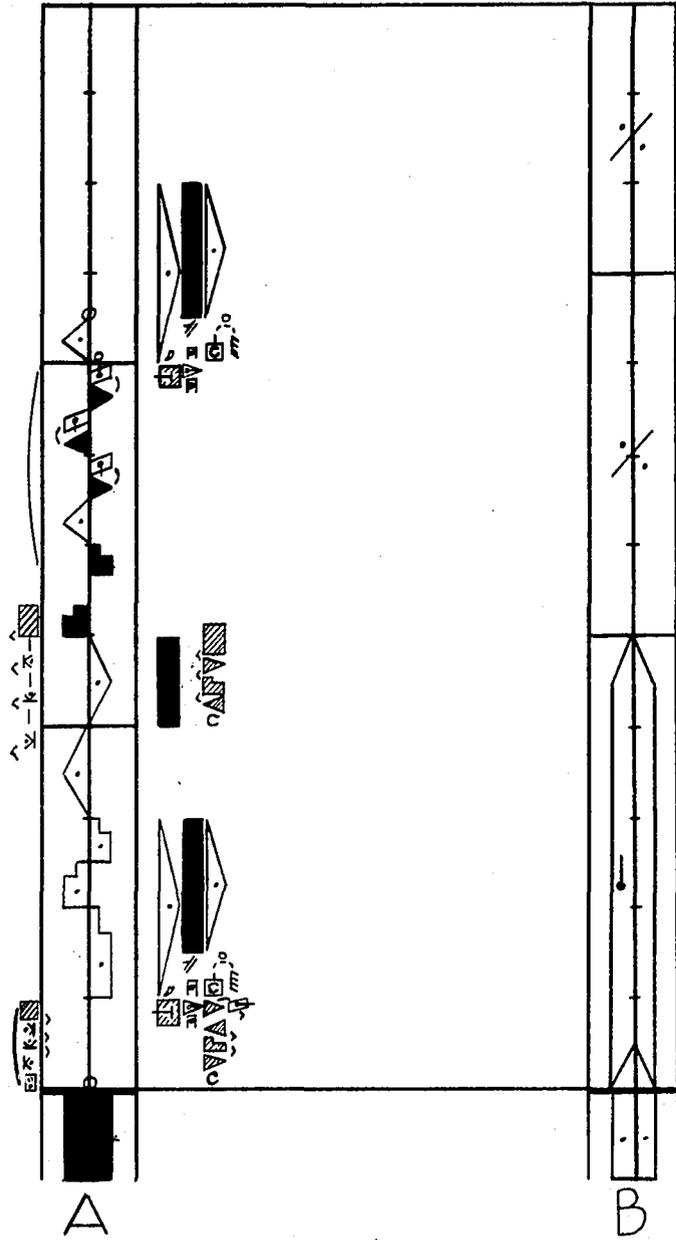


Figure 2. The Choreographic Diaphor

mutual, and we are at once assaulted with interaction of design, dynamics, felt meanings of body parts, and rhythm. The repetition of A's right-arm movement makes it one of the focal points of the interaction.

The next thing that occurs in the discussion is, "Oh, diaphor is merely contrast, or counterpoint, or contrasting themes--that's simple." To reduce diaphoric interaction to such pigeon-hole terms is to miss the point in explaining how movement meanings interact and build. The transference of meaning is not a necessary consequence of contrast alone. "Diaphoric interaction" as a term implies our awareness of felt meaning being shaped, being made vital. "Counterpoint" as a term is of course useful, but wholly unsatisfactory in describing why and how and what.

Simile

The simile, as MacCormac (107) explains, is of the same conceptual fabric as the metaphor. (107:240) Conceptually, the simile disappears when raised to a higher plane of abstraction. There is very little difference between "He is a pig," and "He is like a pig." That is, the essential difference between metaphor and simile by definition, is that the simile uses the specific words, "like" or "as." MacCormac says:

To say that there is a major conceptual difference between the sentences "Man is a wolf" and "Man is like a wolf" is to miss the point of how the comparison between the two referents takes place. (107:240)

We would have to be able to recognize counterparts to the words "like" or "as" in movement if one were going to make such a transposition.

The counterpart does present itself, however, albeit to no particular philosophical interest. For instance, envision moments from Nikolais' "Kaleidoscope." In conceptualizing a description of the dance, we might say the dancers move as though they had plates on their feet (which they do), and we then see all felt meanings through the window of such a device as plates on the feet. Perhaps another example is in order. Envision a dance with the dancers completely hidden inside jersey bags-- all that is evident is the dancers' "pokes" and "jabs." If we were going to follow the simile model point for point in the transposition, we should expect to recognize a counterpart to the words "like" or "as." The device of putting the dancers in jersey bags could be the word "like," or "as." The choreographer has put the dancers in jersey bags, because it was the only available device for getting at the felt meaning he was trying to achieve. If we were going to verbalize the choreographer's intention, he might have said: "The felt meaning I am trying to achieve is like dancers moving in jersey bags." We don't normally walk around in jersey bags, but seeing dancers in jersey bags forces us into an "as though" frame of reference. But the transposition seems to be no more than a mere formality, since epiphor also accounts for its philosophical description.* Perhaps mention could be made of the various species of

*Brown (32) feels the distinction between metaphor and simile is more than the words "like" and "as." He says "in reality such a distinction is at best superficial: the difference, both from a literary and from a psychological point of view, lies deeper. In the first place metaphor has a higher poetic quality. Emotion deliberately holds them apart and views them separately. The formal nature of the introductory "as" or "like" brings a pause, a slackening, and a certain coldness. (32:120)

simile which also conceptually disappear. They are apologue, catachresis, dissimilitude, fable, homoeosis, hypallage, icon, parabole, paradigma, and transferred epithet.

METONYMY AND SYNECDOCHE

MacCormac (107) maintains that metonymy and synecdoche are included in the very broad concept of metaphor, as Aristotle had conceived metaphor, that once one conceptualizes metaphor, metonymy and synecdoche again disappear. But they are particularly mentionable here, since the devices are already at peak use in the choreographer's world.

Metonymy is of four species: (1) substituting the cause for the effect (speaking of gray hairs when we mean old age); (2) container and contents ("Drink your cup, it's time to go."); (3) possessor and the thing possessed ("The crime was punished."); and (4) an office or occupation and its sign, symbol, or significant accompaniment ("the loyal supporters of the throne").

Synecdoche is of three species: (1) substitution of the physical part for the whole, and vice versa ("All hands on deck."); (2) genus and species ("Give us this day our daily bread."); (3) the material and the thing made of it ("He kicked the pigskin through the goalposts").

(32:149-160)

The device known as "transposition" in choreography consists of substituting the movement of one body part in the theme movement, to another part of the body. The parallel is obvious. The interesting point to consider is, how does such a device affect felt meanings? In literature, the result is very close to metaphor, in that the substitution

forces us to envision the entire entity involved. For instance, referring to gray hairs instead of old age forces/reminds us that old age is more than a concept--one's body changes. The substitution succeeds in making the resultant meaning richer. It forces us into an explication (in Gendlin's sense) that is both private and instantaneous: "loyal supporters of the throne" conjures up felt meanings of a throne (richly decorated, perhaps the king himself sitting in it, ruling sedately, wisely), as well as the man who is the king (tall stature, keen eyes, eloquent speech).

And so with metonymy and synecdoche of movement: transposition of the movement from one body part to the other integrates a number of felt meanings, provides unity, and encourages non-verbal richness of semantical stuff. Burke (34) further brings out that an entire work of art is often synecdochic, in that whole blocks of a dance, for instance, are infused in other parts of the dance. (34:428) It is also Brown's (32) thesis in The World of Imagery that metonymy and synecdoche, among other figures, are images most of the time. And thus, one could include metonymy and synecdoche in a category of imagery. But the mere categorizing of the figures is not in order here, although mention of metonymy and synecdoche will be made when imagery is considered.

ALLEGORY, IRONY, PARODY, AND SARCASMUS

Allegory and irony do not present themselves to transposition in non-literal dance, for each is predicated on narrative. Allegory is an extended narrative which carries a second meaning along with its surface story. Irony (antiphrasis) is similar, except that the underlying

meaning is a contrary to the surface meaning, providing very often situational tension, which in turn results very often in tragedies. The treatment of the two figures is then automatically transferred to narrative dances, that make use of the figure in the same way that literature does.

Sarcasmus, and its sister figure, mycterismus, are both taunts, designed to infuriate an adversary--sarcasmus being the more blatant. The transposition implies a narrative dance.

Parody is a figure possible in non-literal as well as dramatic dances. It is often called a "spoof on _ _ _." The figure primarily works through inexact imitation, where the object of the ridicule is imitated to the point of vague recognition, but varied enough to make it look silly, futile, or tragic. A prime example of parody is Graham's "Acrobats of God," in which the dancer's daily life is brilliantly satirized through imitation with variation. It is important to point out that a parody very often has integrity of its own. But if the object satirized is known at all to the audience, the satire will so color the surface integrity of the dance, that the entire dance will be seen as a ridiculous version of the object satirized.

HYPERBOLE

Hyperbole is simply extreme exaggeration or extreme diminution. Being one of the basic factors in most art media, it needs little discussion here, for exaggeration, augmentation, and diminution are found in virtually every medium known to man. In dance, exaggeration produces abstraction, for purposes of projection, humor, variation, strength, or

bathos. Generally in dance the space of a movement is the exaggerated or diminished factor, although accents can be made larger, or smaller, as well as dynamics. The technique is so widely in use in the arts that it needs no further discussion.

PUNS

Pun is the genus--the species vary. The genus is defined as "a play on words based on the similarity of sound between two words with different meanings." (150:388) There are four species of puns: antanaclasis, syllepsis, paronomasia, and asteismus. (85:165-167) Joseph (85) comments that puns

. . . have their roots in the logical distinction between the various meanings of a word, and depend for their effect on the intellectual alertness necessary to perceive the ambiguity. These figures may be adapted to comic or to serious purposes. (85:165)

In the transposition of a pun, a pertinent observation is the dependency on the logical distinction between the various meanings of a word. The implied point is that there are at least two or more meanings (denotations) to a given word. The "sameness" in a pun refers to the homonymic quality of some words.

Humphrey (82) gives an example of the use of a pun with dance-- although it is the use of language with dance, not the use of the structure of language transposed to dance. But her example is worth mentioning:

For example, in a short study in three parts called "Life," each section was introduced with words spoken by one of the dancers, and then interpreted. They went: "Life Is a Call; Life Is a Flower; Life Is a Cauliflower." (82:129)

It is questionable, however, that without the accompanying spoken words the same punny effect would have resulted. Is it possible to have the same effect exclusively with movement? The structure of a pun would seem to indicate a dwelling on the discursive aspects of movement--gesture and mimesis. The following transpositions are offered as examples of the various species of puns.

Antanaclasis

The antanaclatic pun gets its bite from repeating a word which, in the repetition, shifts from one meaning to another. (85:165) For instance, "They went and told the sexton, and the sexton tolled the bell" (150:388), is an antanaclatic pun. Consider Figure 3. The homonym, of course, is A's right index finger. The first meaning is the conven-

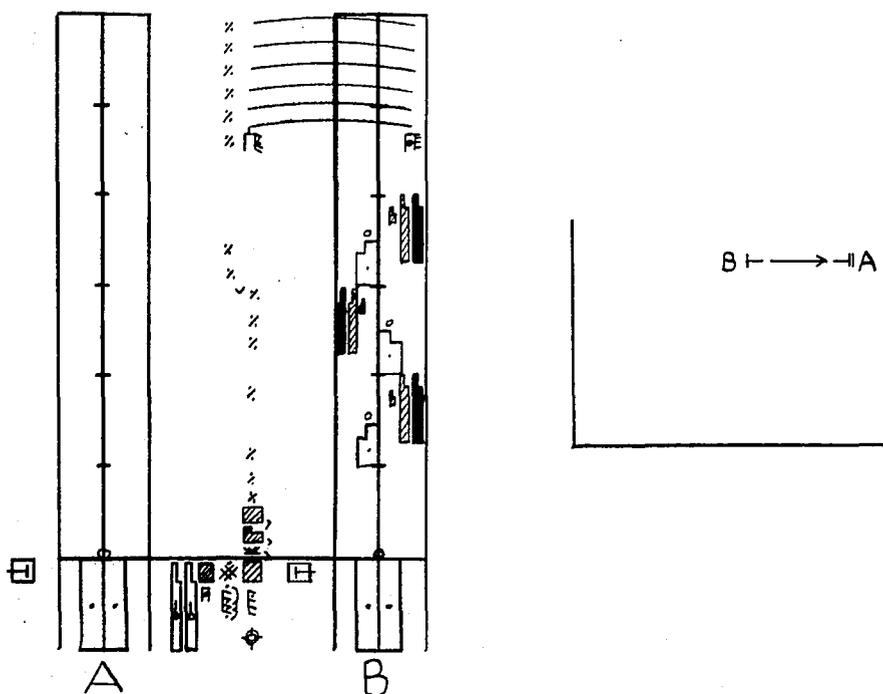


Figure 3. Antanaclasis

tional gesture meaning "Come here;" dancer A is beckoning dancer B to approach him. When dancer B arrives, the finger movement no longer has the meaning "Come here," but has switched functions to another meaning. The second meaning of the finger movement is tickling. The finger movement has remained spatially and temporally constant, but the meaning has shifted--thus, an antanaclatic pun.

Syllepsis

The sylleptic pun "is the use of a word having simultaneously two different meanings, although it is not repeated." (85:166) Shakespeare provides an example: Beatrice says, "If the Prince be too important, tell him there is measure in everything, and so dance out the answer." (85:166) Figure 4 illustrates a sylleptic pun. Envision an arbitrary situation--say a satiric dance on bars and saloons. Suppose one dancer were to walk up to the bar and order two packages of cigarettes in the manner shown in Figure 4. The gestural homonym is the upheld index and middle finger. The first meaning is of course the number "two" (the dancer would like two packages of cigarettes). The second meaning

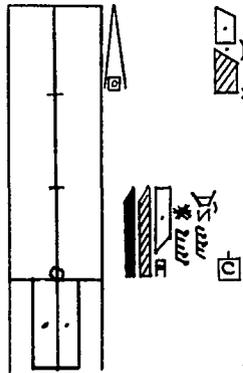


Figure 4. Syllepsis

of the gesture is the "holding of a cigarette," which is pantomimed (suggested by the deflation of the lungs in a characteristic way). The specific pattern in space of the fingers did not change, and the two meanings were evoked from that pattern--the sytleptic pun.

Paronomasia

Paronomasia "differs from antanaclasis in that the words repeated are nearly but not precisely alike in sound." (85:166) The example is an involved one:

A farmer had a horse, in whose mane many birds were making nests. A veterinarian told the distraught farmer to feed the horse yeast every day for a week. It worked. The birds went away, the nests fell out, the farmer was happy. Yeast is yeast, and nest is nest, but never the mane shall tweet.

Figure 5 illustrates the paronomatic pun. The first meaning of the finger gesture will be recognized as the "OK" sign, having a relatively homogeneous

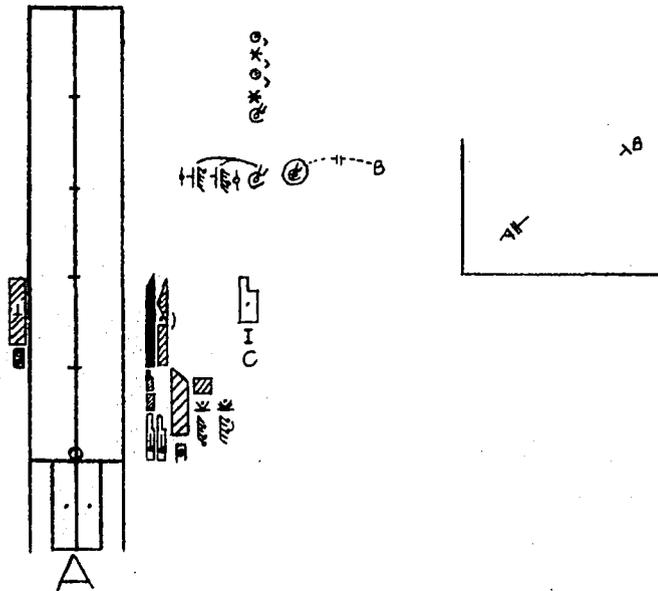


Figure 5. Paronomasia

cluster of connotations and denotations that means "everything is acceptable." The second element of the pun is the peeking through the "OK" sign as a non-discursive meaning (perhaps a flirtation?). The spatial pattern is partially changed, but still has the required "homonymic quality," and as such, qualifies as a paronomastic pun.

Asteismus

Asteismus is a figure of reply "in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist, an unlooked-for meaning." (85:7,167) For example, Pete says, "Do you want to take the elevator up instead of walking?" Dan replies, "Just for the elevate?" For the transposition, imagine a spoof on authority. The circumstance will be in a slum. Suppose that several ghetto imps are taunting a policeman until he becomes so distraught that his head wrenches itself in an uncontrollable vibratory rotation each time the jokesters get one-up on the cop (Figure 6A). Then imagine the imps finally coming up to him, intrigued. They start shaking their heads "no," as in Figure 6B. The first meaning is that of an unnerved cop, a palsy (the rotation of the head which is indicative of the upset demeanor of the policeman). The second meaning is the act of the imps "disagreeing" with authority-- which they would be expected to do in such a situation (the rotation of



Figure 6. Asteismus

the head to indicate "no"). The homonym is the rotation of the head--responded to in an unexpected meaning. In the sense that the spatial pattern is not exactly the same, the transposition would also fit into the paronomasia matrix.

But these puns are discursive puns--they depend on the audience's knowledge of the two different meanings when they walk into the auditorium. Is there such a thing as a non-discursive pun? One step in that direction might be the last example. The distraughtness of the cop was established as being symbolized by his palsied rotation of the head. A meaning was established--whenever he became upset or unnerved, his head would rotate uncontrollably. Therefore, the choreographer would have freedom to pun copiously on that established meaning. So in a non-discursive pun, one must establish a meaning that will be associated with a particular movement, very similar to choreographic epiphor. (This would, by the way, make it discursively symbolic, which in turn disqualifies it as a non-discursive pun.) Theoretically, this all sounds fine. But focus on several questions perhaps is in order: (1) how long will it take to establish a fixed meaning to a movement in a non-discursively symbolic dance without beating the audience over the head with endless repetition, emphasis, etc.?' and (2) once the "fixed meaning" is established, will the audience be able to recognize its definite play on a double meaning, and be able to differentiate it from simply another manipulation of movement? One would think that the subsequent pun would be confusing, too contrived, or simply taken as another manipulation of a previous movement.

Again, the success of a pun depends on the "intellectual alertness

necessary to perceive the ambiguity." This would of course also be true in dance. For those members of the audience who are alert and perceive dance puns, the meaning of the dance will be enriched. For those that don't, they still have the "single" meaning (either one) to hold onto.

The structure of the dance pun is one specific of the more broadly-based choreographic device known as "manipulation." But the transposition of puns is serviceable in that it points up subtleties of manipulative technique. Perhaps knowledge of the dance pun, and how it works, is part of a body of refined devices that, after a choreographer had mastered the larger "tools" of choreography, he could then tinker with choreographic punning. The pedagogical value of the transposed pun is the recognition that there are "genres of technique" in the overall devices of repetition and manipulation.

CONCLUSION

After having dived so deeply into the trivia that a transposition must necessarily be, one must once again emerge for a broader look at what has happened. What is the point of putting so much time and energy into transposing? If such figures as hyperbole, synecdoche and metonymy are already in existence in choreographic technique, isn't it simply pedantry to enumerate them? How practical is knowing about epiphor and diaphor? These questions and others must be answered constantly to prevent the entire study from shading into complete confusion.

Meaning in dance has been studied by many writers, written about by a handful, and aspects of it successfully described by the precious few. The distinguishing feature of any trope is the changing of meaning.

Felt meanings are shaped and welded and stretched and dissolved. In the time since dance came under serious aesthetic scrutiny, the problem of how movement means, has charmed and defeated countless writers. And in the past when writers have considered how an entire dance means, the resultant theory has usually--with a cherished few exceptions--spiraled into maple syrup: "Dance means, because it is the essence of life" (hand over the heart, please); "dance is the image of life!"; "dance is the soul and spirit of the universe on wings." And so it goes monotonously: undefined terms, loose logic, brazen assumptions, defeated in the locker room.

By pointing out that there are specific ways that movement combines to form meaning, and to shape meaning, we are one step further. If we can distinguish between non-literal dance, and dramatic dance, we have cut the problem in half. The dance field and its theorists must be willing to use available literature, wherever it can be found. If we know there are parallels in other arts, we can tap the parallel literature. Particularly with the literature on tropes is this true. It tells us how certain tropes work. And if we are careful in our thinking, it can suggest new ways of thinking about movement, and how it means, and combines. And so a transposition is so exactly parallel that it doesn't even need discussion. We are clarifying the scope of inquiry. The more we understand movement from fresh perspectives, the more primed is our sensibility to probe ill-defined areas. It is hoped the choreographer will recognize that there is more to describing a choreographic technique than just "manipulation," or "transposition," or "development." These "summary" words can actually be broken down, and various techniques of achieving manipulation, for instance, can be examined.

It is not the purpose of this study to maintain that all meaning and changes of meaning in dance are accounted for in this consideration of tropes. These transposed tropes, to be sure, are only a handful. Perhaps they could be united into one broad theory. Perhaps another theory will deflate them to nothing. But the important thing is they can be examined, and criticized, and reworked, and tossed out. "Dance is the essence of life" cannot be examined with any degree of accuracy. The foregoing transpositions are bite-size inroads to a theory of meaning in dance. Bite-size is better than no sandwich at all.

CHAPTER IV

TRANSPPOSITIONS: A PROLEGOMENON TO MOVEMENT LOGIC

The problem addressed in this chapter is the transposition of the logical figures of rhetoric, as accounting in part for the non-verbal, logical process of choreographing movement in dance. These figures include enthymeme, sylogism, and epichiereme, along with various species of sylogistic figures.

DEFINITION OF LOGIC

The phenomenon to be described is as slippery and ethereal as a gnome; just when the treasure is at hand, the picture suddenly clouds, and is gone. The kind of logic to be described here is not what one uses in logical discourse, where cause and effect relationships are often empirically provable, or capable of being diagrammed, or other such channels to final validity. Turner (155) describes movement logic as "the sense of the articulation and ordering of movement guided by neuromuscular skill and kinesthetic awareness; an intuitive sense of movement order." (155:3) The logic referred to here, then, is an intuitive logic, and all that can be hoped for at this time is instilling in the reader a "felt meaning" for what is being described.

In criticizing students' work, the teacher must ask very often, "Why did you do that movement here? Why do you have this many dancers entering at this time? Why do you repeat this phrase here, instead of later? What is the arm doing there--it doesn't fit." And these questions

find their counterpart in all other media. Why does the artist do certain things at certain times? Traditionally, the pat cluster of answers were, "for balance," "for transition," "for contrast," "for sequence," and the host of others. And very often those are the major reasons. But always trotting behind, just out of sight, is another reason, subtle and indescribable. It is an intuitive, non-verbal reason that can only be reached by the gross description: "The movement just seems to fit." This chapter attempts to describe why certain things fit, and why others don't. It is this sense of "fitness" which comprises choreographic logic. It is the sensing of harmony--or better, compatibility--between two felt meanings.

The logic of movement doesn't confine itself just to dramatic dances--where if a movement varies from the discursive "mental libretto," then it is illogical. The logic of movement penetrates all dances except those which are choreographed completely by chance--if any dances are choreographed completely by chance. Yet, even dances by chance often have strains of logic in them, often by chance, often in the specific way the choreographer planned or handled the "structure" that produced the chance. Movement logic also takes into consideration the context: scenery, lighting, costumes, number of dancers, as well as the movement context.

DISCUSSION

We have already noted the elements of gesture and movement, and reviewed the pertinent theories. We have noted various examples where a certain gesture was not "logically" related to the context in which it

was done (a priest sticking out his tongue in a juvenile manner during high Mass, or the speaker who fidgets around). It now remains to examine logic with movement that cannot be described with words.

When we see the movement in Figure 7A, we perceive many things-- it has a rhythmic pattern; certain parts of the body are predominant; there is a certain space defined by the body as it moves; there is a certain amount of implied space--the arm, the front of the body, etc.; and there is a certain dynamic pattern. But as Sheets (138) says, we do

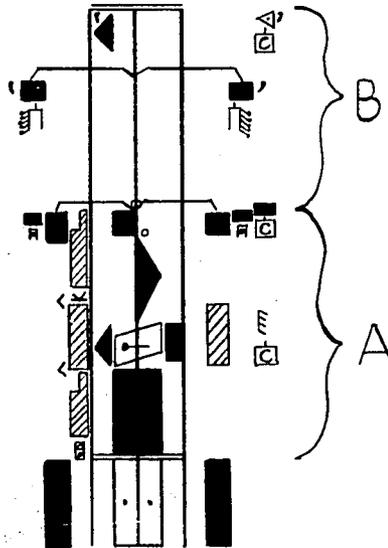


Figure 7. Evolution of a Felt Meaning

not perceive these things separately--it is a form-in-the-making, evolving in time as well as space and energy. We in essence, "see through" the more mundane mechanics of the movement, and see simply the "illusion" of the movement as a potential symbol (as Langer would say). The movement itself has a cluster of connotations that, if we were to enumerate them, it would take pages. But an example of some of them might

be: the direction of the movement is first up-ness, then down-ness--aspiration and defeat; the arm is our most convenient extender of the body--when we want to reach something, the arm is the most available; the face is looking at the reaching of the arm, the performer is perceiving what he is reaching and jumping for; the stoop at the end has an aura of depression (the body curling into itself), of hopelessness; the jump itself has energy--perhaps an expression of strong desire; the turn in the air is perhaps an indication of deflected aspiration. We might go on guessing what the felt meaning of the movement would be, but fully knowing that we are describing some people's felt meaning, and brazenly ignoring other people's. Perhaps the felt meaning cannot be achieved in words, which are symbols. Perhaps the symbol that best describes the felt meaning we experience is the movement itself. We could arbitrarily add contextual items, that would articulate, diminish the felt meaning. That is, we could shape the felt meaning by adding a context. Suppose we put an orange tree next to the dancer, with an orange just out of reach. This contextual addition so colors our perception, that we can perceive nothing but, "He wants that orange very badly." Or suppose instead of staring at the floor at the end of the movement, his face ends up inches away from a girl's face, and she has been lying on the stage all this time. It pushes the felt meaning in a completely opposite direction--perhaps flirtation, perhaps love, perhaps something else. Make the stage bright red. The addition of this one perceptual feature provides a whole different mood in which we perceive the movement. Put the dancer in an elastic bag, and all is abstracted out except the "pokes" and "puffs" of the bag--

dynamics and rhythm and direction.

Let us add another movement, as in Figure 7B. The movement in Figure 7A, by itself, has its own felt meaning--its own aura of connotations. The felt meaning that is symbolized by this movement is capable of being shaped, and extended, and refined. By adding the movement of Figure 7B on the end of it, we have accomplished several things. We have started a forward movement of felt meaning. That is, we discover with Figure 7B that our first felt meaning isn't the end of it. We aren't through perceiving. It isn't time to reflect yet. There's more-- a point that violently affects our perception of Figure 7A. Because instead of the felt meaning of Figure 7A becoming a crystalized, staid felt meaning, we must allow that first felt meaning a flexibility. We must now be prepared to reshape that first felt meaning.

Another thing accomplished is a context for Figure 7B. We can no longer perceive that movement in an isolated fashion, with its own felt meaning, but must perceive Figure 7B in light of Figure 7A. We have begun what Gendlin (72) would call an explication. He says:

" . . . felt meaning, once it is called forth, can itself be prior to other symbols that can explicate the felt meaning." (72:106) And then we can add another movement, and another, and soon we have an entire dance. And what is happening inside each perceiver is: first we have a small felt meaning, symbolized by the first movement of the dance. And then that felt meaning is altered slightly by the felt meaning of the movement following the first. And then say the third movement merely adds to our growing, dynamic, shaped felt meaning. And pretty soon we have a felt meaning that is the result of an entire dance's-worth of

small changes, additions, articulations and growth--a very deeply, richly intuited felt meaning. And the last movement of the dance signals the moment when we may take the time and attention to reflect, and relish. All this of course assumes there were no distractions along the way, and that there was a sense of logic throughout. Which brings us to the main point of this section--logic.

Consider the diagram in Figure 8. There are four boxes, which stand for four separate movements. Around each box are small shapes (dotted lines), which stand for potential felt meanings of that particular movement. The larger shapes (solid lines) are the context in which all felt meanings are perceived. The heavy dashed line is the evolving felt meaning in each perceiver. Let us suppose that the first movement is the movement of Figure 7A. The potential felt meanings of that movement included "he wanted an orange very badly" as well as "flirtation." And we must say here that the potential felt meanings of any one movement are endless. The actual felt meaning of a movement is the felt meaning that exists in the actual context. If we change the context, we alter the felt meanings. With just the Figure 7A movement, we have a felt meaning that is specific to the movement that symbolizes it. By adding the Figure 7B movement, we alter the Figure 7A movement, as well as perform the Figure 7B movement in a context. This abstracts out of our perception other would-be contexts (i.e., that he wanted an orange, that he was flirting). By virtue of ignoring some potential felt meanings, we have started a forward evolution of felt meaning in specific channels, and more importantly, in a particular area of felt meaning. We are diminishing the subject matter of the felt meaning. It is being articulated, and refined. We

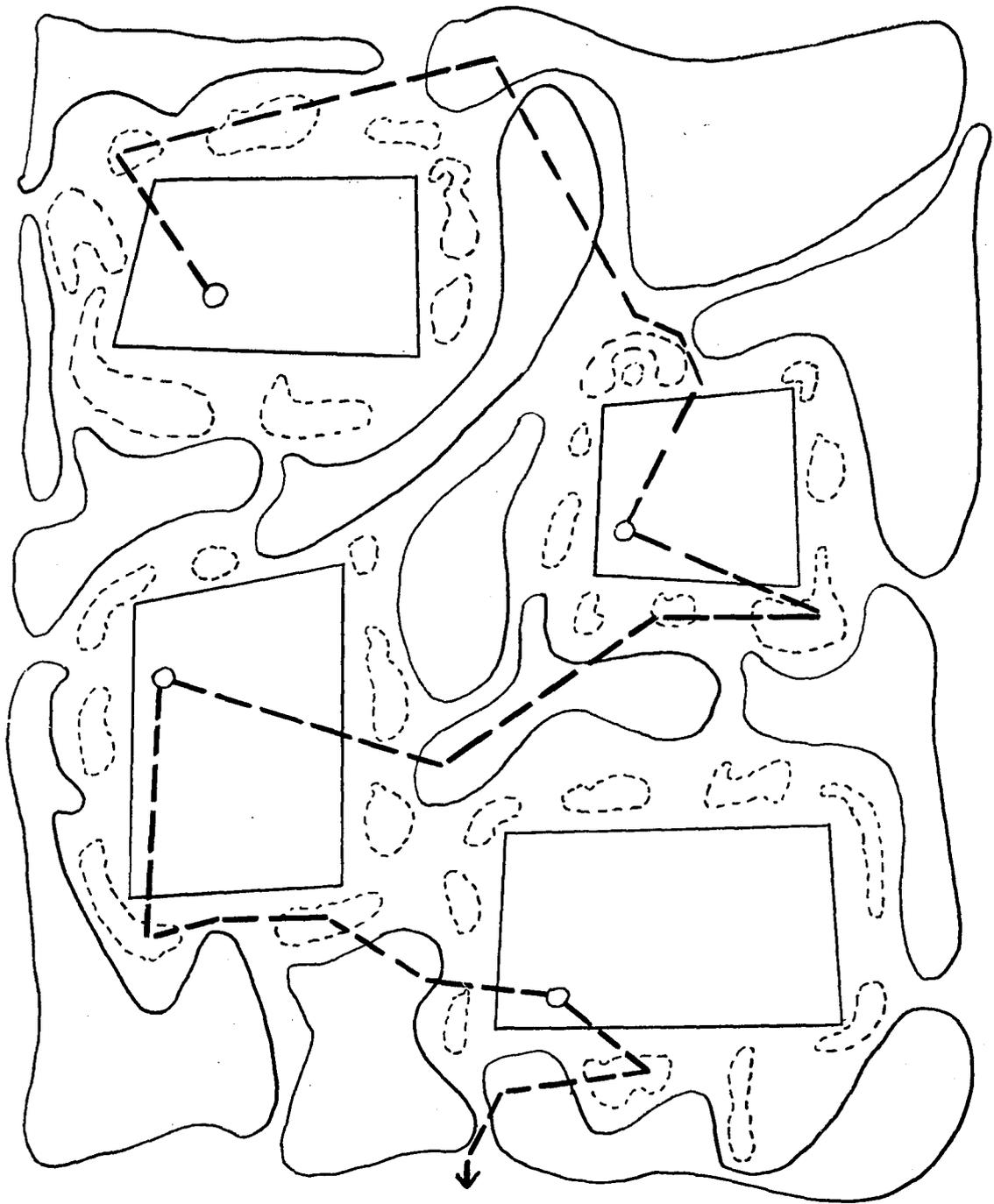


Figure 8. Effect of Context on Felt Meaning

could return to the felt meaning of "he wanted an orange," but we would have to do it soon; otherwise, we would be too far afield in felt subject matter. It would appear illogical.

Notice in Figure 8 that as the evolving felt meaning (in us as perceivers) passes through each movement, the felt meanings of one movement shape the context for the felt meanings of the next movement, and at the same time exclude potential contexts from consideration. If we were to toss in a movement, with felt meanings that were not supportive of the semantical direction, we would say, "The movement doesn't fit. It isn't logical." And some dances are so refined and subtle in felt meanings, that it only requires a slight indiscretion of a movement to put the logical flow off key, resulting in what is called "a mediocre dance." One finger can distract the flow of felt meaning. One bad performance that glosses over the exactness of the space originally choreographed, results in comments like, "I've seen that performed by such and such a company, and it was spine-chilling. This company just doesn't have what it takes." And we say the sensitive dancer is one who can sense the logical flow of the movement--as well as the evolution of felt meaning.

The reader will recall Gendlin's (72) sixth order of symbolization--relevance. He remarks: ". . . almost all meaningful symbols require the presence, in a person, of many, many relevant meanings or experiences. This fact is usually expressed by saying that 'past experience' is necessary for understanding." (72:128) The past experience is the experience we as audience have had as moving, human beings. We should not expect a person who has spent his entire life in an iron lung

to have as much of a sense of felt meaning in movement of the human body as normally active people. So, in actuality, we have a "presence" of felt meaning in us at every waking hour (perhaps even when we're asleep). When we climb into the taxi cab, there is a felt-meaning-presence about what we are doing, unless we happen to be preoccupied with the felt meaning of our son having wrecked the family car that afternoon. But assuming that we are not preoccupied, when we are riding in the cab, there is a felt meaning of sitting in the cab, perhaps mingled with the expectation of attending the dance concert. And the felt meaning changes hues, as we pay, buy our ticket, seat ourselves, and the curtain opens. Perhaps we have the felt meaning of "expectation," and the felt meaning of our own movement experience. But inasmuch as we came to see "a dance," we try to mark a line between what is the dance, and what is not the dance. We block out the person sneezing beside us, if we are able. The masking on stage helps us focus our attention, and thus exposes our felt meaning presence to, just the dance. When we have seen the dance, we have added to our experience one more felt meaning--one more texture to our ability to intuit kinesthetic felt meanings.

ENTHYMEME

In this discussion the logical figure enthymeme is meant to also account for its prototypes, which include sylllogism, sylllogismus, sorites, prosapodosis, epilogus, dialysis, apophasis, aetiologia, and epichiereme. The reasoning behind this is that the process of thought is similar in all forms; it is just the magnitude, and the discursive assets of the specifics that vary. Therefore, once the transposition has been raised

to a higher plane of abstraction--that is, out of the realm of discourse--the constructs tend to merge. The prototypes will be touched upon, however, wherever relevant.

Perusal of enthymeme scholarship reveals certainly one very incontrovertible point--people don't agree. From pre-Aristotelian days right up through Bitzer (26), the enthymeme has enjoyed an undecided, capricious existence. All authors agree, however, that an enthymeme depends on sylogistic reasoning. A sylogism is an assertion of a major premise, a minor premise, and the casting of an appropriate conclusion. In order for a sylogism to be valid, it must have three terms, the middle term being distributed at least once. Take for instance, "All members may vote. John is a member. Therefore, John may vote." This is a sylogism (its dialectical intricacies need no discussion here), a form of reasoning in which a conclusion is drawn from two premises, subject to various rules of logic. (See Corbett (47) for an excellent analysis.)

It is important to point out that a sylogism may be formally valid, and yet still be false. For instance, "All nouveaux riches eat macadamia nuts. John D. Rockefeller is nouveau riche. Therefore, John D. Rockefeller eats macadamia nuts." The formal aspects of the argument are impenetrable. The fallacy lies in the truth of the major premise. For a sylogism to be valid, one must grant the truth of the premises.

Enthymeme has been variously defined. Baldwin (14) argues that the essential difference between a sylogism and an enthymeme is in concreteness. (14:13) Cope (46), DeQuincy (cited by Bitzer, 26), and Mudd (118) take the position that sylogisms are certain and apodeictic, and

enthymemes have roots in probability. (26:400) McBurney (113) draws the difference in formal validity and the probable premises of enthymemes. (113:58) Bitzer, in criticizing the theories, notes that Baldwin fails to consider that "many syllogisms have particulars as the subjects of their conclusion, and many enthymemes have abstract ideas as the subjects of their conclusions." (26:403) In opposing Cope, DeQuincy, and Mudd, Bitzer quotes Aristotle: "Enthymemes based on Infallible Signs are those which argue from the inevitable and invariable." (26:402) McBurney's position that the enthymeme is a formally deficient syllogism is dissected by Bitzer, who reminds that many syllogisms are also formally deficient. And even though enthymemes have at least one proposition omitted, the implicated reasoning may easily be, and often is, formally intact. (26:403)

Bitzer allows the occasional truth of the authors' positions but emphasizes that they don't distill the essential difference between the two forms. Bitzer's stand of the enthymeme being an elided syllogism is stated in a very special sense:

The enthymeme is a syllogism based on probabilities, signs, and examples, whose function is rhetorical persuasion. Its successful construction is accomplished through the joint efforts of speaker and audience, and this is its essential character. (26:408)

That is, at least one of the propositions must be provided by the audience. For instance, it may take any one of the following forms: "All qualified members may vote. He is a qualified member. (Therefore, he may vote.)" "(All qualified members may vote.) He is a qualified member. Therefore, he may vote." "All qualified members may vote. (He is a qualified member.) Therefore, he may vote." In each case, the completion of the

syllogistic reasoning depends on the audience filling in one of the propositions (those in parentheses) from its common stock of knowledge. Therein resides the persuasion. The audience provides one of the premises or the conclusion in their own mind--a sort of self-persuasion. According to Bitzer, the argument is not completed (and therefore not valid) unless they do. Further, when one proposition is not stated, fallacious reasoning is less likely to be detected. This obviously contributes to the increased likelihood of acceptance by the audience. (26:408) Crucial to the completion of enthymematic reasoning is the joint effort of the speaker and audience--persuasion being proportionate to the degree that an audience will provide the missing proposition to complete a syllogism.

In her excellent article, "The Logic Fallacy, Cognitive Theory, and the Enthymeme: A Search for Foundations of Reasoned Discourse," Delia (54) explores the cognitive underpinnings of rational conduct. Reviewing pertinent research, she states:

Regardless of the specific formulation, contemporary psychology indicates that an individual demonstrates a strong need for and striving after a state of harmonious integration within his total cognitive system. (54:142)

The most fertile ground for the persuader is proposing those ideas that will be most readily assimilated into the listener's present "apperceptive mass." An enthymeme "that is harmonious with basic predispositions is often accepted without great regard for the inferential steps leading to it." (54:145) In her conclusion, Delia maintains:

A tendency toward harmony or equilibrium integrates the various forces and concepts that comprise the psychological field. The

enthymeme builds upon this fundamental tendency and, hence, may be seen as the employment of the deductive form in accordance with the operation of the natural rational process of consistency maintenance.

. . . It is obvious that logos builds directly upon fundamental cognitive processes. But just as surely, ethical and emotional proof function within the same psychological system and tight lines cannot be drawn between the functioning of the three modes. (54:147)

Let us examine an enthymeme that will make Delia's position evident. The example comes from "Enthymemes: The Story of a Light-hearted Search," by Aly (6), and will provide the necessary bridge into the eventual transposition. Aly writes:

I am indebted to the Honorable Thomas Curtis, Republican Representative in Congress, from the Second District of Missouri, for this specimen. Mr. Curtis told me that some years ago he was in Iowa, making speeches in behalf of Senator Bourke Hickenlooper, who was a candidate to succeed himself in the United States Senate. During one speech in a county seat in southern Iowa, Mr. Curtis observed a man in overalls, apparently a son of the Iowa soil, listening with more than ordinary attention and occasionally nodding his head in agreement with the speaker. Following the approved campaign practice to gain name-familiarity, Curtis said, he used the name Hickenlooper a good many times. When he had concluded his speech and the meeting had adjourned, the attentive farmer rushed up to Curtis, and said, "I just want you to know that I'm going to vote for your man!"

"Well," said Curtis, expansive at learning the power of his persuasion, "I'm sure glad to hear it. It isn't always I can convince a man with one speech."

"Oh," said the farmer, "your speech was all right, but that ain't what did it. All the time you was talkin', I was thinkin' about that Hickenlooper out on that raft in the middle of the ocean, and how he prayed, and how God saved him, and I sez to myself, he's a God-fearin' man, and I'm goin' to vote for him."

"Well, now," said Curtis, "I sure want you to vote for Hickenlooper, because he is the man for the job. But I am bound to be honest and tell you that it wasn't Hickenlooper out on that raft in the Pacific Ocean. That was Rickenbacker."

For a moment the farmer looked downcast, crestfallen, and then his spirits rising, he replied, "Oh, shucks! Hickenlooper, Rickenbacker,

what the hell's the difference? He's probably a God-fearin' man, and I'm going to vote for him anyway." (6:271)

The first enthymeme involved is: "Hickenlooper is probably a God-fearing man." (God-fearing men make good senators.) (Hickenlooper will probably make a good senator.) The second enthymeme involved is: (Hickenlooper will make a good senator.) (I vote for men who will make good senators.) "I am going to vote for Hickenlooper." Now let us cast this enthymeme in Gendlin's terms: The felt meaning of the farmer's notion of God-fearing men also included the felt meaning that "God-fearing men are the stuff from which great senators are made." Whether it is an ipso facto relationship is not the consideration. The farmer's scheme of "consistency maintenance," apparently, absorbed only "God-fearing men." The eventual decision to vote for Hickenlooper was not the result of valid reasoning, however formally intact the enthymeme may have been. The whole reasoning process articulated on one central felt meaning--fearing of God.

The second example will take us a little further from discursive reason. A student is slumped in a chair, lethargically leaning on a palm. The teacher says, "John, pay attention." A discursive analogue might reason as follows: "Slumping in chairs usually indicates lack of involvement. John is slumping in his chair. Therefore, John has a lack of involvement." Hence, "John, pay attention." The rhetorical correlate is the "fourth-order" enthymeme, where two of the three propositions are elided. That is, the only "proposition" that is presented is the visual picture of John slumping in a chair--the minor premise. To the degree that we possess experience with slumping and seeing others slump when they

are uninvolved, we will be persuaded that John is uninvolved. Yet, this is not to maintain that this presentational fourth-order enthymeme is demonstrative proof--for slumping is a fallible sign. That is, there are other causes of slumping in chairs--perhaps John is a cripple and has a tired neck; perhaps John is dead. Although the weight of probability indicates that John is uninvolved, we cannot exclusively reason out alternative causes.

An analytical epicycle is in order. In our experience, we have a felt meaning that "slumping in chairs" is associated with the felt meaning of "uninvolvement" as manifested by several things: dozing off, day-dreaming, and doodling, as well as slumping in chairs. Yet the teacher didn't verbally repeat to herself the two premises, and conclusion, and then say, "John, pay attention." It was a flash perception. The fabric of premise and conclusion was incorporated in the felt meaning itself. A good test of this thinking would be to go back to an enthymeme in discourse: it is a club meeting, and the members are arguing whether Duke has the right to vote. Duke's friend slams his hand on the table, and stands up: "Duke is a qualified member." The minor premise is stated in a provocative context. Very few would mentally go through the process: (Qualified members may vote.) "Duke is a qualified member." (Therefore, Duke may vote.) We feel instantly the implied reasoning. We are members of the club. We know that qualified members may vote. It's all part of our felt meaning of being in the club. It is when enthymemes are formed into symbols called language that we can examine, reflect, and chatter about the validity of reasoning. We can then diagram the enthymeme. We can then analyze our reasoning: yes, it is valid--no, it is

not valid. But the reasoning nevertheless can occur on a pre-cognitive level.

We have been implying thus far--which now needs stating--that reasoning via enthymeme, once released from the tyranny of word symbols, is a pre-cognitive cluster of felt meanings. The relationship of a major premise "Qualified members may vote," is a felt meaning in and of itself. The symbol and the thing symbolized must not be allowed to become confused. When the minor premise/felt meaning is juxtaposed--as it were--the two felt meanings may do one of two things: (1) they may mesh, to produce a composite felt meaning, valid or invalid; or (2) they may so grate on each other that they do not mesh. That is, they may not contribute to a consistency of our apperceptive mass--our pool of felt meanings gained through years of experience. And we say, "Hey, that's not logical!" Only now are we ready to transpose the logical construct enthymeme, to dance.

On the grass-roots level of considering premises, we are dealing with felt relationships. And once again, the evolution of the argument will proceed through examples. Take for instance, two dancers slowly walking onstage, single file, man in front, head erect, woman behind, head bowed--a major premise with its own connotations. They stop center stage. The woman slowly, numbly, drops to the floor in a pile, eyes constantly pensive. The man turns, looks, and leaves. The example is not much to go on discursively, but fraught with emotional overtones. A primitive approximation may reason this way: "A woman in love is sad when her man leaves her. This man is leaving his woman. Therefore, she is sad." Or another version may work: "The only way a man may purge

the shame of an unfaithful wife is to leave her. This woman obviously has been unfaithful. Therefore, the man is leaving her with her shame." No matter how many discursive interpretations we try to make stick, the movement is what it is. And our inferences will have leverage only in proportion to our predispositions, just as in discursive reasoning. Even though such a "presentational enthymeme" is flexible, it is not entirely amorphous. There are "propositional movements" involved, and the relationship between them is essentially enthymematic. Or stated another way, the configuration of relationships is primarily cast with sylogistic fiber and "persuades" in us an aesthetic response to the conclusion, commensurate with our predispositions toward movement connotations (i.e., commensurate with our attitudes toward "shame," "unfaithfulness," etc., assuming for illustration that those epithets are exact synonyms for the implications of the movement).

Even further complication of the present train of thought is necessary. It is prudent to note that not all dance is so "dramatic"--not so apt to lend itself to such verbal description. Dance movement may be just movement--with no emotional overtones per se. But the fact always remains that there will be some residual "meaning" in human movement--no matter how dry the emotional well is pumped. And our biomechanic and kinesthetic predispositions involve us as audience in logical connections between the clusters of felt meaning (not necessarily emotional) that surround human movements. We need an example.

Consider Figure 9. The man has a movement; the woman starts her movement at the accented turn-to-left of the man. Traditionally we might call this motivation. Her movement is a series of turns that

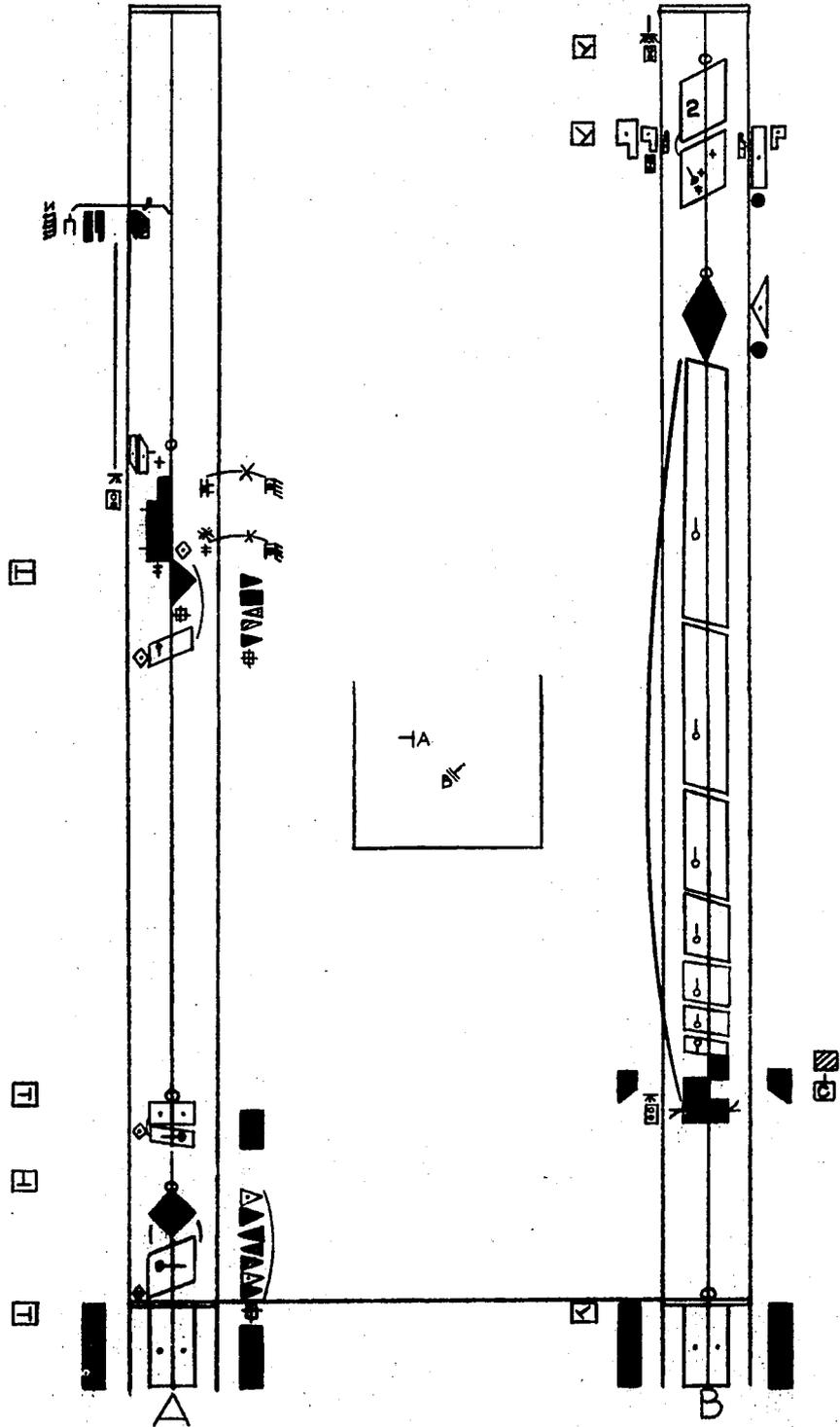


Figure 9. Entymeme

gradually decrease in speed. Meanwhile, the man repeats his beginning movement, but letting it carry into a slide onto the knee, eventually ending up sitting on the floor, facing stage right. He slowly starts a back bend from this position, and at the point of inbalance, he catches himself with his fingertips, at the same time performing a leg gesture--both are accented. This tips off the woman's final fall to the floor, which ends in an inbalance. One recognizes immediately a relationship between the dancers--but the relationship is all but non-emotional. The sequence is cool. The relationship is something other than emotion. Do we dare say which is the major premise, which the minor premise? And then the inevitable, what is the conclusion? Not yet.

The relationship of the dancers is a kinesthetic one. One could make a case for a thematic relationship. But we know from the model that it isn't enough to be in the same area of subject matter. That is, just because an enthymeme has for its subject matter horses, for example, it does not follow the enthymeme is "logical." Is the relationship in just the dynamics? Once again, we must sense that there is more to the relationship than just the dynamics. Is it the used and implied space? No--we can't really pin it on any one factor. There is combined relationship. The thematic material, the dynamics, the space, the accents--all mesh for a satisfying whole. But now we find ourselves in Langer's tertiary realm--the realm where each person's perception is what counts, not the secondary features of structure. And one will perceive the movement commensurate with his predispositions. The only way open now is discussion as a critic might go about it. We could dare to

specify the major premise, and the minor premise, and the conclusion. But in the doing we would also sacrifice the very conclusion we were trying to verbalize. Because the conclusion is a felt meaning, kinesymbolized. It would be like trying to verbally describe a Bach fugue--only the most gross, wooden approximation is possible. Because the media are not translatable.

We can only say the movement is propositional. We must address our felt meaning. As audience we are living the form-in-the-making. Audience and illusion are a global phenomenon. We receive one felt meaning in the man's first phrase, an augmenting felt meaning with the woman's first phrase. We are taken back partially to that first felt meaning when the man partially repeats his first phrase in the man's second phrase. Yet we are still aware of the woman finishing her first phrase--there is residual felt meaning from her phrase juxtaposed with the man's second phrase. The man finishes his second phrase--which hurls us into the woman's second phrase. We are feeling an evolution of felt meaning. We are aware that our evolving felt meaning is changing hues, and stretching--a semantical tension. It is our participation in the sequence--via our evolving felt meaning--that contributes to its enthymematic quality.

That is the core of the kinesthetic enthymeme--"enthymematic." The transposition undergoes a metamorphosis. Instead of it being a discrete, analyzable, diagramable, construct, it is on the contrary "adjectival." It is enthymematic. Not an enthymeme--but enthymematic. Our intellectual faculties are operative. But so are our intuitive--maybe even emotional--faculties also operative. There is a meshing of

felt meanings--commensurate with our kinesthetic dispositions. It is a bite-size piece of intuitive logic. The sequence gels--it fits together. We haven't wandered into another area of felt meaning without first consulting the direction in which we started. Our biomechanic and kinesthetic predispositions involve us as audience in logical connections between the clusters of feeling that surround the movement. The fitting of the "propositions," and the subsequent "conclusive" felt meanings interact at a pre-reflective level; a subliminal integration of perceptions; what John Locke called "natural light"--instantaneous cognition. It would be absurd to even try to state the premises discursively.

And in the few moments it takes to review the reasoning in this section of the chapter, we discover that the parallel is there, and real. The logical relationships are sylogistic--just as sound intuitively, as a well-cast sylogism is apodeictically. The enthymeme has merely become fluid. Instead of relying on our apodeictic sense, as we do in discourse, we are now calling on our experience as total human-moving-beings.

CONCLUSION

It is instructive to once again remind ourselves that language, which is made of concatenated words, is itself symbolic. Language is such a daily tool that we often forget that the word is not the thing it stands for. It is merely a convenient symbol. And yet there are many things we find very difficult conceptualizing without words--"time," "quantity," "logic," "space," "understanding"--the list marches over the

horizon. But perhaps that is the supreme challenge to aesthetics in this century--coping, and conceptualizing in non-mimetic, non-literal, non-realistic terms. Certainly, we say, we must be capable of conceiving the actual thing (if it is a thing) that the word "time" is supposed to symbolize. Is it because language makes conceptualizing and analyzing more convenient that we don't use other types of symbols for conceptualizing "things?" We can challenge ourselves, by saying, "If a certain word exists, then certainly the thing it is supposed to symbolize, exists." And then likewise, if the "thing" exists, is it impossible to symbolize this "thing" in anything but language? The "thing" is going to remain the "thing," regardless of how busily the pathetic creature man scurries around trying to symbolize it.

And so if we know that a logical construct called "sylllogism" exists, must we say it is impossible for man to conceive it in anything but language? Is it going to be anything less than sylllogistic, if we look at it with our whole being? For certainly research indicates that man's reason is as susceptible to "emotional" proof, and ethical proof, as it is to "logical" proof. The phenomenologist instructs us to look at the phenomenon--not an elided or abstract portion of it. In discourse we make the attempt to diminish our thinking to apodeictic quantities. But the mere existence of the enthymeme in part denies the full course of apodeictic cognition. That is why the enthymeme is persuasive.

We have not yet analyzed the dance enthymeme down to its most concrete terms, but the real conquest rests in recognizing its operative function in dance. Indeed, the construct would reach to all areas of

human activity as Aly so pointedly states. We have no other choice but to recognize "enthymematism" in other media of communication. The problem to be explored by someone with a fresh eye is that of the "discrete functions" of the non-verbal enthymeme.

It is relevant to mention a study done by Deutsch (55). She conducted a series of experiments studying how we perceive and retain auditory information in relation to music. The results of her studies suggest "that we have separate memory systems for verbal and nonverbal stimuli." (55:89) She further states: "One hypothesis that fits this experiment is that verbal and nonverbal (including musical) information is processed by different cerebral hemispheres." (55:89) She remarks, however, that it appears that non-verbal memory operates in a similar fashion to verbal memory. But she adds these are only hypotheses, and more research must be done. Perhaps in the near future we will be able to conclusively determine how verbal and non-verbal information is processed.

So far, no mention has been made of the related figures: aetio-
logia, apophasis, dialysis, epilogus, prosopodosis, sorites, sylogismus,
and epichiereme. These are mostly variations of the basic sylogism--
repeated, magnified, or diminished. But sylogistic and enthymematic
are the keys. Once the various species are abstracted, and are conceived
in a malleable, fluid sense, fine distinctions drop away like raisins.
The "logical construct" is essentially the same. We can just as easily
sense the "logical construction" of an entire dance, composed of smaller
enthymemes, in the same way we can imagine an entire speech in the form
of an epichiereme, with many smaller enthymemes. We can easily chain

enthymemes together in discourse, as in sorites (If A is B, B is C, C is D, and D is F, then A is F.). An art medium would welcome sorites with loving arms.

This is not the first time someone has tried to describe "logic" in the arts. Dewey says it is "having an experience," with his flair for detailing the qualifications. The phenomenologists say it is "addressing the global phenomenon." Copeland says it is the "long line." Graham says it is the "spirit of the dance." Kirstein doesn't say. H'Doubler says it is the "inner life in an external pattern." And all are right in their own context. But just as surely as a syllogism doesn't summarize all to be said about reason in discourse, the dance enthymeme must also account for only a small part. But it is a part worth reflection.

CHAPTER V

TRANSPPOSITIONS: THE PARALLEL STRUCTURES

The majority of the transpositions in this chapter, it shall be discovered, deals directly with craft--of poetry and dance. Most are exact transpositions. Perhaps the only difference in the repertoire of devices in the two media is that in literature it is broken down into more names and species. The title of the chapter grows out of the certainly remarkable technical similarity of the two media--thus, parallel structures.

FIGURES OF REPETITION

Repetition is repetition. Both media must utilize the device with sensitivity, but dance is the more free to do so. The orthographical figures of repetition deal with the repetition of specific letters, the remainder describe the repetition of words. Both media are familiar with exact repetition, as well as repetition with variation. The only figure worth passing comment is stichomythia, which is dialogue consisting of single lines spoken alternately by two characters, and characterized by repetitive patterns and antithesis. The device of course in dance is called antiphony, although we don't associate antiphony with repetition so much.

RHYTHM AND TEMPO

Although some figures of repetition contribute to the rhythm and tempo of poetry, most of the figures having to do with rhythm and tempo

involve the use or elision of conjunctive particles--unique to language. Worth mentioning, however, are isocolon and metabasis. Metabasis is merely a transitional word or phrase between two larger segments, as two paragraphs. We recognize transition as important to dance too. Isocolon is the figure in which several phrases of equal length have corresponding or similar structure. For instance, "Your reasons at dinner have been sharp and sententious, pleasant without scurrility, witty without affection, and strange without heresy." The counterpart in dance would be, for instance, several successive phrases, each with its different movement, but repetition of the same rhythm, direction, general spatial pattern, or dynamic quality of movement. The device is certainly known in dance.

GRAMMATICAL EXCHANGE

The choreographic device known as "transposition" is performing the movement of one body part with another body part. In literature, these figures take many forms--exchanging one letter for another; exchanging of cases, persons, genders, numbers, tense, or moods; and the substitution of one part of speech for another. It is interesting to note that the device in both media produces considerable semantic tension. But the device in literature is even more effective, for the tension is derived from "misusing" the language--that is, going against established conventions of syntax and grammar, thus jolting the reader into particular attention. The same happens in dance--but missing the extreme shock value. For instance, a movement most expeditiously performed by an arm, can be rendered comical by performing it with a leg, etc.

FIGURES THROUGH DISORDER

Hyperbaton is the generic term for the figures that work through disorder. For instance, in chiasmus, one reverses the order of something said, as in Henry David Thoreau's remark: "I am wont to think that men are not so much the keepers of herds as herds are the keepers of men." In dance the device is called manipulation, where, for instance, a theme phrase is first analyzed to determine its separate movements, and then reordered to give a different view of the theme. As in chiasmus, so also the felt meaning of the reordering of movement must necessarily be changed, but with the echo of repetition.

FIGURES OF ADDITION AND OMISSION

In choreography, addition generally means addition of new material--or what we call development of material. Omission of course is removing material. The figures that relate are all orthographic, and fall under the rubric metaplasmus. They add, subtract, or vary the length of a syllable, or letter. The addition or omission of material in dance usually is predicated on theme movement. Otherwise, how are we to know we are subtracting from, or adding to? In dance, however, the accomplishment is one of tampering with the felt meaning. This is generally not predominant in verse. Usually these figures expedite prosodic aims of the poet. Of mention are diastole and systole, or the lengthening of a short syllable (the stressing of an unstressed syllable), and the shortening of a long syllable (the removal of stress from a stressed syllable). Again the result in verse is metrical polish, whereas in dance, we recognize these as augmentary devices, and diminution, a time function.

FIGURES OF DIVISION

Of the ten figures of division, five describe the actual division of discourse into various and selected parts for particular emphasis. The counterpart in dance is breaking up, for instance, a theme movement into its various components, for a better look at the movement. Several divide in special ways. Epiphonema, or the ending of a piece with a sharp or sage comment, has its counterpart in the "good ending," or maybe the "surprise ending." Humphrey says a good ending is half the success of a dance. The transfer is obvious. Propositio, or a thumbnail introduction to the discourse at hand, has its counterpart in the statement of the theme, at the beginning of a dance based on theme movement. The statement of the theme is, essentially, a thumbnail sketch of what will be "discussed" in the dance. Synathroesmus is a recapitulation at the end of a piece of discourse of the major points of the speech. In dance, very often this is a restatement of the theme movement--with or without variation. Restrictio is an "afterword," a post script. In dance, as in music, this may be the coda at the end of a piece, presumably incorporating thematic movement, or movement from the theme.

FIGURES OF COMPARISON

Figures of comparison arrange discourse in terms of greater to lesser, vice versa, or some variation thereof. For instance, catacosis is the ordering of words from greatest to least in dignity. These figures point out the degrees in things. The parallel in dance is presenting degrees in any of a movement's structural features. The mind

fans out with possibilities in thinking of dance. Several dancers could be doing the same movement, but at varying speeds, or with varying spatial use. One could utilize the various height of dancers to achieve feelings of "greater and lesser." The alternatives are broad, limited only by the choreographer's imagination.

FIGURES OF CONTRAST

The figures of contrast manifest themselves orthographically, grammatically, schematically, and cognitively. Indeed, contrast is the juxtaposition of any two opposite things. Opposition in movement is essentially contrast. Slow against fast is contrast. So are high and low, successional-oppositional, soft and hard, 3-4 and 4-4. Contrast in dance is of course a basic tenet in choreography.

SENSE IMAGERY

This section of the chapter is more or less a catch-all of relatively diverse figures that, when transposed, conglomerate neatly under the rubric, sense imagery. Thrall and others (150) point out that

. . . an image is a literal and concrete representation of a sensory experience or of an object that can be known by one or more of the senses. It functions, as I. A. Richards has pointed out, by representing a sensation through the process of being a "relict" of an already known sensation. The image is one of the distinctive elements of the "language of art," the means by which experience in its richness and emotional complexity is communicated (150:232)

Since dance is closer to structural reality than is language, obviously an audience goes to the theatre for an image. That is, the very nature of dance is an image--a visual one. (It can be an auditory one too, but

this impinges on the proper realm of music, which will intermittently become pertinent to the discussion.) Ignoring for the time those dances in which the performers are encased in various shapes (such as in Nikolais' works), dance is primarily an image of the human body, moving. The figures that transpose as images in dance are paroemia (an adage or proverb), and allusion. These are devices of referring to a saying of popular origin, or alluding to a presumably familiar person or thing. The counterpart in dance of course is limited to the body-as-symbol, but it works in exactly the same way, accomplishing the same thing as an adage, proverb, or an allusion does in literature. With this in mind, the following discussion will focus on approaches to the choreographic image: body-images, non-human images, technical images, and non-visual images.

Body Imagery

Qualities found in images are particularity, concreteness, and appeal to sensuous experience or memory. (150:233) One of the basic ideas in the communication of dance is that the audience will kineconceive the kinestructs as kinesymbols. Commensurate with the success of kineconception, the dance taps the vast source of the audience's personal experience, thus enriching the meaning of the dance. Yet there is a distinction hidden here that this writer has seen performed with earthshaking and affective clarity. Suppose the body-image were viewed not as the image of a human body performing non-discursively expressive theme movement, but as the human body performing non-discursively expressive movement with the added enrichment of a discursive body symbol (woven

into the fabric of design) that recalls in our memory an image we have seen of other human bodies (perhaps famous) performing that same movement. So for those who have had the previous experience with the hypothetical other human bodies performing the movement, all the connotations associated with the previous experience will be recalled and assimilated into the fiber of meaning in the dance. The concept is not as difficult as its description. Take for instance Figures 10 and 11. Figure 10 is of course Rodin's "Thinker," and Figure 11 is an image of the five marines trying to raise the flag at Iwo Jima. Notice how when the "images" are figured out what a gush of meaning, resplendent with connotations, surges forth. One need only observe Taylor's "From Sea to Shining Sea," to discover what can be done with images. Taylor made use of images in an obvious way, costumed and pantomimed to give the intended effect, as in George Washington crossing the Delaware. But what marvelous effects the dance image can have when it just happens to coincide with the theme movement of the dance. The image pops forth with zeal, and for those audience members who have had experience with the image, the meaning is enriched ten-fold (for those members who have not had the experience with the image, they still have the theme movement with which to be interested). Logically, however, the image should relate to the overall felt meaning that is evolving in the dance.

It is not necessary for the image to be a famous one. For instance, "The Brood," by Kuch, explores the heartaches of war. When the male dancers suddenly emerge doing a military "goose step," all the brutality of the Nazi war machine is recalled with incisive, caustic effect. Yet, the dance did not depend on the audience's recognizing that

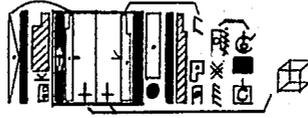


Figure 10. Rodin's "Thinker"

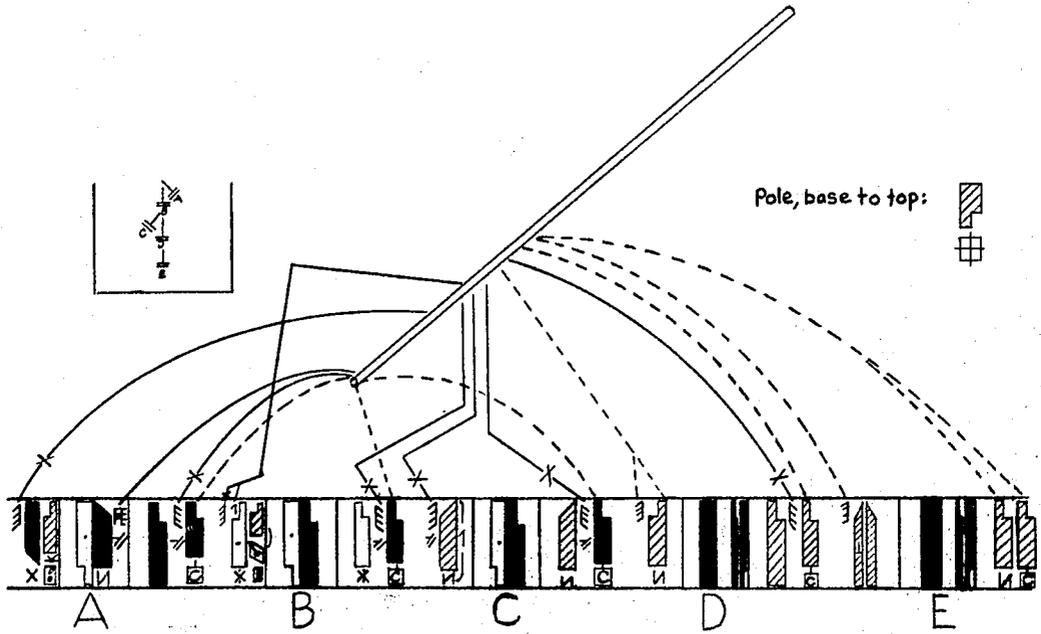


Figure 11. Iwo Jima

image for its meaning. Images abound in everyday life--Mercury, Statue of Liberty, taking a shower, Michelangelo's "Pieta," swatting a mosquito, Buddha, and on and on through every cranny of life.

Psychologists tell us that under various conditions of an excited sensorium the body will move in relatively predictable patterns (i.e., "bowed over with grief," indicates that situation where the flexor muscles of the body dominate the extensors). The melodrama, in the late 19th and early 20th centuries, made extensive use of these more-or-less stereotyped postures of the body. Even these natural--now almost cliched--patterns of movement can be an image all in itself, conjuring tumbles of meaning from our own experience as a humanmovingbeing.

Non-Human Imagery

Just as the body-image is capable of making the viewer recall past experience with a particular human shape, so is the body capable of making images that recall non-human images. For instance, the sudden emergence of an image of a swastika in "The Brood," which was artfully and organically assimilated into the design of the composition, further enhanced the gore and cruelty of the war theme. It was not contrived--but fully incorporated into the design as a whole. So for those who knew what a swastika connoted (in relation to the Second World War), how rich and powerful the dance became! Another example is in Limon's "The Traitor," dealing with the last days of Christ. At one point Christ is dragging another dancer as a burden--non-discursively symbolic in its own right--and yet suddenly the image of Christ bearing the cross leaps out with sudden thrust. (Actually this is a combination of body-image and

non-human image.)

The figures pathetic fallacy and personification transpose as non-human images in a special sense. Pathetic fallacy is the assigning of a human characteristic to an unhuman object, (as "the beans were impatient to be hoed"). Personification is basically the same thing. Nikolais' use of dancers enclosed in various movable shapes conjures non-discursive images, which become enriched in their own right--in as much as they are kineconceived as kinesymbols. In literature the device seems to animate the inanimate objects. In dance, the process is somewhat in reverse--it makes the human body partially inanimate, emphasizing body masses moving in organic, human-like rhythms. It will also be recognized that diaphor is operative in that we are being forced to shape our felt meanings through the lens of total abstraction. There are a million and one ways to make the body appear as a non-human object. The idea is not new, as such, for dancers have been dressing up like animals since the stone age, and ballet still finds it necessary to use such devices, such as tin-soldiers ("The Nutcracker"); puppets ("Petruschka"); expiring swans ("Swan Lake"); and a bevy of other imitations. The newness of the transposition is its workability, its broader application to life, commensurate with the artistic spirit of the times.

Technical Imagery

Costuming also has the ability to call up images, as for instance, "I am wearing my hair tonight as Jocasta" Stage sets may call up images depending on use, such as the shape used in "Acrobats of God," where the image of dancers standing on a mirror (with their reflection evident in other dancers under them) became a humorous image. Or the

"marriage" bed of Oedipus and Jocasta in "Night Journey," which has phallic and vaginal images, as well as the male and female pelvic girdles--graphically screaming the themes threading through the dance. As mentioned earlier, dancers may imitate shapes on stage as part of the stage set--which recalls the connotations of the similarly-shaped object.

Non-Visual Imagery

Is dance capable of expressing images that appeal to other senses? Can a dance image, for instance, recall an olfactory experience in the audience? In the very asking only a paucity of images immediately occurs to the writer--perhaps indicating the poverty of "other-sense" images as source material. Figure 12 might be an example of an olfactory image. Even though this is also visual, there is a certain olfactory appeal, which might recall in the audience's memory their experience with the same. Figure 13 might have a gustatory appeal. Tactile images are probably the more common for the dancer's realm is a tactile experience. Figure 14 would hopefully have a tactile, sensuous quality. And since music provides the primary source for auditory images, Figure 15 seems to be one of the few, lonely auditory images that the dancer could devise without actually making sounds with his body (through speaking, or otherwise). And then, the dancer is always free to speak in images, or make articulated sounds that might recall an auditory image.

Onomatopoeia is the use of words whose sounds seem to express or reinforce their meanings--like "hiss," "bang," and "bowwow." On the thicker end of the stick are words whose meanings jar, or jolt against the meanings the poet is trying to achieve--thus selective diction in poetry. And just as in dance, when the dancer makes a "thud," in

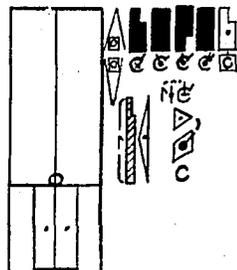


Figure 12. Olfactory Image

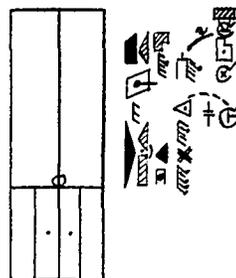


Figure 13. Gustatory Image

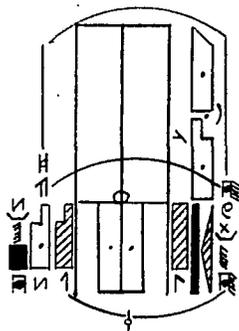


Figure 14. Tactile Image

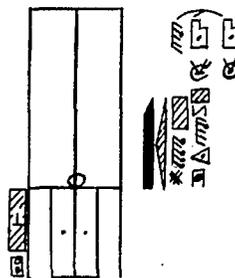


Figure 15. Auditory Image

landing from a leap, the sound distracts from our concentration on the illusion. But just as surely "thuds," "stomps," "slaps," and other sounds that the body can make outside of speaking may be effectively employed to reinforce the evolution of the felt meaning in the dance, as for instance clapping in a dance in the jazz idiom.

Last in the consideration of imagery is apostrophe, in which a person not present or a personified abstraction is addressed in discourse, as when Prometheus asks Mother Earth to witness his injustice. The transposition of this figure throws us directly into the rather sticky subject of focus in dance. Rarely, if at all, does the literature on dance really discuss the repercussions of focus--aesthetically or choreographically. In actuality focus is central to the choreographic sensibility. "Focus" in dance generally means where the dancer is looking, or directing his face, although not always.

Reflect on focus. When we interact with others, say in the snack bar, the articulating point of address is eye contact. We sense when our friend is embarrassed by noticing the movement of his eyes--our friend doesn't look at us, but down. The most inconspicuous twitch of the eye can cause us to suspect, reject, like, fear, or hate. The eyes are set in the face. And if someone turns his face from us while we are speaking to them, we ask, "What's wrong? What do you see?" We interact via face, facial expression, and eyes. The volume of research in psychology on facial expression alone makes one weary. Yes, the hands are expressive, and posture, and shoulders--but it is the face we look at to perceive subtleties. And it's no wonder from all the minute muscle groups in the face alone.

There are three broad areas in dance in which focus is operative, each in a slightly different way. The first is "no focus," or "inward focus." Focus is such a powerful director of the audience's attention that sometimes it can ruin a dance by distracting the audience's attention from the movement. And so the "no focus" is a "glazed expression," where all potential indicators of meaning on the face are kept still-- eyes, mouth, eyebrows and cheeks. It is the effort to minimize the power of the face, so that movement designs may take over. This is where the head becomes an appendage of the body, rather than the sine qua non of expression.

The opposite of that of course is "focus," manifesting itself in various degrees. The dancer may merely turn his head, which directs our attention in the same direction in which he turned it, or he may actually look (there is a difference) at a certain thing with all the nuances that looking includes (i.e., actually perceiving something). But the thin dangerous line here can make the difference between breaking the illusion, and continuing the illusion of the dance. If the dancer looks at something with too many indicators on his face, we become aware of the dancer as John Doe the person, perceiving in a very real way. And if the level of emotional abstraction of the dance does not allow such real perceiving, the illusion is severed. If it is a pantomime, we expect the realness. The face is a very sensitive indicator of the level of emotional abstraction of a dance.

Also considered in the broad area of focus, is the indicated space. If in a solo dance the dancer looks stage right, our perceiving is weighted to that side of the stage, and stage left is completely obliterated.

There are some types of dances which revolve entirely around focus in a particular direction (for instance in a dance on fear, continual focus in one direction implies the cause of the dancer's fear).

And so we perceive the entire dance in relation to that object of focus. And more important, we expect the dancer to move in a way that realizes this. That is, we become aware of the dancer's relationship to his imaginary world of moving--an awareness that deeply affects choreographing movement.

Related to indicating space, focus also shapes space. Connected to the idea of the face being the most sensitive indicator of the body, is the idea that the entire front of the body is more vital, more sensitive, than the back side. So not only does the face imply space, but the front of the body does too. And the movement of the body varies this front. So, more than an implier of space, the front of the body is a shaper of space. When we curl up in a ball, the audience's focus has nowhere to go but to the dancer. But have the dancer stretch out, and twist, and notice what is included in the dance then--more space, and articulated space. Other body parts do this too, as in pointing, but the overall foundation of space in dance is predicated on frontness and backness of the human body. The choreographer ignores focus at the peril of having no illusion at all.

Conclusion

It has been demonstrated that body-images and non-human images are a rich source for choreography, and as such have been tapped by various choreographers. Since the subject of sense imagery is so varied, the teaching of it would be facilitated by such a break-down of terms,

providing convenient "handles" for discussion as well as stimuli for ideas. A secondary advantage of recognizing sense imagery with more specific terminology is that it links up concepts of dance imagery with general literature on imagery, and possibly literature on "symbols in art."

MISCELLANEOUS FIGURES

This section considers figures that don't seem to fit under any of the previous subheadings, but are important. These figures are aposiopesis and schematismus. Aposiopesis is the breaking off without finishing the thought or a sentence. For instance, "Johnny, if you don't mow that lawn right this minute, I'll, I'll . . ." is aposiopesis. Usually it implies that the speaker is so fraught with emotion or involvement, that words simply fail him. The counterpart in dance is an entire style of movement--fall and recovery. Good choreographers know that a suspension in movement, if predicated on a previous building of dynamics, can be breathtaking. Aposiopesis is also manifested in more specific movements, perhaps even with the same effect. For instance, in stretching the arm, if the stretch doesn't come from the shoulder too, we feel an incompleteness about it. The use of incomplete movement in the impressionist idiom is predicated on this very device. Schematismus is a subtle implication of something without ever stating it--most dances do this.

VICES OF LANGUAGE

Practically any figure can be used to the point of vice, but there are specific figures that are considered vices. When they are

used intentionally, that is a different matter. It shall be discovered that the vices of language and the vices of dance are incredibly similar. Acyron is impropriety, as in "O villain! thou wilt be condemn'd into everlasting redemption for this." For impropriety in dance, refer to the chapter on movement logic. Aschematiston is a lack of figures--in dance this is a lack of development or manipulation. Barbarismus is mis-pronunciation of words. The counterpart in dance is misperformance of movement. Bomphiologia is bombastic speech. Bomphiologia in dance is virtuosity without integrity to the form. Cacemphaton is foul speech. Does this vice transpose to mean a pornographic dance? Cacosyntheton is objectionable word order. Objectionable movement order can easily interfere with our evolving felt meaning. Cacozelia is affected diction, and soraismus is the use of foreign words as an affectation. All dance teachers have seen the student who sticks in little ballet steps they learned at the neighborhood studio, not because the steps fit, but because they want to show everyone they can perform them. And it's not only students of ballet who commit this felony. Homiologia is monotony--death also for dances. Superfluity is manifested in perissologia, periergia, and parel-con. Un-needed movements cloud the dance illusion as well. Redundancy is the error committed in tautologia and pleonasmus. Unnecessary repetition in dance is just as deadly.

CONCLUSION

This chapter has treated many figures, and at the very least pointed out the remarkable similarity in the actual craft of the two media. Perhaps it has done no more than illustrate that the relationship

of the two media is indeed more than at first is evident. One might even extend the implication, and say the interrelationships of the arts are deeper than at first appears. If it had been appropriate to this paper, the chapter could have included the other fine arts as well. Maybe the gulf between discursive symbolism and non-discursive symbolism is not so wide after all. Although Langer is probably correct in the bedrock differences she does describe, critical reflection on those differences is at least worthwhile. But the deceiving thing about lumping all symbolism into two pigeon holes--discursive and non-discursive--is that it also implies different processes. And that does not seem correct.

CHAPTER VI
SUMMARY AND CONCLUSION

The days are past when the theoretical nature of dance could be summarized with a deep sigh and a sweep of the hand. With the growth of knowledge in the twentieth century, and the growing volume of reliable research on the psychological and somatic nature of man, it is increasingly difficult to ignore the development of a tight, irreducible theory of dance. Everywhere graduate schools and curriculum committees are asking, "But where are the volumes of research on dance aesthetics?" And the search is on. And the shock begins. There is little--compared to the centuries of amassed literature in aesthetics relating to other media. A few meagre pages and footnotes are generally allotted to the mention of dance in contemporary aesthetic textbooks. The horde of inspirational literature on dance is so overbearing that the articles with integrity are all but buried. Teachers and students, departments and committees alike are in need of a unifying body of theory--a philosophical structure within which dance education and dance theory can develop. This study, then, addressed itself to the following problem.

STATEMENT OF THE PROBLEM

The purpose of this study was to explore selected literary and rhetorical constructs as philosophical models for describing the aesthetic nature of dance; techniques of choreography; and the theory of choreography. The paper was essentially heuristic--could the various figures of rhetoric

and literature provide new channels of thought in which to pursue a tight philosophy and pedagogy of dance? Would there be processes in both media that would be essentially the same, but that dance would not yet have articulated in its literature?

A pilot study was conducted in the problem, in which several valid findings indicated the larger effort. For instance, aposiopesis is a failing to complete a statement, generally in a speech. One normally associates this device with moments of suspense or high tension. The implication is that the doer of the action (speaker or actor) is so fraught with involvement and emotion that words will no longer come. Aposiopesis is the model. The choreographic transposition would be as follows, if we were to trace our thinking: (1) the model is failure to complete a statement at a moment of high tension, usually resulting in a particular response from the audience. (2) Could a suspension in movement, predicated on an existing climax, also elicit a similar response from a dance audience? As this transposition is one of the more obvious, the answer is yes, as Humphrey would testify.

The delimitations of the study included not reviewing the entire history of figurative language with its myriad of eddies, as the majority of the figures were crystallized before the middle ages. Subspecies of figures were generally ignored, since in the necessary abstraction process (in order to transpose the application of the figures), most would disappear anyway. The figures were regarded as malleable models, in that if the model were changed slightly to provide an insight into dance, then fidelity to the original figure was forsaken. Analogies must make some adjustments.

THEORETICAL FRAMEWORK

The substructure for the philosophical frame in which the study was conducted was Langer's (98,99,100) distinction between "presentational" and "discursive" symbolism--dance being of the former, language the latter. Langer points out that the essential differences between discursive and presentational symbolism are (1) presentational symbolism is not translatable; (2) presentational symbolism does not allow of definitions within its own system; and (3) presentational symbolism cannot directly convey generalities. (99:89)

Feeding into these basic assumptions was Gendlin's (72) theory of symbolism, based on felt meanings. He states:

Besides logical schemes and sense perception we have come to recognize that there is also a powerful felt dimension of experience that is prelogical, and that functions importantly in what we think, what we perceive, and how we behave. (72:1)

He proceeds to develop the theory into seven modes of symbolism that are irreducible with each other. The concept of felt meaning, then, was the common ground in which the actual transpositions took place. That is, the terms of both media were abstracted to coincide in the higher plane of "felt meanings."

To further delimit what was being talked about in dance, Sheets' (138) exposition on the phenomenal nature of dance was incorporated into the thinking throughout. That is, dance is a global phenomenon, and a form-in-the-making. What we as audience see is not the dancers themselves, but the dynamic illusion. She states:

[Dance] is the creation of an illusion of force which is spatially unified and temporally continuous; the illusion is created and sustained by a form-in-the-making which is itself spatially unified and temporally continuous; the form-in-the-making is created and presented through movement which appears as a revelation of force; and finally, the actual components of force which underlie the illusion of force are plastic, and as such, are transformed into qualities of movement as a revelation of force. (138:57)

The great wealth of research in psychology on the movement-meaning relationship was under the auspices of a fourth theory totally consistent with the above three--the kinestruct-kinescept-kinesymbol syndrome of Ellfeldt and Metheny (60,116). They state:

The kinescepts of similar kinestructs may thus have very different emotional-intellectual import as kinesymbols for different people, depending upon the meanings, both obvious and subtle, in the situations in which they were experienced. (60:271)

The composite power of these four theories left no doubt as to what the philosophical limits were. The theories of Sheets and Ellfeldt-Metheny are outgrowths of Langerian doctrine, and the marriage of Langer and Gendlin is at the very least, philosophically sound.

REVIEW OF LITERATURE

A review of the pertinent literature was conducted in four areas: (1) gesture-meaning relationship; (2) figurative language; (3) parallel literature, or research partially related to the problem of this study; and (4) aesthetics.

It was concluded that gesture is movement of the human body which serves the purpose of the communication of a discursive or non-discursive meaning (whether communication was intended or not). Gesture usually excludes movement of those muscles responsible for speech (although

illogically). Gesture is characterized by fluency, continuity, temporal flexibility, spatial inflexibility, and spatial pattern. Factors which may influence meaning are part of the body involved; simultaneity; the type of motion (elliptical, lineal, sinuous, etc.); the speed (tempo) and force (dynamics) of the movement; the involvement of large or small muscle groups; personal physicality; personal experience; state of mind; instinct; the functions of symbol, sign, analogy, and autism; social situations; physical environment; cultural and sub-cultural determinants. These movements may be communicated to the perceiver visually, auditorily, tactily, and less frequently, olfactorily.

In reviewing the literature on 2500 years of figurative language, the peaks in its development were concentrated upon: the classical period, the Renaissance, and the contemporary literature on various figures. The term "figure of speech" is a generic one, reducing to, tropes, or "the transference of meaning from the natural one to another;" and figures of speech and thought, or patterns of language "removed from the common and ordinary." (104:219) Over 250 figures were identified, categorized, and analyzed in the course of this study.

In reviewing the works that parallel or relate directly to the problem in this study, it was concluded that little existed. Scattered references throughout the dance literature indicate this kind of a study, but never go beyond merely implying. For instance, numerous sources refer to dance as "a metaphor." But the allusion is generally inspirational, and absolutely fails to address the actual transposition squarely. In fact, the analogy of dance and language is not novel at all--but in all instances, the analogy is a cursory purpose-of-the-moment.

The review of literature on aesthetics concentrated on sources within the dance field--the three most important of which were used. Yet the consideration extended to the philosophy of the Bauhaus, the thoughts of Graham, Humphrey, Wigman, Cohen, Delsarte, Laban, Cunningham, Hawkins, Louis, Taylor, and Turner. It was concluded that they were merely thoughts--the terms in which they were cast generally not being discrete and limited enough to be of service in an analysis. The reader may refer to the "Theoretical Framework" at the beginning of this chapter, or the "Aesthetics" section in Chapter II.

THE TRANSPOSITIONS

The more inventive sections of the paper were comprised of three chapters titled "Tropes," "A Prolegomenon to Movement Logic," and "The Parallel Structures."

Tropes

Metaphor received the greatest concentration, for it remains the most philosophically interesting, as well as the most thoroughly discussed figure in the journals. Wheelwright (157) first introduced the idea of metaphor being broken into two broad species--epiphor and diaphor. Epiphor involves the transference of meaning in one direction. For example, "The man is a pig," is an epiphor. Connotations of "pig" are transferred to our concept of "the man," and the resultant figurative meaning resolves the apparent literal paradox of the statement. The man is not actually a pig. The counterpart in dance is when transference of meaning is in one direction, and generally more prominent in pantomimic or dramatically approached dance. The example given was the following: two mimes meet

each other on stage. One extends his hand as if to shake hands. The other mime places his foot in the first mime's hand, and they proceed to "shake hands." They aren't actually "shaking hands;" instead, connotations of "foot" are transferred to the whole meaning of what a "handshake" is, with a resultant twist of meaning.

Diaphor is the juxtaposition of two meaningful elements in which the transference is in two directions--an interaction of connotations. The example cited was provided by Wheelwright (157):

My country 'tis of thee,
Sweet land of liberty,
Higgledy-piggledy my black hen.
(157:78)

The transference is mutual, enhancing our concept of neither element alone (the first two lines being one element), but forming an entirely new meaning. Choreographic diaphor is the juxtaposition of two movements that interact. That is, we sense a juxtaposition without any other reason but to force us to make the kinesthetic, felt-meaningful connection between the two. The juxtaposed elements of movement have no reason for being related other than the creation of the new felt meaning--the result of the juxtaposition.

Other figures transposed under the heading of tropes were simile, metonymy, synecdoche, allegory, irony, parody, sarcasmus, hyperbole, antanaclasis, syllipsis, paronomasia, and asteismus. None have the impact, however, that a developed theory of dance metaphor would have.

A Prolegomenon to Movement Logic

Movement logic as used in this chapter was defined as propriety, in relation to the evolution of the felt meaning that is symbolized by

the dance. It is the point of interest when teachers say, "That movement doesn't fit." The logical construct enthymeme was transposed to dance predominantly through examples. An enthymeme is an elided syllogism, where the audience provides the missing premise(s) or conclusion. For instance, the following is an enthymeme: "All qualified members may vote." (John is a qualified member.) "Therefore, John may vote." If the speaker makes only those statements in quotation marks, then we accept or reject those statements, proportional to our willingness to provide the statement in parentheses. An enthymeme may have other variations, but that is the basic idea.

The idea was then developed that "logical relationships" as manifested in discourse are essentially felt meanings, just as are the propositions that form the premises. That is, reason is capable of functioning on a pre-cognitive level. It is only when we don't completely understand the structuring of that felt meaning of logical relationship, that we diagram a syllogism, or try to analyze it extensively.

Proceeding from this discovery, it was then possible to identify enthymematic operatives in movement logic. When a movement doesn't fit in dance, the reason was suggested that the "propositional" movements didn't indicate the movement that didn't "fit." That is, the felt meaning of the movements preceeding the illfitting movement did not mesh in a way that would "logically" flow to the felt meaning of the illfitting movement. The transposition, it was concluded, was tenable enough to warrant further reflection. The reader is referred to pp. 112-115, at the end of Chapter IV, for further discussion of this conclusion.

The Parallel Structures

The majority of the figures analyzed for transposition fell in the consideration of this chapter. And the majority of the figures considered were discovered to parallel the same processes found in dance. It was deemed unnecessary in most cases to enumerate all the specific figures if the generic class was neatly and efficiently transposable to dance. The classes of figures found to parallel dance were figures involving (1) repetition, paralleling devices of repetition in dance; (2) rhythm and tempo, with specific figures paralleling transition in dance, and several phrases of movement in dance with one or two structurally similar features; (3) grammatical exchange, paralleling the device of choreographic "transposition" in dance; (4) figures of disorder, paralleling the device of manipulation in dance; (5) figures of addition and omission, paralleling the breaking up of theme movement; (6) figures of division, also paralleling the division of theme movement; (7) figures of comparison, paralleling degrees in structural elements of movement, as rhythm, space, height, speed, etc.; (8) figures of contrast, paralleling the basic tenet of contrast in dance; (9) vices of language, paralleling potential blunders a choreographer can commit; and (10) miscellaneous figures.

Of particular mention from this chapter is the transposition of sense imagery, a catch-all heading for a number of figures which trans- pose as images in dance. There are four types of images in dance: (1) body-imagery; (2) non-human imagery; (3) technical imagery; and (4) non-visual imagery. Body-imagery is the imitation of an experience-recalling design with bodies--as Rodin's "Thinker"--that conjures felt meanings

above and beyond the immediate kinesthetic one of the movement. Non-human imagery is the imitation of non-human objects, as a swastika formed with two dancers' arms. Technical imagery includes making the body appear as something other than a human body, wholly or partially, as in a number of Nikolais' works. Examples of non-visual sense impressions were difficult to find, other than actually making sounds with the mouth, feet, hands, etc., to conjure up experienced impression.

CONCLUSION

There are two extremes in developing a technology of anything: pedantry and paucity. Literature hit rock-pedantry during the Renaissance. Dance, however, is still searching--for terminology, for water-tight theories, for a standing in the community of the arts. The dance medium as academic discipline is just recently becoming recognized, compared to the other media. Generally, aesthetes don't quite know how to cope with dance, except for the selected few. And yet it is certainly the oldest art. Again, it has been only recently that "theories" of dance have been superceded by other theories--a cycle observable in other arts for centuries. The reason may be that researchers are just discovering that the dance illusion is, in fact, reducible to more defined terms. That is exactly the point where this study begins.

This study was heuristic. It was a polite request for literary theory to please take us by the hand and lead us into our medium. The first criticism is, "Those foreign words defeat the purpose of the study." They defeat the purpose of the study if the only thing wanted is a terminology. "Homoioteleuton" is about as handy as a glob of jelly

on a watch crystal. But the terms have meaning--structure, relationships, ideas, qualities, insights. The most important point to be made is that we may discard those terms as soon as we like. With this in mind, the following conclusions were warranted.

1. Transpositions

Out of the barrel have emerged at least five solid, philosophically interesting, transpositions: epiphor, diaphor, enthymeme, imagery, and apostrophe. Each in their way could be the basis for an aesthetic of dance. Each has a supportive literature. Each wreaks violent implications for dance theory. And most important, each puts dance in the academic center of the arts. Any one of these transpositions could accomplish these things alone. And yet, on the more mundane level of day-to-day communication, each expresses succinctly its own simple process. They don't have the shock effect of an "aposiopesis," or a "perissologia." They are practical.

Each is a new concept in dance--a workable concept. And that particularly applies to enthymeme. Langer proposed several differences between presentational and discursive symbolism. It was such a novel concept, that people were willing to live with that as the last word. Yet the novelty obscured an unstated truth: The processes of the two types of symbolism may be similar. And once that is admitted, heurism descends like lightning. It opens a whole new section of the library to dance researchers.

This is not to ignore the other transpositions that were successful, and that gave dance theory a micro-insight. They all are valuable too, whether we start using the terms or not. Once we recognize what

the process is, we have verbalized it, thereby making it examinable. We examine with language as our tool in the classroom. We expedite matters with language. We can gesticulate all we want, and trail off with a vague sigh, but it still remains that the most efficient way to denotate, is through language.

And then there are all the transpositions that, once they are made, we discover that we are already familiar with the same processes in dance. Not only does that reinforce our sense for the processes, but we begin to feel more solid in them theoretically. That is, we find that dance is really not such a sore thumb after all in the fine arts. It draws dance closer academically to the arena of fine arts--even in the face of skeptics. And since dancers are notoriously non-verbal, a process in dance that is so familiar to the dancer is assumed to be known by everyone--because dancers think that way. But when it comes to discussing, we once again search for terminology.

It must be stated finally, that reducing choreography or aesthetics to a list of devices and gimmicks is far from the purpose of this study. But there will always be people, less imaginative, who hang onto a handful of devices to mitigate a dull creativity. (In this respect, a mouthful of "synathroesmus" discourages such a tendency.) But it will be the thinkers and serious researchers who will be able to grasp the ham, and leave the cloves.

2. The Interrelationship of the Arts

Admittedly one of the more interesting and challenging problems in aesthetics is the interrelationship of the arts. We ask, "Is it possible to develop a general theory of aesthetics that efficiently

accounts for all the media, and the varying degrees of quality in each medium?" Croce tried. Dewey tried. Hospers tried. Langer tried. Many theorists have coped with the problem, rooting the theory in one or two basic concepts. And most have succeeded in one or two respects. But all fail in accurately including dance to the level of specificity that other media are included.

And so this study indicates a new approach--comparing semantical processes in the various media and the various ways in which each medium acts as a symbol. There are several advantages to this approach. The first is that when aesthetics is based on an irreducible theory of symbolism, it forces the theories to account for the substrata of felt meanings, rather than endlessly making adjustments in terminology because of different symbols (i.e., letters, paint, movement, sound, stone, etc.). Secondly, and most important, this approach allows aesthetes to cope with the mixing of the media in a coherent way. Traditionally the theorist was able to delineate painting, music, sculpture, dance, drama, and architecture as fine arts. It was easy--just look at the medium and that told everything. But today, there are musical paintings, sculptural dances, painted sculptures. Approaching the problems of aesthetics from a point of view that considers processes, and not product, the theorist can once again work with universal terms.

3. Reducibles in Movement Semantics

This study has clearly shown that dance can be analyzed with specific terms. The literature on the movement-meaning relationship is vast, and provides excellent material for documenting hitherto intuited impressions. The literature encountered in the course of this study

touches virtually every aspect of meaning with which dance as art is concerned. All this has implications.

Once it is admitted that the medium, and its theory, can be described in limited terms, this opens up channels for pedagogy. Composition classes can be organized on very specific lines--rather than the traditional "give me some movement, and I'll tell you where you're wrong." Rather, as is done now in the rare composition class, one can say, "there are certain techniques and processes that are available to the choreographer. One is"

With such reducibles in movement and the terms of movement, it is possible to correlate theory classes with technique and composition classes. Again it is the rare curriculum that, in a corporate effort, can connect what is learned in one class with what is learned in another class. "Susie, you have not completely grasped the felt meaning of the movement. Remember how that can affect the entire illusion?" Discrete terms then become the tool for comparing styles of choreography, theories of movement, mixed-media presentations, with dance.

4. Terminology

Not only has this study shown that the terminology suggested by such writers as Ellfeldt, Metheny, Langer, Gendlin, Birdwhistell, and others, is workable, but the study has introduced new terms with which dance can be discursively considered. We have shown how dance metaphor works. The term is useful and widespread in its application. We can talk about dance puns, and know what we're talking about. We can refer to enthymeme and symbolize hours of description. We are better armed.

RECOMMENDATIONS FOR FURTHER RESEARCH

Many channels of thought were suggested in the execution of this study that were not within the limitations of the effort. The following recommendations would carry out the implications encountered in this study.

1. With the enormous amount of literature on the gesture-meaning relationship, an entire theory of "kinesthetic perception" could be written, similar to Arnheim's Art and Visual Perception. It would be a great service to the dance field to have a work that pulled all this material together, and made specific conclusions, and explored the implications of such a body of knowledge.

2. An entire aesthetic could be based on a combination of epiphor, diaphor, enthymeme, imagery, and apostrophe. Ideally, the aesthetic would utilize the combination of the five, although an aesthetic could be developed out of each one separately. Such a study would utilize the pertinent literature on those five constructs, with plenty of room for first-time philosophizing. It would be particularly interesting to explore all the research in the philosophy of thinking, and perhaps evolve the theory of the dance enthymeme to a more specific.

3. Related to this would be tracing the implications of epiphor, diaphor, enthymeme, imagery, and apostrophe through all the media. The results would certainly be interesting, and would perhaps indicate a much larger consideration. A work for comparison might be Munro's The Arts and Their Interrelations.

4. A study could be done comparing two composition classes, one

using selected terms from this study as teaching tools, and the other in the traditional fashion. It would be interesting to find out which class was considered to be the more successful.

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APPENDIX

GLOSSARY OF TERMS

(The predominant sources in compiling this glossary were Joseph (85), Sonnino (140), and Taylor (149).)

- Aetiologia:** An enthymeme with the conclusion stated first, supported by the major or minor premise.
- Allegory:** An extended narrative which carries a second meaning along with its surface story.
- Alliteration:** The close repetition of consonant sounds.
- Amplification:** The generic term for stylistic or expository expansion in language.
- Anacoenosis:** An appeal by the speaker to the listeners for their advice.
- Anaphora:** The repetition of words at the beginning of several successive sentences, clauses, or phrases.
- Anastrophe:** The inversion of normal word order, usually to create suspense: "Blessed are the meek."
- Anoiconometon:** The faulty arrangement of words; a vice.
- Antanaclasis:** A pun. In the repetition of the homonym, the homonym shifts from one of its meanings to another.
- Antiphrasis:** Irony.
- Antithesis:** Contrasting ideas are expressed within a balanced grammatical structure: "Worth makes the man, and want of it, the fellow."
- Antonomasia:** The substitution of a proper name for a quality associated with it; or using a descriptive phrase for a proper name.
- Apophasis:** In rhetoric, one rejects all alternatives to a solution except one.
- Apophthegm:** A proverb.
- Aposiopesis:** A breaking off without finishing a thought, which usually results in suspense.

- Apostrophe:** A person not present or a personified abstraction is addressed.
- Aschematiston:** A lack of figures; bland style.
- Assonance:** The repetition of vowel sounds.
- Asteismus:** A pun. The answerer catches a certain word, and using it as a homonym, replies with a different meaning of the same word.
- Asyndeton:** The omission of conjunctions between clauses.
- Barbarismus:** The mispronunciation of words; a vice of language.
- Bomphiologia:** Bombastic speech.
- Cacemphaton:** Using vulgar or foul speech, or unpleasant combinations of sounds; a vice.
- Cacosyntheton:** The use of objectionable word order; a vice.
- Cacozelia:** Affected diction.
- Catachresis:** The borrowing of the name of one thing to express another, which has either no proper name of its own, or, if it has, promotes surprise. ("Orange" may have originally applied to the color by catachresis, but now denotes the color just as properly as the fruit.)
- Catacosmesis:** The ordering of words from greatest to least in dignity.
- Chiasmus:** The reversal in word order, which results in reversal of meaning: "I am wont to think that men are not so much the keepers of herds as herds are the keepers of men." (Thoreau)
- Clausula:** An unexpected conclusion.
- Climax:** Carrying the same kind of repetition through three or more successive clauses ("Saturday's tasks: From the lawn-mowing to the garage sweeping; from the garage to the front walk; and from the front walk to the ball park, where we'll all watch the game!").
- Comparatio:** Like things are compared among themselves, to bring out fine distinctions.
- Dialysis:** Dilemma.
- Diastole:** The lengthening of a short syllable or the stressing of an unstressed syllable.
- Dispositio:** One of the five classical divisions of rhetoric--the arranging of material.

Dissimilitude: The comparison of diverse things to bring out gross distinctions: "The horse has the stable, the pig his sty, but where am I to go?"

Elocutio: One of the five classical divisions of rhetoric--the reducing of gathered material to the specific language to be used in presentation; the writing of the presentation.

Emphasis: Substituting an abstraction or universal for a concrete word.

Enthymeme: An elided syllogism, where one or two of the premises or conclusion is missing, and dependent on the audience providing that missing statement, through sympathy with the speaker.

Epanalepsis: Repetition of the same word(s) at the beginning and end of a clause or sentence.

Epanorthosis: A retraction or a recalling of what we have already spoken.

Epergesis: Interruption to impose a word in apposition, as added interpretation.

Epexergasia: The dwelling on a point, for emphasis.

Epicheirema (epicheireme): Structuring a speech on a syllogism, whereby the various parts of a speech are an exposition of the premises and conclusion.

Epilogus: A hypothetical syllogism: If A is B, and B is C, then A is C.

Epiphonema: Ending a speech or literary work with a sharp or sage comment.

Epistrophe: The ending of successive clauses or sentences with the same word or words: "Are we going to win our home-coming game? You bet! Are we going to beat them badly? You bet!"

Example: The citation of a specific instance or concrete example of an assertion.

Exergasia: The repetition of the same sentence or idea, each time in a different way.

Fable: A fictitious narrative.

Figurative Language: Stylistically embellished language.

Figures of Speech: Stylistic devices that remove language "from the common and ordinary."

Figures of Thought: Stylistic devices that remove language "from the common and ordinary," generally having to do with presentation of ideas.

Gnome: A notable saying, "declaring with apt brevity moral doctrine approved by the judgement of all men."

Hiatus: The elision of a consonant sound, resulting in two vowel sounds together.

Homiologia: Monotony; a vice.

Homoeoptoton: A figure of repetition, peculiarly not possible in English, but rather in Greek or Latin.

Homoeosis: A simile.

Homoeoteleuton: The repetition of a like syllabic ending, as the -ly in: "How hastily I ate; how quickly I swallowed; how sleeplessly I spent the night!"

Hypallage: Similar to catachresis.

Hyperbaton: The generic term for a number of figures that work through disorder.

Hyperbole: Deliberate exaggeration: "They were packed in the bus like sardines."

Hypotyposis: A detailed, rich description, with the end of informing; a generic term.

Hysterologia: A phrase is injected between a preposition and its object, and the preposition is thereby joined to the verb that precedes it: "I typed with as much speed as I could, the paper that was due the next morning."

Hysteron Proteron: A disorder of the time elements, when describing something. "Did they bury your father? Is he dead?"

Icon: A species of simile--the comparison of one person with another, form with form, or quality with quality.

Imagery: The use of language to represent concretely and descriptively things, actions, or even abstract ideas.

Inventio: One of the five classical divisions of rhetoric--the gathering of material.

Irony: A meaning is expressed contrary to the stated or surface meaning.

Isocolon: Several successive clauses or phrases of equal length and usually of corresponding structure.

Maxim: A saying of proverbial nature; a proverb; a truth.

Meiosis: Understatement.

Memoria: One of the five classical divisions of rhetoric--the memorizing of the presentation.

Metabasis: The generic term for transition.

Metalepsis: A present effect by a remote cause: "Why is he mean? He comes from the McGregor blood line, that's why."

Metaphor: The juxtaposition of two words or phrases, that when read literally, produces absurdity; but when read figuratively, makes sense: "He has a goober instead of a brain."

Metonymy: The name of some object or idea is substituted for another to which it has some relation: "He has a good heart."

Mycterismus: A wrenching facial expression to support a rhetorical point.

Noema: Deliberate obscurity; the obscurity of the sense lies not in a single word, but in an entire speech very subtle and dark.

Onomatopoeia: The use of words whose sounds reinforce their meaning.

Parabole: A species of simile, in which one thing is compared with another, to which it logically bears a resemblance.

Paradigma: A species of simile, in which the thing compared is in reality an example of the object of comparison.

Pareilon: The addition of a superfluous word, such as "that" in the following: "When that I call, I pray yee be ready."

Parenthesis: The interruption of a sentence to inject words.

Parison: See isocolon.

Parody: A literary work in which the style of an author or work is closely imitated for comic effect or in ridicule.

Paronomasia: A pun. Two words are used in the same utterance, where the two words are spelled differently but pronounced the same; or spelled and pronounced similarly, but containing different meanings.

Pathetic Fallacy: The assigning of a human characteristic to an unhuman object.

Periergia: Superfluity in attempting to seem fine or eloquent in expression; a vice.

- Periphrasis:** The use of many words to express something which could be put very briefly.
- Perissologia:** The addition of a superfluous phrase or clause, which adds nothing to the sense: "I will tow your car behind mine."
- Personification:** Inanimate objects or abstract ideas are endowed with human qualities or actions.
- Pleonasmus:** Unnecessary repetition; redundancy.
- Polyptoton:** The repetition of a word in many different tones, inflections, or cases: "Death, thou shalt die."
- Polysyndeton:** The use of more conjunctive particles than is needed.
- Pragmatographia:** Species of hypotyposis; a vivid representation of a fictitious action, as of a battle.
- Pronuntiatio:** One of the five classical divisions of rhetoric--the delivery of the material.
- Propositio:** A short precis of matters to be discussed; an introductory summary.
- Prosopodosis:** The methodic rejection of alternatives to arrive at a conclusion: "He's not my partner; he's not an acquaintance; he's certainly not my friend; he must be my enemy."
- Prosopopoeia:** Describing good and bad qualities, or passions, or appetites of human nature as though they were real and distinct persons.
- Proverb:** A short pithy saying that summarily expresses some obvious truth or familiar experience.
- Pun:** A play on words. See Antanaclasis, asteismus, paronomasia, and syllepsis.
- Restrictio:** An afterword.
- Rhythm:** The order of strong and weak elements in the flow of language.
- Sarcasmus:** A bitter taunt, or an open mock of an adversary.
- Sardismos:** The indiscriminate use of several different dialects, mean words with grand, old with new, or poetic with colloquial.
- Schematismus:** The subtle implication of something without ever stating it.
- Sententia:** The generic term for "striking thought," such as proverbs or maxims.

- Simile:** A comparison using the words "like" or "as." "She floated on a cloud of ecstasy like a Halloween apple in a galvanized tub."
- Solecismus:** The misuse of cases, genders, or tenses; a vice.
- Soraismus:** The affected use of foreign phrases or words; a vice.
- Sorites:** A chain of enthymemes, in which the conclusion of one enthymeme forms a premise for another enthymeme.
- Stichomythia:** Dialogue, consisting of single lines spoken alternately.
- Syllepsis:** A pun. A word which serves two or more other words, but agrees grammatically with only the nearest, with a resultant shift in meaning, is a sylleptic pun: "He took her to dinner and seriously."
- Syllogism:** A logical construct in which a conclusion is drawn from the statement of a major and minor premise.
- Syllogismus:** An implied syllogism from a single proposition; an enthymeme.
- Synathroesmus:** A gathering together of diverse points in a summary for emphasis.
- Synecdoche:** The name of some object or idea is substituted for another to which it bears the relation of part or whole: "Dad, may I have the keys tonight?"
- Systole:** The shortening of a long syllable or the removal of stress from a stressed syllable.
- Tautologia (tautology):** A wearisome repetition of the same thing in different words or in the same words; a vice.
- Tmesis:** The separation of a compound word by the insertion of another word between its two parts: "Absoblastedlutely!"
- Transferred Epithet:** Similar to catachresis.
- Transplacement:** Excessive repetition of words.
- Trope:** A stylistic device causing a transfer of meaning of a word, phrase, or idea from the natural one to another, usually with attendant poetic tension.
- Zeugma:** The use of one word to modify or govern two or more words, usually in a different sense: "She opened her mouth and thus a can of worms."

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