

**'From Mimism to Music in the Child':
An Oral-Style Contextual Reading
of the Primary Learning Theory of Marcel Jousse
with special reference to Rudolf Laban**

by

Joan Lucy Conolly

Submitted in partial fulfilment of the
requirements for the degree of
Master of Arts: Orality-Literacy Studies

University of Natal, Durban

1995

I, Joan Lucy Conolly

declare that,

except for quotations specially indicated

in the text,

and such help as I have acknowledged,

this dissertation is wholly my own work,

and has not been submitted for a degree

in any other university.

Signature:.....

ABSTRACT

In the essay, "From Mimism to Music in the Child" (1935), Jousse, the French linguistic anthropologist,

- * describes the process whereby instinctive learning takes place and develops into cognitive motor skills in the Child;
- * traces the connections between the stages of learning and the skills acquired by the Child. These skills include gestural mimic imitation, drawing, listening, speaking, and musical expression;
- * makes specific recommendations about the process of teaching the Child;
- * relates the stages in the early learning processes in the Child to the development globally and universally of the anthropos;
- * demonstrates the relationship between Man and his fellows, both as individuals and as expression of cultural distinction, and between Man and the universe;
- * comments on the distinction between human and animal learning capacities;
- * explains the roles of key features in human ex-pression;
- * explains aspects of cultural and linguistic change;
- * comments on cultural and linguistic change.

In this research-essay, I am

- * attempting to clarify, in various degrees, all of the above: the learning issues receive more attention than do the rest;
- * attempting to identify the similarities and differences between the thinking and views on learning of Jousse with those particularly of Rudolf Laban, and incidentally of Montessori and Lenneberg;
- * demonstrating an 'Oral-Style text'.

The Introduction to this research-essay summarises the thinking of Jousse and Laban.

The Body of the study:

- * provides biographical information about Jousse and Laban;
- * explains the difficulties and problems encountered with the text of the essay "From Mimism to Music in the Child";
- * comments on the nature and operation of Oral-Style texts and their cognitive and affective influence upon the reader;
- * contextualises and interprets the text of the essay, "From Mimism and Music in the Child".

The Conclusion adds comments, and suggests areas for further study and investigation.

CONTENTS

| | |
|---|----------|
| ABSTRACT | iii |
| ACKNOWLEDGEMENTS | v |
| INTRODUCTION | vi |
| CHAPTER ONE: Marcel Jousse | viii |
| CHAPTER TWO: Rudolf Laban | xxi |
| CHAPTER THREE: Textual Considerations: Problems, solutions and a revisiting | xxvii |
| BODY: From Mimism to Music in the Child | 1 |
| I: Corporeal and manual Mimism | 3 |
| II: Propositional Parallelism | 37 |
| III: From Mimism to Mimographism | 51 |
| IV: Auricular Phonomimism | 62 |
| V: Oral phonomimism | 71 |
| VI: From Mimage to Langage | 80 |
| VII: From Language to Oral Style | 86 |
| VIII: From the Oral Style to Music | 99 |
| CONCLUSION: | |
| Future research and academic study of the work of Marcel Jousse | xxxviii |
| APPENDIX A: "From Mimism to Music in the Child" (the text before revision) | xl |
| APPENDIX B: "From Mimism to Music in the Child" (the text after revision) | xlviii |
| APPENDIX C: Orthographic analysis and detail | lvi |
| REFERENCES: | lxii |

ACKNOWLEDGEMENTS

I acknowledge gratefully all those whose generosity of spirit and expertise have helped me complete and present this dissertation:

Professor Edgard Sienaert for his sure guidance and supervision, constant encouragement and most particular faith in my ability;

Ms Krish Chetty, Head: Department of Communication, M L Sultan Technikon, for allowing the leave required for study and research;

Mr Graham Stewart, Ms Kogi Naidoo and Ms Nalinee Narain, Staff Development, M L Sultan Technikon: the first for demystifying research methodology, the second for clarifying the issues in my proposal, and keeping me focused, the third for processing the linear texts in this study, and all for their encouragement and support;

Dr Ingrid Bonanni, Dr Yvonne Barnard, Ms Deirdre Pratt, Ms Rosalie Fanning and Dr Stewart Melville for their example and encouragement;

Mr Brendan Conolly for disciplining a recalcitrant computer, often in the wee hours;

Mr Graham Greer, Department of Public Relations and Journalism, M L Sultan Technikon, for his desk-top-publishing skills in creating the "Oral-Style" text.

Note: The "Oral Style" text, pages 1-108, was published using QuarkXpress version 3.11 on a Power Macintosh 6100/66 with 24 meg of ram and a Kyocera Fs-5500 printer. The font used was Times Roman, with dropped capitals to mark the beginning of each comment. The font size for all headers was 14pt Bold and 9pt for the rest of the text.

INTRODUCTION

Marcel Jousse wrote the essay "From Mimism to Music in the Child", in 1935, as part of a series which was later to be incorporated in his major thesis "The Anthropology of Geste". The essay documents Jousse's explication of the primary learning processes of the Child. His thesis is particular and profound, espousing an holistic view of the anthropos, both as individual and species, and based on scholarly research and insights, and meticulous observations. These led him to believe that all human communication is rooted in balanced, rhythmical movement, movement of the whole of man's being.

Laban's central thesis is remarkably similar. His teaching convincingly demonstrates the imperative for man to move rhythmically and expressively, utilising space, time and energy, if he is to fulfil his human potential.

Although Jousse (1886-1961) and Laban (1879-1958) were contemporaries, and lived within two days' journey of each other all their lives, and although their perceptions and theories have uncanny resonances, there is no record of them ever having met or even being aware of the work and ideas of the other. In personality and character they shared very little, perhaps no more than gritty determination and prodigious energy. Socially they could hardly have been more remote. In all but their thinking, they could not have been more different: Jousse, the disciplined, scholarly, ascetic exegete, and Laban, the charismatic, Bohemian hedonist. The congruence of their thought, and that original and seminal, is all the more remarkable for this.

They both perceive, inter alia, that

- * movement is central to the learning process;
- * the learning process is both holistic and biological;
- * human beings experience the world through all their senses;
- * rhythm, balance and energy are indistinguishable elements of being human;
- * humans communicate in completed ideas, thoughts and feelings, psychophysiological;
- * verbal language becomes essential and indispensable only at that stage of human development that requires fixed factual accuracy and scientific record;
- * non-verbal communication is essential and indispensable not only as a form of human communication, but also as an element of individual and group well-being.

I have included incidental insights of Maria Montessori, because, not only was she a contemporary of Jousse and Laban, but she demonstrated in her teaching much that was espoused in their theories and practice. Her insights into the learning of reading and writing are particularly apposite in the light of Jousse's perceptions.

Jousse's conviction and convincing argument for the biological nature of learning places him significantly before his time. Much that he deduced from intelligent and insightful observation was to be corroborated later by scientists such as Lenneberg, whose comments have been included where appropriate.

CHAPTER ONE

Marcel Jousse

Marcel Jousse (1886-1961) was the product of a late 19th century upbringing by a non-literate mother and greatgrandmother in the rural region of Sarthe, South-West of Paris, in France. He proclaimed the effects of his oral childhood on his sensibilities, perceptions, interpretation and thinking throughout his life. He became a classical scholar of considerable stature while still relatively young, but in so doing, could not divorce the impact of ancient knowledge and insights from the world in which he lived. He joined the Jesuit Society in his twenties. The chronicle of his life is a tribute to a man who filled his place in the world with commendable physical, intellectual and moral courage.

Jousse regarded his upbringing and the influence of his mother as profound. She was almost totally non-literate, having been to school "for three winters only". She had a phenomenal memory which held "all the ancient cantilenas of the Sarthe region that she knew" and which she sung over his cradle almost as soon as he was born : "I came to consciousness amid the rocking motions of these cantilenas". He believed he owed his sensitivity to rhythm, and to the balanced and balancing imperative, "to this training even before the awakening of consciousness" (Jousse 1990:xix). In addition to his mother's direct influence, he was struck by the "rhythmisation"¹ of the others in the community, which he experienced at numerous winter gatherings at which chestnuts, sweet cider and large numbers of a kind of accurately chanted singsong were shared. Not only did the concern for accuracy impress him, but also the prodigious memories demonstrated in oral performance. Few of these often highly intelligent people were literate, "algebrised"², as Jousse would have it, as they were still in touch with the concrete world and not separated from its reality by codes of signs and

¹ The application and effect of rhythm on expression, so that it becomes "rhythmised", just as we understand "rhymed" to identify words that have common sounds.

² Jousse uses this term to refer to the process whereby the "concrete" or "real" is substituted by a "sign" or "symbol" which is not the "thing itself" but something which refers to it, and which reference requires a code for interpretation.

symbols to mediate meaning. He records: "It is among them that I acquired my taste for observing reality. When I was very little I used to go for walks with these peasants ... I marvelled even then at their practical knowledge ... they could identify different types of wheat, corn, barley and oats, they knew the various kinds of good and harmful herbs ... " (Jousse 1990:xxi), in fact, "each one of these peasants was a living press, carrying in his memory all the knowledge necessary for his survival and for transmission to the next generation" (Fanning 1992:iii). He drew valuable and lasting insights from these early lessons:

- * "Illiterates can be formidably intelligent" (Jousse 1990:xxiii);
- * The numbers of books that an individual has read and/or written is not a reliable measure of intelligence;
- * "A child's interest is gripped much more by the name of a plant that he can see, touch, pick, handle, taste, smell than by a word ... that does not correspond to something living" (Jousse 1990:xxiii);
- * "They accustomed me to be wary of the fine speeches of those who speak brilliantly about everything but know nothing ... Peasants smile quietly to themselves in the presence of fine talkers of this kind" (Jousse 1990:xxiii).

Thus, he regarded the milieu of Beaumont-sur-Sarthe as his first "scientific laboratory"³, to which he returned repeatedly throughout his life to observe and learn about the anthropos⁴. Jousse understood that this upbringing by his mother was, although unintended, a linguistic experiment of the best kind - with profound effects.

³ Jousse regarded the world and its people as his "scientific laboratory". So acute were his powers of observation and so prodigious was his memory, that he was able to synthesise his perceptions and make significant connections which informed his studies and his teaching.

⁴ Jousse favoured this term to refer to the "universal man".

Jousse started school when he was between four and five years of age, and he records that although he could neither read nor write, he knew a great many things "through melody and chant" (Jousse 1990:xxii). School impressed upon him

- * that children try to escape "all our constraints in order to play at everything" (Jousse 1990:xxii);
- * that the child who "has been schooled to silence, once out of class rhythmically [memorises] his lessons ... by chanting them" (Jousse 1990:xxii);
- * "that the children instinctively memorised things" (Jousse 1990:xxii);
- * that to have the initial word of a sentence or line of verse "breathed" would help one to remember if one had not learned one's lessons very well.

From this it seems clear that Jousse's early classroom experience was conventional and unremarkable. It is a mark of his unconventional intelligence and response to it that set the experience apart, and served to inform the principles and practice when he later trained teachers of the very young.

When he was seven years old, he experienced love-at-first-sight: "On Thursdays, my mother used to go to Le Mans, and when I had been very good she would take me with her. As I was keen to know everything, she took me to the museum, to see the mummy about which the schoolmaster had told us. If you go to Le Mans, go to the Prefective museum, and there you will see my beloved. You enter a large room, then another to the left, and there in a large rather curious box, is an Egyptian Priestess, immobile, very calm, well embalmed.

I stayed there rooted to the spot, for perhaps two hours, in front of this small dead face, and small desiccated body, with its two hands crossed. The sight had an extraordinary effect on me, because there were small stiff drawings that formed a miniature procession all around. An idea came to my mind that subsequently haunted me, and continues to haunt me: all these little drawings painted all around, had they once been alive, like that little priestess lying there all embalmed? Were not all those frozen "characters" once alive like our children's games? Was there not, going on all around this stiff embalmed figure, a complex game involving people who gestured as children do?

The image haunted me: what we had here were the signs that were dead but they had once been alive, just as that little priestess was dead, but had once lived. I have truly been haunted by that. ... If I am here now, it is because of my beloved, that small Egyptian mummy" (Jousse 1990:xxiv).

Once again, Jousse displays a remarkable response to an unremarkable event. Generations of seven year-olds have been to museums and seen Egyptian mummies, without the consequences of this significant visit in 1893.

Jousse generously credits his teachers with knowledge and expertise, but no doubt he was a willing and diligent pupil in addition to the giftedness displayed by the responses to his earliest experiences. By the time he was fifteen years old, he had "received a thorough grounding in Hebrew, Aramaic, Latin and Greek" (Jousse 1990:xi), learning the latter "through its roots" (Jousse 1990:xxiv) and then Homer by heart, which he believed was "the only good way of familiarising oneself with a language" (Jousse 1990:xxv). He records that "At one stage I said to myself: "It's strange. These Greek roots are still vocal gestures of a sort. For each sound there is always sense, meaning to grasp, to scratch, or push, etc. exactly like those little gestures, or drawings, I saw around the mummy. Might not the image I applied to those little drawings also be somehow applicable to words?" (Jousse 1990:xxiv).

By the time he was twenty, (1906) he "had thoughts of publishing a work, 'From Concretism to Algebrisation'" (Jousse 1990:xxv). This was the culmination of a series of observations and realisations, inter alia:

- * while memorising the holophrastic rhythmic schemas of Homer, he noticed that they were made up of two "balancings⁵", as was the Biblical Oral Style;

⁵ Jousse identifies the incidence in Homeric and biblical texts, of binary and ternary balancings: rhythmically equal, and therefore balanced segments of text, or formulas, which pivot around a central (binary) - or two equidistant (ternary) - points. For demonstration of this, see Fanning 1992.

- * the Old and New Testaments expressed themselves in "ethnic⁶ formulas" as did the old ladies of Sarthe (Jousse 1990:xxvi);
- * the "mimic⁷ character" identified by Champillon, related to his perceptions about the hieroglyphs on the mummy's coffin;
- * the principal difference between the "concretism of the Greek roots, which were gestures" and "algebra, which did not mean anything at all" was "merely a sort of function of formulation";
- * "language is first and foremost mimicry⁸. When it is at the stage of living gesture it is mimodrama⁹; projected and inscribed on a surface it is mimogram¹⁰; written down and pronounced it is a phonogram¹¹" (Jousse 1990: xxiv);
- * expression has two stages: Manual-Corporeal Style¹², the "living expressive gesture of mimodrama" which results in mimograms when projected in "stable forms on a surface", and the "transformation of these gestures into laryngo-buccal roots¹³" giving rise to Oral Style" (Jousse 1990:xxvv);
- * the shift from the mimic gesture to algebra was problematic, because it tries "to render concrete something that was essentially algebraic" (Jousse 1990:xxvi);
- * learning by heart enabled him to "feel" in his mouth as he recited "that he was constantly meeting the same formulations" (Jousse 1990:xxvi);

⁶ Jousse identifies as "ethnic" those human behaviours that time, distance and culture have removed from the anthropos.

⁷ This important term should be understood as "imitation" but not "mimicry".

⁸ This should read "mimism". The translator envisages this change in future editions.

⁹ Mimodrama is the expression of meaning by movement of the whole body.

¹⁰ Mimogram is the manifestation of meaning in a visual form.

¹¹ Phonogram is the orally transmitted manifestation of what has been "mimogrammed".

¹² Manual-Corporeal Style is the expression of meaning by means of the whole body and the hands.

¹³ The "laryngo-buccal roots" are the source of the spoken or oral word.

* "It is by no means the word that is the spontaneous unit of language, but the proposition, ... the propositional gesture¹⁴" (Jousse 1990:xxvi).

With the focus, "mimicry and its algebrisation, [he] distinguished the three phases of human expression. ... Under corporeal-manual style I included children's games, the mimic "characters" associated with that little mummy of mine, as well as mimodrama and mimograms. To the oral style belonged the parables which my mother sang, rocking to and fro (se balancant¹⁵), all the songs sung by my old grandmother and the Sarthois peasants, the recitations of Homer, etc Under written style I classified the literary works of our great writers, according to periods. What followed was algebra, and everything to do with mechanics..." (Jousse 1990:xxvii).

It was predictable that his research modus operandi would be idiosyncratic, unconventional - and remarkably effective. He describes the combination of the influence of his oral background and early academic foundation: "My reading has been organised in accordance with these three phases. I never write anything down. I have no notes. ... I never take down references. But I remember things with my whole body. When I need a text I know that I will find it on such-or-such a place on the page and it is my hands that find the page. My memory resides in my fingers. All four walls of my room are covered with books. But on any evening I could locate in any book the exact passage I was looking for. I carry it all inside me" (Jousse 1990:xxvii).

In addition, he studied experimental phonetics under Jeanne-Pierre Rousselot, pathological psychology under Drs Pierre Janet and G Dumas, and anthropology under Marcel Mauss (Jousse 1889:xi). Characteristically, he drew insights from a wide range of sources and used every opportunity to inform his conclusions comprehensively. He gave service in the First World War, but used even that sad event to the enhancement of his perceptions. While in America, on a tour of duty, he studied the signed language of the Amerindian peoples.

¹⁴ The "propositional geste/gesture" indicated the expression of a whole unit of meaning or a complete idea, by whatever means.

¹⁵ "in rhythmical balancings"

Because of these studies and those focused on the language of the deaf, he recognised that the language of the deaf and spontaneous¹⁶ peoples had as great, if not greater, relevance to the understanding of human communication than verbal language. This further reinforced his perception that 'signed' language, the 'language of gest[ur]e'¹⁷, precedes 'verbal' language both in the developing Child, and in the evolving anthropos: that the 'language of gest[ur]e' is not merely a diminished form of the verbal medium; that the 'verbal' aspect of language is the external vocal articulated manifestation of language and meaning that is already complete.

Jousse's own description of the conceptual and creative journey that produced *The Oral Style*, and its early reception, is instructive and compelling: "By allowing that one could represent reality in the form of a circle, I had by dint of observation, "intussuscepted"¹⁸ the real into myself. Only then did I go to books to find out what other authors had observed on this question. I read some 5 000 works. Of them I retained 500 and I chose, from these 500 volumes, the sentences that seemed to provide the closest tangent to reality, that is, reality as I had internalised it through my mimisms¹⁹. And then I took from book X sentences which

¹⁶Jousse favours the use of 'spontaneous' to refer to states of anthropological being that are "natural, involuntary, instinctive and automatic" (COD), that are in a sense 'primordial', "existing at or from the beginning, primeval; original, fundamental" (COD). He criticises the use of the term 'primitive' in this context because of its association with that which is "old-fashioned, undeveloped and uncultured" (COD). Jousse perceives that the opposite of that which is 'spontaneous' is that which is 'algebrosed': that which is not expressed as itself in a concrete form, but which has its meaning mediated by means of abstract symbols and signs, as in the use of literacy and numeracy. The 'spontaneous' is the dynamic form still connected to the living and immediate, while the 'algebrosed' form is mortified by its removal and disconnection from the source of its meaning.

¹⁷ 'gest[ur]e', thus represented, indicates the alternative meanings of:

- * 'geste' - mimismical imitation which is intussuscepted and biological;
- * 'gesture' - mimicry which is superimposed.

¹⁸ A biological term meaning "to take into" in a physiological sense.

¹⁹ "Mimisms" are elements of understanding that have been developed by a process of intussusception, a process of the impression and ex-expression of meaning psycho-physiologically.

coincided with my reality, or sentence Z, which again coincided with my reality. And a great number of the points in my circle - but not all were touched by sentences in authors that I read. Can you say that I stole from others and made a book out of other books? Not at all. And yet my book is made up almost entirely of quotations. But do you think that, if there had been no reality in me, my book would have had such repercussions? It would have produced what so many other books produce: silence! Whereas there has been no silence around my Oral Style! Some theologians were taken in: "But it consists only of quotations!" And yet my oral style keeps them awake because one can now no longer think of Rabbi Jeshoua the Galilean as he was thought of before, because the reality I had in me worked: the reality and its logical development" (Jousse 1990:xv).

Jousse was right on every point. When it appeared in 1925, *The Oral Style* was dubbed "the Jousse bomb". The reception was mixed. Among his fellow Jesuits, Abbe Bremond sensed, "in this work of austere appearance, "The spirit of great discoveries" that shed new light on all areas of thought: education, normal and abnormal psychology, the anthropology of languages, theories of style, literary criticism, history, etc." (Jousse 1990:xvi). Bremond offered Jousse the following sincere homage: "To Christopher Columbus, Copernicus, Marcel Jousse, from his admirer, herald and friend" (Jousse 1990:xvi). Another Jesuit, Father Fessard in witty but admiring mode commented in *Etudes* (20/7/1927): "What a title! and what follows this title confirms our first impression: long unparagraphed pages dotted with unfamiliar signs - Hebrew, Greek, Chinese, Arabic ... and instead of a text, a mosaic of quotations including, between square brackets, an extremely strange terminology. The miracle is that respectable people are actually reading this book! What is its secret? What has earned it the praise of Abbe Bremond: "A brilliant ingenious book"?" (Jousse 1990:xvi). Jousse was received in Rome, to give lectures at the Pontifical Biblical Institute, and Pius XI commented that "It is a revolution, yet it is pure common sense"; he presented his ideas to a receptive audience of psychologists, psychiatrists and ethnologists at the first international congress of applied psychology in Paris in 1929; he lectured on the anthropology of language at the University of Louvain in 1930; he taught at various institutions in Paris where he was offered in 1932 an inaugural chair in linguistic anthropology, a position which he held for the rest of his active life, until 1957, aged 71 years.

But the acclaim was not universal. Jousse himself records that "It caused a real scandal when, in 1925, I had the audacity to show that human expression was gestual²⁰ expression, that man did not first express himself with his mouth, but with his entire body, and with his hands" (Jousse 1990:xiv). In addition "his ideas clashed head-on with age-old tenets of biblical exegesis: as Father Leonce de Grandmaison, Jousse's by no means unsympathetic superior remarked,... "You are right. I know very well that you are right and yet, in me, my whole training rebels against you..." Such strong visceral opposition, the resistance of a culture for ages based nearly exclusively on the study of written texts, was to continue unabated for the whole of Jousse's lifetime" (Sienaert 1990:92). Jousse steadfastly promoted his theories, often in the face of determined and even vitriolic opposition. He was never deterred, "although it is also true that his own unswerving conviction and his uncompromising and even defiant stance, right from the beginning did little to facilitate matters" (Sienaert 1990:92).

Disapproval did not discourage Jousse from the pursuit of his studies, which continued to include the "study of the graphic and chirographic testimonies of oral people of the past and of the present - Berbers, Bantus, Afghans, Malagasy, Slavs, Assyro-Babylonians, Ethiopians, Hindus, Ancient Greeks, the Koranic peoples and, above all, the Israelites of the Old and New testament" (Sienaert 1990:93); all of which prompted him to record at a lecture in Paris: "I began my publications with the Oral Style in 1925 since at that time scientific research was orientated towards the question of language. So much so that I am now considered the discoverer of the oral style. But to be exact, what I discovered was the Anthropology of Gesture²¹ which is more precisely the Anthropology of Mimicry, which must be regarded as the common denominator of my work as a whole. The oral style, with its mnemotechnic²² devices, only comes into play once the individual has been entirely informed by a reality which he receives and replays through the mimic being as a whole" (Jousse 1990:xiii).

²⁰ By means of movement

²¹ The Anthropology of Gesture/Geste refers to the universality of human expression by means of rhythmical, balanced, formulaic movement.

²² Mnemotechnic devices are those devices, such as rhythm, onomatopoeia, alliteration, assonance, (inter alia) which aid oral memory.

In addition to *The Oral Style*, Jousse published thirteen essays between 1931 and 1952. "They are, in the order Jousse wanted them to be read:

- 1 "Le Mimisme humain et l'Anthropologie du Langage" in *Revue anthropologique* 7-8, 1936, 201-15.
- 2 *Mimisme humain et Style manuel*, Paris, Geuthner, 1936, 24 pages.
- 3 "le Bilateralisme humain et l'Anthropologie du Langage" in *Revue anthropologique* 4-6, 7-9, 1940, 1-30.
- 4 *Du Mimisme a la Musique chez l'Enfant*, Paris, Geuthner, 1935, 8 pages.
- 5 *Mimisme humain et Psychologie de la Lecture*, Paris, Geuthner, 1935, 15 pages.
- 6 "Les Lois psycho-physiologiques du Style oral vivant et leur Utilization philologique" in *L'Ethnographie* 23, 1931, 1-18.
- 7 "Les Outils gestuels de la Memoire dans le Milieu ethnique palestinien. Le Formulisme arameen des Recits evangeliques" in *L'Ethnographie* 30, 1935, 1-20.
- 8 *Rythmo-melodisme et Rythmo-typographisme pur le Style oral palestinien*, Paris, Geuthner, 1952, 16 pages.
- 9 "Judehen, Judeen, Judaiste dans le Milieu ethnique palestinien" in *L'Ethnographie* 38, 1946, 60-77.
- 10 "Pere, Fils et Paraclet, dans milieu ethnique palestinien" in *L'Ethnographie* 39, 1941, 3-84.
- 11 "Les Formules targoumiques du 'Pater' dans le Milieu ethnique palestinien" in *L'Ethnographie* 42, 1944, 87-135.
- 12 *La Manducation de la Lecon dans le Milieu ethnique palestinien*, Paris, Geuthner, 1950, 63 pages.
- 13 *Etudes sur la Psychologie du Geste: les Rabbis D'Israel. Les Recitatifs rythmiques paralleles: genre de la Maxime*, Paris, Spes, 1930, 211 pages" (Sienaert 1990:100).

Currently being translated into English are three volumes published posthumously, *L'Anthropologie du Geste* (1974); *La Manducation de la Parole* (1975); and *Le Parlant, la Parole et le Souffle* (1978). These contain the first twelve essays listed above, while the thirteenth was published in book form independently, representing "the living mechanism of Palestinian oral style and it contains, apart from a succinct introduction on the principles and

characteristics of oral style, and in order of increasing complexity, a bicolour graphic and typographic representation of fifty parallel rhythmic rabbinic recitatives translated by Jousse into French" (Sienaert 1990:100).

L'Anthropologie du Geste - The Anthropology of Gesture introduces "the three basic anthropological laws: ... rhythmo-mimism, bilateralism (from which is derived the parallelism that characterises oral style), and formulism - the latter exemplified by the Lord's Prayer, composed of a series of targumic²³ formulas used as living dominoes by Rabbi Ieshua of Nazareth" (Sienaert 1990:101). In *The Anthropology of Geste and the Eucharistic Rite of the Roman Mass* (1992), Fanning sets out in binary and ternary balancings, The Roman Canon, Eucharistic Prayer 1 and Eucharistic Prayer for Children 1, demonstrating conclusively "that written style expression, ... houses in its extraordinary complexity the very oral style elements it appears to have superseded" (Fanning 1992:Abstract).

La Manducation de la Parole - The Manducation²⁴ of the Word "explains the techniques that allowed rigorously exact memorisation and transmission of the Word from generation to generation over 2000 years" (Sienaert 1990:101). The "resemblance to Christ is shown to be possible only through eating the Word and eating the Teacher in the eucharist. This "eating" does not bring about a kind of pantheistic supplanting of the human personality; it enhances, it glorifies the personality, through the energising presence of God in the person as the One known, assimilated, loved and imitated. Jousse is careful to emphasise the fact that in appropriating and reproducing the object known, the individual retains his individuality" (Fanning 1992:13).

Le Parlant, la Parole et le Souffle - The Speaker, the Word, and the Breath "concentrates on the anthropology of language and of significant gesture: human mimism is inseparable from the style with which the very being of man expresses itself, his body, his hands. The learner becomes, from childhood, the living receptacle of a family and national radiation which is received as being divine and as making divine: it is creative, accepted eternal Word, it is also the truth, the souffle de verite - the breath, the spirit of truth" (Sienaert 1990:101).

²³ Various ancient Aramaic paraphrases or interpretations of the Hebrew scriptures.

²⁴ manducation = eating

Between 1931 and 1957, Jousse delivered more than 600 lectures at a variety of institutions on a wide range of related subjects, each of which was preceded by the preamble: "This course aims at linking the disciplines of psychology, ethnology, and pedagogics" (Sienaert 1990:102). These lectures demonstrated the implications of his theories, and the common thread of orality in a wide range of applications, including:

- * "origin of language, gesture, writing and on mimism and mimicry in general" (Sienaert 1990:102);
- * "the rhythmic recitatives of the rabbis of Israel and especially on Rabbi Ieshua of Nazareth" (Sienaert 1990:102);
- * "the psycho-physiological laws of memory in the Palestinian oral style, Old and New Testaments" (Sienaert 1990:103);
- * "evangelical pedagogics and on their application in primary education" (Sienaert 1990:103);
- * "anthropology and psychological technology" (Sienaert 1990:103);
- * "the anthropology of mimism and the Palestinian psychology" (Sienaert 1990:103);
- * "the anthropology of mimism and the problem of knowledge in the Palestinian ethnic milieu" (Sienaert 1990:103);
- * "mimetic anthropology" (Sienaert 1990:103).

So thorough and comprehensive was Jousse's understanding of the power of "geste" that he recognised and was appalled by the abuse and exploitation of oral rhetoric by Hitler, fully realising even in the early stages of the growth of the Third Reich its inevitable course. His prophetic warnings were largely discounted, adding to his distress.

Sadly and ironically, Jousse spent the last years of his life largely deprived of speech and movement as a result of a stroke which left him partially paralysed. He returned to Sarthe, where he spent his last days in frustration, struggling to come to terms with his lot. His last words, written at Christmas in 1960, "Distraction(s) ... Impatience(s) ... Decouragement(s) ...", reveal his disillusion and despair. It is difficult to reconcile such suffering: perhaps some little reconciliation comes with the recognition and acknowledgement measured in terms of the inspired wisdom of posterity.

A study of Jousse, the French Jesuit, emphasises the globality of the oral phenomenon.

A study of Jousse, the product of an oral milieu, who became a teacher, scholar, thinker, writer, soldier and leading academic demonstrates most powerfully that orality and literacy are not mutually exclusive, as so many people would have us think.

A study of Jousse allows those of us who are literate to recognise that in ourselves which is residually oral, and to recognise and respect the oral cultures, thinking and behaviours of others.

I believe that there can be few more important studies in the world today than a study of the wisdom of Jousse, of oral cultures, their origins and the theories that explain them, if we are to learn to understand our species and live in peace together.

CHAPTER TWO**Rudolf Laban**

Rudolf Laban (1879-1958) was a man of "astonishing variety ... a complex and varied personality" (Hodgson and Preston-Dunlop 1990:11). Born in Bratislava, Hungary, his upbringing was physically and intellectually privileged, but, it is suggested, emotionally somewhat deprived. With a father engaged in foreign diplomatic duties which separated him from his family frequently, and a mother who fulfilled her role as a diplomat's wife dutifully, the young Laban was left in the care of governesses and servants. Sometimes he travelled with his parents while on foreign tours of duty, experiencing a wide variety of cultures and countries, which no doubt stimulated him, and informed and influenced his later thinking, but this was no compensation for what he lacked. He was keenly interested in people, how they lived and most particularly how they moved, not only in dance but also in all activities performed in the completion of their daily tasks. This interest was to be reflected in the wide application of his developed theories. Laban worked extensively not only in theatre and dance as an artistic expressive form, but also applied his principles to movement as therapy, and in industry. Dislocated by various factors, including the Second World War, Laban moved his operation numerous times, establishing centres of activity variously in Europe and finally settling in England. He was in appearance and conduct kaleidoscopic, displaying dramatically contrasting personae in his personal and professional life. It is a tribute to his genius, that the significant achievements of his lifetime, have been "developed since his death, particularly in the field of education and industrial management" (Hagemann 1979:113).

Laban was a solitary, and one suspects, unhappy child who "... learnt how to observe and how to fantasise" (Hodgson and Preston-Dunlop 1990:11). He would go to the mountains, when left alone, "there happily leaping, stretching open-armed towards the sun, [where] he felt in touch with infinity. 'Heaven and earth are mother and father of man, I thought, and rejoiced to be a human being' ... [even then] sensing a profound relationship between the movement of the individual and the movement of the cosmos" (Hodgson and Preston-Dunlop 1990:Preface). Laban enjoyed the myths and legends recounted to him by his grandmother and participated in the local theatre, where he was led "to re-express several of these stories in

puppet plays" (Hodgson and Preston-Dunlop 1990:11), an early indication of the imaginative creativity that typified his adult life. In 1891, aged twelve years, he learned the folk dances of Eastern Europe, and encountered Sufi dances for the first time. The route to the maturity of his talent was to be uncomfortable and distressing, exacerbated by parental expectations that he would join the diplomatic corps, which volubly revealed their lack of understanding of Laban's nature and talents. He became an unruly and rebellious teenager, finding school "an unkind and uncomfortable place, far too desk-bound and restrictive to his natural inclinations" (Hodgson and Preston-Dunlop 1990:11). It is not difficult to empathise with his agonised frustration, but the following account indicates the acute degree of the unhappiness he must have experienced in the confines of a classroom: "He tells us that in 1894, as a youth of fifteen, whilst walking in the mountains he was moved by a particularly beautiful sunrise and felt the urge to convey what he felt to the others "But how? In words, in music, in paint? But it was all too rich for that ... I moved. I moved for the sheer joy in all this beauty and order; for I saw order in it all. I saw something which is absolutely right, something which had to be so. And I thought, there is only one way I can express all this. When my body and soul move together they create rhythm of movement; and so I danced" (Thornton 1971:3). No wonder school was purgatory for Laban. Although it can be surmised that "... the lack of traditional schooling left him without intellectual challenge and mental discipline, and hence without much linear or academic rigour" (Hodgson and Preston-Dunlop 1990:12), Laban was generously endowed with lateral, creative and visual energies. As an artist's apprentice training in graphic art, aged sixteen, he developed "his painting, drawing and observational skills" (Hodgson and Preston-Dunlop 1990:12), which were later to be invaluable in costume design and stage decor. During this period he demonstrated his first interest in geometric shape, "the Golden mean and other elements of artistic law" (Hodgson and Preston-Dunlop 1990:12).

Between 1900 and 1913, in his twenties and early thirties, Laban lived a Bohemian existence in Paris, Nice, Vienna and Munich, becoming increasingly convinced that his energies and creativity should be focused on dance. During this time, he studied art briefly with Hermann Obrist in Munich, and at Ecoles des beaux arts in Paris, and worked in various centres as a painter and an illustrator. He encountered the Delsarte system of gesture, experimented with dance forms and studied old forms of notation. His life-style and career choice were anathema to his conservative father. They parted on the worst of terms, Laban filled with "the secret

determination that he would one day prove himself to be someone of stature, authority and credibility" (Hodgson and Preston-Dunlop 1990:12). This ambition drove him, not only to achieve for his own sake, but also for all dancers and for the art form of dance itself.

Prior to, and during the Great War, Laban lived and worked in Switzerland, experiencing financial difficulties but teaching, performing and developing his perceptions and theories about space harmonies and notation. Between the First and the Second World wars, Laban moved to Germany, and worked in Berlin, Hamburg and Munich. His teaching and performance work gained huge acclaim, and this period is characterised by frenetic activity and growing stature and recognition. He travelled to America for ethnographic studies in 1926, and on his return found the demand for his work unabated. But the ironies of history had yet their toll to take. The establishment and development of the Third Reich found Laban at the height of his fame and creative energy. When the National Socialists took office in 1933, Laban was fifty-four years old and held an official appointment at the Berlin State Theatre. Whatever his political misgivings, he did not emigrate to England with Kurt Jooss and some others of his pupils and colleagues. He became increasingly embroiled in the Nazification of culture, waging a power struggle within the Reichskulturrkamer against the director of gymnastics and sport. With growing misgivings, but continued and re-affirmed commitment to the dance, he began the organisation of dance events for the 1936 Olympic Games. In defiance of an official directive, he choreographed and presented a major work depicting the universality of man at the opening to the Olympic Games. Within six months, he and his remaining colleagues were without work and he was under house-arrest. He fled to Paris in October 1937, destitute and ill. By February, he was in England where he was hosted and nursed back to health by his colleague and pupil, Jooss. By now Laban was nearing sixty years of age. His recovery was slow, but not unproductive. He learned English, developed his notions of choreutics and began to teach again. Internment and further relocation to Wales were further difficulties, but increasingly, Laban was being consulted in industry to relieve the incidence of psychosomatic illness with movement therapy. The end of the war heralded the re-establishment of Laban schools on the continent, and a growing demand for Laban teaching and therapy techniques in education, the arts and industry. In spite of his age, ill-health, doggedly depressing financial problems, Laban worked, with characteristic energy and courage, prolifically and productively until 1953, aged seventy-one,

when he was hospitalised with typhoid fever. For the remaining years of his life, he lectured and taught occasionally, and provided therapy on an individual basis. He celebrated his seventy-fifth birthday by performance at the Toynbee Hall of the British Dance Theatre, and with the first publication by Hutchinson of *Labanotation*. Aged seventy-nine, two months before he died in July 1958, he presented a paper, "Movement concerns the whole man".

To a large extent, Laban's thinking is referred from works other than his own. Laban wrote very little, in the spirit that "Movement can say more, for all its shortness, than pages of verbal description" (Laban 1980:96).

Laban observed, all his life, the festivities and fairs, 'peasant dances, religious processions, Court ceremonials' of his Austro-Hungarian milieu as an "integral part of human existence" (Hodgson and Preston-Dunlop 1990:15). In his travels, he also noticed people engaged in their daily work ... "'women carrying bricks and wood and water uphill on their heads,' and saw that their movement '... was straight and natural and their gait was admirably harmonious. Men and women showed great skill in carrying out their working movements in a definite rhythm, and took pride in the way they carried themselves" (Hodgson and Preston-Dunlop 1990:15). Laban observed in *The Mastery of Movement on the Stage*, that: "Movement has always been used for two distinct aims, the attainment of tangible values in all kinds of work, and the approach to intangible values in prayer and worship" (Hodgson and Preston-Dunlop 1990:17). Further, he perceived that the common denominator of man's innate and acquired impulses is "movement with all its spiritual implications" (Hodgson and Preston-Dunlop 1990:16). This perception arose out of Laban's insistence that there is a "three-fold unity of : body, mind and spirit. Each of these is movement-related and interdependent and throughout there is a two-way process in operation: we feel, we think and that affects and effects outlook and thought. It is well-nigh impossible to walk tall and open and feel 'down', or to move in a slovenly, round-shouldered fashion and have a healthy and positive outlook" (Hodgson and Preston-Dunlop 1990:16/7).

Laban perceived that movement and the senses were mutually im-pressing and ex-pressing, and particularly that "all our senses are variations of our unique sense of touch" (Thornton 1971:23). He likened the im-pression left on the skin after contact with the im-pression made

visually and aurally, but he considered the kinaesthetic sense man's most important sense. For Laban, 'dance' and 'movement' were all but synonymous: the criteria for measurement being the exploration of rhythm within the elements of space, weight and time, "attitudes which manifest themselves in movements which either struggle against or indulge in the motion factors of gravity, space and time ... [and] a fourth observable factor ... flow" (Phillips 1984:5). While Laban's concept of movement/dance included all stylised forms of dance, ballet, folk, sufi, - he referred to **all** movement/dance with both terms.

Laban saw that movement is universal. "All around is change: in growth and decay, in division and union, in vibration and oscillation, in rhythm and flow - in the sea, the heavens, the earth and under the earth, in the planets, in the tides, in the mineral and the crystal. Movement is in all living things. Even when people think they are still, movement continues within them while life remains. It is movement that enables them to discern life" (Hodgson and Preston-Dunlop 1990:16). In all his work, whether in theatre, in industry or with those emotionally and psychologically disturbed, he was guided by the perception, based on his own experience, of "the cosmic nature of movement, and therefrom ... the interdependence of spatial and dynamic facets of motion, and ... the psycho-physiological bases of them" (Thornton 1971:16).

Laban believed that the difference in the quality of life of plants, animals and humans was directly related to the degree of sophistication expressed in the intention, range and complexity of the movement capacities and patterns of each. Among the range of movement options open to man specifically, he identified "Humane effort ... described as being capable of resisting the influence of inherited or acquired capacities" (Laban 1980:13), a synthesis of the psycho-physiological impulses of man in tandem with his spirit and conscience.

Laban had the "ideas of two basic works - the "World of the Dancer" and the "Script of the Dancer" ... [but] he never had the opportunity to present in written form a holistic overview ..." (Hodgson and Preston-Dunlop 1990:Preface).

Much later he created, for the plastic art of dance, a visual form of dance notation: Labanotation, which enables dancers and choreographers to communicate their creative expression in fixed visual form on paper. He records the development of his thinking "when, ages ago, mankind awoke to the idea of standardising pictures and signs in order to communicate certain ideas to one another, bodily actions and gestures were of course included from the very beginning. Early forms of writing are full of signs and symbols for action and movement. No form of writing could possibly omit the enormous number of verbs which, to a large extent, are always bodily actions involving movement. In my search for primary action signs, I found fascinating examples of movement description in the mantic symbols invented by ancient Tibetan monks and in the cuneiform characters of the Assyrians and the Babylonians. In Egyptian and Chinese scripts I found a rich variety of movement symbols which are, in a sense, the archetypes of dance notation signs" (Thornton 1971:59).

"Laban is arguably the most influential figure in dance in the 20th century, and his theory and principles of movement are as pertinent and central to man's understanding of himself in the 21st century as ever before. Laban is such a multifaceted character, with work and influence in so many fields, that it needs time to come to terms with his life and appreciate the significance of his contribution ..." write Hodgson and Preston-Dunlop in the Preface to their book on his work and influence. Not only his brilliant insights into the form, function and stature of movement in human performance, but also the proliferation of Laban teachers and learning centres worldwide which owe their central thesis to his teaching, cannot but have marked him as "someone of stature, authority and credibility" (Hodgson and Preston-Dunlop 1990:12), as he so profoundly wished.

CHAPTER THREE

Textual Considerations : Problems, Solutions and a Revisiting**Style and readability**

"From Mimism to Music in the Child" provides a glimpse of the perceptions and conclusions of Jousse, but his writing is not easily read and understood. Numerous factors contribute to these difficulties.

Jousse wrote "From Mimism to Music in the Child" originally in French, the English translation of which is being contextually read in this instance. No translation can do full justice to an original work because of the lack of semantic congruency between languages. As noted in the subscript of Chapter Nine, *The Oral Style: Ethnic Mental Dispositions and Propositional Gestures: The Psychology of Translation*,

"Elegant translations there may
be, but there are no accurate ones"

Anatole France.

While this specific translation is indeed an 'elegant' translation, it has to grapple with many semantic inconsistencies. Jousse is so acutely aware of the impossibility of accurate translation that he debates the issue at length in *The Oral Style* (Jousse 1990:73-94).

The difficulty in the text is further exacerbated by the seminal nature of the concepts Jousse is formulating, and for which extant vocabulary does not exist even in the original. Jousse coins a terminology to identify his key concepts creatively and innovatively, centred in the notion of imitation in a whole and complete sense. Many of his terms include the prefix, 'mimo-', or the suffix, '-mimism'. The basic term, 'mimism', is not merely 'imitation', which carries connotations of principally outward manifestation: 'mimism' refers to a 'reliving' of the sensation, an inner as well as an outer dynamic. Similarly, the term, 'mimic' must be understood not as an imitator with comic intent, but one who mirrors the received action/behaviour.

In addition, Jousse uses terms to refer to the senses biologically - 'auricular', 'ocular'; or to physiological attributes - 'corporeal', 'manual' 'laryngo-buccal', 'oral', 'aural'; or to physical properties - 'phono'. As he develops his theory, he builds the terminology in a series of compounds, which admirably capture the essence of his perceptions and ideas. The reader needs to be constantly alert to their particularity and to prevent old associations adhering to new and challenging insights.

Often, Jousse's ideas are very similar to current perceptions: readers must resist the temptation to dismiss such instances as old ideas with new labels: the question of 'rhythmical memorisation' is a case in point. Surely, this is 'rote learning', which currently in South African educational circles is considered the epitome of bad teaching practice. Jousse would have us believe that 'rhythmical memorisation' is a spontaneous, pleasurable and effective means of learning, particularly for children. Is he wrong? Or does 'rhythmical memorisation' mean something other than 'rote learning'? It can be deduced that 'rhythmical memorisation' becomes 'rote learning' when there is insufficient explanation and preparation by the teacher and insufficient relevant application, often as a result of a lack of equipment and facilities.

An understanding that rhythm imbricates the experience in the musculature is an essential part of the learning process, but also equally significant is Jousse's insistence that all learning must be accessible to the learner in terms of the learner's psycho-physiological readiness.

Jousse's holistic thinking reflects in his writing, resulting in unexpected and not always totally mentally comfortable associations. Jousse needs to be read repeatedly to establish all the threads of his complex intertwined arguments, summarised ideas and collapsed perceptions.

Jousse's writing is dense and circuitous: very often ideas are 'layered', with earlier perceptions implied in the understanding of later ones. Without close reading the significance of such passages is lost, and can appear to be simplistic.

One of the functions of the contextualised reading of the text of the essay "From Mimism to Music in the Child" in Oral-Style format (pages 1-108 of this study) is to provide an explanation of Joussean terms. To do this, I will refer to Jousse's own explanations,

principally drawn from *The Oral Style*, my own and other comments where I feel that these insights will be helpful.

Orthography and the use of capitals

In addition to his style and use of neologisms, Jousse's use of orthographical elements adds to the difficulty a reader experiences, particularly on a first encounter. It was considered necessary to render the text more 'reader-friendly', but without interfering with the meaning and impact of Jousse's ideas. Jousse emphasises key concepts orthographically, using a variety of features to highlight and classify significant terms. These include:

- * **Bold And Upper Case Letters**
- * **bold**
- * Upper Case Letters
- * <<Double Arrows And Upper Case Letters>>
- * <<double arrows>>

Two versions of "From Mimism to Music in the Child" are appended to this study. Appendix A is the translation that most closely approximates the original in French, displaying the use Jousse makes of orthographical devices, and other linguistic and idiosyncratic elements. Appendix B is the translation that has been used in the contextual reading. Appendix C provides a detailed description and analysis of this data.

In many instances, the orthography draws and fixes the reader's eye on a word, which is central to the understanding of the text. A significant example is the word, Child, which appears independently thirty-one times in this short text: twenty-seven times with a capital, and four (two-V.; two-VI.) times without. There seems to be no textual or semantic reason for these four isolated instances. The impression is of an oversight, an impression reinforced by the incidence of 'sarthé' (sic) in the same contexts. This inconsistency is not surprising, nor should it be cause for censure: rather it should be regarded as evidence of Jousse's self-

avowed residual oral style. Jousse's use of orthography could be the manifestation of the emphasis he spontaneously accorded concepts and notions as he 'heard' the text in his head while writing this essay. The pervading inconsistency of orthographic features confirms this perception. The emphases were not intended to highlight in an ordered, analytical way, but rather as spontaneous bursts of energy, that would manifest themselves idiosyncratically to best serve the ideas, the "propositional gestes". Ideally one should read the text, 'hearing' the orthographically indicated emphases.

Frequently, the whole concept is highlighted, as in

- * Mimodrama of the Universe :
In Section I.: **Corporeal and manual Mimism,**

In other instances, only one word in a phrase, is orthographically highlighted, yet the reading of the text indicates that the phrase was meant to be understood as a whole -'a propositional geste'. Reference to the original in French reveals the convention:

- * for the adjective to precede the noun, so "Mimisme corporel et manuel", "Mimodrame universel", "Pedagogie anthropologique";
- * to capitalise the first word in a phrase, and thus capitalise the whole phrase, as above.

Numerous examples of this appear in the text, appended as A, such as:

- * conquer, preserve and express Reality :
In Section I.: **Corporeal and manual Mimism,**

Bold and upper case letters are used conventionally in the highlighting of titles and headings. This use is not always consistent, as exemplified by the unanticipated lower case letters used for 'manual' in Section I. and 'parallelism' in Section II. Other examples include:

- * The title of the lecture: **From Mimism to Music in the Child**
- * Titles of sections:
* **I. Corporeal and manual Mimism;**
- * Key words:
* **Agent acting Acted upon**

In Section I.: **Corporeal and manual Mimism**, the words '**receives**', '**registers**', '**replays**' are printed in bold text, because these three words focus the essence of the first section, which describes the process of initial reception and replay.

Upper Case Letters, e.g.:

In Section I.: **Corporeal and manual Mimism**,

- * Child (five times)
- * Thought of the Child
- * (conquer, preserve and express) Reality
- * (anthropological) Pedagogy
- * Mimo-pedagogy

and Double Arrows, e.g.

In Section II.: **Propositional parallelism**

- * <<Popular dances>>
- * <<Popular Songs>>

are used idiosyncratically, all of which makes for a very 'busy' text, which it is suspected, distracts as much as it highlights. Experimentation with various solutions arrived at the text as in Appendix B.

With reference to the use of capital letters, options considered included the following:

- * in the first instance, I needed to consider and respect what Jousse intended with the use of capitals. Capitalization of only those words that he identifies, would present oddly, in English, as "the oral Style" and "the written Style", where the same word is capitalised which does not highlight the difference between the two. This was semantically unacceptable.
- * In English, it is the convention for the adjective to precede the noun, thus "corporeal and manual mimism", "universal mimodrama", "anthropological pedagogy" and to capitalise each word in a phrase, eg "The Olympic Games" so the use of capitals as follows was considered: "Corporeal and Manual Mimism", "Universal Mimodrama", "Anthropological Mimodrama", etc. This seemed a more viable option;
- * on the other hand, increasingly, in modern academic writing, there is a tendency to limit the use of capitals, and only to capitalise the first word in the title of a book or article, eg "Corporeal and manual mimism", "Universal mimodrama", "Anthropological

pedagogy", so this was also included for consideration, its major disadvantage being that it was the opposite of the Jousse convention and therefore too far removed from the original.

At this stage, I argued that it would be wise to follow Jousse's **intention** faithfully, even if it is old-fashioned, in an English style, thus we should use "Universal Mimodrama", "Corporeal and Manual Mimism", "Anthropological Mimodrama", "Oral Style", "Written Style", etc.

The application of this convention, revealed another textual anomaly, that Jousse uses capitals for two different reasons:

- * the coining of new **terms**, 'Mimism', 'Mimemes', 'Phonomimism', 'Cinemimemes', 'Mimo-pedagogy', 'Cinemimism';
- * the emphasis on central or new **ideas**, 'characteristic Actions', 'transitory Actions', 'exterior World', 'mimodrama of the Universe', 'things Real', 'Corporeal and manual Mimemes'.

Attempting to treat the two instances equally had interesting effects. Italicisation of all such instances, reduced the impact of the new terms to an unacceptable level, while capitalization of all such instances, inflated the new ideas to an unacceptable level. I decide to treat them differently. New terms were capitalised, and new terms were normalised, justified by the fact that the very new-ness of these ideas would provide sufficient interest. The 'old-fashioned English style' was adopted, which altered and improved the appearance and readability of the text.

The paragraphing style was modernised, but all other orthographical devices are unchanged, in order to maintain as much of the original style as possible. The treated text is appended as B. This is the text used in the contextualised reading that follows, on pages 1-108.

The "Oral-Style" text

The essay, "From Mimism to Music in the Child" is an eight page text. In the pages that follow, (pages 1-108) the text has been broken up into elements which lend themselves to close scrutiny and comment. In some instances these elements comprise a single word, in others whole paragraphs. The elements have been identified as significant to the theory of primary learning espoused by Jousse. Each of these elements forms the centre of its own discussion, and is therefore placed in the centre of the page. Each element is discussed variously, with reference to Jousse's comments and/or explanations from his work, "The Oral Style", comments or references from the perceptions of Laban, my comments and personal insights, and occasionally those of Montessori and Lenneberg. The intention was to create the effect of an "Oral-Style" document.

The "Oral-Style" text is a global anthropological phenomenon, associated with the convention of illuminating and foregrounding religious and philosophical texts. Examples of such Oral Style texts of the Bible, the Koran, the Talmud and other Eastern religious works, appear in *Le Livre au Moyen Age* (1988:99) and *Les Grand Atlas des Litteratures* (1990:24, 25, 144, 154, 162, 267, 316, 345, 376). If as Finnegan suggests, "the actual development and usage of communication media are inextricably entwined in the social and political constitution of the society in which they are used" (Finnegan 1989:116), it is not unreasonable to surmise that the Oral-Style text was representative, but not the equivalent, (see Finnegan 1989:121) of oral debate. Each page presented the academic argument of the participants, and simultaneously represented the actual interchange of ideas in a form that resembled the spoken interaction of exegetes with the text at the centre of the argument. The intellectual hub of the oral interaction becomes in the Oral-Style text, the hub of the page, as it were. The scribe focused attention on single elements, the centre of thought, by recording these elements in the centre of the page. The insights of various commentators were added around the original element over a period of time, until the page was full, when further comment was added to the page following with reference to the original text. All comment served to illuminate, in the intellectual sense, the original text so that its meaning became clearer through the complexity of argument accumulated over a period of time. Written texts of this kind suggest that the spoken word was considered primary, and the written required to replicate the oral

(Ong 1982:100) in so far as it could, remembering nevertheless, that writing "initiated what print and computers could only continue, the reduction of dynamic sound to quiescent space, the separation of the word from the living present where alone spoken words can exist" (Ong 1982:82).

Various patterns of writing arrangement are manifest universally. "Visual presentation of verbalised material in space has its own particular economy, its own laws of motion and structure. Texts in various scripts around the world are read variously from right to left, or left to right, or top to bottom, or all these ways at once, as in boustrophedon writing, but never anywhere as far as is known from bottom to top" (Ong 1982:100). The strength of the Oral-Style text lay in the freedom of choice afforded the reader, who could read from any point on the page, and in any sequence, and thus look at the central issue, both literally and figuratively, from a number of different points of view, simultaneously. Indeed in a series of readings, the same page could be variously accessed, with each such reading revealing different and contrasting perspectives and emphases, the richness of insights dependent on the number and variety of comments recorded. In short, each page could reveal multiplicities of meaning, not only for a series of readers but equally for each individual reader. The reader had, as it were, control over the text, the choices dependent on the richness of collected comments. In addition, in the original Oral-Style texts, the reader had the option to enrich the tapestry of meaning by adding his/her own comments, thus providing new and possibly innovative insights to an existing text, so that those who had previously read the same document could return to the debate anew. Such a format accommodated a wide range of thinking styles: those engaged could make their associations logically or analogically, by deduction or association, and comment accordingly. The effect of this was to present argument holistically; the whole constrained by the limits of the page and all of which radiated from the heart of the matter, the element of text lying at its centre. In respect of its visual configuration and cognitive effect, it is very like a mind-map or mind-web. Although fixed, and algebrised in a Joussean sense, the original Oral-Style document was an interactive process more closely related to the concrete reality of debate and argument, than what was to follow with the introduction of print.

The invention of the Gutenberg press changed more than the speed and mass reproduction of information: it also changed the mode of presentation of ideas, from the Oral-Style to the linear imperative, where the text begins in the top left hand corner of the page and ends in the bottom right hand corner. "...the book was less like an utterance, and more like a thing. Manuscript culture had preserved a feeling for a book as a kind of utterance, an occurrence in the course of conversation, rather than as an object" (Ong 1982:125). With a printed book, the reader is impelled to read from the top of the page to the bottom. The change of movement within the text dictates the mode of argument. In developing the "linear modes of cognition" (Finnegan 1989:112), logical in/deductive thinking is encouraged, leading the reader along the path preconfigured by the writer, increasing the power of the writer and diminishing the freedom of the reader. Thinking by association, tangential and lateral notions are marginalised, reducing the range and variety of cognitive activity and narrowing the argument to the linear. While the advantages of linear typographical argument are manifold, its use inevitably erodes the advantages of the Oral-Style argument.

Whatever revolution was effected by the introduction of print, has been overtaken by the recent and current developments in electronic technology, which "extend it is claimed to every aspect of social life and will inevitably affect, for example, the economic basis of society, relationships between people, cultural consciousness, modes of apprehending reality, ideas of the self, political organisation, global relations and everyday life in both work and leisure" (Finnegan 1989:110). One such affected aspect is that of the oral medium, the "new orality" (Finnegan 1989:118), "secondary orality" (Ong 1982:136), which has become increasingly accessible via radio and television, challenging the printed medium for mass communication dominance, a topic widely debated in the past thirty years. Ong points out that "Secondary orality is both remarkably like and remarkably unlike primary orality" (Ong 1982:136). The introduction of the computer provides an enigma in this regard: is it a mere curiosity that the word 'scrolling' is common computer parlance for the manner in which the text rolls up and down a computer screen? Or has modern technology carried us around in a circle, a spiral revisiting old techniques in a new more sophisticated form, as suggested by Finnegan (1989:109)? If it has, then the Oral-Style text demonstrated in the pages that follow is a significant case in point. In those original instances that marked the interface between orality and literacy, Oral-Style texts were fixed and could be annotated only insofar as the extent of

the writing surface allowed. Writing over extant texts, I am sure was a possibility and a probability, but not normal procedure. Computers change that: an Oral-Style text such as the one presented here, can only be annotated with access to the technology concerned. In a sense this typifies the kind of hegemony that bedevils the power balance within modern technological communication media (discussed in Finnegan 1989:115), but on the other hand it allows freedoms unknown in past ages. Access via compatible electronic hardware and software, allow not only the addition of existing comment but the erasure and "manipulation" thereof (Finnegan 1989:107). Furthermore the whole becomes as universally accessible as the nearest CDRom.

In attempting the presentation of an 'Oral-Style' text in this research-essay, I am intending to demonstrate:

- * the appearance of such a text;
- * that such a text serves/d as a ready reference to other readers;
- * that such 'oral-style texts', in their original milieu, allowed the comments of others to be added without having to rewrite the original, which was laborious and wasteful of time, energy, paper and ink, all of which were scarce resources in a culture that predated the printing press and later advancements;
- * that such practices answered the need among early exegetes and academics to enter into an ongoing academic debate, the like of which is served, in various degrees, in modern post-typographical literate society by academic journals, published conference proceedings and e-mail;
- * that such a layout allows the luxury and indulgence of close scrutiny of individual elements of thought, and the juxtaposing in close physical proximity of supportive and challenging comment, the impression of which is suggestive of immediate interpersonal oral interaction;
- * that the layout will allow the reader the freedom to access each page variously;
- * that it will tempt the reader to access the text on disk to add/alter/challenge/contradict that which is embryonic here.

All technology, from the development of the spoken word onwards, has been met with suspicious opposition of some degree, probably because people sense that "Technologies are not mere exterior aids but also interior transformations of consciousness, and never more than when they affect the word" (Ong 1982:82). We must not forget, however, that every revolution has enhanced both knowledge and its knowers.

The term “mimism”, a neologism, is central to Jousse’s theory of learning. Mimism is the process of imitation through “the mimic character” (Jousse 1990:xxv), ‘the imitated item’ or ‘sign’. In the words of Aristotle - “it is by (*)mimicry that he acquires his earliest knowledge,” (Jousse 1990:23) “from childhood on instinctive human beings begin to imitate, and man differs from the other animals as the most imitative of all” (Sienaert 1990:94). Such imitation is instinctive, “miming, ex-pressing”.. “what the environing universe im-presses upon him” (Sienaert 1990:94) in a series of multisensory stimulations, which, once set in motion, become continuously and holistically informing and propagatory. In this essay, Jousse traces the many facets of such “mimic reaction of the human compound as a whole” (Jousse 1990:43) through the various senses, making clear the way in which each of these processes is informed and informing. By a continuous process of accretion and development, the initial essential behaviour, that is behaviour which is simultaneously ‘of the being’, ‘in the beginning’ and ‘pure’, evolves into increasingly complex behaviours, moving towards a sophisticated conceptualisation of ‘music’, which embodies variously, but in an ordered fashion, the elements of ‘mimism’ that have contributed to the process of learning.

Mimicry(*) should read ‘mimism’.
The translator envisages this
revision in future editions.

From Mimism to Music

Laban notes the plasticity of “Young ... humans [who] have a much more varied scale of effort capacities at their disposal than their elders ... a child is more mobile than ... an adult human” (Laban 1980:12). This mobility is seen by Laban as an aid to learning by imitation: “Man, in his infancy, learned about himself and the world around him by his physical sensations and bodily movement” (Thornton 1971:38). According to Thornton, Laban considers the kinaesthetic sense man’s “most important sense” (Thornton 1971:23) because it is his chief characteristic and enables him “to realise his physical potential” (Thornton 1971:38). The kinaesthetic sense, Laban believes, “is stimulated by bodily activity” which in turn raises “an awareness of the sensation of movement of the body” (Thornton 1971:23). He points out that while “we perceive bodily relationships through our kinaesthetic sense; it is the effect of these relationships which triggers off a mental response” (Thornton 1971:23). It is clear that Laban understands that movement is simultaneously self-informing and psycho-physiologically developmental.

In his thesis on how learning in a Child develops, Jousse emphasises the importance of factors such as:

- * “not merely to attach labels, but to understand and to get others to understand” (Jousse 1990:46);
- * considering thinking in terms of movement, rather than as an immobilised state (Jousse 1990:46);
- * distinguishing between ‘imitation’ which is spontaneous, mechanical and reflexive, and ‘mimicry’ which is the “voluntary enactment of the spontaneous process” (Jousse 1990:233).

The word 'Child' appears twenty-seven times in this essay. Although Jousse does not specify the age of the 'Child', he makes it clear that he believes that "the phase of infancy begins even before the birth of the child in his mother" (Jousse 1990:xix) and refers to "the new-born child" (Jousse 1990:11) in the context of a more detailed and elaborated version of this theory. During the course of this essay he makes numerous references to "the young child" and "the little child" and to children's ability to draw and articulate. From this I choose to assume that the upper age limit of the 'Child' to whom he refers to be beyond toddlerhood, the age of discernment. From the evidence outlined above, it is clear that Jousse intends that the process of learning that he describes, applies to learning of the first or primary kind, which has no antecedent up to and including the age of seven years. All commentary is based on this assumption.

Jousse (1990:11) writes that "the new-born child is a machine that produces movements, the appearance of which is primary. As they depend on the inferior centres of the brain, they are empty of consciousness or at least of cognition. Later with the development of the superior centres of the cerebral cortex, the organisation of the motor system is complete." In this essay, Jousse traces this development of the Child from the mechanical to the motor.

in the Child

Jousse calls the combination of languages, "Corporeal Manual Style", and includes children's games, the mimic characters of early visual representation (such as hieroglyphs), mimodrama ('acting out' through movement the imitation of what has been 'played into' the Child) and mimograms (imitation expressed graphically, in pictorial, drawn or written representation). There is an interesting distinction between 'mimodrama' and mimograms', as the former is immediately corporeal-manual in style, while the latter requires some technological device, ie drawing instrument or tool, for expression. The former is therefore more immediately spontaneous than the latter.

Laban regards the study of movement "as a unitary function of body and mind" (Hodgson and Preston-Dunlop 1990:58). Laban sees "The body itself is the base reference point for making sense of the world. While life itself will remain a mystery, the physical presence of man is the means by which he can not only come to terms with himself but also gain greater insight into the nature of his being, and of his being in the world. It is in and through his body that each individual relates to size, to texture and to time" (Hodgson and Preston-Dunlop 1990:18). Laban writes: 'The source whence perfection and final mastery of movement must flow is the understanding of that part of the inner life of man whence movement and action originate' (Hodgson and Preston-Dunlop 1990:18).

I Corporeal and manual Mimism

What Jousse identifies as 'Mimodrama', Laban styles "dancing, or movement-thinking ... [in which] man first became aware of a certain order in his higher aspirations towards a spiritual life, [and by which] he unconsciously learnt of both the contradicting and balancing factors within his actions" (Laban 1980:15).

A central feature of Jousse's theory of primary learning is that it "is the organic and spiritual being as a whole that receives, mimes and reproduces impressions" (Jousse 1990:35). It is significant that this happens "without our knowing it," but that nevertheless "all that we see projects itself instantaneously into our musculature" (Jousse 1990:23). This projection into the musculature, Jousse (1990:3) terms "dynamogeny ... a phenomenon complementary to excitability", which "exaggerates to a greater or lesser degree the reflex mimic gesticulation" depending on "the degree of excitation and excitability ... of the excited organism". Man's entire material being is used dynamogenously. Significantly Jousse (1990:4) quotes the experience of D'Udine, "that we cannot only dance to all macroscopic rhythms of a piece of music, but that, by cultivating in respect of music, our analytic ability, we can thereby make out even those "extremely small rhythmic modifications" that characterise the resonances of the colloidal tissues activated by our various sensory activities. I have finally come to consider the creative temperament to be a function of this initiative faculty: Every artistic genius is a specialised type of mime". Similarly, the Child uses every physical faculty, his entire bodily, material being, to express what has been impressed; he "has an almost irresistible tendency to imitate [by manual gestures not only] ... all that he sees [but also] generally ... all that he hears and to describe it by means of one or more sounds" (Jousse 1990:39). He emphasises "the hands in particular, how they habitually, represent, everything by means of their hands". Helen Keller corroborates, from her own singular experience, that, "Not only is the hand [through its gestures] as easily recognisable as a face, it also reveals its secrets more openly and unconsciously; people can control their body; the hand alone escapes control; it relaxes and becomes listless when the mind is unhappy and depressed, but the muscles tighten when the brain is excited or the heart content" (Jousse 1990:35). In effect then, man has two languages, the verbal and the non-verbal, but to distinguish between them, to think of them as separately operating entities, is to misunderstand their function and their functioning. As Jousse himself explains, "If, then, oral language can describe and sketch in the finest detail position, movement, distance, shape and contour, it is because the language of gesture uses just these means of expression"(Jousse 1990:180) so all gesture is language, and all language gesture.

Lenneberg entitles his book "The Biological Foundations of Language", emphasising the role of physiological intussusception in human species-specific learning activities.(Lenneberg 1967)

Lenneberg, with the benefit of superior technology, corroborates that:
* “Generally it is clear now that peripheral and central tissues influence each other in their growth and function to produce a unique assembly and *modus operandi*” (Lenneberg 1967:208).

* “It appears more reasonable to assume that the stimulus eliminates or interferes with a factor that normally inhibits the spontaneous unwinding of a built-in mechanism. It triggers a chain of events but does not cause it” (Lenneberg 1967:213).

* “The central nervous system and all its tissues are always in a state of activity. Stimulation, processing input, and responding are not signalled by change from a passive to an active state” (Lenneberg 1967:215).

Laban's perceptions that “Each movement originates from an inner excitement of the nerves, caused either by an immediate sense impression, or by a complicated chain of formerly experienced sense impressions stored in the memory. This excitement results in the voluntary or involuntary inner effort or impulse to move” (Laban 1980:19) closely resembles that of Jousse. Following on Laban, it is Hagemann who provides a detailed explanation of how “living organisms are transformers of energy” (Jousse 1990:7) which generate the dynamics of creativity. With specific reference to movement, Hagemann observes that “In the same way that the initial impulse is already an articulated part of the act, so the factors of spatial arrangement and temporal phrasing are articulations within the movement phrase. The modes in which time and space are articulated, the tensions that arise within the act, as well as those tensions that arise between acts, the influences of inductions and/or inhibition and the qualitative nature of the individuals related to the act, constitute vital energy. Vital energy then, is the dynamic system that does not operate within the arches of time and space, but internalises space and time as integral dimensions of its presence” (Hagemann 1979:32/3).

Jousse insists that “one must be able to describe with precision the characteristics of reception, its nature, intensity, complexity, the part of the body in which it must occur, etc., and all the simple and complex movements that constitute the action” (Jousse 1990:10). In this essay Jousse sets out to follow his own injunction, based on his observations and insights.

The Child receives,

Laban has a particular understanding of ‘effort’: “The meaning of the word effort does not only comprise the unusual and exaggerated forms of spending effort, but the very fact of the spending of energy itself. Even the most minute exertion demands some kind of effort. No matter whether the exertion appears to be more bodily or mental, there is always at its origin a process which can be compared to the switching on of an electric current. This primary function is the exclusive privilege of living beings. No inanimate object can make an effort. Out of the storeroom of life energy, which is continuously replenished from birth to death, a spark is detached and used to ignite, as it were, the flow of the mechanism from which the mental-bodily deed results. The inherent capacity of the individual to switch on and ignite the mechanism of inner and outer operations comes to an end when life ceases” (Laban 1980:169).

The term ‘receives’, is the first of the significant trio, ‘receives, registers, replays’. Jousse makes it clear that the process of reception, only one part of an holistic process, is variously and variably multisensory. He refers to the stimuli which trigger reception as “[incessant] excitations” which fire “a spark”. He specifies that these “come from the outside or inside” “in a living body” and are continuously occurring (Jousse 1990:8). He chooses to “use the term “reception” for that particular modification to the body which serves as the starting point....”. Jousse understands that “psychology cannot limit itself to the consideration of psychic phenomena alone, in themselves; it has a duty to research thoroughly the physical alterations of the nervous system that accompany the various oscillations of energy in the life of organisms” (Jousse 1990:7). Jousse draws his perceptions on this point from “one of the finest achievements of modern physiology (which was to) have demonstrated that living organisms are transformers of energy. The tissue stores energy in a potential state in the form of a chemical compound; it transforms it into actual energy of various forms depending on the tissue’s functional specialisation. Thus in the muscles chemical energy transforms itself into mechanical energy, heat, electricity, muscular murmur; in the nervous system into nervous energy, electricity, heat, etc.” (Jousse 1990:7). It is this psychophysiological interaction that underpins Jousse’s theory of reception and transmission.

Jousse (1990:7) also notes that “a considerable amount of potential energy is stored there, ready to convert itself into movement” The processes of receiving, registering and replaying are all movements, which liberate energy that is stored waiting for release.

The 'gestes' refers to the collection of inherent and instinctive processes that act as agents of learning within the learner. Jousse quotes Janet who identifies that they are referred to "under a variety of names - reflexes, psychic reflexes, tendencies, automatisms, instincts, habits, psychological systems, complexus" (1990:10). Jousse also understands that "The extreme differentiation and subtlety of impressions, the enormous complexity of [gestural] reactions lead us to the conception of a system of reflexes and extraordinarily complicated interconnections" (Jousse 1990:12). The product of the 'gestes' are the capacities to learn, to know and to understand life, which implies that no instinctive behaviour is entirely immutable. It is this plasticity that makes growth and change possible.

through the gestes

Laban (Thornton 1971:25) in "looking at the whole range of the innate and acquired impulses of man, is tempted to search for a common denominator". He identifies this denominator as "not mere motion, but movement with all its spiritual implications." He goes further to claim that "In movement none of the spiritual or physical values can be left aside. The good man is he who exemplifies in his movement physical, mental and spiritual values as a unified whole."

Jousse sees the Child as the 'anthropos', the fully integrated, non-divisible human composite of the physical, intellectual, emotional and spiritual beings. Learning takes place in all parts of his/her being simultaneously. Jousse insists that physiological, intellectual and affective processes contribute jointly to all forms of learning and behaviour, maintaining that "what we call ideas, the phenomena of psychology, belong to behaviour as a whole, the individual as a whole, considered in his entirety. We think with our hands as well as with our brain, we think with our stomach, we think with everything; we should not separate one part from the others. Psychology is the science of the whole of man" (1990:34). Jousse cites Janet, Aristotle and Saint Thomas, in averring that "body and soul defining each other, constituting in a very real sense only one being; which proves this [total, gestural and intellectual] plasticity which allows us to become some other whilst remaining ourselves, is characteristic of the faculty of knowledge; hence we understand how [through reception and] knowledge, [reactional gesticulation and] intelligence develop in the very fabric of the individual" (Jousse 1990:35). "Man is thus all gest[ur]e and gest[ur]e is the whole of man" (square brackets added) (Sienaert 1988:95)

Laban's perceptions on this point are almost uncannily similar to those of Jousse. Laban insists "that in the human body, there is a three-fold unity: body, mind and spirit. Each of these is movement-related and interdependent and throughout there is two-way process in operation: we feel, we think and that affects and effects body movement; we move in a certain way and that affects and effects outlook and thought. It is well-nigh impossible to walk tall and open and feel 'down', or to move in a slovenly, round-shouldered fashion and have a healthy, positive outlook" (Hodgson and Preston-Dunlop 1990:17). Laban's understanding complements Jousse's perception of the anthropos as indivisible.

On a specific psycho-physiological note, Laban records that "The fact that intense thinking causes bodily fatigue and that physical exertion is often due to emotional strain, shows that physical exertion is also contained in an effort of the mind. Similarly, neuro-muscular energy cannot be spent in bodily actions without the participation of mental-emotional effort. Therefore to make an effort involves the whole person" (Laban 1980:169).

of his whole

Laban also focuses on the purposefulness of movement. "Movement has always been used for two distinct aims," he wrote in *Mastery of Movement on the Stage*, "the attainment of tangible values in all kinds of work, and the approach to intangible values in prayer and worship". While very often it is possible to observe similar bodily movements in each, the significance of the movements is quite different. 'Man moves,' he declares, 'in order to satisfy a need'. The need may be a simple one - to get from one position to another, to lift or move something for more or less routine purposes - but it may also be a larger need of releasing energy and relieving tension. Or it may be subtler, related to the need to express one's uniqueness. This may take the form of personal modes of body language in interpersonal behaviour or of the equally personal process of creative art-making, of writing, speaking, dancing or painting, and so on. It may occur because man seeks to develop his own skill or individual competence - work, in sport, in overcoming the environment. Movement may, however, be motivated by a social desire to interact with others in a way designed to bring about more of a sense of community and communion. Or man's aspirations may reach to artistic and religious outlets for movement in which there is a greater desire for the ideal, the beautiful, the spiritual" (Hodgson and Preston-Dunlop 1990:17). Laban's development of the holistic perception of the anthropos echoes in word and spirit all that Jousse implies in his use of the word "whole".

In interpreting Laban's perception, Hagemann traces the "Biological Model of the Act" and concludes, *inter alia*, that "The existence of empathy at the cellular level may be discussed in terms of homeostasis.... In higher forms of animal behaviour those actions that are brought about by homeostasis are referred to as being 'instincts'. Empathy, which may be referred to as 'homeostasis' or as 'inhibitive and releasing factors', is a principle of organic life that assists in the entraining of other acts as well in the development of sub-acts" (Hagemann 1979:44/5). It is interesting that the notion of 'balance' is introduced at the level of chemical interaction, in Hagemann's interpretation, as 'balance' is central in Jousse's thinking. (See section two)

instinctively

Jousse sees the early brain as "a machine that produces movements, the appearance of which is primary" and he identifies the very earliest brain activity as "mechanical" which is primary and instinctive. This develops, as a result of the processes described in this essay, into the "motor" which is organised, systematic and cerebral (Jousse 1990:11).

Jousse (1990:33) reminds his readers that “All knowledge comes about in accordance with alikeness of the object known in the knower” and that “it is impossible for intelligence to appropriate an object in its physical being; it can therefore possess it only by imitating it [by miming it] and by reproducing it within itself in a manner that corresponds to its own nature, engendering it a second time as it were”. The human composite can only imitate once energised rhythmically, but such movement is not necessarily manifest in external behaviour or motion. Mimism can as easily manifest itself internally as externally and it is in this sense that its holism must be understood. The excitation to which it responds can as easily result in an idea as in a visible action; that which ‘imitates’ refers to the faithful reproduction of the whole again in the whole miming body of the Child.

miming body,

Laban argues that “understanding movements and their functions can therefore be a means of understanding people. If they move to satisfy a need to express, then by observing and analysing movement one can discern the need, and also the aims and intentions of the movement. For movement, Laban pointed out, is both conscious and unconscious. Not only do people have habitual movement patterns which are readily recognisable, but there are also ‘shadow’ movements of which they are quite unaware. To the knowledgeable observer these communicate information” (Hodgson and Preston-Dunlop 1990:17).

While Jousse recognises that “Every artistic genius is a specialised type of mime” (Jousse 1990:39), Laban records “The chain of happenings which is the very stuff of dramatic actions, and therefore also of mime, has its roots in the chemistry of human effort. The nourishing soil of the tree of mime is the world of values” (Laban 1980:115). It would seem that Jousse and Laban recognise the inter-related indivisibility of man’s psycho-physiological being in a similarly impassioned way.

All meaning is conveyed by action or gesture, no matter the sensory stimulation that initiates it or gestural revivification that manifests it. Such 'actions' fall into three categories:

- * those that have become stereotyped or characteristic of a specific meaning - "when they become simpler and more abstract, gestures can be understood only by convention, which must be learned. They are no longer the instinctive intuitive mimic reactions of the human organism to a reception: they need to be explained "etymologically", by reference to such a reaction" (Jousse 1990:33). These 'characteristic actions' have mutually recognisable form and meaning, such as mutually acknowledged signs and symbols. Such phenomena include elements of language, both spoken and signed, cultural signs such as symbolic colour and form, gesture, dance and song, etc. These 'actions' are frequently ethnically 'characteristic' and will be used for community and group identity and recognition.
- * those, although not formalised, that are mutually recognisable among spontaneous peoples. Jousse (1990:35-8) cites numerous examples of 'characteristic actions', illustrating the extent to which these achieve a degree of universality. These examples include:
 - * "it is a matter of instinct that in man the movements of his hands cannot be separated from his thought" (Jousse 1990:35);
 - * "when deaf-mutes in their native state come into contact with each other they communicate quite easily [with] mimicry and gesture, and many of these expressions are identical in every country ... Among the various characteristics of an object, the deaf-mute chooses [instinctively the most salient one], which he simulates by a gesture which represents the object as a whole. Consequently this semiological system must be "substantially the same all over the world, and this assertion is confirmed by all who have used or studied the system" (Jousse 1990:35);
 - * "Children of about seven who have not yet been educated use an astonishing range of very quick gestures and mimes to communicate with one another. They understand each other naturally with great ease. Nobody teaches them their earliest signs, which are, largely, imitative movements" (Jousse 1990:35);
 - * In Australia where bereavement denies women access to spoken communication, and among Northern American Indian Tribes who do not share a common oral language, languages of gesture have developed which facilitate effective communication;
 - * "Mallery brought seven Utah Indians to the National College for Deaf-Mutes in Washington; an equal number of deaf-mutes were brought together with the Indians, and the two groups alternately mimed both single signs and whole stories which were subsequently translated into words by the Indians, interpreter and by the teachers belonging to the college" (Jousse 1990:38).
- * those that remain spontaneous in reception and transmission, and are idiosyncratic in form and meaning. These include the spontaneous, instinctive and intuitive 'actions' that are themselves 'transitory' in form, context and meaning. If they are repeated frequently, they lose their 'transitory' nature, and develop into 'characteristic actions'.

the characteristic actions and the transitory actions

Laban sums up the concept of "transitory" and "characteristic actions" succinctly when he points out that movement "can characterise momentary mood and reaction as well as constant features of personality" (Laban 1980:2).

of the animate and inanimate beings of the exterior world.

These include all of both organic and material entities within the cosmos, whether living, breathing organisms, or whether their energy forces and sources are constituted from the vibrations of the ether, which are exterior to the being of the Child. Jousse emphasises that “life as it is lived in close contact with the soil, sap, wind and sky” is what “constitutes the genuine education of the living concrete individual, in contact with actual objects” (Jousse 1990:xxi). “A child’s interest is gripped much more by the name of a plant that he can see, touch, pick, handle, taste, smell than by a word that is there, written on a piece of paper and that does not correspond to anything living” (Jousse 1990:xxi).

The 'Mimodrama of the universe' comprises all the activities and behaviours 'of the animate and inanimate beings of the exterior world', which activities and behaviours continuously surge and pulse rhythmically in the ether. This particular frame of reference serves to emphasise the dynamism and centrality of the "whole", both of the learner and the learning environment, in all learning.

Faced with the perpetual Mimodrama of the universe,

Laban's understanding of the environment in which people live and learn was as holistic, inclusive and universal as that of Jousse. "The stars wandering across the sky are born to die. They wax and wane, some colliding with others, some burning themselves out. Everywhere is change. This ceaseless motion throughout measureless space and endless time has its parallel in the smaller motions of shorter duration that occur on our earth. Even inanimate things, crystals, rivers, clouds, islands, grow and dwindle, accumulate and break up, appear and disappear" (Laban 1980:89). Hodgson and Preston-Dunlop describe Laban's perceptions as follows: "He began to formulate a theory of movement which he felt could be all-embracing. ... Even when people think that they are still, movement continues within them while life remains. It is movement that enables them to discern life. Furthermore, he theorised, the quality of life is directly related to the sophistication of movement. Plants, animals and humans move, but the intention of movement, the range of movements, and the varying complications of the movements provide the clues to the overall quality of life ..." (Hodgson and Preston-Dunlop 1990:16)

Central to Laban's understanding of the learner's capacity is the "interdependence of spatial and dynamic facets of motion, and on the psycho-physical bases of them" which fulfil the "cosmic nature of movement" (Thornton 1971:16). In Laban's words: "Movement sensations giving psychosomatic experiences can be observed in the bodily actions. They have no objectively measurable properties and can only be classified with regard to their quality, their intensity and the rhythm of development. They are states or moods giving particular colour to bodily actions" (Laban 1980:76). "The source whence perfection and final mastery of movement must flow is the understanding of that part of the inner life of man whence movement and action originate" (Hodgson and Preston-Dunlop 1990:18). Hodgson and Preston-Dunlop elaborate: "The body itself is the base reference point for making sense of the world. While life itself will remain a mystery, the physical presence of man is the means by which he can not only come to terms with himself but also gain greater insight into the nature of his being, and of his being in the world. It is in and through his body that each individual relates to size, to texture and to time" (Hodgson and Preston-Dunlop 1990:18).

the <<human composite>>, made of flesh and spirit,

The terminology used here emphasises Jousse's perception of the complex, integrated psycho-physiological being of the human learner.

Montessori holds similar views: "We have been mistaken in thinking that the natural education of children should be purely physical; the soul too has its nature, and the life of the spirit is that which dominates human existence in all its stages" (Montessori 1912:377).

Jousse's selection of words in this phrase carefully evokes elements of sensory awareness and dynamism in the process of learning, as if sculpting were plastic, a 'fluid sculpture', as it were:

* 'behaves' - the dynamism inherent in the concepts of 'act' and 'react', that there is an energy force at work that is deliberate, ordered and responsive;

* 'strange' - the ultimate inexplicability of the whole;

* 'sculptural' - a sense of that which is simultaneously both three-dimensional, visual, tactile and sculpting or form-giving;

* 'mirror' - a visual reflection, more than a representation, but yet not necessarily visible to an observer;

* 'infinitely' - emphasising the endlessness and enormity of the learning dynamic;

* 'fluid' - constantly moving and responsive to change, adapting shape and even consistency;

* 'constantly' - at every moment, without interruption in a continuum, reinforcing the notions of fluidity and the infinite;

* 'remodelled' - reconstructing, revisiting, reinforcing, adapting and changing itself by circular implication, in a spiral, that which is 'strange', 'sculptured' and 'mirrored'.

In all, Jousse creates an image of the learner as a being of extreme plasticity, capable of infinite complexities of difference dynamically integrated in a unified yet contained and structured whole, which is continuously in the process of formation.

**behaves like a strange, sculptural mirror,
infinitely fluid and constantly remodelled.**

Laban places movement at the centre of the expression of meaning: “Such a vital presentation arises almost always from recognising the fact that the visible and audible means of the performer’s expression are exclusively movements” (Laban 1980:7). Following Laban, Hurst observes that “Through the accumulation of kinesthetic experience, stored in the body as sensation, he is able to work simultaneously with spatial and dynamic qualities in a seemingly intuitive way. He develops this skill to the point where he senses the organising property of rhythm and uses it as a central force in shaping the dynamic and spatial flow of his work to create a structure” (Hurst 1981:101). Both Laban and Hurst demonstrate their understanding of the centrality of movement in the im-pressing and ex-pressing processes of communication.

The Child gestually

Jousse perceives that the Child learns ‘gestually’ when s/he learns through the multifaceted and multifactored fibres of his being.

The term “gestual” is important in that it is probably the most appropriate, the most correct term to describe the essence of the theory of communication that Jousse developed. “The Gestual Theory” encapsulates all that we as humans do when we use our psycho-physiological abilities to negotiate our relationships with ourselves, others and the rest of the world. The term “gestual” embraces all movement, both internal and external, whether visible, audible, kinaesthetic, or whatever; it includes the notion of ex-pression; the ‘pressing-out’ of the purpose and meaning.

This term is the second of the significant trio of 'receives, registers, replays' and refers to the moment/element of impact of the stimulus on the being of the Child and the manner in which the impression is retained, whether expressed or not. Jousse makes it clear that "All reception, internal or external, triggers in the organism a complexus of which kinaesthetic elements [ocular, auricular, manual, etc. .. gestures] form the stable, resistant portion .. they ensure continuity. When our past experiences [our gesticulations] are submerged in us they nevertheless subsist and are even active ... It is this [this infinitude of past gestures lying under the threshold of consciousness and setting each other off] that makes possible [revivification] of past states and the totality of their multiple connections" (Jousse 1990:27). "Waking up is a process of this kind in which one immediately recovers the [reviviscences] of the preceding day, as soon as the restraining influence exercised by sleep disappears. Even when a [gesticulation] seems wholly forgotten, one should not therefore consider it to be entirely absent; it is there [in a state of tension] below the threshold of consciousness, and can, when the opportunity presents itself, re-emerge into the light of day" (Jousse 1990:28). Jousse emphasises the dynamic, kinaesthetic nature and manner of what is registered, insisting that "Images do not exist... For motor action [permanent gesticulation, macroscopic or microscopic] is distributed right through the psyche of the human compound" (Jousse 1990:27). Jousse favours the terms "revivification and reviviscence rather than imagination or image" which latter terms implies storage in a particular organ or faculty. In simple terms, the 'image' is static and stored: the 'reviviscence' throbs through the fibres of the Child's rhythmically balanced and energised being. Jousse turns to Aristotle and Keller for support (Jousse 1990:28):

* Aristotle: In man, "there is no thought that is not incarnated in a motor element, reactional or reviviscence", and this motorial, or motory, quality affects more or less strongly and consciously various parts of the organism.

* Helen Keller: "[Before the arrival of my teacher], when I wanted an ice-cream (which I liked very much), I felt a delicious taste on my tongue (which, by the way, I have never since experienced) and felt the handle of the ice-box in my hand; I made the appropriate gesture and my mother understood that I wanted an ice-cream. I thought and wanted things with my fingers and if I could have made a man, I would certainly have placed his brain in the tips of his fingers".

registers

Significantly, Laban also identifies the tactile sense as central to the interaction with the universe. He maintained that "all our senses are variations of our unique sense of touch..... When the skin is bent or deformed in some way a sensation of touch is experienced" (Thornton 1971:23). Like Jousse, Laban sees a similarity between the pressure registered by the tactile sense and the reception of other senses: "the pressure of sound waves upon the ear drum and the impact of light waves on the retina arouse audible and visual sensations and underline the physical nature of man's perception" (Thornton 1971:23). Laban also identifies the "kinaesthetic sense" as "in some ways his most important sense" (Thornton 1971:23). When stimulated by bodily activity the mover develops an "awareness of the sensation of movement" (Thornton 1971:23), of which s/he otherwise would be unaware. Like Jousse, Laban recognises that it is this kinaesthetic sense which facilitates the perception of bodily relationships, and it is "the effect of these relationships which triggers off a mental response" (Thornton 1971:23). Laban's explanation of the relationship between the workings of the body and the mind, in a psycho-physiological process is uncannily like that of Jousse.

The Child is the 'universal' Child in the 'universal' context of learning. This implies commonalities and generalities of learning experiences, both of matter and manner. Jousse chooses terminology that emphasises the dynamic nature of this matter: the 'drama' or 'acting out' of universal and innumerable behaviours which are 're-enacted' by way of stimulus for the Child. This is the stimulus which impacts through the 'gestes' of the Child in the strange, sculptural, fluid, mirrorlike process, infinitely differing and dynamic. It is these 'countless diverse actions' that form an energised web of intussusceptions in the fibres of the learning Child. Some of these will be 'characteristic actions', others 'transitory', out of which the learning Child will have to distinguish between what is communally stereotyped and what is idiosyncratic and arbitrary.

this universal Mimodrama with its countless diverse actions

Laban records the role of dance as the 'memoriser' and 'intussusceptor' used in earlier ages. "In the teaching of children and the initiation of adolescents, primitive man endeavoured to convey moral and ethical standards through the development of effort thinking in dancing" (Laban 1980:16). Such 'moral and ethical standards' included "The introduction to humane effort [which] was in these ancient times the basis of all civilisation" (Laban 1980:16). "Humane effort can be described as effort capable of resisting the influence of inherited or acquired capacities" (Laban 1980:13).

The mirroring process shapes and fixes the new awareness dynamically, and brings it into conscious-ness, into the conscious mind. What was initially mirrored, and therefore fluid, now becomes fixed as on a film as a result of repeated intussusception. What is 'fixed' is stored, part of acquired experience or memory. What is then fixed on a film is not static as it would be in a picture or an image, as the film captures the movement and dynamism of the intussuscepted experience.

**in the manner of a shaping,
living and fixing film.**

Jousse insisted that his students committed significant bodies of knowledge to memory to be recited repeatedly. This served a very particular function. "Memorise in order to comprehend. The more you memorise, the better you will comprehend because everything will be within you in obediential potency. Memory is comprehension from within the gestes that are repeated and replayed... The memorization that lasts durably demands re-memorization that is repeated tirelessly" (Jousse 1937:S 17-3-1937).

It is significant that the term, 'intussusception' is used biologically, derived from "taking in of foreign matter by living organism, and its conversion into organic tissue" (COD). The implications of such physical change coupled with the growth of psychological awareness contribute to the Joussean notion that learning is psycho-physiological.

At first the automatic, mechanical, instinctive and complicated process of 'intussusception', is the means whereby the Child at first 'unknowingly' 'becomes', like a sculptured mirror, the complex realisation of repeated received integrated pulsations of newly imitated and registered energies. The result of this initial mechanical activity is the raising of the Child's consciousness to a state of awareness. Jousse calls 'intussusception', "a word full of meaning which he has made one of the essential words in his vocabulary to designate one of the corner stones of his anthropological edifice, so powerful in its novelty: *suscipere* = to amass, to gather; *intus* = by an interior movement" (Jousse 1990:232).

He becomes, unknowingly, a complexus of Mimemes or intussuscepted mimic gestes.

Laban understands the importance of providing learning patterns that reflected the complex whole of the human learning machine by designing programmes for dance training "around the integrated day. Work of the rural or domestic kind was intermingled with dance workshops and voice workshops. He modified the Delsarte pattern and called it 'Tanz, Ton, Wort' (Dance, Sound, Word), emphasising that the dancer needs to know the whole of his instrument and be ready to use it expressively. This took the emphasis away from any single aspect of the body and placed it on the balanced, harmonious expressiveness of the whole individual" (Hodgson and Preston-Dunlop 1990:35). The pattern adopted by Laban further reflects the similarity between the thinking of Jousse and Laban: that the 'Dance', the movement or 'corporeal manual geste', precedes the 'Sound', a refinement of the 'corporeal manual geste', and the 'Sound' precedes the 'Word' or laryngo-buccal geste'. This suggests that Laban, like Jousse, understands that meaning is intussuscepted in the whole body and ex-pressed by the whole body fully, before it becomes particular and specific through the medium of speech.

Jousse perceives that as each new intussusception overlays those already pulsating through the fibres of the Child, the gestes grow in number and complexity, providing an increasingly layered and integrated system of psycho-physiological waves of sensation and awareness, contributing to a developing organisation of knowledge. Each intussusception removes the Child in some degree from the original state of mechanical operation, in a simultaneous process of sensation, physical integration and intussusception. Each intussusception is a simultaneous self-informing and circuitous combination of in-radiation as the gestes play i[n]m-pressively upon the human compound, the i[n]r-radiation as the geste embeds in the psycho-physiology of the human composite and ex-radiation as the geste replays both internally and externally.

Their richness increases with each new intussusception.

While the term “intussusception” was unknown to Laban, the following comment reveals his critical understanding of repetition and movement in relation to learning and memory, coupled with a lack of Joussean confidence and terminology: “Apart from the awareness, or rather combined with it, is the fixation of the selected effort combination in memory and movement habit. It is a peculiar building up of ideas about movement qualities and their use. It is perhaps not too bold to introduce here the idea of thinking in terms of movement as contrasted with thinking in words. Movement-thinking could be considered as gathering impressions of happenings in one’s own mind, for which the nomenclature is lacking. This thinking does not, as thinking in words does, serve orientation in the external world, but rather it perfects man’s orientation in his inner world in which impulses continually surge and seek an outlet in doing, acting and dancing” (Laban 1980:15).

Montessori records her understanding of the role of 're-play' telling: "To have learned something is for the child only a point of departure. When he has learned the meaning of an exercise, then he begins to enjoy repeating it, and he does repeat it an infinite number of times, with the most evident satisfaction. He enjoys executing that act, because by means of it he is developing his psychic activities..... And yet how many times it happens to us in ordinary life to repeat the very thing we know best, the thing we care most for, the thing to which some living force in us responds. We love to sing musical phrases very familiar, hence enjoyed and become part of the fabric of our lives. We love to repeat stories of things which please us, which we know very well, even though we are quite aware that we are saying nothing new" (Montessori 1912:359).

The term 'replays' is the third of the significant trio, 'receives, registers, replays', and refers to the process whereby the Child manifests his/her new awarenesses in imitations, or re-enactments, either internally or externally, which are increasingly ordered, conscious and systematic.

The Child replays mimically

Laban identifies movement as "the primary outlet for any of the experiences that man undergoes" (Thornton 1971:41).

by means of gestes

Whereas the initial reception of the universal Mimodrama was “through the gestes”, with the gestes acting as a ‘conduit’, the replaying process is achieved “by means of gestes” with the gestes acting as an instrument. This implies that the gestes, informed by the intussusceptions, are both receivers and transmitters of awareness psycho-physiologically.

Laban, like Jousse, is aware of the “innumerable hands” implied in the kinetic plasticity of im-pressing and ex-pressive human movement. In this vein, Laban observes that, in his awareness of himself as an entity, “Man, has consistently made statements about the world in which he lives and the life he leads. Some acts of expression are beyond words and defy transmutation to canvas, stone or indeed any other medium. The human body alone is a suitable vehicle” (Thornton 1971:113).

**from his whole body, and above all with
the gestes of his innumerable hands,**

While this phrase re-emphasises the holistic nature of the process of learning, the reference to ‘the gestes of his innumerable hands’ evokes the perception that energies which inform the Joussean concept of learning are manual and formative. Like hands they sculpt, grasp, shape, mould, form, extend, excavate, fashion, discover, refine, twist, manipulate, crush, hold, store, apply, (and any number of other functions) ... knowledge.

the phases of each of the universe's interactions.

The notion of the universal Mimodrama is further refined with the introduction of its 'Interaction' in 'phases'. This implies that whatever activities or behaviours are manifest in the Mimodrama, they are subject to 'tri-phases', of the Agent, the Acting on and the Acted upon.

Jousse distinguishes here between unconscious behaviour as a manifestation of the anthropos, the universal man, and the conscious behaviour of the individual with a specific ethnic identity. He distinguishes between the pre-systematic initial reception, which is without psycho-physiological volition, and the development towards the psycho-physiological integration of learning in the Child, once the interaction of gestes is initiated. This learning is manifest in behaviours and actions which express the Child's growing individuality and ethnic identity, which increasingly reflect the cultural milieu.

Jousse identifies that "all states of consciousness are at once affective, intellectual and active", noting particularly that "affective states tend to self-expression in movement" which results in a "constant tendency to play" the intellectual life out externally (Jousse 1990:9). Even so he cautions that "there are no active phenomena that are affective only, or representative phenomena that are representative only, etc.; every affective phenomena (for example) is at the same time representative and active" (Jousse 1990:9). This said, it must also be remembered that "inhibition is in turn "motor activity" and that "the motor activity is not synonymous with "movement" in the usual sense of the word. One may need as much energy to stay immobile as to execute a movement in space, e.g. to hold one's arm outstretched and rigid; to keep one's head upright by continuous contraction of the muscles of the neck, etc." (Jousse 1990:8).

What has been physically and unconsciously done in the universe is psycho-physiologically and consciously redone in the Child.

Montessori identifies the psycho-physiological nature of the child's learning behaviour. In this regard, she refers her readers to

* Seguin - "pedagogy always had psychology as its base";

* Wundt - "physiological psychology",

"the coincidence of these ideas must strike us, and lead us to suspect in the physiological method some connection with physiological psychology" (Montessori 1912:35). Montessori explains her understanding thus: "Indeed from the physiological point of view, the importance of the education of the senses is evident from an observation of the scheme of the diagrammatic arc which represents the functions of the nervous system. The external organ acts upon the organ of sense, and the impression is transmitted along the centripetal way to the nerve centre - the corresponding motor impulse is elaborated, and is transmitted along the centrifugal path to the organ of motion, provoking a movement. Although the arc represents diagrammatically the mechanism of reflex spinal actions, it may still be considered as a fundamental key explaining the phenomena of the more complex nervous mechanisms. Man with the peripheral sensory system, gathers various stimuli from his environment. He puts himself thus in direct communication with his surroundings. The psychic life develops, therefore in relation to the system of nerve centres; and human activity, which is an eminently social activity, manifests itself through acts of the individual, etc. - by means of the psychomotor organs" (Montessori 1912:223).

The manifestation of learning, whether internal or external, registers by way of imitation through the whole body and the hands.

This replay of corporeal and manual Mimemes

Laban's central thesis is that "at the centre of it all was human expression using the human instrument -the body. He recognised that it was through movement that feelings, moods and ideas were conveyed and that voice was part of the whole, simply another manifestation of movement" (Hodgson and Preston-Dunlop 1990:25). "It was important too to be able to harness changes of time and rhythm and above all to discover how to find a wide range of textures and movement qualities hidden within the movement..... Every individual learnt how to use the body they had been given. Be it heavy or light, tall or short, they had to know how to live in it and use it in a full range of expression" (Hodgson and Preston-Dunlop 1990:36).

is neither scattered nor incoherent.

The 'replay of corporeal and manual mimemes' is ordered and systematic, indicating the increasing involvement of the cerebral function of the brain in the holistic learning behaviour.

Jousse's concept of the 'spontaneous' is particular and essential to his theory. The term 'spontaneous' is applied to peoples whose Oral Style nature has remained unimpaired. In the sense that the neonate is uncontaminated, he is identified as a spontaneous person. Jousse is at pains to point out that such people should never be considered "primitive" or "ignorant" (Jousse 1990:134). What is "spontaneously accomplished" will be that which arises out of the nature of Oral Style persons, not literate persons. Its manifestation is neither superimposed nor externally dictated: it flows without hindrance or artificiality from its own inner well-spring of dynamic being - the growing complexity of intussuscepted gestes.

It is spontaneously accomplished

By implication, Jousse considers 'literate persons' to be 'other than spontaneous', that is people whose response to the 'universal Mimodrama' is mediated through more than their own individual and uncontaminated psycho-physiological reaction. The 'contamination' of literacy is that which provides a means of representation and expression that is not immediately 'corporeal-manual'. The literate person mediates meaning through sets of concrete symbols which act as abstract representatives of the concrete reality, but are not themselves the manifestation of the reality. The 'dynamic concrete-ness', the spontaneous immediacy of the Oral Style, becomes the 'static concrete-ness', the abstract representation, of the Written Style. The realisation of the difference between the 'living concrete reality of the Oral Style' and the "small stiff drawings signs that were dead, but had once lived" (Jousse 1990:xxiv) was impressed upon Jousse when he became fascinated by an Egyptian mummy in the museum at Le Mans at the age of seven years. He realised then that the Oral Style milieu in which he had been raised was not universal.

Laban notes that "Single movements are, of course, only like the words or letters of a language; they do not give definite impression or a coherent flow of ideas. The flow of ideas must be expressed in sentences. Sequences of movements are the sentences of speech, the real carriers of the messages emerging from a world of silence" (Laban 1980:87). Those teachers, choreographers and directors who follow Laban's teachings, construct movement and dance performance in terms of 'motifs' - "... phrases of movement that are logical in terms of their dynamic stress and their spatial flow" (Hurst 1981:97). These are not single movements, but rather a series of positions linked dynamically to express a single but complete idea or feeling. Once a series of 'motifs' has been constructed, these can be joined together to form a story in dance, termed a 'dance drama'. The effects of the 'motifs' are multiple:

- * each 'motif' has its own beginning, middle and end, which means that it is three-phased and complete in itself, (but not necessarily having three parts);
 - * the 'motifs' develop their own intrinsic and extrinsic rhythm;
 - * the 'dance drama' comprised of a series of three-phased, rhythmical motifs makes it easier to remember and make meaningful.
- In effect, the Laban 'motif' is the danced equivalent of Jousse's "propositional geste", or of a spoken oral "formula" (Jousse 1990:135f; Foley 1988).

It is well to distinguish between 'gesture' and 'geste' in the Joussean sense. By 'geste' Jousse means the reflex, mechanical motion of imitation, 'mimism', whereas 'gesture' indicates a voluntary sign which is superimposed.

in the intelligent and logical form of a generally three-phase propositional geste.

Jousse (1990:54) identifies the sign language of the deaf as "distinctly a revivification, a gestural recitation of action", which "has a natural tendency to express events in the order in which he sees them happening, and to express successively all the phases of a single event in the order of the generation of the ideas, Each of these "successive phases" of the gesticulation of the event as a whole, of the account as a whole, comprises a sort of gestural unit, the propositional gesture."

The implication of this phrase pre-empts and highlights the development of motor intelligence and logical sequence in the process that has emerged and is emerging. Jousse identifies a three-phase dynamic as the most general and usual form, and this he calls a 'propositional geste', a central notion in Jousse's theory 'The Anthropology of Geste'. Of the 'propositional geste', he wrote

- * "It is by no means the word that is the spontaneous unit of language, but the proposition, what I call the propositional ges[tur]e...." (Jousse 1990:xxvi)
- * of it as "the basic element of thought and expression" (Jousse 1990:53).
- * "The real living unit, is not [in fact] the gesture or the isolated sign, nor the word [that voiced gesture], but the sentence, or complex whole whatever its length, which expresses a complete indivisible meaning" (Jousse 1990:54).

“L aban’s research showed that just as inner attitude was reflected in movement, a movement sequence could induce an inner state” (Phillips 1984:125). The mirrored effect in all senses is inescapable: the mover, mirrorlike, reflects the world and his relationship with the world, and leaves an im-pression on the mirror, captured film-like, so to speak. “In short, we are no longer solely concerned with what man does with movement but we are becoming increasingly aware of what movement does to man” (Thornton 1971:36).

Agent Acting on Acted upon

There is the ‘Agent’ who ‘acts’ and in so doing ‘Acts upon’ the ‘Acted upon’, in the process of which that which is ‘Acted’ ‘Acts’ upon the ‘Agent’, who is thereby ‘Acted upon’. Jousse explains more fully in *The Oral Style*: “the mimicry [mimism] of most actions thus displays three phases which can be generally formulated as follows: “The agent acting upon the acted”, or, more precisely, making the verb fully transitive: “The agent acting the acted”. Thus in the propositional gesture of the deaf-and-dumb person: “The dog-hunts-the-hare”, the unity of the mental disposition vis-a-vis a single action is in no way disrupted by the manual “three-phase” gesticulation which necessarily unfolds in time. It is the “same fact in the consciousness becoming more and more transparent to itself while it persists [is gesticulated] in the psychological present” (Jousse 1990:60). This universal phasal phenomenon underpins both the im-pressing and ex-pressing processes in learning. Simultaneously, the universal Mimodrama is the Agent Acting its im-pressions on the mechanically learning Child, while the Child is ex-pressing his mirrored imitations: in so doing both are changing as a result of the ongoing interaction - the Child is imbricating the intussusceptions and the universal Mimodrama is enriched by the interaction of the ‘new knower’, the Child. This process is so intertwined and mutually dependent that it is difficult to distinguish where one begins and the other ends; more significantly, making such a distinction is less important than understanding the mutually informing richness of the process.

**These three normal phases of
the mimic propositional geste
are of necessity successive,**

The three-phase 'propositional geste' which bears its imitated message, operates unidirectionally, but not in isolation of all other such messages. The universal Mimodrama, which stimulates the Child with the successive three-phase gestes, operates ceaselessly. It has no regard for sequence or priority. It is reasonable to accept that the three-phase gestes will overlap each other in many instances, but equally they cannot interrupt or intersect each other, as each is an indivisible whole. The overall effect is one of ceaseless and infinite enrichment, not only for the learning Child but for the engendering of knowledge per se.

The process of intussusception ensures that the apparent unidirectional process is in fact layered by a process of 'circular re-visiting and reflection'. It is clear that it is impossible to act upon another without a reflective effect upon the actor. In effect the 'Agent' becomes an 'Acted upon' by reflection. In a sense, the process is pivotal - interacting about the centre point of the action or geste. The process of interaction between the learning Child and the source of stimulation is the learning process. This learning is imbricated, which means, significantly in terms of Jousse's theory, that the new knowledge or understanding is lodged in the physical fibres of the child. Jousse emphasises repeatedly that psychological processes cannot and do not operate in isolation of the physical being. He insists that learning of any kind can only happen psycho-physiologically, and that that which we deem psychological, the thought processes, begin with the stimulation and response of the mechanical and motor processes in the musculature. Any system or method of education that separates the learning processes of the psyche of the learner from the learning processes of the physiology of the learner, in effect create a state of schizophrenia which makes learning impossible: the one cannot operate in isolation of the other.

but they are also biologically imbricated.

Montessori states clearly that "Our aim in education in general is two-fold: biological and social" (Montessori 1912:216).

Laban sees explicitly that what is externalised in movement, reflects indistinguishably not only the physiological, that which is "memorised by the body" (Laban 1980:172), but the intellectual and spiritual dynamic of the individual as well. In this respect Jousse and Laban share an all but identical understanding of the biological embedding of knowledge in the learner. Both Jousse and Laban perceive that learning is primarily dynamic and constantly changing and changed by the impressions received and in the ex-expression thereof, whether manifest in overt action or internal mood and attitude, "which ... manifested in the movements of small areas of the body are often barely visible" (Laban 1980:107). In every case, the ex-expression can be used as a reliable and valid reflection of the inner being at all levels. Neither Jousse nor Laban make clear exactly where in this process conscious motor control replaces the mechanistic automatic or spontaneous behaviour, but observation suggests to them that much, if not all, of the early behaviours of this kind are spontaneous. With the experience of the process, biologically imbricated knowledge can and is consciously used. Neither Jousse nor Laban suggests that spontaneous movement is completely replaced by conscious movement, implying that the process of growth, of the development of new ideas, feelings, insights is an ongoing universal process. Nor do Jousse or Laban suggest, once the process has begun to move out of the realm of the purely spontaneous, that each process is exclusively spontaneous or conscious: both Jousse and Laban imply that it is possible that all but the earliest responses can be both spontaneously and consciously informed and formed. The spontaneous process of engaging the universe never completely leaves the Child, just as Oral Style spontaneous behaviours form variously part of the makeup of every human - the eternal anthropos. Without this understanding of ourselves, we cannot make sense of ourselves and our relations with our fellow human beings, no matter what our culture or origin.

The layering of intussusceptions ensures that the integrity in this learning process by geste is impenetrable and flexible. In effect, the intussusception is responsible for reducing and weaving these two organically distinguishable processes into an indistinguishable essence, complete in and of itself.

They make up a tearproof muscular and semantic <<whole>>.

All such 'gestes' are "semiological gesticulation [which] involves a mimic reaction of the human compound as a whole, a reaction which is at once (though in varying degrees) motive, affective and intellectual of the whole mental disposition, to a reception or reviviscence; semiological gesticulation is but a manual, visible, or laryngo-buccal, audible, abridgement of this whole mental disposition of the human being when brought face-to-face with other creatures and with himself' (Jousse 1990:43). Each geste is indivisible because it reflects the indivisible 'whole' of the 'human compound'. This is a very important precept in Jousse's 'Mimism' theory.

The interaction between the Child and the universal Mimodrama develops an interface initiated and reflected in the imitation replayed physiologically. The initial mechanical responses, 'replaying' their impressions expressively numerous and variously, develops into consciousness - 'the living thought of the Child' - which the Child can then use cognitively to interact with the world around him. Thought in the Child develops a life of its own, with its own dynamic usefulness as a 'tool' of understanding, empowerment and expression: Mimage or Langage.

Laban's thesis concurs with the perception that meaning can be completely conveyed by the movement of the body, without the adjunct of speech.

Jousse also points out that very frequently the form and nature of written communication among people who have adopted speech as the paramount mode of communication preserves the essence of earlier gestured language. He refers to the graphic and pictorial representations of the Chinese.

Thenceforth, the living thought of the Child has its living tool to conquer, preserve and express things Real:

It is important to recognise that it is specifically through this 'living tool' of 'the living thought of the Child' that he can 'conquer, preserve and express things Real'. This 'living tool' is that which Jousse regards, both in the Child and in spontaneous peoples, as the complete tool of "communication of thought". While articulated speech, 'the laryngo-buccal geste' is included in this 'living tool', its use is not indispensable. From his experience with the signed language of the deaf and the gestured language of American Indian people, he concluded that the "communication of thought" could be effectively conveyed without articulated speech. Of speech, he wrote, "It is only by the process of natural selection and through the survival of the fittest that the voice became [not always, though nearly always -] pre-eminent among the natural means of expression .. so much so that we have given to the communication of thought the name of language (from langue, "tongue") ... [But] apart from the fact that there is no proof that any [pre-established] link exists [between thought and the laryngo-buccal muscles], there is a fact that proves precisely the opposite, the fact that [as we have seen] deaf people make no use of vocal expression, although their articulatory apparatus is as good as other people's; owing solely to a numbed auditory nerve they escape the contagion of conventional language" (Jousse 1990:240). It is clear then that the kind of signed language used by the deaf and those American Indian tribespeople whom he observed, is not in his opinion a 'flawed' mode of expression, but rather a form of expression that both precedes and is more spontaneous than that of articulated voiced speech, the 'laryngo-buccal geste' in Joussean terms. Jousse's perception emphasises that the process of "communication of thought" is complete before it is encoded in speech. Of this, he wrote: "The study of spontaneous, natural [semiological manual gesticulation] is the only procedure that allows us to penetrate the psychology [of people who recite actions] and to determine their mode of thinking" (Jousse 1990:53). In this respect, consider the examples recorded earlier.

'Things Real' is favoured as the referent here as it is meant to imply the concrete living environment that has not been reified in human consciousness by a series of processed interactions, one of which Jousse identifies as algebrisation.

Mimage or Langage is the interface of the interaction between the Child and 'things Real'. Mimage or Langage conveys the total idea-formation within the propositional gestes, and is not inhibited by the restrictions of 'language' in the conventional sense. Mimage/Langage still has the plasticity that allows it to be whatever the interaction requires. It is not restricted in form or performance, nor is it culturally bound and prescribed: it is essentially still anthropological and global, as yet not 'algebrosed' into the stereotyped conventions of socio-cultural divisions.

Mimage or Langage by means of corporeal and manual, mimic and propositional gestes.

Montessori calls her theory "Scientific Pedagogy" based on "pedagogical anthropology and experimental psychology" and commented "They straightway gave the name of Scientific Pedagogy to what was in truth pedagogical anthropology" (Montessori 1912:3).

“Laban like a number of other artists (Stanislavsky and Brecht, for example), was an individual with an almost intuitive feeling for education. He was never in any narrow sense an education specialist, but perhaps because he saw education in the total context - as the process whereby the qualities of people are developed, taking into account social and cultural environment, rather than as a separate activity taking place in a school - he can be seen in a very practical way as a genuine educational pioneer..... By the time he came to Munich at the beginning of the second decade of the century, he was concerned with the importance of learning by doing, and of the appropriate environment ... But practice informed Laban even more than theory and he tried out ... a number of his concepts including that of regarding life itself as educational. He structured activities for his students to cross-reference, inform and balance each other. Education, he believed, was for all and at all stages of life and he appropriately began his own experiments with adults" (Hodgson and Preston-Dunlop 1990:47).

It is on this intellectual and living foundation of propositional mimic replay that the whole of Anthropological Pedagogy will have to be based.

Laban has a specific perception of the role of dance/movement in relation to cultural identity and education: "Man's desire to orientate himself in the maze of his drives results in definite effort rhythms, as practised in dancing and in mime. Tribal and national dances are created through repetition of such configurations as are characteristic of the community. These dances show the effort range cultivated by social groups living in a definite milieu. The languid dreamlike dance of an Oriental, the proud, fierce dance of a Spaniard, the temperamental dance of the southern Italian, the well-measured round dance of the Anglo-Saxon are examples of the effort manifestations selected and fostered during long periods of history until they become expressive of the mentality of particular social groups. An observer of tribal dances can gain information about the states of mind or traits of character cherished and desired within the particular community. Formerly such dances were one of the main means of schooling the young to adapt themselves to the habits and customs of their forbears. They are in this way as much connected with education as with ancestor worship and religion" (Laban 1980:15).

Jousse maintains that the basic process which underlies the learning process of humankind has

- * a dynamic of its own,
- * engages the higher cerebral functions,
- * receives, registers and replays an interrelated holistic fabric
- * of imitated gestes
- * which capture and variously reflect reality in the behaviour of the learner.

Learning occurs, essentially, by imitation in the special sense that Jousse outlines in this section of the essay, and which he explains even more fully in "The Oral Style" (Jousse 1990:96/7), placing particular emphasis on the following:

- * that the process of thinking is integrated into the whole of the Child's being;
- * that "the most serious error one can commit in psychology is to isolate the life of the intellect from other aspects of life, to reduce knowledge to pure knowledge, to believe that we think exclusively for the sake of thinking";
- * that intellectual activity is interactionally and actively functional;
- * that initial thought and action are gestu[r]al, whether inwardly or outwardly manifest, and "it follows therefore, that there is in us no knowledge that is not linked to [fused with] some [underlying gestures], inborn or learned, whose energy the knowledge brings into play".
- * that "all ideas are energy-ideas. They are not themselves energy, only knowledge. But they have the energy of the underlying [gestural] tendency which realises itself through them";
- * that "at every moment [receptions or reviviscences] are triggering in us [series of underlying ocular, auricular, laryngo-buccal, manual, etc gestures] which thereafter unfold spontaneously";
- * that we are not aware of, and cannot "in any way perceive the mechanics" of the process of im-pressed and ex-pressed gestes. "We are conscious of them only to the extent that they are realised.... This shows us the extent to which our lower psyche is wholly automatic. All activity thereof is set off by actual psychic reflexes [gestures], which certainly exist though they cannot be traced; they are reflexes triggered like all others, by stimuli, but psychic stimuli; they are, like all others, instinctive reflexes and, again like all others, automatic and unconscious, at least so long as they escape the control of the faculties of thought and will";
- * that we know very little about "what we can call intellectual reflex gestures" but "one cannot but be struck by all the automatic links in the long chain [of our propositional gestures,] of our judgements and reasoning, which proceed as of their own accord, as do the reflexes of animals, and which operate all the more surely the more they are left to themselves";
- * that "thought does not interrupt exterior action [clearly marked gesticulation]; for one refrains from acting outwardly only in order to act inwardly. And this internal activity is entirely instinctive, consists entirely of innate or acquired capacities which function as do all capacities and all reflexes, that is to say, first as a result of stimulus, then spontaneously each after its own fashion. We are therefore entitled to speak of automatic thought".

Pedagogy will henceforth be a Mimo-pedagogy.

Montessori sums up her approach to education - "to lead the child as it were, by the hand, from the education of the muscular system, to that of the nervous system, and of the senses" (Montessori 1912:40) and spells out the stages of learning as she understands them - "There are, therefore, three periods: a first, subconscious one, when in the confused mind of the child, order produces itself by a mysterious inner impulse from out of the midst of disorder, producing as an external result a completed act, which, however, being outside the field of consciousness, cannot be reproduced at will; a second, conscious period, when there is some action on the part of the will which is present during the process of the development and establishing of the acts; and a third period, when the will can direct and cause the acts, thus answering the command from some one else" (Montessori 1912:370).

In this section Jousse deals very thoroughly with the significant perception that human semiological behaviour manifests itself in mirrored reflections of meaningful actions. Jousse posits that this conformation informs the process of learning with the essential characteristics of bilaterality, balance and rhythm, which he later develops and terms 'Bilateralism', 'Formulism' and 'Rhythmo-mimism'.

II. Propositional Parallelism

The concept of 'bilateralism' is a very significant element in Jousse's explanation of how the Child learns, closely related in concept to 'balancing'. It refers to the fact that man's psycho-physiological being pivots about some or other form of centrality, and that what lies on either side in each instance balances the other. Physically, the human body pivots around the spine vertically, so that the two sides, the left and the right, balance each other. He identifies too that man psychologically manifests the capacity to think and feel paradoxically, that he can both love and hate, simultaneously, that he is capable of both the positive and the negative, that he can agree and disagree with the same person, and that when such balance disappears, he is mentally and emotionally 'unbalanced'. In other words, he becomes 'unilateral', lopsided and thereby contradicts his natural bilateral being.

Laban also emphasises the importance of a balance between the cognitive and affective activities of the psyche, through which "united and balanced process of living ... man can attempt to find his unity with nature and achieve self-realization" (Thornton 1971:57).

As a result of the bilateral conformation of the human body,

Laban also recognises the essential element of im/balance in relation to the human body's field of movement, or kinesphere. Laban incorporates this understanding in his analysis of movement and its capacity to convey meaning. Laban explains that the human body's kinesphere moves around a series of central internal points, identified as:

- * the 'Door' plane, or high-deep plane, which vertically separates the front from the back of the body, allowing the mover maximum exploration of height and limited exploration of width;
- * the 'Table' plane, or above-below plane, which horizontally divides the body at the waist, allowing the mover to twist from side to side and providing maximum exploration of width and limited exploration of depth;
- * the 'Wheel' plane, or saggital plane, which separates the right from the left side of the body, allowing the mover maximum exploration of depth and limited exploration of height, and the capacity to move forward or back. (Hagemann 1980:108; Joiner 1991:90; Phillips 1984:104)

All of these spatial elements, together with the elements of time and energy measured in terms of effort action, are conceptually encapsulated in the 'icosahedron', which represents the whole-ness of human movement, within which the mover explores all the planes, balanced and otherwise, to ex-press meaning through the use of the space around him. "Laban's research has shown that the dimensional connections give a feeling of stability, the diagonal connections give one of mobility and the transversal connections a balance of the two" (Phillips 1984:107). In Laban terms, the spectrum of im/balance in movement conveys the whole spectrum of meaning: degrees of balance ex-press the range from cosmos to coercion, while degrees of im-balance ex-press the range from liberation to chaos. These concepts are not confined to ex-pression of the physical being but also reflect the inner being, the intellect, the affect and the spirit.

Laban's interpretation of 'balance' in behaviour extends further, placing emphasis on the necessity of a balance between man's waking and dream consciousness. Of this he writes significantly: "Our so-called rational behaviours, and the cleverness acquired and upheld with such enormous effort and superstitious lop-sidedness, becomes helpless and hopeless, if its counterpart - the dream life of man - is neglected and almost dreaded. We lose, through such neglect, the control of our life and fall into a state of insecurity which is difficult to remedy" (Thornton 1971:57).

Jousse proposes that the 'propositional geste' is "the basic element of thought and expression" (Jousse 1990:53) and is reflected in the movement of the body and hands. The propositional geste is "in essence nothing other than an imitation of the actions of man..., whether conscious or not, "indispensable to human thought" (Aristotle) [and] works itself out in the muscles according to a certain tempo that allows us to indicate, if not to subdivide into sections of one-hundredths of a second, the salient phases of the living "indivisible continuum" (Jousse 1990:60).

Jousse also emphasises that the most natural form of the propositional geste is not articulated speech, nor is vocal ability necessary, proven by the "fact that [as we have seen] deaf people make no use of vocal expression, although their articulatory apparatus is as good as other people's; owing solely to a numbed auditory nerve they escape the contagion of conventional language" (Jousse 1990:240).

Jousse (1990:75) emphasises that "This is in no way a physical transmission. Ideas [mental dispositions] cannot travel; they remain the incommunicable property of the person who thinks [who lives them]; they are unique acts that come to completion in consciousness. It is therefore wrong to say that words express ideas, if by "expression" one understands physical externalisation. And it is equally wrong to talk of the content of words, in the sense of a material content similar to that of a vase. Expression and content are only metaphors. A [propositional geste] is only something associated with the idea, [with the mental disposition]. If men have come to understand one another, it is only by having trained themselves to associate the same ideas with the same [propositional gestures]. To understand something always means to rediscover in oneself [the mental disposition] attached to a propositional gesture]. When someone enunciates in our presence a new idea, one for which we have no equivalent, we fail to understand it until we construct it for ourselves out of our old ideas".

the propositional gestes of the Corporeal and Manual Style tend to be replayed

Jousse explains further that "the gesticulation of a deaf-and-dumb person is distinctly a revivification, a gestural recitation of action. The gesticulation has a natural tendency to express events in the order in which he sees them happening, and to express successively all the phases of a single event When one is thoroughly acquainted with the [gesticulations of] the deaf-and-dumb, one cannot help thinking that there must be a very close analogy, from an intellectual [semiological] point of view ... between them and [still spontaneous] people....." (Jousse 1990:54). "The deaf-and-dumb, like [still spontaneous] peoples, express thought in the order of the generation of the ideas, [of the gesticulation of the action]..... Each of these "successive phases" of the gesticulation of the event as a whole, of the account as a whole, comprises a sort of gestural unit, the propositional geste" (Jousse 1990:55).

Jousse also distinguishes between the propositional geste in the spoken and written modes: "The Chinese language is, as we have seen, only the oral transposition of analogous gestures: "Kiang-tcheou-tchen- = the river-skirts-the city. In the narration of an event, the successive mental dispositions will therefore become stereotyped, at least partially, in the form of these fast moving cliches, forming a kind of semiological whole divided into rhythmic units by pauses." "In spoken language, [indeed], the idea of a sentence in the grammatical sense disappears. When I say: "The man you see there on the shore is the one I met at the station yesterday", I am using the procedures of written language, forming just one sentence. But in actually speaking, I would have said:

You see that man - over there -
sitting on the shore,-
well! I met him yesterday,
he was at the station.

"Just as the written language uses subordination, so the spoken language, makes use of juxtaposition, as in the above example. In speaking, one does not use grammatical connections, for they would confine thought and give the sentence the constricted movement of a syllogism. Spoken language is flexible and agile; it marks the connection between clauses by brief simple indications" (Jousse 1990:60). Spoken language is an external geste, the manifestation of meaningful ordered explosions of corporeal energy, fuelled by the breath. The process of breathing is its own series of corporeal propositional gestes, facilitating, and facilitated by, rhythm. All breathing is rhythmical, and its rhythm in itself proposes a geste - the quiet peaceful breathing of the sleeping child has a very different configuration to that of the marathon runner at the finish line, or that of a mugging victim. Any spoken geste will be informed by its pattern of breathing, and will include its own particular rhythm, made real and immediate in the voice and speech. Rhythm is essentially facilitated and constrained by time; it does not lend itself ideally to written expression in the space provided by a sheet of paper. Yet, as in the example above, the visual patterning of ordinary everyday speech, suggests the rhythm that would provide the balance and conformation that makes it typically oral, and poetic. The propositional gestes of expressive spoken and written language, demonstrate their own particular characteristics, and they emanate from a surprisingly wide range of sources: the example above, in its written conformation, is reminiscent of the balance and rhythm of an haiku, a most singular propositional geste embodying in its seventeen psycho-physiologically balanced syllables, profound and interrelated notions and perceptions of the universe; the testimony of Piet Draghoender demonstrates that the power of poetic, Oral Style is the natural domain of those raised in an Oral Style culture, the manifestation of his corporeal propositional geste and uncontaminated by the impact of the written word; (Sienaert 1988) the rituals of the eucharistic mass are essentially formulaic, oral gestes as Fanning (1992) has demonstrated, even though they have been recorded for centuries in the written and printed word. None of these escapes, even on the printed page, the heritage of its own rhythm embodied in the breath required to speak it.

Rhythm is a central feature of Jousse's primary learning theory, because it is the rhythmical oscillation that is self-energising: in essence rhythm is what keeps the motor moving, as does the pendulum that mechanically and naturally motorises a clock, or a windmill the water pump. Jousse explains the mechanics of rhythm as "periods of nervous explosion followed by rest [which] can succeed each other at very short intervals, as in the case of clonic contraction of the muscle, or at very long intervals..." (Jousse 1990:15). The alternation of 'explosion' and 'rest' results in the energising oscillation. Based on this understanding, Jousse emphatically avers: "No activity of matter can escape rhythm ... Whether in the vastness of the universe or on earth, movement is generally periodic. Light, heat, sound, and probably, electricity are propagated in the form of waves. ... activity cannot but be rhythmical: continuous movement is impossible Rhythm in all its forms [thus] undoubtedly derives from a proper, unique and universal principle". If we ascend from inorganic existence to organic and animate life, rhythm appears to be an essential condition, intensive rhythm [of successive explosions] ... being vital energy [which] rises and falls in equal [or at least equivalent] waves.... In physiology, rhythm means, in fact, the regular alternation [no longer mathematical but, one could say, vital] of periods of activity and periods of rest or lesser activity..." (Jousse 1990:14).

In the context of Jousse's theory of learning, "the insignificant act of breathing" constitutes a global whole, the origin of the "propositional gesture" and the realisation that "it is not the word but the "propositional gesture" that is the unit of rhythm" (Jousse 1990:xxiii).

Montessori records that a teacher working with the children of the Italian ghettos at the turn of the century, observed: "... how little children are not sensitive to the musical tone, but only to the rhythm. On a basis of rhythm she arranged simple little dances, with the intention of studying the influence of the rhythm itself upon the co-ordination of muscular movements. She was greatly surprised to discover the educational disciplinary effect of such music. Her children ... had an almost universal habit of jumping. ... She now noticed that as she multiplied and repeated rhythm exercises, the children little by little left off their ugly jumping, until it was finally a thing of the past" (Montessori 1912:209). Such observation serve to reinforce the perception that the innate psycho-physiological capacity for rhythm engages energy sources, and re-balances them, so that they can optimally, economically and harmoniously aid learning and memory.

It is interesting that Hodgson and Preston-Dunlop report that Laban's "approach to exercise was altogether more 'playful', more experimental, explorative and therefore more creative and expressive than most others.... was eager to teach that the fitness is for something which always includes expressive and emotional involvement." His insistence that "to develop one without the other encourages a separation of mind and body, while health education should emphasise unity". The effect of Laban's approach was the development of confidence and "an assurance of the person in general spatial orientation and in relation with others. A conscious awareness of forcefulness and delicacy, speediness and sustainment builds capacity to cope with work, environment, and people, and hence in fitness to live" (Hodgson and Preston-Dunlop 1990: 59). Again Laban's theory emphasises the centrality of the whole being in the process of learning, a tenet central to Jousse's and Laban's thinking as already discussed.

Because "we are essentially balancing undulating beings" (Jousse 1990:xx) and because of the natural "bilateral conformation of the human body", Jousse identifies the capacity for rhythmical alternation within the human. "... "As corporeal movements, [as gestures], must be counted not just those of our arms and legs; for example our physiognomy, our facial expression, [is] governed by a much more subtle rhythm." Especially since "as [one] passes from the exterior to the interior motor domain", to the microscopic gesticulations of our "moods", the period of rhythms "shortens enormously" (Jousse 1990:15). It follows then that each propositional geste, divided into two balanced parts (binary balancing), or, more unusually, into three balanced parts (ternary balancing), will engender its own energising rhythm. In a spoken propositional geste, "Each balancing of each rhythmic laryngo-buccal schema is naturally composed of a certain number of syllables which according to the rate at which they are pronounced, throw into greater or lesser relief the rhythm of energetic explosions necessary for a whole series of muscular movements" (Jousse 1990:114).

through a two by two, or more exceptionally, a three by three, rhythmic balancing.

From as early as 1912, Laban identified the similarities and differences between "musical rhythm" and "movement rhythm". "Musical rhythm" is that used in dance where the steps are countable and metric. Gesture and posture, the elements of "movement rhythm", are actions of the body "arising out of rhythmic impulses, each of which has a recognisable quality." Laban identifies four factors which together determine the quality of "movement rhythm": In addition to 'flow', "One can discern space-rhythms, time-rhythms and weight-rhythms. In reality, these three forms of rhythm are always united, though one can occupy the foreground of the action" (Laban 1980:120/1). Laban maintains that these factors initiate "steps and shapes" realising their full potential when accompanied by "inner attitude", which reflects similar thinking to Jousse's internal geste (Hodgson and Preston-Dunlop 1990:22).

The effect of rhythm on human behaviour is multiple:
* it is a significant element in the reception and transmission of human experience, informing the process of intellectual development:

Rhythm, the inevitable co-operator of balancing, is equally a key element in the process of the playing and replaying of the propositional gestes of the Corporeal Manual Style. Jousse maintains that "This rhythm, which is itself a kind of movement, simultaneously penetrates both body and mind during this exercise to which the organic process lends itself, so that all activity is subordinated to the influence of the [dance] of the muscles" (Jousse 1990:132). "The persistence of this state creates a habit. We then have an acquisition that is durable and solid, because body and mind have collaborated in reinforcing what has been learned" (Jousse 1990:133). Thus it is that rhythm is an essential agent in the intussuscepting of the geste.

* it conserves energy:

Because rhythm mirrors the innate fluctuations of energy in the psycho-physiological state, there is "no dissipation of the child's energies. Thanks to this procedure which has promoted interaction between them, thanks to the rhythm that has sustained the action so as to lend it a sufficiently long and orderly duration, these energies have been conserved and increased for the acquisition of new habits. Various elements enter into this complex action: 1) elimination of useless movement 2) focusing of useless movement... [And this] helps to create the pleasant, useful disposition which develops the intellectual energies of the child and allows them to flourish. The rhythm and movement that [the recitations] lead to these energies infuse life and pleasure into the whole process guaranteeing the repetition of the exercise." (Jousse 1990:133). Jousse's personal testimony powerfully illustrates how his "first experiences of rhythm could influence an entire life", in which "training even before the awakening of consciousness" of "cantilenas being sung over" his cradle, "inevitably informed the whole infinitely extensive system constituted by our receptive fibres" (Jousse 1990:xix). He records significantly the rhythmical swaying that accompanies so many human ritual behaviours, children reciting their lessons, the Jewish laments at the Wailing Wall of Jerusalem, the balanced chanting of Koranic verses, the natural balancing of muscles in the public speaker as the spoken propositional gestes are complimented by the bodily postures and gestures (Jousse 1990:xxiii).

* it aids memory:

One of the most astounding features of Oral Style performers was/is their ability to remember many thousands of lines of oral poetry and history. This is explained "As "all [spontaneous] rhythm is only muscular movement made easier" we cannot but expect to find that, in oral-style improvisers and reciters, the revivification of, and memory for, propositional gestures is greatly enhanced and rendered the more precise by clear rhythmic schemas that balance in the song or, more often, in the kind of universal, automatic singsong that is so characteristic of spontaneous recitation" (Jousse 1990:125). Jousse identifies the effectiveness of this "profound didactic method that every where conforms to the laws of the human organism, laws which are disassociated "in the civilised adult [whose] movements, set in train by a dynamogenic [and mnemonic] rhythm, are inhibited by the habits deriving from his education and by the tyranny of propriety" (Jousse 1990:20).

"The mastery of rhythm is an eminent manifestation of bodily intelligence" (Laban 1980:185).

Hodgson and Preston-Dunlop further report, significantly: "Perhaps most important of all, Laban believed, is the effect of man's neglect of rhythm. Without a feeling for and awareness of the use and function of rhythm in the body, we cannot discover the verbally inexpressible power and potential of heightened sensitivity and realisation of harmony. 'Every harmony or disharmony has an individual characteristic as has every rhythm. To explore the world of rhythm and harmony we need to enter it fully, participating both bodily and mentally..... He maintained that movement is 'an art of experience' which expresses the otherwise inexpressible. 'Dance movement,' he asserted, goes much further than words'. It was for this reason that he spent many years struggling to find the means of writing movement, not in words, but in a notation of its own" (Hodgson and Preston-Dunlop 1990:19).

Laban believes totally that "from time immemorial rhythmic bodily movement has been recognised as a link between man and the world around him" (Thornton 1971:113). "Laban believed that there was also a natural-universal rhythm as well as a natural harmony to life. He believed that this rhythm, whether it is visible in the orbits of the planets or electrons, the actions of the tides, the coming of the seasons, or displayed by and within man, was the manifestation of a purposive law of nature. By comparing the rhythmic orbits of matter to man's gestures he emphasised his belief in this universality. In his gestures man changes the positions of his body and his limbs in space exactly as in a stylised way the electrons, atoms, molecules of matter do. So also do the stars, comets, suns nebulae and systems of the milky ways" (Thornton 1971:27). Laban is reported as often pointing out that "'Life... has a rhythm' and that besides the rhythm of work, recreation and sleep, there is also the rhythm of the replenishment of energy, of revitalisation of spiritual and mental resources" (Hodgson and Preston-Dunlop 1990:59). In addition to the balancing role of rhythm in life and learning, Laban notes that rhythm, in certain cultural contexts, has the capacity of language: "Rhythm seems to be a language apart, and the rhythmic language conveys meaning without words the drum [rhythmic] language, ... a kind of effort communication, has grown and developed through the ages out of man's own rhythmic instinct" (Laban 1980:82).

Jousse identifies the balanced conformation of the body and the balanced rhythmical binary/ternary process of shaping meaning, as belonging to a universal law which obtains among all peoples of all climes and ages. Of this Jousse writes: "It is precisely such an examination that enables us to establish the psycho-physiological origin of the linguistic phenomenon known,... by the name of 'parallelism of clauses'.... [and] the enormous psychological importance of this phenomenon. One can say without any exaggeration, that it plays as vital a role in the world of thought and human memory as does gravitation in the physical universe. Indeed, the deepseated laws of the "human compound" of flesh and spirit dictate that each improvised utterance has a curious tendency to trigger, in the phonatory system of the speaking subject, one or more utterances of parallel construction and of similar or opposed meaning" (Jousse 1990:95).

**This is the great anthropological law of
the Parallelism of propositional gestes.**

Jousse terms each of the phenomena he identifies as 'laws', placing them in a scientific frame of reference.

Jousse identifies the all-pervading influence of Parallelism, and identifies three instances of its influence on the intellect and cultures of peoples all over the world:

Laban records the conventions of “popular dances” in earlier times: “In historical descriptions of movements that reach back into the fourteenth century stress is laid on the theatrical performance: the exact keeping of time; the exact remembering of details, gestures and steps; the harmonious co-ordination of the movement of the arms and body; the rules of deportment; the imaginative variability of certain details; and last but not least, the significance of the floor patterns along which the dancer moves” (Laban 1980:21).

Further, “within the framework of these balancings, each linguistic system develops its own type of rhythm; in an Englishman’s improvisations the parallel propositional gestures will automatically oscillate to an iambic rhythm; the rhythmic systems ...of French, Arabic and, perhaps, Hebrew, have four or five unstressed syllables in succession; ... [and] the [ancient] Greek language spontaneously made use of dactyls” (Jousse 1990:119).

Its influence and/or survival are to be found everywhere, above all in the following intellectual activities:

- 1. In the alternating balancing of what are called <<popular dances>>,**
- 2. In the isosyllabic and balanced hemistiches of what are called <<popular songs>>,**
- 3. In the balanced <<segments>> of traditional melodies**

Jousse identifies numerous examples of “isosyllabic and balanced hemistiches of what are called <<popular songs>>” from a variety of ethnic milieux, including:

* Madagascar

May your speech be strange,
may your language be hesitant.

* Turkey

Do not let the box be opened,
do not let the wicked speak.

(Jousse 1990:103)

Jousse identifies within cultural and communal popular dances, the first example of residual Parallelism of the propositional geste. In popular dance, he identifies the strongly rhythmical, but purely mechanical, beat which is all that is left of, and can barely be recognised as, and related to, the balanced, rhythmical, imitatively meaningful movement with which Man, historically, made sense of, and related to, his world. This perception emphasises Jousse's understanding of the anthropological and global nature of optimal human psycho-physiological developmental and learning processes.

1. In the alternating balancing of what are called <<popular dances>>, those cadavers of thought, the purely gymnastic and henceforth unrecognisable residue of the ancient propositional and pedagogic Rhythmo-mimisms.

Laban notes that "... for a very long time man has been unable to find the connection between his movement-thinking and his word-thinking. Verbal descriptions of movement-thinking found their expression only in poetical symbolism. Poetry, descriptive of the deeds of gods and ancestors, was substituted for the simple expression of effort in dance. The scientific age of industrial man has yet to find ways and means to enable us to penetrate into the mental effort and action so that the common threads of the kinds of thinking can finally be re-integrated into a new form. ... It is to be expected that mime as expressive of effort, and a fundamental creative activity in man, will, after its long period of neglect, become once more an important factor in civilised progress, when its real sense and meaning have been re-acquired" (Laban 1980:16).

These corporeal balancings are so deeply physiological that they alone have been able to survive the age-old and progressive degradation of the propositional Rhythmo-mimisms. However, it was the propositional element which made up the supreme greatness of these human gestes.

The bodily manifestations of balanced rhythmical beats are so deeply ingrained in the musculature that they survive long after the meaning and purpose of the combined encapsulation of the rhythmical propositional gestes of the exercise have been forgotten. The meaning remains but the gestes are reduced reflections of the rhythmically balanced expressive anthropos. Without the marriage of the rhythm and the meaning, there can be no intussusception. In effect no combined psycho-physiological process can take place: instead a psychological process and a physical process occur separately, so we have the words, and we have the beat, but not the holistic propositional geste which was imbricated in the fibres of the bards, guslars or praise singers.

Jousse clearly distinguishes between man and animals. He identifies man's unique, mysterious and miraculous ability to imitate, with his whole being, the world around him in a meaningful, rhythmical and purposeful way. Animals can only act mechanically and instinctively. The extent to which animals can break out of this mechanistic and instinctive behaviour is measured insofar as they can learn repetitive tricks and relate to man, as do domesticated and circus animals. Jousse identifies the "specifically anthropological law of mimism. In human mimicry, it is man who in every nerve receives "impressions" and is modelled by the reality which surrounds him; to such a degree that Jousse asserts that "The value of a man depends on the richness of his intussusceptions" ... through that potentiality of awareness which is the privilege of the human compound, he will be able to orientate, direct, propel, inhibit, or even sublimate his re-enactments, which might be mere blind uncontrollable spontaneity" (Jousse 1990:232). The difference in the ability of man and other species of animals to learn is the measure of the "miracle" of the proposition.

**Animals have gymnastic dances.
Man alone has propositional Rhythmomimisms. He alone has the mysterious privilege of <<propositioning>> his gestes. Proposition is the miracle of life.**

Laban differentiates between the movement of man and animals in much the same vein as Jousse: "Man stands at the top of this scale, because he can use all the shadings of effort an animal can use and ... many more of his own" (Laban 1980:12). Laban's comments are uncannily apt with regard to the "gymnastic dances of animals": "When jumping the cat will also be relaxed and flexible. A horse or a deer will bound wonderfully in the air, but its body will be tense and concentrated during the jump ..it can be said that each order of animals seems to have selected a few of the millions of possible effort combinations, and to have maintained them throughout long generations. These restricted series of effort combinations may have formed typical body shapes and movement habits of the different species" (Laban 1980:11). "Animals are perfect in their efficient use of the restricted effort habits that they possess; man is less efficient in the use of the more numerous effort shadings potentially possible to him" (Laban 1980:10).

With reference to the issue of species-specificity, Lenneberg is precise and significant: "Behaviour in general, is an integral part of an animal's constitution. Behaviour is seen to be an integral part of the organic whole; it is related to structure and function, one being the expression of the other... the division between physiological function and behavioural function is an artifact of our mode of looking at animals, and these functions shade into each other and are, thus, objectively indistinguishable ...This thesis is an anathema in certain circles of behaviourism because it would lead to the conclusion that behaviour must always be investigated in terms of specific species, and this proposition runs counter to the belief of many psychologists. On the other hand if this thesis can be defended, it would at once strengthen the aim of this book: to discover biological principles that explain why a single species displays behaviour that is unique in the animal kingdom. To substantiate this thesis, we must enquire to what extent the central nervous system, the peripheral and skeletal structure and the animal's behaviour are interdependent phenomena" (Lenneberg 1967:3).

Jousse identifies the second instance of residual Parallelism in the incidence of syllables of equal (rhythmic) value and the equally balanced half-lines to be found in popular songs. These elements are the trifling remnants of the global Oral Style of presentation used in pre-literate times to record, transmit and preserve myths, mores, and legends, but which were undermined with the advent and introduction of literacy. At which point, the traditional and minutely crafted balanced forms of the Oral Style were recorded graphically in writing.

2. In the isosyllabic and balanced hemistiches of what are called <<popular songs>>, trivialised residue of the ancient recitatives of the rhythmo-pedagogical Oral Style, the misfortunes of the Oral Style in our ethnic milieux of Written Style are well known. At a given moment, writers, some of whom were geniuses of the highest order, graphically and slavishly imitated the traditional and balanced forms of the Oral Style.

The aesthetic criteria of 'good literature' are variably and arbitrarily prescribed by changing fashions and perceptions. These aesthetic elements of written literary texts, ironically, carry the same labels as in the Oral Style, but they cannot mean the same thing: the Oral Style elements are played through the ear, and the Written Style through the eye. The eye, receptor of line, colour, shape and movement, cannot apprehend rhythm as an aural propositional geste. All that is related to the alternation of beat in time is lost upon the eye. The most typical aspects of Oral Style, - the use of metaphor, onomatopoeia, assonance, alliteration, - the use of rhythm in the meter, - the choice of word to conjure up mood, atmosphere, character, - the position of the metrical pause, and its effect on the meaning, etc., have diminished significance. What is left is the shadow of a visual form from which the reader is required to conjure up all that is missing, and principally what is missing is the energy, the playing and replaying of the geste, the intussusception of the "perpetual Mimodrama of the universe", in effect nearly everything that make Oral Style performance alive and vital, dynamic and interesting. Without the essential element of the aural rhythmical surge, the visual representation is a poor faded ghost. There is a limit to the magnetism of atrophied aesthetics, even for cultural elitists and academics. Historically, it is no wonder that the point was missed, as it was no longer there. It is no wonder that writers and poets decided to introduce something more immediately recognisable as relevant for visual 'playing' and 'replaying'. Consequently, rhythm became meter (so that it could be scanned, identifying the beats visually and noting the neatness/abberations in the patterns of beats), and all metaphor became extended and elaborated, and other poetic devices became cleverer, more sophisticated and metaphysical, all of which could not possibly be intussuscepted by the ear because such elements are inaccessible to aural reception. This type of literature, including that which is called classical, inevitably ran out of options for variety. Something else was needed. By now folk had all but completely forgotten that, when it came to 'great literature', sound and hearing, the ears, played an important role - it was all eyes. So, for the eyes there were shapes on the page: long lines to slow thoughts and events down, short lines to speed them up, wordswrittenintoeachother to reflect confusion and rush, and words in shapes of trees, for poems about trees, and so on. What ever happened to the Oral Style? Gone, forgotten, rubbed out and with it any real understanding of the miracle of the Aural Propositional geste. No wonder the best we can manage in 'pop songs' is akin to "I love you/I truly do/I will always/always love you" - trivialised, isosyllabic, reduced hemistiches, if I ever heard them!

Once written down, the true nature of the oral recitatives were lost. The identifying characteristics of the Oral Style are the auditory and mimic balance and rhythm of formulaic structure, the assonance, alliteration, onomatopoeia, rhyme and all the other forms of mnemonic and mnemotechnical device. These cannot be represented in writing: they are elements that 'play' principally on the ear, not the eye. Once they are no longer played on the ear, the psycho-physiological process of intussusception is undermined - the musculature simply no longer is aware of the pulsating rhythms which carry the meaning. They cannot be recorded and are therefore inevitably lost.

Naturally they no longer understood the psycho-physiological and mnemonic nature off these monotonous balancings which were mnemotechnically linked by rhyme.

Whether man consciously understands or is aware of his oscillating nature, Jousse frequently reaffirms his belief in the inevitable universality and biological reality of man's enduring anthropos. In his words, "But all our condemnations have not prevented, and will probably never prevent, humanity from reciting its double thought by the double balancing of symmetrical, synonymous, propositional gestures. In any case, mere observation of the data from very different ethnic communities suffices to demonstrate the play (not mathematically exact, but supple and organic) of what we may call the law of universal oscillation" (Jousse 1990:99). The testimony of Piet Draghoender poignantly and powerfully manifests the validity of Jousse's perception that the Oral Style nature of the individual will manifest itself in typically formulaic and balanced hemistiches and mnemotechnical devices particularly when the affect is engaged (Sienaert 1988).

One of the principle purposes of the rhythmical balancing, the mnemotechnical devices and the formulas imbricated in the propositional geste is to support and enhance memory. Once the text is recorded in writing, there is no longer a need to remember the oral manifestation. The need for those agencies in the Oral Style that support memory also disappears. There is no need to include in the written text those elements that support the orality of the oral text.

The elements of the Oral Style, it must be remembered were essentially functional. Their aesthetic qualities served a functional purpose: to make the composition easy to remember for both the performer and the audience. Once the functional necessity was removed by the advent of literacy, all that was left were the aesthetic qualities. These served no essential purpose, and were therefore easy to abandon. In the case of rhythm particularly, Jousse notes: "The true purpose of [rhythm] is often misunderstood. Nothing could be more mistaken than the restrictive notion that rhythm is created solely in order to express feeling by euphonic means. Such is not the purpose of [a rhythmic schema]" (Jousse 1990:127).

They were looking to them for aesthetic pleasure alone. Thus, in the end, they tired of them.

Jousse reminds us that "The earliest [rhythmic schema] was a didactic [rhythmic schema]; even the earliest [rhythmic schema, which our rhetoric has called] epic, [was, for the reciter who employed it,] narrative, didactic, ... mnemonic. Among all peoples [the rhythmic schema] was at first the only form of history, the only form of science, such as it then was, [a science that was, of necessity, concrete and full of imagery, after the manner of which we create artificially, in writing what we call poetry]... The earliest [rhythmic schema] was, then, not [an expression] of feeling, but above all, [a mnemonic expression] of thought..... When a graphic means was discovered [and, in particular became widespread] the mnemotechnical means became less useful, and the [rhythmic schemas], began [by imperceptible degrees] to be used for the expression of feelings" (Jousse 1990:127). Intussuscepted understanding, and therefore learning, are achieved by oral recitation of knowledge committed to memory.

Jousse describes logically and succinctly the four stages of the demise of the Oral Style:

*The reduction of Oral Style elements in the written form: The Oral Style includes aids to oral memory in the form of rhythm and mnemotechnical devices, the creative and improvised performance of which demonstrate the art and genius of the Oral Style performer. The Oral Style of performance is intrinsic. The Oral Style and its recorder, the performer, are indivisible. The Oral Style is quite literally 'intussuscepted' and 'biologically imbricated' in the fibres of the performer. It exists only as long as the performer. With the death of the performer, his particular style and repertoire dies with him, remnants or copies being recorded in the memories and fibres of his successors who will in turn develop their own style and repertoire. It is true that the tale will live on, but what is recorded in the Oral Style performer's rendition is not exactly that which went before. What an Oral Style performer understands by 'word for word' imitation of another, is not in fact what a literate person understands by the phrase, because, as Jousse has made clear, there is no such concept in the Oral Style mind of 'a word': the smallest element in the performance of Oral Style meaning is the 'propositional geste' (Jousse 1990:99). What the Oral Style performer is imitating 'word-for-word', is the sequences of meaning segments that together comprise the performance. And in this wise, all the data collected verify that he does, in fact, perform 'word-for-word', or more accurately, 'geste-for-geste'. The Oral Style is a living, literally breathing, dynamic, spontaneous and, inevitably and in the final analysis, transitory process. Writing, on the other hand, once written by the recorder continues to exist independently of the recorder. The written record takes on a life of its own and needs no further 'performance'. The only connection between the writing and its originator is the record of authorship. It can be re-recorded independently of the originator in identical form repeatedly regardless of the age or clime, subject to the availability of the printing/recording technology. The Oral and the Written Styles of recording cannot be equated easily. They are intrinsically and elementally different, and therefore resist equivalence, yet in the popular mind, at any rate, they are perceived as being closely related: why else would we believe that the printed version of a play is 'the play', and use it as the primary text in the teaching of the genre? Ironically, what is recorded of the Oral Style in writing is usually identified as the aesthetic elements of 'good literature'. These are the written representations of rhyme and other mnemotechnical devices, such as alliteration, assonance and onomatopoeia. While the rhythm of written literature cannot be heard, it can be scanned, particularly in the metrical form. The incidence and sophistication of the alliteration et al, the regularity and complexity of the meter have in the past contributed to the assessment of the quality of good poetry, as is the case with other criteria for the rest of the literary oeuvre.

* The rejection of the remnants of the Oral Style in the written form: Again, ironically, when aesthetically pleasing Oral Style features are recorded in writing precisely because the recorder wishes to capture for posterity what s/he recognises in the work to be beautiful and uplifting, those same Oral Style features lose their essential identity. Writing cannot capture and record the Oral Style. Only oral performance can. The essentially Oral Style features cannot be properly expressed in writing, and in this latter medium they lose their form and with it their function. In the written mode, the significance of alliterative sounds, onomatopoeic effects and throbbing rhythms simply fade and disappear into the letters on the page. They quite literally become ghosts, shadows of their former glory. Sometimes, as Jousse suggests, they await their return hidden in the rhythms and melodies of popular music. In the written form, they become at most lifeless conventions that must be justified to survive. The written style in literature rejoices in its own optimal representations, manifest in the conceits, metonymies, paradoxes and metaphors that engage and tease the mind, and all of them 'played' through the process of, mostly, the 'inner geste' of silent reading. Even the visual form and shape of modern poetry often suggests the meaning, literal, figurative and symbolic.

* The introduction of free verse: Of all the Oral Style features captive in writing, rhythm fared the worst fate. Rhythm, written down, loses its intrinsic purpose, and disappears. In order to dignify its existence in the written form, it needs refining. Such refinement results in meter: sophisticated, complex forms of beats harnessed into feet and scanned lines and stanzas. Having been refined, (some would say over-refined), into sophisticated forms of meter, and having lost its real purpose, rhythm-turned-meter serves frequently to restrain and constrain expression in the written medium. Historically, such constraint could not be tolerated. Revolution resulted in all restraint being abandoned, and meter discarded. Verse freed from this constraint served the interests of the flow of consciousness, the unrestricted paths of thinking and association. Free verse appeared to be a more effective tool in the written context, and paradoxically, it freed the onomatopoeic elements simultaneously. In Jousse's words, "But towards the end of the nineteenth century, a peculiar phenomenon occurred in literature. All of a sudden, by a kind of unconscious reminiscence, this a-metrical [rhythmics], which had fallen into disuse for so long that its existence was not even mentioned by the histories of poetry, flourished anew in the French language with the symbolists, in Spanish with Ruben Dario, in English with Walt Whitman, etc. In the [rhythmic schema] thus resuscitated, assonance [-instead of meaning-] divides discourse into units in which the number of syllables does not matter, but which in practice rarely exceeds 16 or 17, a figure corresponding more or less to the physiological condition of normal respiration" (Jousse 1990:115). Paradoxically, Jousse also records, "The 'modern free rhythmic schema' was first considered to be a bizarre and shocking innovation: the reader, far more than the listener, grew ill at ease, annoyed by the absence of metre, he could not see and did not understand the rhythm. Under what conditions then is the human ear capable of perceiving and enjoying the rhythm [of a rhythmic schema]?" (Jousse 1990:115).

*The traces of Oral Style concealed in popular music: What we have in popular music is words, 'the lyrics' and the beat, overly loud in many instances as though it were convinced that it could justify its existence by volume alone. It can even be conjectured that the over-insistent beat of many 'pop' songs is the propositional geste of its search for its essential but lost identity: a statement in the belief that somehow, by repetition and force, the lost geste will be forced back into existence.

Jousse suggests that the resuscitation and rehabilitation of the Oral Style is the responsibility of the classroom, because it is the Child who must learn the rhythmical revivifications of the propositional gestes through his playing and re-playing, through being the Agent Acting upon the Acted on.

I would also like to suggest that in the process of resuscitating and rehabilitating the classroom, we also examine the way in which we deal with those texts, which are essentially oral works, captured in print: "Winged Words/Caged Texts" in the words of Frielick (Sienaert & Bell 1988:203). I refer in particular to the study of all plays, and of Shakespeare's great works specifically. These plays are prescribed in school English syllabi for study by South African school children as models of 'great literature'. They are studied from printed texts. The appreciation and knowledge of the plays is tested and examined in written tests, assignments and examinations. Candidates are required to identify the elements that make the play 'great literature' - all through the written medium. It is no wonder that the average South African Secondary School pupil fails to appreciate the greatness of Shakespeare's genius: it is a testimony to his/her intelligence. "The play's the thing ..." said Hamlet (Act II Scene II), the voice of the Bard himself. In our South African classrooms let us release the voice of Shakespeare, and all other Oral Style composers, from the printed text and return the Play to the Players. Frielick provides a telling comment from Ellul: "... because written words subsist, and persist, they are nothing but an anonymous trace. Because they fly, spoken words are living and filled with meaning.... Written language has closed the mind. Like a fist grasping over a diamond, it has closed its grammatical and structural trap over a vanishing whisper that it tries to translate through enclosing and containment. But instead, writing snuffs it out, and we must open the straightjacket of writing so that it becomes a freshly spoken word. That way the whisper can be perceived and received again. Then the word can start the listener off anew in the quest for truth" (Sienaert & Bell (eds) 1988:210)

This led, in the last century, to the really tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches. Which then led, shortly afterwards to the logical advent of rhymeless free verse, so perfectly an enemy of <<memory>>. Thus abandoned and scorned for centuries by the intellectual elite, the mnemonic and mnemotechnic Oral Style of our Druids and Trouveres has sought refuge in our popular songs where it awaits its pedagogical rehabilitation.

Jousse identifies the following:

- * that traditional songs retain a balanced formation
- * in which there is evidence of rhythm
- * from which the words have been removed
- * so that the music is performed purely instrumentally
- * and is developing increasingly algebrised, symbolic characteristics.

3. In the balanced <<segments>> of traditional melodies which still rhythmically animate the oral propositional balancings of these popular songs transmitted by memory. Stripped of their words, the living melodious balancings have become our instrumental music which is becoming more and more algebrised.

Jousse extends his perception of the macroscopic mimic or imitating behaviour of the Child to the particular or microscopic. In this section of the essay he explains how imitation in graphic or visually depicted form, Mimographism, is instinctively learned by the Child.

III. From Mimism to Mimographism

Montessori on the other hand recognises that “spoken words have wings” and therefore it “has to be admitted that the intellectual culture could only proceed by the aid of a language which was stable, objective, and capable of being analyzed, such as the graphic language. But why, when we acknowledge the graphic language as a precious, nay indispensable, instrument of intellectual education, for the reason it fixes the ideas of men and permits their analysis and of their assimilation in books, where they remain indelibly written as an ineffaceable memory of words which are, therefore, always present and by which we can analyze the syntactical structure of the language, why shall we not acknowledge that it is useful in the more humble task of fixing the words which represent perception and of analysing their component sounds?..... But let us consider graphic language in itself, reconstructing its psycho-physiological mechanism. It is far more simple than the psycho-physiological mechanism of the articulate language, and is far more directly accessible to education” (Montessori 1912:318).

Jousse bases his understanding of visual reception on “physiological optics” in the work of Bourdon and Nuel. Bourdon “brings out very clearly how much less importance than formerly is given to retinal sensation” and reduces “its significance to nearly nothing”. According to Bourdon, “the most elementary data of size and form are equally determined by motor processes, [ocular gestures] ... and the motor experience of the visual organ”. Dr Nuel sets out “to describe the mechanism of vision in a purely [and exclusively] objective manner, without the help of introspection... He comes to the conclusion that in men the visual data of consciousness are related only to modifications of the cerebral reflex by ocular reflexes of direction and convergence”. Jousse supports Nuel’s perception that “Visual representations are of an entirely motor nature”. It is in this context that Jousse understands the reception and replay of ‘ocular gestes’. (Jousse 1990:10).

Jousse’s earliest experience of the ‘propositional geste’ captured in other than oral form was hugely significant, because it clarifies his perception of ‘Mimographism’ and its progeny, ‘writing’. Jousse records that on a visit to the museum at Le Mans, he came across an Egyptian mummy, “I stayed there, rooted to the spot, for perhaps two hours, in front of this small dead face, and small desiccated body, with its two hands crossed. The sight had an extraordinary effect on me, because there were small stiff drawings that formed a sort of miniature procession all around. An idea came into my mind that subsequently haunted me, and continues to haunt me: all these little drawings painted all around, had they once been alive, like that little priestess lying there all embalmed? Were not all those frozen “characters” once alive like our children’s games? Was there not, going on all around this stiff embalmed figure, a complex game involving people who gestured as children do?” (Jousse 1990:xxiv). Jousse’s reaction in this situation is typically that of a Child who has been exposed thus far only to the Oral Style: the sight of visually represented gestes is novel, and more importantly, these new visual representations are measured in oral terms, not vice versa, as is the compulsion of literate people. This experience of Jousse, so graphically explained, provides a valuable insight into the perspective of the young Oral Style mind.

It is clear to Jousse that the child is suffused with im-pressions, that have been relayed into his psycho-physiological fibres by the process of intussusceptions of the rhythmical bilateral gestes of the universal Mimodrama. As the process develops, so he is formed and sculpted by the experience. He is now ready to reflect these intussusceptions in mimic re-play, internal and external manifestations of all that has been imbricated.

The corporeal and manual muscles of the Child overflow with Mimemes which the mimic intussusception of the actions of the universe have modeled within him.

The developing Child is related in Jousse's thinking to the evolution of 'early Man in the Mimage stage'. In this regard, Jousse argues "If, then, oral language can describe and sketch in the finest detail position, movement, distance, shape and contour, it is because the language of gesture uses just these means of expression" (Jousse 1990:41). Jousse sees clearly "the links between languages which use manual gestures as their means of expression and oral languages [which are but small-scale of the former]" (Jousse 1990:180). Jousse quotes the work of Cushing who "has shown how the order of the cardinal points of the compass, and the formation of the words for number among the Suni, owed their origin to specific movements of the hands ... [and also] how the extreme specialisation of verbs which we meet with in the languages [of still spontaneous peoples] is a natural consequence of the role played by hand-movements in their mental activity" (Jousse 1990:178-179). "Details which seem wholly insignificant to our eyes form the basis of subtle distinctions between verbs which we think of as synonymous, but which are not so for the Indians ... One could quote many examples to throw into relief the subtlety of perception and the resources of descriptive expression to which their language testifies." (Jousse 1990:173). "But he (Cushing) did more, and it is in this that the originality of his method exists. By dint of patience, he "restored to his hands their original function; by using the same materials, under the same conditions, they relearned what they had experienced in prehistoric times, during which they were so much one with the intellect that they were truly part of it.... The progress of civilization is due to the reciprocal action of hand on mind and mind on hand. So in order to reconstruct the ways of thinking of [still spontaneous peoples] it is necessary to rediscover their hand-movements, since their language and thought are inseparable therefrom. Hence the bold but meaningful expression, "manual concepts". [Still spontaneous man], who could not speak without using his hands, could not think without them either, [as many of us practically never think without laryngo-buccal or auricular semiological gestures]...." (Jousse 1990:97).

Jousse's concept of 'play' and 'replay' is an important element in the understanding of his theory of learning. The following extract traces the development of learning, through the process of 'play' and 'replay', from the Child's first mechanical interaction with the universal Mimodrama to the point where learning becomes conscious and ex-pression voluntary: "The first degree of activity [of a gesture] may be called the state of latency: this is the state of those tendencies which are present in the individual form of dispositions towards certain kinds of actions, but which do not actually bring these actions into being to any perceptible degree [even with the help of amplifying apparatus]. One should not, however, suppose that a tendency in the latent state is the equivalent to an absence of tendency or to a tendency that has entirely disappeared. For "we cannot say of any [past gesticulation] that it has entirely disappeared from consciousness.The second degree of activity is more important: it is characterised by the fact that, when realising itself, the tendency assumes the form of an interior thought". Ordinarily, a tendency [a gesticulation] when realising itself gives rise to an action that modifies the attitude or movement of the limbs to a degree sufficient to produce an action in other people, spectators or listeners... In such a case we say that the tendency [the gestural reviviscence] manifests itself in perceptible action, that is external. But the same tendency can manifest itself in another way, by modifying the attitude and movement of the subject so slightly that the onlooker sees nothing and cannot react to this action which is neither perceptible nor external. This action, however, [this gestural reviviscence] has been strong enough to produce in the subject himself reactions entirely similar to the preceding ones... These reactions of the subject himself to his own actions are well-known phenomenon: they constitute the phenomenon of consciousness, which also appears in the case of complete actions, actions which are equally perceptible to other people. But actions that are insufficiently developed, merely [reviviscence], can produce reactions [gesticulations] only in the mind; and this kind of activity is characteristic of consciousness.... There is a finely graded scale of activity between exterior actions [or elaborated gesticulations] and so-called interior actions [or gesticulations that are merely sketched]. [Thus, in the case of laryngo-buccal gesticulation, [patients show all the intermediate degrees from loud speech, to whispered speech, to murmuring, quivering of the lips and tongue, to, lastly, apparently entirely interior speech. This last case raises an important problem, the problem of the nature of receptions that allow these minimal actions to produce reactions of consciousness. Another curious problem concerns the question whether all tendencies [all gesticulations] are equally capable of taking the form of interior thought [of a gesture merely sketched in the consciousness]. It is probable that this is possible for a large number of them, with the exception, perhaps of the most elementary ones...." (Jousse 1990:28/9).

This initial 'playing' is the process that Jousse describes in section one of this essay. In our observation of the child at play, we need to realise that what we are observing is not the first stage of a process, but a latter one. By the time the Child 'plays', a great deal has already taken place internally which cannot be observed. The Child can only 'play' what the child has already intussuscepted. What the Child 'plays' is actually the 're-play' of what has already been 'played' into the Child by a process of rhythmical bilateral intussusceptions.

**We often say: the Child
<<plays>> at everything.
This is not correct: he
<<is played>> by
everything.**

Jousse's own testimony is telling: "I still have in my muscles all those children's games.....In class one must be able to hear a pin drop.... We had therefore to learn our lessons in silence. But once outside the classroom, all my little playmates and I learned our lessons in a far more lively way! I can still hear, and feel in all my muscles those sorts of balancing chants of the young pupils learning their lessons!.... It struck me very forcibly that the children instinctively memorised things by chanting them" (Jousse 1990:xxii).

The incident of the young boy overheard in the playground spontaneously chanting: "To make Zaira, I must have Z-a-i-r-a" (Montessori 1912:287) perfectly exemplifies the perceptions of Jousse and Laban.

These Cinemimemes pour out of him, in a manner of speaking, through all his gestes.

The Child externalises freely in a visual moving form of behaviour what has been visually and mimically imbricated psycho-physiologically. Jousse terms these behaviours 'Cinemimes' - "mimicry of gestures" which (together with "phonomimism" or "mimicry of sounds") became language in the etymological sense of "significant laryngo-buccal gesticulation" (Jousse 1990:233). The mimic gestes im-pressed psycho-physiologically through the Child's visual senses are ex-pressed through propositional gestes in mimic movement of the body and hands.

It is important to realise that the gestes themselves are not visible entities: it is the product of the gestes that are visible physical manifestations of all that has been 'played' and 'replayed' by the im-pressing and ex-pressing processes within the eyes and the body of the Child.

They pour out of him, invisible to us, through all his ocular gestes.

This process of 'play' and 'played upon' is instinctive, a reflex, spontaneous, mechanical imitation. The Child is not conscious of this process, nor have the psycho-motor processes (necessarily) begun to operate.

**It is this spontaneous replay of corporeal
and manual Mimemes that we call
<<a Child's instinctive play>>.**

Let us not forget however that, in dreams as in instinctive play, in spite of the misleading difference in the terms we use, the psycho-physiological mechanism is of the same kind. It is the gestual replay of previously intussuscepted Mimemes.

Jousse identifies the close relationship between 'dreams' and 'instinctive play', in terms of their psycho-physiological mechanical origins. 'Play' is as instinctive, and beyond the conscious control of the Child, as are his dreams. In both instances they are a energised reflection or replaying of previously imbricated experience.

In addition to their common mechanical origins, Jousse perceives that 'dreams' and 'instinctive play' are also dependent upon one another in the functions they perform and the purpose that they serve. The one is incomplete without the other. The specifically visual gestes which have been received by the eye, issue in rays, diverging and spreading from the central point or microcosm of the eye, disseminating the gestes to be enhanced and enlarged in the whole being of the Child. When we see children at play, the behaviours that we observe are the manifestations of this enhanced and enlarged dissemination of the gestes originally intussuscepted through the eye. At this point of mechanical instinctive behaviour, it is impossible and immaterial to identify the sequence of the process: 'play' and 'dreams' mutually inform each other continuously in the Child. The process is spontaneous, requiring no will or volition; it has its own energy, its own modus operandi; its own ontogenical operative source; its own ordered, systematic access to knowing.

These two fields of replay are moreover functionally interdependent. The microscopic ocular Mimemes irradiate and are amplified in the macroscopic corporeal and manual Mimemes. It is this amplifying gestual irradiation which we express daily by saying: <<the Child plays out his dream>>. We could just as well say: <<the Child dreams out his play>>. In fact, it is the incoercible anthropological law of ocular and corporeal Mimism which functions by forcing the Child to take, learn and understand through the propositional replay, the interactions of the universe. Play is the science of the Child.

Laban records the following perceptions about 'play':
"Young animals learn, though not by conscious control, to select and develop their effort qualities in play. Playing animals simulate all kinds of actions which resemble strongly those real actions they will need to perform to provide for the necessities of their future life. Hunting, fighting, biting seem to be suggested but they do not really hunt, fight and bite, at least not with the aim of procuring food. In young animals and in children we call it play; in adult people we call it acting and dancing. During play, effort sequences are tried out, selected and chosen as those best suited, say for the successful hunt or fight. The young animal, and so also the young child, experiments with all imaginable situations: ... Search for the best possible effort combination for each occasion accompanies these experiments. The body-mind becomes trained to react promptly and with improved effort configurations to all the demands of differing situations until the adoption of the best becomes automatic. ... Play is the great aid to growing effort capacity and effort organisation" (Laban 1980:14).

Thus gestually overflowing with Mimemes, the Child cannot prevent himself from mimically projecting them onto the walls in the form of “shadow play” gesticulations which he makes fight the one with the other.

Suffused with the gestes, the ‘replaying’ energy of the imitations compel the Child to externalise the im-pressions in the most immediate and direct manifestation of ex-pression, using the optimal tool and root/route(?) available to him: his body. With it, he acts out, mimes, dances and performs the ‘propositional gestes’ imbricated psycho-physiologically. In this way, he can ex-press the balanced paradoxes of his being and his experience.

Montessori's method of teaching a child to write included touching with the fingertips, which reminds us of Keller's comment quoted earlier that "if I could have made a man, I would certainly have placed his brain in the tips of his fingers" (Jousse 1990:28). Montessori records, "I saw that in the paper alphabet I had found the looked for guide for the fingers which touched the letters. This was furnished in such a way that no longer sight alone, but the touch, lent itself directly to teaching the movement of writing with exactness of control" (Montessori 1912:271). The paper letters were also sometimes cut out of sandpaper, so the tactile stimulation was varied, sometimes smooth and at other times, rough. The multisensory stimulation was variously instructive: "They could however tell the letter by touching it. Tracing the letter, in the fashion of writing, begins the muscular education which prepares for writing.... The child who looks, recognises and touches the letters in the manner of writing, prepares himself simultaneously for reading and writing..... Touching the letters and looking at them at the same time, fixes the image more quickly through the co-operation of the senses. Later, the two facts separate: looking becomes reading; touching becomes writing. According to the type of individual, some learn to read first, others to write" (Montessori 1912:267). In Joussean terms, Montessori created a situation in which the 'writing universe' was 'playing' on, and being played by the 'gestes' of the child.

Even better, as soon as he has a piece of charcoal or a pencil in his hand he <<reifies>> these evanescent propositional Mimemes in the shape of Mimogrammes or spontaneous drawings. Thus did early Man, during the Mimage stage, start to write by pictographic and propositional Mimogrammes.

Manner of ex-pression is not limited to immediate corporeal manifestation. With the ex-pressive capacity of his hands extended with some drawing tool, the Child is able to capture aspects of the kinesic 'replaying' of his corporeal propositional gestes in the fixed form of two-dimensional representation. He draws, spontaneously, the things he sees, the things that he has experienced being played through his young instinctive plastic being. These drawings are Joussean Mimogrammes, imitative propositional compounds, the early elements of writing.

Mimographism, which is instinctive drawing, a form of imitation, comes naturally and spontaneously to the Child. Allowing children to learn spontaneously and instinctively, guided by their own energies, those little explosions of intussusception, has optimum results. The Child is thus neither constrained nor inhibited, but driven by a natural compulsion arising out of his/her intussuscepted im-pressions of his/her universe. These spontaneous processes, operating in an orderly, sequenced manner inform an uninhibited developmental process.

In the same way that the Child is a born mime, so is he a born drawer. Far from inhibiting instinctive Mimographism, by prematurely condemning the Child to our writing which is algebrised and disheartening to him, Mimo-pedagogy strives to obtain from him the maximum return in terms of intellect and science. Drawing is the Child's writing.

Montessori states that "According to Seguin, then, we do not need to teach writing. The child who draws, will write" (Montessori 1912:248). Montessori refers to her method of teaching writing as "the anthropological method..... the method of spontaneous writing" (Montessori 1912:262). The resemblance in the words that Jousse and Montessori choose is an indication of the similarities in their thinking.

Montessori perceives that "Writing especially is surprisingly simple. For let us consider dictated writing: we have a perfect parallel with spoken language since a motor action must correspond with heard speech. Here there does not exist, to be sure, the mysterious hereditary relations between the heard speech and the articulate speech; but the movements of writing are far simpler than those necessary to the spoken word, and are performed by large muscles, all external, upon which we can directly act, rendering the motor channels permeable, and establishing psycho-muscular mechanisms. This, indeed, is what is done by my method, which prepares the movements directly; so that the psycho-motor impulse in heard speech finds the motor channels already established, and is manifested in the act of writing, like an explosion" (Montessori 1912:318).

Montessori describes the continuing multisensory stimulation of the child's learning processes: "Association of the visual and muscular-tactile sensation with the letter sound. The directress presents to the child two of the cards upon which the vowels are mounted - or two of the consonants, as the case may be. As soon as we have given the sound of the letter, we have the child trace it, taking care to show him how to trace it, and if necessary guiding the index finger of his right hand over the sandpaper letter in the sense of writing.... The children... take great pleasure in repeating with closed eyes, letting the sandpaper lead them in following the form which they do not see. Thus the perception will be established by the direct muscular-tactile sensation of the letter. In other words, it is no longer the visual image of the letter but the tactile sensation, which guides the hand of the child in these movements, which thus become fixed in the muscular memory. There develop contemporaneously, three sensations when the directress shows the letter to the child and has him trace it: the visual sensation, the tactile sensation, and the muscular sensation. In this way the image of the graphic sign is fixed in a much shorter space of time than when it was, according to ordinary methods, acquired only through visual image. It will be found that the muscular memory is in the young child the most tenacious and, at the same time, most ready. Indeed, he sometimes recognises the letters by touching them, when he cannot do so by looking at them" (Montessori 1912:277-9).

Jousse examines, in similar detail to that focused on Mimographism, the process of Auricular Phonomimism, another microscopic mimic behaviour in the developing Child. In the case of Auricular Phonomimism, the original actions, 'phones' or gestes of sounds, of the miming world are played through the ear 'aurally'.

IV. Auricular Phonomimism

Of aural reception, Jousse writes: "The problem of audition is perhaps even more complex than that of vision and, consequently, even further from a definitive solution, but here too the hypothesis of a peripheral imprint in the form of resonance has been replaced by the idea of a reactive process, [an auricular gesticulation] ... P Bonnier and Hurst [were] led almost simultaneously to the conclusion that audition is linked not to a molecular process, to the repetition of disturbances in the air, but to a motor process, to the putting in motion [to the gesticulation] of the auricular organs followed by an excitation of the auditory nerve. In his fundamental work of audition, P Bonnier links sound perception to a "to-and-fro motion of small, suspended, adjacent media" such as the ossicles, the labyrinthine liquid, the cochlear tympanums and the membrane of the round fenestra, resulting in the continuous irritation of the papilla" (Jousse 1990:10). As with visual reception, Jousse follows the perception that aural reception is a motor activity.

The universal Mimodrama, the world of pulsing rhythmic life, extends beyond the domain of the visually concrete into the domain of the vocal and audible. Gestes of rhythmical pulsating sound in the animate and inanimate world play upon the microscopic reflecting mirror of the inner ear in echoing auricular imitative impressions: the sounds of the external world are imitated on the aural field in a process of Auricular Phonomimism.

The animate and inanimate beings of the universe do not only have concrete and visible actions. They also have voiced and audible actions which are mimically echoed in the microscopic gestes of the inner ear in the form of auricular Mimemes. This is Auricular Phonomimism.

Up until the last few years, in our too bookish and too artificial ethnic milieux, the Child's ear has almost never been pedagogically initiated to the subtle delicacy of listening to things. His auricular gestes are only barely modeled by the few stereotyped sounds of our algebrised Graeco-Latin languages and by the few mechanical notes from our instrumental music.

Too often artificiality overtakes and smothers spontaneity, and limits the potential for optimal development of the senses. The development of aural sensitivity and discretion is hampered by exposure to sophisticated and specific stimuli. The ear of the Child is programmed to receive those gestes that rhythmically answer the bilateral and balanced conformation of his being. These are stimuli which will optimally develop his sensors and the mechanical psychophysiological processes that are the natural and spontaneous precursors of motor intelligence. If and when this process is pre-empted by that which, in the natural order of things, should follow later, permanent and irreversible impressions are made that render the development incomplete. Jousse suggests that this is what happens when children are introduced to sophisticated algebrised processes before their natural and spontaneous patterns of development have been fulfilled. In the long term this will mean that the adult individual will have a permanently restricted frame of sense reference; subtle and fine discriminations are not possible unless the instinctive and mechanical process of development through the spontaneous rhythmical and bilateral inclinations have run their full course.

Now, this language and music very quickly weaken the rich potential of the young ear. The recording apparatus of experimental Phonetics has shown us that an adult's ear can no longer objectively <<hear>> the phonemes of an unknown idiom. It subjectively deforms them by reducing them to the most basic form of the phonemes belonging to the languages learned in childhood.

The effect of premature specific stimulation of the developing Child's senses, is the inhibition of the individual's ability to discriminate. This is illustrated by the inability of some adults to recognise and distinguish the typical aural/oral elements of languages and melodies, and to imitate them, particularly when these emanate from a cultural milieu other than their own. The capacity for imitative im-pression in the ear of the Child is particularly fluid and plastic, and if it is exposed and stimulated naturally and spontaneously, it will develop a capacity for fine distinction and discrimination, regardless of cultural origin, in adulthood. Where, however, the Child's ear is limited in its exposure, during the period of optimum development, to specific cultural patterns of sound and rhythm, these will limit the repertoire of aural distinction in adulthood. The effect in practical terms of this phenomenon is realised in the adult struggling to appropriate the sounds and rhythms of foreign and new languages. Instead of being able to approximate the authentic aural/oral conformation, they adapt what they hear to that conformation in their own cultural repertoire which, to their under-sensitised ear, most closely resembles the sound/rhythm that they think they are hearing.

The notion of plasticity aiding other than mother tongue learning is now commonly accepted. Biologically it has been established that the critical age for optimum language learning ends with the onset of puberty. The studies and practices of various studies of commissurotomy (Sperry, Zaidel, et al) confirm the establishment of hemispheric specialisation, which results in an inability to adapt in the event of acute cerebral trauma outside of the 'critical period'.

European specialists in Eastern melodies have equally told us of their inability to <<capture>> these melodies in their characteristic sounds. Auricular gesticulation, originally so fluid, therefore becomes sclerosed into a restricted number of receptive gestes which are henceforth unalterable.

The negative effects of the fossilisation of aural plasticity extend beyond the demands of language to the sphere of music and its typical sonic elements and rhythms. Where the capacity for spontaneous development in the Child has been inhibited, the adult will not be able to identify, and identify with, the authentic qualities of musical elements of foreign cultures. Of such sensory alienation is monoculturism made, which in some people, results in an inherent and sometimes violent aversion to the language, music and rhythms of cultures other than their own. In extreme cases this can be followed by the conviction that foreign cultural practices are the embodiment of evil, which easily leads to ethnic and cultural exclusivity, and ultimately to human conflict and tragedy. Jousse's explanation of the limitations of adult language and cultural learning extend into an implied explanation for linguistic, religious and cultural intolerance. The perception that the truncation of sensory awareness limits adult cultural sensitivity reaches beyond the confines of authentic multilingualism into the heart and soul of ethnic cleansing, radical nationalism, religious and linguistic hegemonies. Whether he intended it or not, Jousse accounts, with this insight, for the sorry catalogue of our global human calumny, destruction and shame.

Our language and our music thus concentrate the young ear too exclusively on the voiced Algebremes of signs instead of allowing it to become supple through the sounded Mimemes of things.

Jousse is quite clear and explicit in the optimal and recommended path that should be followed to ensure a continuing flexibility of the aural sensor into adulthood: the developing Child should be aurally stimulated variously, eclectically and comprehensively. Narrow focus upon language- and culture-specific symbols should not be allowed to interfere with the spontaneous processes of instinctive and mechanical learning in the Child. It is these latter processes that alone can ensure a fully developed capacity in the adult.

Jousse identifies the probably well-intentioned but inhibiting practice among adults of focusing the Child's learning capacity on the specific items of socially significant labels, and culture-specific musical frameworks.

As short-sighted utilitarians and artists, we cannot wait to teach the Child the social names of things and the serial notes of our scales.

Unfortunately, we fail to make him hear too the characteristic timbre of the things themselves. Thus, because it is so effortless, the handling of the socialised word and the algebrised note soon kills spontaneous curiosity for the concrete sound of what is true to the Real.

Jousse insists that it is vitally important for the development of curiosity and a healthy enquiring mind in the grown child, that he is exposed, during the early stages of development, to the full range of sounds in the concrete or real world, untrammelled by artificiality of social constraint and expectations. Jousse believes that the range and complexity of sounds projected by the 'Real' or concrete world challenges the senses of the developing Child, extending his perceptions, and exercising and encouraging a broader and richer 'palette' of aural experience. Jousse believes that the introduction of the relatively simple structures of language and song/music to the Child whose senses have not been challenged by the 'Real' or concrete and natural world, result in a lack of enquiry and curiosity in the Child.

However, both intellectually and aesthetically, the unexpected harmony of the sounds of nature is no less educational than the stylised harmony of the notes in an orchestra. Did Aeschylus's avid ear not render unforgettable <<the innumerable burst of laughter of the ocean's waves>>? The sounds which a human ear has already heard may be pleasing, but how much more pleasing would those be which no ear had thus far been able to hear! The harmony of the Real is richer than our dictionary and more varied in tone than our music.

Jousse exhorts us to remember that

- * the sounds of nature are as rich in harmony and diversity as anything that man has been able to compose, create or perform;
- * nature has no need to resort to the artificial prescriptions imposed by style, form or theme;
- * experience is potentially infinite;
- * that there will always be sounds that lie outside of the knowledge and experience of man to whet his appetite and stir his curiosity;
- * the concrete world contains a varied wealth of sound experience in a universal Mimodrama of gestes, more richly endowed than the best that man can create, to be played and replayed in an endless process of intussusception .

Jousse's personal vivid memories of the physical sensations of his 'oral childhood' are instructive: "The practice of learning by heart enabled me to "feel" in my mouth, as I recited, that I was constantly meeting the same formulations. I still sense her (his mother's) dear voice, not in my ears, but in my mouth, in my reciting throat..... All those recitations made me feel, in my mouth, as I recited, that we had to do with something similar to the holophrastic compositions of Homer, that all those reciters of the Old and New Testaments expressed themselves in "ethnic" formulas and that we had here something resembling the recitations of the old ladies of Sarthe. And so these developed my conception of oral style.... I was therefore, later, not at all surprised to find that certain ethnic milieux, like the people of Israel, situated the centre of life in the throat, in the nefesh, and not in the head. To the Semites, the throat symbolises the whole psychological essence of the living, thinking man" (Jousse 1990:xxvi).

Jousse deals in this section of his essay with the replaying of imitated gestes in articulated speech. "By echoing the ear, the mouth becomes the resonator of the sound of things" (Jousse 1990:233).

V. Oral Phonomimism

Jousse identifies "a finely-graded scale of activity between exterior actions [or elaborated gesticulations] and so-called interior actions [or gesticulations that are merely sketched]" (Jousse 1990:29). This gradation is related to the various types of speech : "Thus, in the case of laryngo-buccal gesticulation,] patients show all the intermediate degrees from loud speech, to murmuring quivering of the lips and tongue, to lastly, apparently entirely interior speech" (Jousse 1990:29). It is important to note that this last 'interior speech' is a fully realised 'geste' even though it is not externally expressed in resonated voice and articulated speech.

Jousse notes that "this laryngo-buccal, primarily audible, gesticulation [prevailed], while the visible, infinitely expressive manual gesticulation "survived only as a vestige [because] it was superior" (Jousse 1990:40). This superiority is functional in that voice can convey meaning without visual contact and without manual gesture, and so can be used at night and when the speaker's hands are full.

Intussusception is by its nature invisible, being the internal imbrication of energies in the psycho-physiological fabric of the Child's whole being. This is as true of that which is intussuscepted by the ear as by the eye. It is therefore pedagogically impossible to observe, to monitor or control this aspect of the process of instinctive, mechanical learning. What is happening within the Child at the point of internal replay is inaccessible.

Like ocular Cinemimism, Auricular Phonomimism is secretly played in microscopic gestes and on organs which until now have been inaccessible to observation to others. The teacher does not see the Child's ocular reply, he does not hear his auricular reply. No pedagogical control is therefore directly possible.

Jousse emphasises man's "irresistible tendency to imitate [by manual gestures not only ... all that he sees [but also] generally .. all that he hears ... and to describe it by means of one or more sounds". "The urge to describe can [thus] seek satisfaction.... in what German explorers call Lautbilder, that is to say a sort of sketch or reproduction of what one wants to express, produced by means of the voice ... This is not, strictly speaking, onomatopoeia. Lautbilder are rather ... descriptive ... vocal [laryngo-buccal, sounded rather than visible] gestures". They render immediately, through sound, the reception of an impression". They "imitate" and "describe" ..., in the first instance, movements. But there are also vocal imitations or reproductions of this sort, Lautbilder, for sounds, odours, tastes, tactile impressions In fact, in the beginning, man had at his disposal two languages, which he used concurrently, simultaneously. These languages assisted each other [as they still do] in the development of [his] thought..." (Jousse 1990:39).

Observation of the process of learning becomes possible when the replayed geste manifests itself in behaviour. In the case of those gestes being intussuscepted aurally in 'micro-phones' upon the inner ear, the imitative propositional geste manifests itself in 'mega-phones' via human speech, itself the complex combination of vocalisation, phonation and articulation. In all instances of gestual replication, the externalisation is an amplification of the internal geste. This is particularly true of speech as the external manifestation of what has been aurally internalised. The vibration of the internal aural geste is amplified orally, but more importantly from a Joussean point of view, also in terms of tactile sensation and awareness. It is one of the biological miracles of the human composition that "Man has learned to use his laryngeal valve to convert the steady air stream from the lungs into audible sound" (Denes and Pinson 1973:56). This vibrating column of air, controlled at the base by the intercostal muscles and the diaphragm, and at the top by the muscles of the larynx, is 'pre-voice' or 'voice-in-waiting'. Only when 'the vibrating column of air' is phonated and resonated does it become audible to the human ear. Articulation on the other hand is possible without resonance when speech is whispered. Whether whispered or resonated, the geste of human speech constitutes Oral Phonomimism, the imitative replaying of sound through the oral cavity within which it is shaped and formed by means of the articulatory organs into the meaningful form of the laryngo-buccal propositional geste, human speech.

Fortunately, just as ocular Cinemimism is amplified in corporeal and manual Cinemimism, Auricular Phonomimism too, spontaneously echoes its amplifying irradiation back on the laryngo-buccal musculature. The sound which has been mimically and microphonically played in the inner ear tends to be mimically and megaphonically replayed on his lips. This is Oral Phonomimism.

Montessori's observation described below indicates that she had a keen sense of the 'dance of the laryngo-buccal muscles' to which Jousse refers: "One day a little boy four years old, running alone about the terrace, was heard to repeat many times, "To make Zaira, I must have Z-a-i-r-a." (Montessori 1912:287)

It is significant that Helen Keller accessed language through the tactile propositional geste: she discovered voice with her fingers on the throat of her teacher, she discovered speech with her fingers on the lips of her teacher, she discovered words with her teacher's fingers in the palm of her hand. Helen Keller accessed the world and its meaning, the universal Mimodrama, through touch: it was through the sense of touch that the first limited mimic gestes were played on the instinctive psycho-physiological fabric of her being. It was through the sense of touch that she replayed her violent frustrated partial understanding of the world. It was through the sense of touch that her gifted teacher released her from her dark and silent world.

Phillips identifies a phylogenetic relationship between speech and movement. Significantly she terms this "audible gesture" (Phillips 1984:3)

Jousse explains the gift of human articulated speech thus: "Any schema that makes a propositional gesture 'dance' on the laryngo-buccal muscles of an improviser or reciter, acquires, by that very fact, the tendency to dance again. Is it the case that a propositional gesture, identical or similar to the first one, will sooner or later be sketched in the "human compound" of the improviser, and try to express itself through the laryngo-buccal muscles? By the law of automatism and the law of least resistance, this propositional gesture - merely sketched and, so to speak, in search of its definitive form - will be amplified and dance itself out according to a verbal and rhythmic schema that offers itself of its own accord. The same psycho-physiological phenomenon of gestural stereotyping occurs in respect of all propositional gestures, whatever their number, necessary to enable members of this or that ethnic milieu to communicate with one another. Thus are elaborated, in the course of centuries, half instinctively and half deliberately, a certain number of formulaic propositional gestures, dancing on the laryngo-buccal muscles in accordance with a relatively limited number of rhythmic schemas. The same propositions are found on the lips of all" (Jousse 1990:109).

The Child learns what the Child experiences, and more especially the Child will learn specifically what she specifically and repeatedly experiences in her physical environs. The Child learns by example of those closest to her. The ex-pressive behaviour of the Child reveals the source of the im-pressed geste. What is learned in this wise is internalised at the most essential level of the Child's being: this is what Jousse means by 'intussusception', that which is embedded in the fibres of the young Child by affective and physiological proximity of example.

It is by virtue of this further specialisation of the general law of Mimism that a young Child, entirely brought up by her mother, will unconsciously display the typical timbre and inflections of her mother's pronunciation. One hears the mother's voice in her daughter's voice just as one sees the mother's gestes in her daughter's gestes. We find ourselves here at the deep and living spring of what has so wisely been called: <<contagion>> of example.

Jousse's reference to "this further specialisation of the general law of Mimism" suggests that he supports the Onomatopoeic or Echoic Theory, which "proposed that objects were given names which resemble the sound which they made. Such imitation ... was also mirrored in the development of children's speech. Examples of echoic words are murmur, crash, boom, snap, whip-poor-will, twitter, hum, buzz, purr, chirp (Phillips 1984:49). While "the Onomatopoeic Theory had many supporters ... it has been criticised on the grounds that there are too many words which are not of onomatopoeic origin" (Phillips 1984:50).

The Child will freely imitate his environment: the instinctive mechanical compulsion of the intussuscepting gestes ensures that the Child reflects his interpretation of what is played into him aurally. The Child raised in the country will identify animals by the sounds that he hears them make. "This is life as it is lived in close contact with soil, sap, wind and sky. This it is that constitutes the genuine education of the living concrete individual, in contact with actual objects..... Never forget that a child's interest is gripped much more by the name of a plant that he can see, touch, pick, handle, taste, smell than by a word that is there, written on a piece of paper and that does not correspond to anything living" (Jousse 1990:xxi).

Laban was similarly affected by his physical environs. "As a quite young boy sometimes, when left alone, he would take himself off to the mountains, and there happily leaping, stretching open-armed towards the sun, he felt in touch with infinity. 'Heaven and earth are mother and father of man, I thought, and rejoiced to be a human being,' he wrote in his autobiography. He had at the outset sensed a profound relationship between the movement of the individual and the movement of the cosmos" (Hodgson and Preston-Dunlop 1990: Preface).

It is naturally as a result of this propelling compulsion of Auricular and Oral Phonomimism that any child who is brought up in freedom in the countryside, begins of his own accord to call a certain number of animals and objects by the typical sounds which they make.

Phillips, in the analysis of the incidence of Laban effort and spatial patterns in human speech, demonstrates the close relationship between spoken forms and the movement patterns associated with them. This relationship is particularly clear in the analysis of poetry. Phillips quotes Jespersen: "The genesis of language is not to be sought in the prosaic but in the poetic side of life; the source of speech is not gloomy seriousness, but merry play and youthful hilarity" (Phillips 1984:54). The reference to 'play' is apt in the context of Jousse's perceptions.

Take for example the young Sarthois child who, although hardly able to speak, ran towards his mother, the farmer's wife, with his hand to his mouth and crying with surprisingly exact melodious intonations:

Miaou ham co! Miaou ham co!

A large and formidable neighbourhood cat had in fact just strangled a cockerel...

In instances where the Child is able to make meaning without speech in a recognised form, we are witnessing the mechanical, instinctive process of re-played propositional geste at its most effective.

Instances like the one described above manifest the creative meaning-making ability of a Child whose psycho-physiological processes have been so suffused with the played and re-played gestes, that instinctive behaviour moves into the realm of purposeful conscious action. We call this intelligence.

The capacity to receive, register and re-play aural-oral phonomimemes is not consistent or equal among all people. Some individuals display in the re-playing of the gestures greater fidelity to the original than others. The fidelity of Auricular Phonomimism, the acuteness and accuracy of hearing, can be measured in the intensity of the Oral Phonomimic representation, in the length, the pitch and tone of the voice employed in the re-playing speech act.

If some particular child or other has the gift of very precise Auricular Phonomimism, he intussuscepts and auricularly replays, with greater exactitude, the characteristic sounds made by each thing with its intensity, duration, pitch and timbre. He thus usually has a more exact Oral Phonomimism.

But this echoing Oral Phonomimism can have its own flaws. The ear may be true and the laryngo-buccal apparatus false. The latter may even, in a type of reverse Mimism, go as far as to distort the Auricular Phonomimisms.

Flawed Oral Phonomimic re-play, or speech, is not necessarily indicative of a weakness at the point of hearing or intussusception. It is equally possible that the vocal, phonatory and articulatory apparatus may be responsible for distortions when the geste is re-played. Cases in point would include those patterns of speech impaired by lisping, stuttering, vocal occlusions and other pathological speech defects. It is even possible that defective speech patterns will interfere with, and distort, the auricular geste at the point of imbrication. Instances of speakers who can hear there is a difference between two sounds but who cannot reproduce the difference are legion among adults learning a foreign language.

**Mimo-pedagogy must therefore intervene
from the earliest years in order to verify
and adjust these two Phonomimic systems.**

In instances where pathology threatens to undermine the learning and development of the Child, either because of problems with hearing (Auricular Phonomimism) or speech (Oral Phonomimism), intervention is imperative. Remedial action should be undertaken to attempt to correct what is abnormal, and to ensure that both hearing and speech, the "two Phonomimic systems", are able to record and express faithfully what is concrete.

VI. From Mimage to Langage

In this section of the essay, Jousse deals with the transition from corporeal manual mimism, Mimage, to articulated speech, the laryngo-buccal geste, which purposefully conveys meaning, Langage.

The process of imitation thus far in the human Child is not purposeful, as it is still instinctive and mechanical. The Child is unaware of what is happening to him: he plays no intentional role in the development of these early mechanical processes. He is merely a fluid instrument through, with, and upon which the external concrete world 'plays' in a series of im-pressions, which he intussuscepts as he 'registers' and then mirrors them in 're-play'. The expression of such 're-play' will be augmented by the Child's mechanical bilateral and balanced instinct to imitate his experiences with his whole body and his vocal organs. The world in which the Child lives is the Agent that Acts on the Child, the Acted upon. The process of human learning at this early stage, as described by Jousse, is automatic.

Without being aware of human Mimism, the young Sarthois child was also, however, no more than a plastic and "voiced echo" of a plastic and voiced Action of an Agent Acting on an Acted upon. This Mimodrama was replayed, intelligised and expressed within him in the three imbricated phases of a manually and orally mimic and bilaterally balanced propositional geste.

Although it might seem that the Child is practising his volition and conscious cognitive control over 'what he says/draws/dances/sings', this is not really the case. As long as the process is mechanical and instinctive, there is no actual cerebral control over the Child's behaviour, but the longer and more richly the instinctive responses of the Child are stimulated, the greater the number of forming and sculpting gestes that will be 'played' on his 'reflective mirror', leading to a point of cognitive and cerebral realisation.

The Child's inner being is formed and shaped by the concrete im-pressions that are internalised by the Child: those behaviours of the animate and inanimate beings, external to the Child, that im-press themselves upon the inner mirror of his sensibilities. At first, he is rather 'played upon' by the Mimodrama of the universe, during the process of the initial im-pression, than 'plays' upon them. Instinctively, the Child balances these im-pressions and imitates them in rhythmical bilateral ex-pressive constructs. In the same way, the Child spontaneously imitates the vocal behaviours that are performed around him. It is clear from the behaviour of the Child that imitation of oral constructs are as important a source of enrichment of his inner imitative mirror as the initial stimulation resulting in the 're-play' ex-pressed in the movement of the body and the hands. The Child's actions reveal that he is as curious and excited to re-play the sounds that he hears as he is to imitate the things that he sees.

As to the corporeal and manual Mimic gestes which are modeled within him by the intussusception of the concrete actions of things, we have seen that the Child <<is played>> by them far more than he <<plays>> them. We can now note the same spontaneous impulse when dealing with oral mimic gestes, as soon as the Child is put into direct and living contact with the voiced actions of things. Now, oral play is as important as corporeal play for the education and the enrichment of a Child's thoughts. Observing a Child who is left to his instinctive activities gives us daily proof of this. He is as spontaneously curious to listen to and to replay the characteristic timbres of things as he is curious to observe and replay their typical shapes and actions.

Laban related his understanding of movement as ex-pression to insights about what he termed 'primitives' and the similarities with the child. While Jousse would not have approved, the term 'primitives', he would have applauded Laban's latter insight. Laban conjectured that "the closeness with which the primitives lived to the natural world, their immediate interaction with it and their complete dependence upon things natural very probably gave rise to their consistent use of movement as a means of expression and identification. It is difficult to say whether man attempted to influence his world through movement, or influence himself to such a degree that his world took on a less hostile and therefore a more pleasant aspect. Primitive man's movements symbolised or characterised gods, animals or to him, sublime human qualities and was a central fact of existence. The closeness of his rituals to the ensuing consequences gave purpose and meaning to his movement and helped to give meaning and purpose to his life..... Nor is it in the child, where movement enables the child to learn about the world, relate to it and actualise his place in it" (Thornton 1971:113).

It is moreover this spontaneous curiosity which in earlier times enabled corporeally miming Man to become phonetically, lingually miming. Mimage (or the intellectual expression by the plastic physically actualised gestes of the body and of the hands) has thus gradually, but never completely, yielded its admirable powers of meaning to Langage (or intellectual expression through the voiced gestes of the langue).

The process which evolves within the Child, is typical of the process which evolved within early Man, enabling him to make the transition from corporeal and manual imitation to the performance of vocal and speech acts. The imitative capacity of Man, the ability to convey meaning and ideas relying totally upon a wide expressive range of bodily postures and manual gestures, has never completely been overtaken or compromised by his ability to convey meaning through the act of spoken language. In every language there is still evidence of the first laryngo-buccal imitations of the im-pressing environment: these are manifest in onomatopoeia.

Jousse perceives that onomatopoeic vocalisation introduced the first oral manifestation that early corporeally and manually imitative Man expressed. In following the dictates of the concrete sounds that he most directly heard within his immediate environment, he could not but reflect their essential phonic and sonic characteristics, resulting in onomatopoeic expression. He makes the observation that each group would naturally have developed differently given the variety of the environments in which they lived: such diversity logically gives rise to ethnic differences of origin and behaviour. He reiterates that the instinctive behaviour of man is not the same as that of animals (See section 2). Whereas animal instinctive behaviour locks the creature into a limited developmental framework, the instinctive processes of man have the capacity to develop into intelligent, reasoning cognition. This capacity for what is instinctive to be developmentally informing is admirably demonstrated by the young Sarthois child, whose mechanical imitation of the sounds in the environment around him help him make reasoned sense of the world. Jousse identifies this critical difference between man and the animals. To put it the other way. Even though animals are surrounded by the same range and variety of stimuli as humans, they do not as a natural process, imitate the sounds of other species. An exception to this observation are those instances of talking birds that are able to repeat a limited range of single words and simple phrases. But having achieved that, they are not capable of extending beyond the stage of mechanical imitation: they can only repeatedly 're-play' a set of conditioned reflexes. It does not go any further than that. Other instances of reasoned cognition in animals is limited: we have evidence of intelligent interactive communication via signs and symbols between man and various apes under artificial circumstances and with extremely limited success. This process is not natural to the species and what has been achieved, has only been achieved under sophisticated experimental conditions.

The first oral languages were dictated to the various ethnic groupings of Corporeal-manual Style men by the very sound of things, with the living variations being due to the naturally variable replays of the living and intelligent receptor organs: Human Mimism is not brutish mechanicalism. The little Sarthois child, in all his freshness as <<eternal anthropos>>, experimentally showed us the authenticity of this dictation to spontaneously attentive human ears.

The examination of languages which are less algebrised than our own proves it just as clearly to us by the number of Phonomimemes or <<onomatopoeia>> which have withstood the age-old articulatory degradation of phonetic evolutions. The Chinese and the Annamites, among many others, list for us with legitimate pride the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and are still felt in their ears. Thus too are still noted and admired under the algebrising trace of the brush, the concrete Mimogrammes, or <<shadow plays>> of their once Manual Style.

Evidence that the source of language has its origin in imitative onomatopoeia, as Jousse suggests, abound in many languages, particularly those languages that are less rather than more 'algebrised'. The less algebrised languages display a richer heritage of onomatopoeic language usage, accompanied by extant evidence of concrete imitation in the mode of writing: thus displaying a closer, as opposed to a more removed, relationship with the transition from Mimage to Langage.

VII. From Langage to Oral Style

In this section, Jousse explains the relationship between spoken language and the Oral Style. It is important that spoken language and the Oral Style are not oversimplistically equated. Jousse's discussion demonstrating the individual characteristics of each is variously recursive reminding the reader of nucleic concepts already posited earlier in the essay.

Corporeal and propositional gestes,

Corporeal and propositional gestes' are those thought explosions that suffuse the whole body making meaning an holistic process of intussusception and imbrication.

bilaterally propelled by the successive explosions of living energy, are balanced by means of Binary, or more rarely Ternary movements, according to a spontaneous rhythm.

All living energy is bilaterally balanced, in binary (two-phased) or ternary (three-phased) movements, which are simultaneously the product and the producer of the rhythm which aids the propulsion initiated by the explosions of energy.

All living matter is suffused with energy, a principle biological characteristic of which is that it cannot simultaneously flow evenly or smoothly and be true to its essential nature: rhythm pulses in waves - it cannot be or do otherwise. These pulsations or waves can be measured in alternations and variations of stress. All natural rhythms are thus variable and alternating. The heart beats rhythmically, but each series of beats may not be absolutely identical. Often arrhythmia, the uneven rhythms of the heart, is a sign of disease in the coronary organ, but it is still rhythm, even though its nature signals the existence of a problem. With sophisticated medical technology, the rhythm of the beating heart can be recorded in a series of differentiated tonal 'bleeps' which follow the visible expression of the beats in a series of visual explosions or 'blips' on a monitor. These 'blips' trace a rhythmical pattern visually on a screen. It is only when the 'bleeps' transform into a high-pitched monotone, and the 'blips' trace a straight line across the monitor screen, that we know that the rhythm has stopped, which means that the heart has stopped beating and the patient is dead: in nature, what is not rhythmical is dead. But what is rhythmical can also become metrical. Rhythm becomes meter when it is stylised into a convention that does not vary idiosyncratically, without comment. Metrical patterns in language usage, for instance in poetry, are regularised variously according to particular linguistic origins. (See Section 8).

In living matter, rhythm is the return of the same physiological phenomenon at biologically equivalent intervals. When regularised, it becomes the meter.

Jousse uses the term "mnemonic rhythm" which "helps in the memorising of semiological laryngo-buccal gestes ... a kind of movement, simultaneously penetrates both body and mind during this exercise to which the organic process lends itself, so that all activity is subordinated to the influence of the [dance] of the muscles" (Jousse 1980:132/3), to identify the form of rhythm that aids and develops memory. His perception that the muscles 'dance' is particularly significant, emphasising as it does the extent to which he understands the acutely physical response to rhythm.

Each propositional balancing of the Binary and Ternary movements generally has three phases, since within each balancing are replayed the Mimemes of the Agent, of the interaction and the Acted upon.

Each 'energy-idea', or 'propositional geste', is simultaneously rhythmically balanced with one (binary) or two (ternary) others, and operates tri-phasicly reflecting the interaction underlying each of these individual elements. The source of the action, the interaction of 'play' and 're-play', of 'in-' and 'ir-' and 'ex-' radiation, of 'im-pression' and 'ex-pression' of gestes, between the Child and the Mimodrama of the universe is reflected in each propositional geste.

Rhythm is not only manifest micro-cosmically in the alternation of individual beats, syllable or sounds. The 'energy-ideas', the 'propositional gestes' are also rhythmically juxtaposed, macro-cosmically balancing each other, either in two- or three-unit patterns: Binary or Ternary movements. In one respect, I take this to mean that the value of each element of a balanced schema can be measured in time, in the length of time that it takes to express the geste, as it were, what Jousse refers to as the 'rhythm of duration'. Jousse provides numerous examples of this Oral Style phenomenon, of which I suggest the following explanation:

* In a binary schema from Madagascar (Jousse 1990:103) -

My mouth/ is gagged/ by shy/ness
my lips/ are bound/ by shame/

the 'rhythm of duration' foregrounds meaning in the dispersion of balanced and unbalanced elements. There is one more syllable in the first line than the second. The effect of this is that there is an extra unstressed beat at the end of the first line, indicating that the thought, the propositional geste, is incomplete. This signals to the listeners that they must continue to pay attention to the performer as the meaning is not yet complete. The second line of the schema is conventionally rhythmical, indicating to the listeners that the geste is complete. Elements of balanced repetitive symmetry foreground the elements of imbalance which focus on the meaning.

* In a pair of balanced and balancing binary schemas from Israel (Jousse 1990:105)

The Things/ that were passed on/ in writing/
you will not be allowed/ to pass on/ orally/

The Things/ that were passed on/ orally/
you will not be allowed/ to pass on/ in writing/

the number of syllables match exactly, with nine in each of the first lines, and twelve in each of the second lines. The /'s indicate the rhythmical pauses in each line which reveal identical internal duration of rhythmical phrases in a composite of regular balanced patterns. Each of the schemas rhythmically mirrors the other, providing holistic rhythmical balance. Expressed differently, this means that the utterances are rhythmically constructed so that the 'rhythm of duration' operates at three levels: in syllables, in phrases, and in each as a whole. The overall effect is one of multiple perfect binary balancings, created by integrated multilevel internal and holistic 'rhythms of duration'. As with the previous example, the background of perfectly rhythmically balanced utterances, foregrounds the oppositional imbalances thus focusing on the meaning.

* The following pair of balanced and balancing ternary schemas from Israel (Jousse 1990:105) -

Whoever/ learns the Torah/ in his youth/
The words of the Torah/ enter his blood/ and
they come out/ of his mouth/ precisely/

Whoever/ learns the Torah/ in his old age/
The words of the Torah/ do not enter his blood/ and
they do not come out/ of his mouth/ precisely/

displays a variety of similarities and dissimilarities compared with the previous examples. The number of syllables is not mirrored, with the following spread:

Schema One: Line 1: 10 syllables
Line 2: 11 syllables
Line 3: 11 syllables

Schema Two: Line 1: 11 syllables
Line 2: 13 syllables
Line 3: 11 syllables

The /'s indicate the rhythmical pauses in each line which reveal a distinctive 'rhythm of duration' pattern. The repetitions act as the elements of balance, and dissimilarities, the elements of imbalance. Against the background of the balance created by the similarities, the oppositional imbalance in duration and rhythm focuses on the meaning. Each of

* 'in his youth' and 'in his old age';

* 'enter his blood' and 'do not enter his blood';

* 'they come out of his mouth' and 'they do not come out of his mouth' are sufficiently related by common elements to be recognisable as juxtaposed notions, foregrounding the dissimilar elements in each and creating a notional relationship between the progression of age, the failing plasticity of man's being, and accuracy of expression. Once again the 'rhythm of duration' is multiply constructed at different levels that interact to weave a rhythmical whole. As before, this means that the utterances are rhythmically constructed so that the 'rhythms of duration' complement each other at three levels: in syllables, in phrases, and in each as a whole. The overall effect is one of multiple balancings of the 'rhythm of duration' operating within the complex compound of the ternary schema.

Even in translation, the binary and ternary schemas, referred to above, can be interpreted as demonstrating that the 'rhythm of duration' manifests the idiosyncratic imperative of balancing in the Oral Style.

Within each balancing, these three gestual elements too are individually propelled and scanned by the successive intensification and relaxing of an energy which opens out in time, in duration.

It occurs to me that there is a possibility that the "and" at the end of Line 2, Schema 2, could fall orthographically at the beginning of Line 3, Schema 3, so that the following syllabic spread would obtain orthographically, which would reflect the intrinsic spoken rhythm:

Schema One: Line 1: 10 syllables
Line 2: 11 syllables
Line 3: 11 syllables

Schema Two: Line 1: 11 syllables
Line 2: 12 syllables
Line 3: 12 syllables

This arrangement regularises the syllabic balance and emphasises the intrinsically incremental progression of the 'geste' holistically expressed in the pair of ternary schemas, simultaneously raising the geste to its climax and emphasising the meaning.

In addition to the 'rhythm of duration' exemplified above, the other basic rhythm is that of intensity: that which is manifest in the degree of energy used in the expression of each propositional geste regardless of how the geste is ex-pressed. With reference to the 'laryngo-buccal' geste the 'rhythm of intensity' is identified in sounds, words and phrases. In the matter of 'rhythm of intensity', it is unlikely that each alternating gestual beat will exceed a phrase because of its nature: the duration of intensity is limited biologically. In the schemas quoted above, the 'rhythm of intensity' can be recognised in terms of those sounds, words or phrases which are ex-pressed with increased intensity, that is a heightened ex-pression of energy, in their utterance. It must be noted that intensity must not be confused with timbre or pitch which Jousse deals with at a later point in this essay: intensity is registered in energy output - very frequently an 'intense whisper' will register a greater emission of energy than a fully resonated but melodious call. The audiometric measurement of those phonetic sounds that are not vocalised registers a higher degree of intensity than their fully resonated counterparts: the 'intensity' of [p] is greater than [b], that of [t] greater than [d] and that of [s] greater than that of [z]. The incidence and position of such rhythmical intensity is intrinsic and idiosyncratic to the language being used. I suggest, in the following examples, an interpretation of instances of greatest phonetic intensity: (Increased intensity is marked in bold)

* In a binary schema from Madagascar (Jousse 1990:103) -

My mouth is gagged by **shyness**,
my **lips** are bound by **shame**

it is interesting that the incidence of intense sounds rhythmically alternates with those of lesser intensity. The intense sounds are significantly fewer than those of lesser intensity, are similar in construction (all of [th], [sh] and [s] are fricative sounds and the [p] blends with [s]), and are counterpoised, the [s] changing position from line to line.

* In a pair of balanced and balancing binary schemas from Israel (Jousse 1990:105)

The Things that were passed on in writing
you will not be allowed to pass on orally.

The Things that were passed on orally
you will not be allowed to pass on in writing.

the pattern of 'rhythm of intensity' in the pair of binary schemas is almost identical, with the mutual substitution of the final pairs of rhythmical phrases focusing on the meaning. As in the previous example, the incidence of sounds of lesser intensity is greater than the incidence of sounds of greater intensity, with the elements of the 'rhythm of intensity' spread evenly throughout the schemas.

* In a pair of balanced and balancing ternary schemas from Israel (Jousse 1990:105) -

Whoever learns the Torah in his youth
The words of the Torah enter his blood and
they come out of his mouth precisely.

Whoever learns the Torah in his old age,
The words of the Torah do not enter his blood, and
they do not come out of his mouth precisely.

it is particularly interesting to note that the five elements of the 'rhythm of intensity' are patterned to emphasise the point of the geste. The sounds occur as follows:

* [p] - one instance per schema,

* [s] - two instances per schema,

* [h] - four instances per schema,

but

* [th] - two instances in schema one, and one in schema two,

* [t] - four instances in schema one, and six in schema two.

The selection of sounds and the pattern of incidence is not coincidental or accidental: they both contribute to the 'rhythm of intensity' and balance of the geste. The sounds that occur most frequently are [h] and [t], both of which register a particularly high level of intensity. In addition, the greater incidence of [t] connects the force of the negative proposition to the focal gestual element, 'the Torah'.

We thus find ourselves, from now on, in the presence of the two basic rhythms inherent in any series of living gestes: the rhythm of intensity and the rhythm of duration.

I find it remarkable that this pattern is evident even in translation - I would be interested to know how the pattern in the original emerges. And I am not insensitive to the fact that this is the translation of a translation.... quite remarkable.

Every balanced propositional geste has its own physical reality in the organs of vocalised speech. All propositional gestes are underpinned by the 'rhythms of duration and intensity', which have already been discussed. In addition, and specifically, speech sounds are characterised differently in pitch and timbre, (Phillips 1984) and are also expressed rhythmically. Jousse perceives that, in each balancing of Binary and Ternary oral movements for speech, there will therefore be four rhythms: the 'rhythm of intensity', the 'rhythm of duration', the 'rhythm of pitch', and the 'rhythm of timbre'. The incidence and effect of these latter two 'rhythms' can be identified as were the two previous instances. I have identified, by means of underlining, what I understand as the incidence of 'rhythm of timbre' in the following instances:

* In the binary schema from Madagascar (Jousse 1990:103) -

My mouth is gagged by shyness,
my lips are bound by shame.

The pattern of the 'rhythm of timbre' in this specific schema, is iambic, with instances of greater and lesser syllabic stress alternating with each other in an almost perfectly balanced spread. The extra syllable at the end of the first line is relatively unstressed enhancing its function as explained under 'rhythm of duration'.

* In the pair of balanced and balancing binary schemas from Israel (Jousse 1990:105)

The Things that were passed on in writing
you will not be allowed to pass on orally.

The Things that were passed on orally
you will not be allowed to pass on in writing.

those elements that are influenced by the 'rhythm of timbre' foreground the meaning on the one hand, and on the other, they manifest an underlying dactylic rhythm which is sufficiently uneven to mimic a natural flow in the speech pattern that is neither over-metrical nor monotonous.

* In the pair of balanced and balancing ternary schemas from Israel (Jousse 1990:105) -

Whoever learns the Torah in his youth
The words of the Torah enter his blood and
they come out of his mouth precisely.

Whoever learns the Torah in his old age,
The words of the Torah do not enter his blood, and
they do not come out of his mouth precisely.

the incidence of the 'rhythm of timbre' emphasises the meaning and simultaneously creates a basic dactylic pattern as in the previous example, and with the same effect.

In the following examples the 'rhythm of pitch' is marked < for a rising inflection, and > for a falling inflection:

* In the binary schema from Madagascar (Jousse 1990:103) -

My mouth< is gagged< by shy<ness<,
my lips< are bound< by shame>.

the pattern of inflections consistently rises until a falling inflection registers the close of the geste, simultaneously creating the ex-expression of finality.

* In the pair of balanced and balancing binary schemas from Israel (Jousse 1990:105)

The Things< that were passed on< in writing<
you will not> be allowed to pass on< orally>.

The Things< that were passed on< orally<
you will not> be allowed to pass on< in writing>.

the inflections rise as a matter of course, the falling inflections being used to signal certitude and finality.

* In the pair of balanced and balancing ternary schemas from Israel (Jousse 1990:105) -

Whoever learns< the Torah< in his youth<
The words< of the Torah< enter< his blood< and
they come out< of his mouth< precisely>.

Whoever learns< the Torah< in his old age>,
The words< of the Torah< do not> enter his blood<, and
they do not> come out of his mouth< precisely>.

as in the previous example, the rising inflections signal the flow of the ex-expression, while the falling inflections foreground meaning and definition.

Supra-linguistic and pragmatic factors, and the degree of influence of such factors on spoken language behaviour, are not universal. Jousse notes, for instance, that Chinese is "a language in which the meaning of a word changes according to the tone, whether high or low, with which it is pronounced; the voice ranges constantly between two notes a quarter tone apart" (Jousse 1980:173). The application of the "rhythm of timbre" to a Chinese utterance would be quite different from that suggested above, as English, and French for that matter, are non-tone languages.

When they are transposed onto the laryngo-buccal muscles, the propositional gestes remain balanced. They also retain, by necessity, their two basic rhythms of intensity and duration. But laryngo-buccal gestes become the source of sounds which can differ fundamentally in pitch and in timbre.

It is clear that Jousse intends that it be understood that all of these four rhythms should operate simultaneously. In the following examples, all of the rhythms are orthographically marked. This demonstrates how the four rhythm types interact and are interdependent, relating the parts to each other, the parts to the whole, and the whole to the parts, and providing for the oral performer a number of points of memory reference. The rhythms create, as it were, a specific network which blueprint-like identifies each schema idiosyncratically. It is this blueprint of rhythms that co-refer with the performer's intrinsic biological rhythms and which is im-pressed, and intussuscepted, enabling the performer to 'memorise' the many different formulae, riddles and proverbs in his repertoire.

* In the binary schema from Madagascar (Jousse 1990:103) -

My mouth</ is gagged</ by shy<ness</
my lips</ are bound</ by shame>/

* In the pair of balanced and balancing binary schemas from Israel (Jousse 1990:105)

The Things</ that were passed on</ in writing</
you will not> be allowed</ to pass on</ orally>/

The Things</ that were passed on</ orally</
you will not> be allowed</ to pass on</ in writing>/

* In the pair of balanced and balancing ternary schemas from Israel (Jousse 1990:105) -

Whoever learns< the Torah</ in his youth</
The words< of the Torah</ enter< his blood</ and
they come out< of his mouth</ precisely>/

Whoever learns< the Torah</ in his old age>/

The words< of the Torah</ do not> enter> his blood</ and
they do not> come out of his mouth</ precisely>/

Jousse explains that languages evolve idiosyncratically, although seldom in isolation: the development and change in the phonetic value in language will establish a pattern of rhythm dominance which becomes language specific. Once established, the specific rhythm dominating a language will tend to be identified with that language and tend to become typical of it. Whatever is expressed in that language will bear its rhythmical and dynamic 'trademark'. This identifying characteristic will persist even while it demonstrates, at a more superficial level, the fashion and style of language use from age to age, and generation to generation.

According to the phonetic evolutions specific to each language, one or the other of these four omnipresent rhythms may spontaneously become predominant in any given language. It will then tend to impose its regulating schemas on all the propositions of that language.

It is for this reason that the speakers of languages other than their own mother-tongues will reveal their linguistic origin in the rhythm of the mother-tongue superimposed upon the structure and vocabulary of the target language.

Being more automatic, it will greatly facilitate improvisation, memorisation and rememoration.

This rhythmical trademark becomes automatic: in other words, with each schema having its own distinctive integrated rhythmic pattern, the performer is not required to 'learn the words', but rather he will ex-press the propositional geste as a whole, the whole being carried by the imbricated rhythm. This process aids memory and the creative process of improvisation, where the performer must rely on what has already been imbricated to construct new and original patterns and schemas. It is this process of creative construction which informs the oral performer's art. The role of rhythm is of paramount importance in this creative process. It is no less important from the point of view of the audience. Rhythm aids the memory of the listener so that he will remember the essence of what has been ex-pressed. Rhythm, in the role of conveyer of information, is engaged pedagogically. Rhythm makes learning accessible, and therefore, in a sense, plays the role of the teacher.

Little by little the traditional mechanism of the rhythmopedagogic Oral Style will develop and model the rhythmic structures of its melodies on its own rhythmic structures. It is from the very depths of a language that melody originally surges.

Jousse perceives the proper role of the rhythmopedagogic Oral Style as the shaper and developer of the rhythmic structures of the specific language of the Child. Gradually, as the rhythmical identity of a language-specific schema is continuously and variously repeated, it grows in imbricated substance, sculpting, forming and shaping the inner energies of the Child. It is these internalised energy-patterns which emerge as patterns that are melodious and musical. This happens quite easily and naturally with any schema that is consistently repeated, given the proper and full foundation of the Oral Style rhythm. A related case, by way of example, could be the rhythmical recitation of multiplication tables. What begins as spoken cadences of 'two-times-two-is-four, three-times-two-is-six, etc.' soon develops a rhythm of duration where some sounds will have longer emphasis than others, the rhythm of pitch and inflection become more and more elaborated and exaggerated, and what was initially spoken, manifests in a melody of its own: in effect it becomes a song.

At this point Jousse emphasises an important distinction between language and melody. Languages change constantly: they are living dynamic processes which automatically reflect the world in which they exist. They cannot do otherwise as they are part of what im-presses the universal Mimodrama on the instinctive mechanisms of the Child's psycho-physiological being. What is im-pressed forms and sculpts the energy-processes of the Child. What is im-pressed must be ex-pressed, but idiosyncratically, because no two human beings will imbricate the same experience identically. And therefore what is ex-pressed will reflect the Child's experience of that phenomenon. Many such idiosyncratic ex-pressions of the same initial im-pression will have a changing effect upon the language. Melody resists such influences and change, because of the form-holding nature of its exaggerated rhythms.

But a language is a living and changing thing. Melody, without being immutable, has more rhythmic stability.

While rhythms in spoken language change to reflect mirror-like the behaviours of its speaker, the change-resistant nature of melody causes distortions, where the words will change but the melodies do not: the result is that the traditional unchanged rhythms of the melodies do not match the dynamic and plastic rhythms of the language, resulting in distortion. This contradictory process undermines the pedagogical role of rhythm. Jousse cites by way of example the case of popular French songs where the rhythm of inflection in the melody is at odds with the rhythm of inflection in the words, caused by the historical changes in the shape and formation of the phonetic elements that constitute that language.

Melodies which are secularly preformed will therefore sometimes impose their archaic rhythms and thereby distort the new rhythms of the propositions which they should on the contrary be reinforcing. For example, if we analyze, phonetically, our popular songs, which are a precious residue of our former Oral Style, we will find that the rhythm of intensity of the melody hardly ever coincides with the rhythm of intensity of the words. The phonetic evolution of our language is the cause of this.

Rhythmically imbricated schemas holistically express an anthropological propositional geste which conveys the mores, customs and life view of its people.

In this section of his essay, Jousse explains the processes which connect the Oral Style to Music in the Child. In so doing he completes his thesis connecting 'Mimism to Music' in the Child.

VIII. From the Oral Style to Music

In this regard Jousse further avers that "Every still-spontaneous ethnic group instills a certain number of stereotyped propositional gestures into the muscular system of each of its members from childhood on. It does this either through the mimic dance of the body or its laryngo-buccal transposition into strongly rhythmic recitation" (Jousse 1990:163).

The Oral Style of popular Latin, as it was brought to Gaul, had its verbal balancings rhythmized by iambs or trochees of intensity. Melody, instilled into this Oral Style, scanned it normally according to this rhythm. But very soon, it would seem, the energetic explosion of Latin articulation became, in our mouths, less and less intense. Except at the end of each balancing, any syllable, even the weakest, could be intensified in the inner energetic explosions, always very defined, of traditional melody. It is still so.

As has already been demonstrated, the natural rhythm of any language idiosyncratically establishes a metrical identity: the Latin spoken in early Gaul developed a balanced pattern in usage identifiable as iambic or trochaic. Each of these metrical feet have two beats, which are alternately stressed/unstressed: in the iambus, the unstressed beat precedes the stressed beat, while in the trochee the stressed beat precedes the unstressed beat. It must be noted that in Gallic Latin the degree of stress was probably directly related to the length of the syllable, the short syllables registering lesser stress, therefore the rhythm of Gallic Latin was syllabic. Such systems are not immutable: influenced by music, and socio-historical context, rhythms of expression change in use, this being the essence of the dynamic nature of language. This process is apparent in any living language: Shakespearean English is not twentieth century English, neither is South African English the same as American English. The socio-historical processes operating in the usage of Gallic Latin reduced the strongly iambic and trochaic patterns to the rhythmical patterns of modern French.

Probably no Frenchman, neither poet nor musician, either feels or knows the rhythm of the phrases that he utters. The recent recordings of experimental Phonetics were needed to prove to us that the dominant rhythm of present-day French is still the rhythm of intensity which tends towards the anapest. But this intensity is always so soft and so suffused that even phoneticians born in Paris are only able to feel as predominant in French, the rhythm of duration.

Jousse maintains that the modern French poets and musicians probably are unaware of, and insensitive to, the rhythmical roots of the language they use. Only objective scientific investigation can establish the true identity and character of the language being spoken: the ear is very subjective and chooses to hear what will identify the speaker appropriately socially. Jousse's reference to the role of phonetic experimental investigation to confirm the anapestic rhythm underlying modern spoken French, confirms that even specialised mother-tongue speaker-hearers do not identify accurately what the rhythmical nature of the speech pattern is. He feels that the 'rhythm of duration', that natural process of energetic explosions which are the source of the propositional gestures, allows the pattern of articulated speech to support rhythmically the meaning of what is being expressed. This would be the most natural recourse where metrical patterns established by convention had begun to weaken because of socio-historical influence.

The Child instinctively re-plays the gestes he receives mimically and consistently in balanced form, onomatopoeically echoing in his improvisations the rhythms of the energy-explosions that play on his senses; whether this is a photomimic re-play of what he sees, or a phonomimic re-play of what he hears. Such instances of rhythmical improvised re-play become culture-specific. The Sarthois Child will instinctively ex-press the specific sounds and sights that have been im-pressed on his senses: he will imitate the idiosyncratic rhythm of his cultural environment, so that what he re-plays manifests in ex-pression typical of his culture.

A born mime, a born drawer, the Child is too, like our young Sarthois child, a born Rhythmer-Improviser, whether he replays the sound of things in unfailingly parallel, melodious onomatopoeia, or whether he comments on the balanced gestes of his Rhythmo-mimisms in his own always so rhythmic and so melodious French Oral Style.

Jousse encourages the preservation of what is intrinsic to an individual culture. This can be done both implicitly in cultural behaviour, and explicitly in the classroom. He believes that it can be achieved by preserving what remains of the Oral Style in popular and traditional songs, but warns that original rhythmical patterns need to be restored before this can be achieved. He identifies specifically the problems arising from the lack of congruence between the rhythm of intensity in the words and the rhythm of intensity in the music in popular songs.

Let us capture these rhythm-melodious verbal replays in order to prolong them imperceptibly and pedagogically by means of the short rhythm-melodious phrases from our Oral Style, such as it survives in our popular songs. But let us carefully rectify the words of these songs so that the two rhythms of intensity, both verbal and melodious, can coincide.

Jousse avers the importance of the Child's initial introduction to language cannot be over-emphasised. What is primarily im-pressed by way of 'received' geste, to be intussuscepted into the psycho-physiological fibres of the Child's whole being, will decide what is re-played. These repeated manifestations constitute learned behaviour, and therefore must be the primary focus of those who choose to educate the Child.

The primary concern of educators should be the Child's intimate rhythmising by means of the exact and melodious rhythm of his language, irradiated into his rhythmo-mimic corporeal and manual geste.

Jousse also warned against over-regulation of the natural capacity of the Child to learn naturally from his/her environment. "Education tends to curb our imitative tendencies, and, indeed, they manifest themselves more forcefully in children than in adults..... It is certain.. that conventional education and the refinements of polite behaviour, or perhaps modern civilisation itself, tend to attenuate the intensity, amplitude and frequency of spontaneous expressive gestures" (Jousse 1990:25).

Jousse has very clear perceptions of the role of the teacher in the learning process of the Child: "In this way, we can account for the spontaneity of gesticulation and mimicry, which our education leads us to curb but which are only the immediate translation into movement [of receptions], of ideas. In this way we can account, above all, for the absolute power of imitation... [In the child, reception] leads automatically to realisation. Thus he spontaneously copies what he sees being done, ... mimicry and mechanical reproduction form the basis of most of his imitations" (Jousse 1990:25).

Montessori stated explicitly that "Education should guide and perfect the development of the three periods, the two peripheral and the central; or better still, since the process fundamentally reduces itself to the nerve centres, education should give to psychosensory exercises the same importance which it gives to psychomotor exercises. Otherwise we isolate man from his environment. Indeed, when with intellectual culture we believe ourselves to have completed education, we have but made thinkers, whose tendency will be to live without the world. We have not made practical men. If, on the other hand, wishing through education to prepare for the practical life, we limit ourselves to exercising the psychomotor phase, we lose sight of the chief end of education, which is to put man in direct communication with the external world. Since professional work almost always requires man to make use of his surroundings, the technical schools are not forced to return to the very beginnings of education, sense exercises, in order to supply the great universal lack" (Montessori 1912:223).

The harmonious Greeks had understood this. They made their children rhythm-mime, melodically, Homer's dactylic Oral Style. Let us too base all introduction to music on the rhythm of the Language from which it has historically sprung.

By way of example, Jousse reminds his readers that the Greeks, whose preoccupation with rhythm typified the expression of their cultural gestures, educated their children primarily through memorised rhythmical recitation of the dactylic rhythms of oral style epic stories attributed to Homer: similar practices in current practice would ensure that the Child is introduced to music through the rhythms of the language which is its historical source. Jousse's thesis rests largely on the notion that the Child cannot learn effectively without a knowledge of his roots, these roots referring specifically to the range and variety of stimulating gestures which have already been discussed and the rhythms that bilaterally balance the electrical explosions that impress the gestures psycho-physiologically.

Laban, like Jousse, sees the connection between "children and primitive peoples [who] are aware of this universal rhythm and "know" it through their physical experience and their simple unified approach to life." Laban explains that "To them space is full of rhythms and movement, which they recognise as the "basic experience of existence" (Thornton 1971:28).

There is a very real danger in introducing the Child to formalised items of learning before the senses have been fully stimulated in as wide a variety of gestures as they are optimally able to intussuscept. When the palette of intussuscepted gestures is full, as it were, only then is the Child ideally receptive to the gestures of formal and algebrised learning, those items of knowledge which comprise the sounds of the phonic alphabet, the letters of the written alphabet, the sounds of the cultural and musical scales and the visual representations that are arbitrarily and culturally decided. To attempt teaching the Child before these mechanisms are in place is to introduce these items into empty spaces; there is nothing in the Child's psyche to which these items of learning can adhere, and therefore the process is a wasted and frustrating experience for everyone.

Montessori like Jousse advocates the teaching of writing when the child is ready for it, and not to delay because of the "physiological period in which the muscular memory is ready has been passed" (Montessori 1912:297).

The real problem is not to teach the Child prematurely how he is going to read, write and play empty sounds.

Montessori also significantly notes that "Experience has taught me to distinguish clearly between writing and reading, and has shown me that the two acts are not absolutely contemporaneous. Contrary to the usually accepted idea, writing precedes reading" (Montessori 1912:298).

Jousse draws the parallel between the developing Child and evolving humankind: both have to follow the same path of rhythmical intussusceptions in a process of transition from mechanical and spontaneous reflexes of rhythmic imitations to the discrimination between the rhythmic patterns of melody and rhythmic, meaningful, articulated speech.

The young human being can, no more than can young humanity, without slow transitions, dissociate pure music from the word which is anthropologically, at once, meaningful Rhythmo-mimic geste and melody.

Jousse draws further comparisons: "When one is thoroughly acquainted with the [gesticulations of] the deaf-and-dumb, one cannot help thinking that there must be a very close analogy, from an intellectual [semiological] point of view ... between them and [still spontaneous] people..... The deaf-and-dumb, like [still spontaneous] peoples, express thought. The significance of a gesture [manual and visible, or laryngo-buccal and audible] is determined by the context only.It is true that, on the pretext that the Chinese languages are monosyllabic [that each mimic gesture in them is summed up by a single sound], one could suppose that the sought-after psychological unit in them is the syllable. But the syllable has no precise, nor clearly defined meaning in itself; the meaning belongs in a way to the whole ..., [to the complex propositional gesture] But if you ask a Chinese what li means, he will tell you it means nothing at all: in actual speech, each syllable helps to determine the meaning of others, and meaning belongs to the combination, [to the propositional gestures,] not to its elements" (Jousse 1990:54-56).

Laban also sees the similarities between 'the young human being' and 'young humanity': "Man, since he became aware of himself as an entity, has consistently made statements about the world in which he lives and the life he leads. Some acts of expression are beyond words and defy transmutation to canvas, stone or indeed any other medium. The human body alone is a suitable vehicle. From time immemorial rhythmic bodily movement has been recognised as a link between man and the world around him. The closeness with which the primitives lived to the natural world, their immediate interaction with it and their complete dependence upon things natural very probably gave rise to their consistent use of movement as a means of expression and identification. It is difficult to say whether man attempted to influence his world through movement or influence himself to such a degree that his world took on a less hostile and therefore a more pleasant aspect. Primitive man's movements symbolised or characterised gods, animals or to him, sublime human qualities and was a central fact of existence. The closeness of his rituals to the ensuing consequences gave purpose and meaning to his movement and helped to give meaning and purpose to his life..... Nor is it in the child, where movement enables the child to learn about the world, relate to it and actualise his place in it" (Thornton 1971:113).

Once he has mastered the complex and living lyre which is his body, the Child will master, play-fully, the most algebrised techniques of our dead musical instruments. His musical hand will render all things musical.

Initially, the Child's response to the miming universe is automatic and instinctive. The Child has no control over the early stages of spontaneous activity. As the intussusceptions play and re-play psycho-physiologically through the fibres of the Child's being, he develops an awareness, a consciousness of the interactions, and control begins to develop. There is patterned correlation between the Child's range of intussuscepted interactions and the Child's conscious control of his behaviour. This level of interaction also implies that the intussuscepting processes inform the capacities of the Child with expertise or mastery. As this mastery grows, learning becomes intentional, and the focus of learning moves from the immediate and concrete into the arena of symbol and the sign, the arena of algebrisation. This process is inevitable and imperative, but equally imperative is the rhythmic balanced source of the Child's energies whose learning is informed at every level with the elements of imitation and music. The world can teach the Child nothing without the Child's innate capacity for balanced and energised rhythmically imitated response. This response embraces all the elements of music, and so it is that the Child re-plays everything im-pressed into him from the 'universal Mimodrama' rhythmically and melodiously.

CONCLUSION**Future research and academic study of the work of Marcel Jousse**

In any circumstances the achievements of Marcel Jousse and Rudolf Laban would be remarkable; that they achieved as they did inspite of two cataclysmic infernos that threatened to engulf the continent which they shared, is further testimony to their individual courage and tenacity. But they were not alone. In the course of this study, I could not help but be struck by the stature of their peers: Piaget, Vygotsky, Stanislavski, Montessori, Paget - all of whom have made significant contributions in the field of human learning behaviours.

At the same time and in the field of Oral Studies, in addition to the observations, insights, and theories of Jousse, Milman Parry, and later his pupil, Albert Lord, were confounding the traditional precepts about early literature. Parry presented his first doctorate in Paris on the Homeric epic in 1928. No sooner had he done so than the influence of Antoine Meillet and Matija Murko persuaded him that the traditional poet he described must have been an oral poet. His subsequent research among the guslars of Yugoslavia, convinced him of the validity of the view that people who have no knowledge of written forms of language, depend on a highly sophisticated and complex process of oral recording, which not only informs their mode of communication and socio-cultural behaviours, but also their sensory perceptions, their memory and their cognitive processes. Subsequent, extensive field work all over the world has recorded much of the cultural and anthropological behaviours of surviving oral style cultures.

Ironically, even Hitler's demagoguery in the 1930's and 1940's demonstrated for all the world to see and hear, the power of oral style rhetoric, that style of 'geste' that strikes the residual oral chord in all of us, and most powerfully in the fibres of those whose oral chords have been ethnologically intussuscepted.

When one surveys this spectrum of insights and perceptions that have informed the modern study of oral style behaviours and their adjuncts, one cannot but entertain the notion of 'Zeitgeist': that there must have been something very special moving through the ether over Europe, between the late 1890's and the 1950's, with its epicentre in Paris in the 1920's. How else can we account for the fact that it was during that time and in that place that so many very different people independently developed theories and practices that complemented and explained each other.

Jousse's writings provide a treasure-house for seminal academic investigation. Future studies could include:

- * further analysis of the perceptions of Jousse and Laban, using a wider and more inclusive frame of reference;
- * a close analysis of the perceptions of Jousse, Piaget and Vygotsky;
- * a close analysis of Jousse's perceptions in the light of the empirical studies of modern psycho-biologists, including the work of Lenneberg;
- * an analysis of the perceptions of Jousse in the light of modern psycholinguistic theories, such as Bloomfield's Behaviourist theory, Chomsky's Mentalist theory, the Motherese Hypothesis, Halliday's Functionalist theory and others.
- * a close analysis of the characteristics of sign language, as used both by spontaneous cultures and the deaf;
- * a close analysis of Jousse's claims for the roles of rhythm, balance and energy in the processes of human learning, memory and communication;
- * a study of the application of Jousse's theories to traditional and modern ritualistic texts drawn from wide range of languages, and ethnographic sources;
- * a study of Jousse's theories in the context of Jungian Gestalt theory;
- * Joussean precepts and the views of Fritjof Capra, Frederick Turner and Joseph Campbell;
- * a study of Jousse's perception of the 'spontaneous' nature of Oral Style Cultures which challenges "misconceptions like the notion of the dichotomy between an oral mind and a literate mind, with the associated connotations of oral = primitive and literate = complex" - Frielick (Sienaert & Bell (eds) 1988:209).

In all these instances, it is the work of Jousse alone that offers a theoretical perspective of oral-style thinking and perceptions from an authentic oral style person who himself has recorded the quantum leap from an oral milieu to advanced academic literacy in one gifted lifetime. If we are to understand the oral style behaviours observed in field work, if we are to recognise the mutual effect of orality and literacy upon each other, if we are to harness the strengths of both for the improvement of teaching practice and socio-cultural tolerance, then we will need the authentic and gifted insights of Marcel Jousse.

APPENDIX A

From Mimism to Music in the Child

I Corporeal and manual Mimism

The Child **receives**, through the gestes of his whole instinctively miming body, the characteristic Actions and the transitory Actions of the animate and inanimate beings of the exterior World. Faced with the ceaseless Mimodrama of the Universe, the <<human composite>>, made of flesh and spirit, acts like a strange, sculptural mirror, infinitely fluid and constantly remodelled.

The Child gestually **registers** this Universal Mimodrama with its countless diverse actions in the manner of a shaping, living and fixing film. He becomes, unknowingly, a complex of Mimemes or intussuscepted mimic gestes. Their richness increases with each new intussusception.

The Child **replays** mimically by means of gestes from his whole body, and above all with the gestes of his innumerable hands, the phases of each of the Universe's Interactions. What has been physically and unconsciously done in the Universe is psycho-physiologically and consciously redone in the Child.

This replay of corporeal and manual mimemes is neither scattered nor incoherent. It is spontaneously accomplished in the intelligent and logical form of a generally three-phased propositional geste.

Agent acting Acted upon

These three normal phases of the mimic propositional geste are of necessity successive, but they are also biologically imbricated. They make up a tearproof muscular and semantic <<whole>>.

Thenceforth, the living Thought of the Child has its living tool to conquer, preserve and express Reality: **Mimage** or Langage by means of corporeal and manual, mimic and propositional gestes.

It is on this intellectual and living foundation of propositional mimic replay that the whole of anthropological Pedagogy will have to be based.

Pedagogy will henceforth be a Mimo-pedagogy.

II Propositional Parallelism

As a result of the bilateral conformation of the human body, the propositional gestes of the corporeal and manual Style tend to be replayed through a two by two, or more exceptionally, a three by three, rhythmic balancing.

This is the great anthropological law of the **Parallelism** of propositional gestes. Its influence or survival are to be found everywhere, above all in the following intellectual activities:

1. In the alternating balancing of what are called <<Popular dances>>, those cadavers of thought, the purely gymnastic and henceforth unrecognisable and pedagogic Rhythmo-mimisms. These corporeal balancings are so deeply physiological that they alone have been able to survive the age-old and progressive degradation of propositional Rhythmo-mimisms. However, it was the propositional element which made up the supreme greatness of these human gestes. Animals have Gymnastic Dances. Man alone has propositional Rhythmo-mimism. He alone has the mysterious privilege of <<propositioning>> his gestes. Proposition is the miracle of Life.

2. In the isosyllabic and balanced hemistiches of what are called <<Popular Songs>>, trivialised residue of the ancient Recitatives of the rhythmo-pedagogical Oral Style, the misfortunes of the Oral Style in our ethnic milieux of Written Style are well known. At a given moment, writers, some of whom were geniuses of the highest order, graphically and slavishly imitated the traditional and balanced forms of the Oral Style.

Naturally they no longer understood the psycho-physiological and mnemonic nature of these monotonous balancings which were mnemotechnically linked by rhyme. They were looking to them for aesthetic pleasure alone. Thus, in the end, they tired of them. This led, in the last century, to the really tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches. Which then led, shortly afterwards to the logical advent of rhymeless free verse, so perfectly an enemy of <<memory>>. Thus abandoned and scorned for centuries by the intellectual elite, the mnemonic and mnemotechnic Oral Style of our Druids and Trouveres has sought refuge in our Popular Songs where it awaits its pedagogical rehabilitation.

3. In the balanced <<segments>> of traditional melodies which still rhythmopedagogically animate the oral propositional balancings of these Popular Songs transmitted by memory. Stripped of their words, the living melodious balancings have become our instrumental Music which is becoming more algebrised.

III From Mimism to Mimographism

The corporeal and manual muscles of the Child overflow with Mimemes which the mimic intussusception of the Actions of the Universe have modeled within him. We often say: the Child <<plays>> at everything. This is not correct: he <<is played>> by everything. These Cinemimemes pour out of him, in a manner of speaking, through all his gestes.

They pour out of him, invisible to us, through all his ocular gestes. It is this spontaneous replay of corporeal and manual Mimemes that we call <<a Child's instinctive play>>.

Let us not forget however that, in dreams as in instinctive play, in spite of the misleading difference in the terms we use, the psycho-physiological mechanism is of the same kind. It is the gestual replay of previously intussuscepted Mimemes.

These two fields of replay are moreover functionally interdependent. The microscopic ocular Mimemes irradiate and are amplified in the macroscopic corporeal and manual Mimemes. It is this amplifying gestual irradiation which we express daily by saying: <<the Child plays out his dream>>. We could just as well say: <<the Child dreams out his play>>. In fact, it is the incoercible anthropological law of ocular and corporeal Mimism which functions by forcing the Child to take, learn and understand the propositional replay, the Interactions of the Universe. Play is the science of the Child.

Thus gestually overflowing with Mimemes, the Child cannot prevent himself from mimically projecting them onto the walls in the form of "shadow play" gesticulations which he makes fight the one with the other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he <<reifies>> these evanescent propositional Mimemes in the shape of **Mimogrammes** or spontaneous Drawings. Thus did early Man, during the Mimage stage, start to write by pictographic and propositional Mimogrammes.

In the same way that the Child is a born Mime, so is he a born Drawer. Far from inhibiting instinctive **Mimographism**, by prematurely condemning the Child to our writing which is algebrised and disheartening to him, Mimo-pedagogy strives to obtain from him the maximum return in terms of intellect and science. Drawing is the Child's writing.

IV Auricular Phonomimism

The animate and inanimate beings of the Universe do not only have concrete and visible Actions. They also have voiced and audible Actions which are mimically echoed in the microscopic gestes of the inner ear in the form of auricular Mimemes. This is **Auricular Phonomimism**.

Up until the last few years, in our too bookish and too artificial ethnic milieux, the Child's ear has almost never been pedagogically initiated to the subtle delicacy of listening to things. His auricular gestes are only barely modeled by the few stereotyped sounds of our algebrised graeco-latin languages and by the few mechanical notes from our instrumental music.

Now, this language and music very quickly weaken the rich potential of the young ear. The recording apparatus of experimental Phonetics has shown us that an adult's ear can no longer objectively <<hear>> the phonemes of an unknown idiom. It subjectively deforms them by reducing them to the most basic form of the phonemes belonging to the languages learned in childhood. European specialists in (oriental) eastern melodies have equally told us of their inability to <<capture>> these melodies in their characteristic sounds. Auricular gesticulation, originally so fluid, therefore becomes sclerosed into a restricted number of receptive gestes which are henceforth unalterable.

Our language and our music thus concentrate the young ear too exclusively on the voiced Algebremes of Signs instead of allowing it to become supple through the sounded Mimemes of Things. As short-sighted utilitarians and artists, we cannot wait to teach the Child the social names of things and the serial notes of our scales. Unfortunately, we fail to make him hear too the characteristic timbre of the things themselves. Thus, being so effortless, the handling of the socialised word and the algebrised note soon kills spontaneous curiosity for the concrete sound of true Reality.

However, both intellectually and aesthetically, the unexpected harmony of the sounds of nature is no less educational than the stylised harmony of the notes in an orchestra. Did Aeschylus's avid ear not render unforgettable <<the innumerable burst of laughter of the ocean's waves>>? The sounds which a human ear has already heard may be pleasing, but how much more pleasing would those be which no ear had thus far been unable to hear? Harmonious Reality is richer than our dictionary and more varied in tone than our music.

V Oral phonomimism

Like ocular Cinemimism, auricular Phonomimism is secretly played in microscopic gestes and on organs which until now have been inaccessible to observation to others. The master does not see the Child's ocular reply, he does not hear his auricular reply. No pedagogical control is therefore directly possible.

Fortunately, just as ocular Cinemimism is amplified in corporeal and manual Cinemimism, auricular Phonomimism too, spontaneously echoes its amplifying irradiation back on the laryngo-buccal musculature. The sound which has been mimically and microphonically played in the inner ear tends to be mimically and megaphonically replayed on his lips. This is **Oral Phonomimism**.

It is by virtue of this further specialisation of the general law of Mimism that a young Child, entirely brought up by her mother, will unconsciously display the typical timbre and inflections of her mother's pronunciation. One hears the mother's voice just as one sees the mother's gestes in her daughter's gestes. We find ourselves here at the deep and living spring of what has so wisely been called: <<contagion>> of example.

It is naturally as a result of this propelling compulsion of auricular and oral Phonomimism that any child who is brought up in freedom in the countryside, begins of his own accord to call a certain number of animals and objects by the typical sounds which they make. Take for example the young child from the sarthe region who, although hardly able to speak, ran towards his mother, the farmer's wife, with his hand to his mouth and crying with surprisingly exact melodious intonations:

Miaou ham co!

Miaou ham co!

A large and formidable neighbourhood cat had in fact just strangled a pullet...

If some particular child or other has the gift of very precise auricular phonomimism, he intussuscepts and auricularly replays, with greater exactitude, the characteristic sounds made by each thing with its intensity, duration, pitch and timbre. He thus usually has a more exact oral phonomimism. But this echoing oral phonomimism can have its own flaws. The ear may be true and the laryngo-buccal apparatus false. The latter may even, in a type of reverse mimism, go as far as to distort the auricular phonomimisms.

Mimo-pedagogy must therefore intervene from the earliest years to verify and adjust these two phonomimic systems.

VI From Mimage to Langage

Without being aware of Human Mimism, the young child from the sarthe region was also, however, no more than the modeled and voiced Action of an Agent acting on an Acted upon. This Mimodrama was replayed, intelligised and expressed within him in the three imbricated phases of a manually and orally mimic and bilaterally balanced propositional geste.

As to the corporeal and manual Mimic gestes which are modeled within him by the intussusception of the concrete Actions of things, we have seen that the Child <<is played>> by them far more than he <<plays>> them. We can now note the same spontaneous impulse when dealing with oral mimic gestes, as soon as the Child is put into direct and living contact with the voiced Actions of things. Now, oral play is as important as corporeal play for the education and the enrichment of a Child's thoughts. Observing a Child who is left to his instinctive activities gives us daily proof of this. He is as spontaneously curious to listen to and to replay their typical shapes and actions.

It is moreover this spontaneous curiosity which in earlier times enabled corporeally miming Man to become phonetically, lingually miming. **Mimage** (or the intellectual expression by the physically actualised gestes of the body and of the hands) has thus gradually, but never completely, yielded its admirable powers of meaning to **Langage** (or intellectual expression through the voiced gestes of the tongue). The first oral languages were dictated to the various ethnic groupings of corporeal-manual Style men by the very sound of things, with the living variations being due to the naturally variable replays of the living and intelligent receptor organs: Human Mimism is not brutish Mechanisation. The little child from the sarthe region, in all his freshness as <<Eternal Anthropos>>, experimentally showed us the authenticity of this dictation to spontaneously attentive human ears.

The examination of languages which are less algebrised than our own proves it just as clearly to us by the number of phonomimemes or <<onomatopoeia>> which have withstood the age-old articulatory degradation of phonetic evolutions. The Chinese and the Annamites, among many others, list for us with legitimate pride the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and are still felt in their ears. Thus too are still noted and admired under the algebrising sketch of the brush, the concrete mimogrammes, or <<shadow plays>> of their once manual Style.

VII From Language to Oral Style

Corporeal and propositional gestes, bilaterally propelled by the successive explosion of living energy, are balanced by means of Binary, or more rarely Ternary movements, according to a spontaneous rhythm. In living matter, Rhythm is the return of the same physiological phenomenon at biologically equivalent intervals. When regularised, it becomes the Meter.

Each propositional balancing of the Binary and Ternary movements generally has three phases, since within each balancing are replayed the Mimemes of the Agent, of the Interaction and the Acted upon. Within each balancing, these three gestual elements too are individually propelled and scanned by the successive intensification and relaxing of an energy which opens out in time, in duration. We thus find ourselves, from now on, in the presence of the two basic rhythms inherent in any series of living gestes: the rhythm of intensity and the rhythm of duration.

When they are transposed onto the laryngo-buccal muscles, the propositional gestes remain balanced. They also retain, by necessity, their two basic rhythms of intensity and duration. But laryngo-buccal gestes become the source of sounds which can differ fundamentally in volume and in timbre. In each balancing of Binary and Ternary oral movement, there will therefore be four rhythms: the rhythm of intensity, the rhythm of duration, the rhythm of pitch, and the rhythm of timbre. According to the phonetic evolutions specific to each language, one or the other of these four omnipresent rhythms may spontaneously become predominant in any given language. It will then tend to impose its regulating schemas on all the propositions of that language. Being more automatic, it will greatly facilitate improvisation, memorisation and remembrance. Little by little the traditional mechanism of the rhythmico-pedagogic **Oral Style** will develop and it will in turn model on its own rhythmic structures the rhythmic structures of its melodies. It is from the very depths of a language that melody originally surges.

But a language is a living and changing thing. Melody, without being immutable, has more rhythmic stability. Melodies which are secularly performed will therefore sometimes impose their archaic rhythms and thereby distort the new rhythms of the propositions which they should on the contrary be reinforcing. For example, if we phonetically analyze our Popular Songs, precious residue of our former Oral Style, we will find that the rhythm of intensity of the melody hardly ever coincides with the rhythm of intensity of the words. The phonetic evolution of our language is the cause of this.

VIII From the Oral Style to Music

The Oral Style of popular latin, as it was brought to Gaul, had its verbal balancings rhythmmed by iambi or trochees of intensity. Melody, instilled into this Oral Style, scanned it normally according to this rhythm. But very soon, it would seem, the energetic explosion of Latin articulation became, in our mouths, less and less intense. Except at the end of each balancing, any syllable, even the weakest, could be intensified in the inner energetic explosions, always very defined, of traditional melody. It is still so. Probably no Frenchman, neither poet nor musician, either feels or knows the rhythm of the phrases that he utters. The recent recordings of experimental Phonetics were needed to prove to us that the dominant rhythm of present-day French is still the rhythm of intensity which tends towards the anapest. But this intensity is always so soft and so suffused that even phoneticians born in paris are only able to feel as predominant in French, the rhythm of duration.

A born Mime, a born Drawer, the Child is too, like our young Child from Sarthe, a born Rhythmer-Improvisor, whether he replays the sound of things in unfailingly parallel, the melodious onomatopoeia, or whether he comments on the balance gestes of his Rhythmo-mimisms in his own French Oral Style which is always so rhythmic and so melodious. Let us capture these rhythm-melodious verbal replays to imperceptibly and pedagogically prolong them by means of the short rhythm-melodious phrases from our Oral Style, such as it survives in our Popular Songs. But let us carefully rectify the words of these Songs so that the two rhythms of intensity, both verbal and melodious, can coincide.

The Child's intimate rhythmising by means of the exact and melodious rhythm of this language, irradiated into his rhythm-mimic corporeal and manual geste, should be primary concern of educators. The harmonious Greeks had understood this. They made their children rhythm-mime the dactylic Oral Style of Homer. Let us too base all introduction to music on the rhythm of Language from which, historically, it has sprung. The real problem is not to prematurely teach the Child how he is going to read, write and play empty sounds. The young human being cannot, any more that can young humanity, without slow transitions, dissociate pure Music from the Word which is anthropologically, at once meaningful rhythm-mimic geste and melody.

Once he has mastered the complex and living lyre which is his body, the Child will master, in the same way he plays himself, the most algebrised techniques of our dead musical instruments. His musical hand will make all things musical.

APPENDIX B**From Mimism to Music in the Child****I Corporeal and manual Mimism**

The Child **receives**, through the gestes of his whole instinctively miming body, the characteristic actions and the transitory actions of the animate and inanimate beings of the exterior world. Faced with the perpetual Mimodrama of the universe, the <<human composite>>, made of flesh and spirit, behaves like a strange, sculptural mirror, infinitely fluid and constantly remodelled.

The Child **gestually registers** this universal Mimodrama with its countless diverse actions in the manner of a shaping, living and fixing film. He becomes, unknowingly, a complexus of Mimemes or intussuscepted mimic gestes. Their richness increases with each new intussusception.

The Child **replays** mimically by means of gestes from his whole body, and above all with the gestes of his innumerable hands, the phases of each of the universe's interactions. What has been physically and unconsciously done in the universe is psycho-physiologically and consciously redone in the Child.

This replay of corporeal and manual Mimemes is neither scattered nor incoherent. It is spontaneously accomplished in the intelligent and logical form of a generally three-phase propositional geste.

Agent Acting on Acted upon

These three normal phases of the mimic propositional geste are of necessity successive, but they are also biologically imbricated. They make up a tearproof muscular and semantic <<whole>>.

Thenceforth, the living thought of the Child has its living tool to conquer, preserve and express things Real: Mimage or Langage by means of corporeal and manual, mimic and propositional gestes.

It is on this intellectual and living foundation of propositional mimic replay that the whole of Anthropological Pedagogy will have to be based.

Pedagogy will henceforth be a Mimo-pedagogy.

II Propositional Parallelism

As a result of the bilateral conformation of the human body, the propositional gestes of the Corporeal and Manual Style tend to be replayed through a two by two, or more exceptionally, a three by three, rhythmic balancing.

This is the great anthropological law of the **Parallelism** of propositional gestes. Its influence and/or survival are to be found everywhere, above all in the following intellectual activities:

1. In the alternating balancing of what are called <<popular dances>>, those cadavers of thought, the purely gymnastic and henceforth unrecognisable residue of the ancient propositional and pedagogic Rhythmo-mimisms. These corporeal balancings are so deeply physiological that they alone have been able to survive the age-old and progressive degradation of the propositional Rhythmo-mimisms. However, it was the propositional element which made up the supreme greatness of these human gestes. Animals have gymnastic dances. Man alone has propositional Rhythmo-mimisms. He alone has the mysterious privilege of <<propositioning>> his gestes. Proposition is the miracle of life.
2. In the isosyllabic and balanced hemistiches of what are called <<popular songs>>, trivialised residue of the ancient recitatives of the rhythmo-pedagogical Oral style, the misfortunes of the Oral Style in our ethnic milieux of Written Style are well known. At a given moment, writers, some of whom were geniuses of the highest order, graphically and slavishly imitated the traditional and balanced forms of the Oral Style. Naturally they no longer understood the psycho-physiological and mnemonic nature of these monotonous balancings which were mnemotechnically linked by rhyme. They were looking to them for aesthetic pleasure alone. Thus, in the end, they tired of them. This led, in the last century, to the really tardy revolt of these scribes against the monotony of the traditional balancing of isosyllabically parallel hemistiches. Which then led, shortly afterwards to the logical advent of rhymeless free verse, so perfectly an enemy of <<memory>>. Thus abandoned and scorned for centuries by the intellectual elite, the mnemonic and mnemotechnic Oral Style of our Druids and Trouveres has sought refuge in our popular songs where it awaits its pedagogical rehabilitation.
3. In the balanced <<segments>> of traditional melodies which still rhythmopedagogically animate the oral propositional balancings of these popular songs transmitted by memory. Stripped of their words, the living melodious balancings have become our instrumental music which is becoming more and more algebrised.

III From Mimism to Mimographism

The corporeal and manual muscles of the Child overflow with Mimemes which the mimic intussusception of the actions of the universe have modeled within him. We often say: the Child <<plays>> at everything. This is not correct: he <<is played>> by everything. These Cinemimemes pour out of him, in a manner of speaking, through all his gestes.

They pour out of him, invisible to us, through all his ocular gestes. It is this spontaneous replay of corporeal and manual Mimemes that we call <<a Child's instinctive play>>.

Let us not forget however that, in dreams as in instinctive play, in spite of the misleading difference in the terms we use, the psycho-physiological mechanism is of the same kind. It is the gestual replay of previously intussuscepted Mimemes.

These two fields of replay are moreover functionally interdependent. The microscopic ocular Mimemes irradiate and are amplified in the macroscopic corporeal and manual Mimemes. It is this amplifying gestual irradiation which we express daily by saying: <<the Child plays out his dream>>. We could just as well say: <<the Child dreams out his play>>. In fact, it is the incoercible anthropological law of ocular and corporeal Mimism which functions by forcing the Child to take, learn and understand through the propositional replay, the interactions of the universe. Play is the science of the Child.

Thus gestually overflowing with Mimemes, the Child cannot prevent himself from mimically projecting them onto the walls in the form of "shadow play" gesticulations which he makes fight the one with the other. Even better, as soon as he has a piece of charcoal or a pencil in his hand he <<reifies>> these evanescent propositional Mimemes in the shape of **Mimogrammes** or spontaneous drawings. Thus did early Man, during the Mimage stage, start to write by pictographic and propositional Mimogrammes.

In the same way that the Child is a born mime, so is he a born drawer. Far from inhibiting instinctive **Mimographism**, by prematurely condemning the Child to our writing which is algebrised and disheartening to him, Mimo-pedagogy strives to obtain from him the maximum return in terms of intellect and science. Drawing is the Child's writing.

IV. Auricular Phonomimism

The animate and inanimate beings of the universe do not only have concrete and visible actions. They also have voiced and audible actions which are mimically echoed in the microscopic gestes of the inner ear in the form of auricular Mimemes. This is **Auricular Phonomimism**.

Up until the last few years, in our too bookish and too artificial ethnic milieux, the Child's ear has almost never been pedagogically initiated to the subtle delicacy of listening to things. His auricular gestes are only barely modeled by the few stereotyped sounds of our algebrised Graeco-Latin languages and by the few mechanical notes from our instrumental music.

Now, this language and music very quickly weaken the rich potential of the young ear. The recording apparatus of experimental Phonetics has shown us that an adult's ear can no longer objectively <<hear>> the phonemes of an unknown idiom. It subjectively deforms them by reducing them to the most basic form of the phonemes belonging to the languages learned in childhood. European specialists in Eastern melodies have equally told us of their inability to <<capture>> these melodies in their characteristic sounds. Auricular gesticulation, originally so fluid, therefore becomes sclerosed into a restricted number of receptive gestes which are henceforth unalterable.

Our language and our music thus concentrate the young ear too exclusively on the voiced Algebremes of signs instead of allowing it to become supple through the sounded Mimemes of things. As short-sighted utilitarians and artists, we cannot wait to teach the Child the social names of things and the serial notes of our scales. Unfortunately, we fail to make him hear too the characteristic timbre of the things themselves. Thus, because it is so effortless, the handling of the socialised word and the algebrised note soon kills spontaneous curiosity for the concrete sound of what is true to the Real.

However, both intellectually and aesthetically, the unexpected harmony of the sounds of nature is no less educational than the stylised harmony of the notes in an orchestra. Did Aeschylus's avid ear not render unforgettable <<the innumerable burst of laughter of the ocean's waves>>? The sounds which a human ear has already heard may be pleasing, but how much more pleasing would those be which no ear had thus far been able to hear! The harmony of the Real is richer than our dictionary and more varied in tone than our music.

V Oral Phonomimism

Like ocular Cinemimism, Auricular Phonomimism is secretly played in microscopic gestes and on organs which until now have been inaccessible to observation to others. The teacher does not see the Child's ocular reply, he does not hear his auricular reply. No pedagogical control is therefore directly possible.

Fortunately, just as ocular Cinemimism is amplified in corporeal and manual Cinemimism, Auricular Phonomimism too, spontaneously echoes its amplifying irradiation back on the laryngo-buccal musculature. The sound which has been mimically and microphonically played in the inner ear tends to be mimically and megaphonically replayed on his lips. This is **Oral Phonomimism**.

It is by virtue of this further specialisation of the general law of Mimism that a young Child, entirely brought up by her mother, will unconsciously display the typical timbre and inflections of her mother's pronunciation. One hears the mother's voice in her daughter's voice just as one sees the mother's gestes in her daughter's gestes. We find ourselves here at the deep and living spring of what has so wisely been called: <<contagion>> of example.

It is naturally as a result of this propelling compulsion of Auricular and Oral Phonomimism that any child who is brought up in freedom in the countryside, begins of his own accord to call a certain number of animals and objects by the typical sounds which they make. Take for example the young Sarthois child who, although hardly able to speak, ran towards his mother, the farmer's wife, with his hand to his mouth and crying with surprisingly exact melodious intonations:

Miaou ham co!

Miaou ham co!

A large and formidable neighbourhood cat had in fact just strangled a cockerel ...

If some particular child or other has the gift of very precise Auricular Phonomimism, he intussuscepts and auricularly replays, with greater exactitude, the characteristic sounds made by each thing with its intensity, duration, pitch and timbre. He thus usually has a more exact Oral Phonomimism. But this echoing Oral Phonomimism can have its own flaws. The ear may be true and the laryngo-buccal apparatus false. The latter may even, in a type of reverse mimism, go as far as to distort the Auricular Phonomimisms.

Mimo-pedagogy must therefore intervene from the earliest years in order to verify and adjust these two Phonomimic systems.

VI From Mimage to Langage

Without being aware of human Mimism, the young Sarthois child was also, however, no more than a plastic and "voiced echo" of a plastic and voiced Action of an Agent acting on an Acted upon. This Mimodrama was replayed, intelligised and expressed within him in the three imbricated phases of a manually and orally mimic and bilaterally balanced propositional geste.

As to the corporeal and manual Mimic gestes which are modeled within him by the intussusception of the concrete actions of things, we have seen that the Child <<is played>> by them far more than he <<plays>> them. We can now note the same spontaneous impulse when dealing with oral mimic gestes, as soon as the Child is put into direct and living contact with the voiced actions of things. Now, oral play is as important as corporeal play for the education and the enrichment of a Child's thoughts. Observing a Child who is left to his instinctive activities gives us daily proof of this. He is as spontaneously curious to listen to and to replay the characteristic timbres of things as he is spontaneously curious to observe and to replay their typical shapes and actions.

It is moreover this spontaneous curiosity which in earlier times enabled corporeally miming Man to become phonetically, lingually miming. **Mimage** (or the intellectual expression by the plastic, physically actualised gestes of the body and of the hands) has thus gradually, but never completely, yielded its admirable powers of meaning to **Langage** (or intellectual expression through the voiced gestes of the langue). The first oral languages were dictated to the various ethnic groupings of Corporeal-manual Style men by the very sound of things, with the living variations being due to the naturally variable replays of the living and intelligent receptor organs: Human Mimism is not brutish mechanicalism. The little Sarthois child, in all his freshness as <<eternal anthropos>>, experimentally showed us the authenticity of this dictation to spontaneously attentive human ears.

The examination of languages which are less algebrised than our own proves it just as clearly to us by the number of Phonomimemes or <<onomatopoeia>> which have withstood the age-old articulatory degradation of phonetic evolutions. The Chinese and the Annamites, among many others, list for us with legitimate pride the full richness and subtle refinement of the innumerable onomatopoeia which are still alive on their lips and are still felt in their ears. Thus too are still noted and admired under the algebrising trace of the brush, the concrete Mimogrammes, or <<shadow plays>> of their once Manual Style.

VII From Language to Oral Style

Corporeal and propositional gestes, bilaterally propelled by the successive explosions of living energy, are balanced by means of Binary, or more rarely Ternary movements, according to a spontaneous rhythm. In living matter, rhythm is the return of the same physiological phenomenon at biologically equivalent intervals. When regularised, it becomes the meter.

Each propositional balancing of the Binary and Ternary movements generally has three phases, since within each balancing are replayed the Mimemes of the Agent, of the interaction and the Acted upon. Within each balancing, these three gestual elements too are individually propelled and scanned by the successive intensification and relaxing of an energy which opens out in time, in duration. We thus find ourselves, from now on, in the presence of the two basic rhythms inherent in any series of living gestes: the rhythm of intensity and the rhythm of duration.

When they are transposed onto the laryngo-buccal muscles, the propositional gestes remain balanced. They also retain, by necessity, their two basic rhythms of intensity and duration. But laryngo-buccal gestes become the source of sounds which can differ fundamentally in pitch and in timbre. In each balancing of Binary and Ternary oral movement, there will therefore be four rhythms: the rhythm of intensity, the rhythm of duration, the rhythm of pitch, and the rhythm of timbre. According to the phonetic evolutions specific to each language, one or the other of these four omnipresent rhythms may spontaneously become predominant in any given language. It will then tend to impose its regulating schemas on all the propositions of that language. Being more automatic, it will greatly facilitate improvisation, memorisation and remembrance. Little by little the traditional mechanism of the Rhythmo-pedagogic **Oral Style** will develop and model the rhythmic structures of its melodies on its own rhythmic structures. It is from the very depths of a language that melody originally surges.

But a language is a living and changing thing. Melody, without being immutable, has more rhythmic stability. Melodies which are secularly preformed will therefore sometimes impose their archaic rhythms and thereby distort the new rhythms of the propositions which they should on the contrary be reinforcing. For example, if we analyze, phonetically, our popular songs, which are a precious residue of our former Oral Style, we will find that the rhythm of intensity of the melody hardly ever coincides with the rhythm of intensity of the words. The phonetic evolution of our language is the cause of this.

VIII From the Oral Style to Music

The Oral Style of popular Latin, as it was brought to Gaul, had its verbal balancings rhythmized by iambs or trochees of intensity. Melody, instilled into this Oral Style, scanned it normally according to this rhythm. But very soon, it would seem, the energetic explosion of Latin articulation became, in our mouths, less and less intense. Except at the end of each balancing, any syllable, even the weakest, could be intensified in the inner energetic explosions, always very defined, of traditional melody. It is still so. Probably no Frenchman, neither poet nor musician, either feels or knows the rhythm of the phrases that he utters. The recent recordings of experimental Phonetics were needed to prove to us that the dominant rhythm of present-day French is still the rhythm of intensity which tends towards the anapest. But this intensity is always so soft and so suffused that even phoneticians born in Paris are only able to feel as predominant in French, the rhythm of duration.

A born mime, a born drawer, the Child is too, like our young Sarthois child, a born Rhythmer-improviser, whether he replays the sound of things in unfailingly parallel, melodious onomatopoeia, or whether he comments on the balanced gestes of his Rhythmo-mimisms in his own always so rhythmic and so melodious French Oral Style. Let us capture these rhythm-melodious verbal replays in order to prolong them imperceptibly and pedagogically by means of the short rhythm-melodious phrases from our Oral Style, such as it survives in our popular songs. But let us carefully rectify the words of these songs so that the two rhythms of intensity, both verbal and melodious, can coincide. The primary concern of educators should be the Child's intimate rhythmizing by means of the exact and melodious rhythm of his language, irradiated into his Rhythmo-mimic corporeal and manual geste. The harmonious Greeks had understood this. They made their children Rhythmo-mime, melodically, Homer's dactylic Oral Style. Let us too base all introduction to music on the rhythm of the Language from which it has historically sprung. The real problem is not to teach the Child prematurely how he is going to read, write and play empty sounds. The young human being can, no more than can young humanity, without slow transitions, dissociate pure music from the word which is anthropologically, at once, meaningful Rhythmo-mimic geste and melody.

Once he has mastered the complex and living lyre which is his body, the Child will master, play-fully, the most algebrised techniques of our dead musical instruments. His musical hand will render all things musical.

APPENDIX C

Orthographic analysis and detail

This Appendix provides an analysis of the manner and frequency of orthographic highlighting in the original text: "From Mimism to Music in the Child".

Manner

Jousse emphasises key concepts orthographically, using a variety of features to highlight and classify significant terms. These include:

- * **Bold And Upper Case Letters**
- * **bold**
- * Upper Case Letters
- * <<Double Arrows And Upper Case Letters>>
- * <<double arrows>>

Frequency

Frequently, the whole concept is highlighted, as in

- * Mimodrama of the Universe :
 - In Section I.: **Corporeal and manual Mimism,**
- * Universal Mimodrama :
 - In Section I.: **Corporeal and manual Mimism,**
- * Universe's Interactions :
 - In Section I.: **Corporeal and manual Mimism,**
- * Thought of the Child :
 - In Section I.: **Corporeal and manual Mimism,**
- * Rhythmo-mimisms (three times) :
 - In Section II.: **Propositional parallelism**
- * Gymnastic Dances :
 - In Section II.: **Propositional parallelism**
- * Actions of the Universe :
 - In Section III.: **From Mimism to Mimographism**
- * Harmonious Reality
 - In Section VI.: **From Mimage to Langage**
- * Mimemes of the Agent
 - In Section VII.: **From Language to Oral Style**
- * Rhythmo-mimisms
 - In Section VIII.: **From the Oral Style to Music**
- * French Oral Style
 - In Section VIII.: **From the Oral Style to Music**
- * Popular Songs
 - In Section VIII.: **From the Oral Style to Music**

In other instances, only one word in a phrase, is orthographically highlighted:

- * conquer, preserve and express Reality :
 - In Section I.: **Corporeal and manual Mimism,**

- * miracle of Life :
 - In Section II.: **Propositional parallelism**
- * ancient Recitatives of the rhythmo-pedagogical Oral Style:
 - In Section II.: **Propositional parallelism**
- * corporeal and manual Mimemes :
 - In Section III.: **From Mimism to Mimographism**
- * pictographic and propositional Mimogrammes :
 - In Section III.: **From Mimism to Mimographism**
- * a born Mime :
 - In Section III.: **From Mimism to Mimographism**
- * a born Drawer :
 - In Section III.: **From Mimism to Mimographism**
- * corporeal and manual Mimic gestes :
 - In Section VI.: **From Mimage to Langage**
- * (concrete and visible) Actions
 - In Section IV.: **Auricular Phonomimism**
- * (auricular) Mimemes
 - In Section IV.: **Auricular Phonomimism**
- * (concrete sound of true) Reality
 - In Section IV.: **Auricular Phonomimism**
- * (corporeal and manual) Cinemimism
 - In Section V.: **Oral Phonomimism**
- * (voiced) Action of an Agent acting on an Acted upon
 - In Section VI.: **From Mimage to Langage**
- * (corporeal and manual) Mimic (gestes)
 - In Section VI.: **From Mimage to Langage**
- * (concrete) Actions (of things)
 - In Section VI.: **From Mimage to Langage**

Analysis : Bold And Upper Case Letters

Bold and upper case letters are used conventionally in the highlighting of titles and headings. This use is not always consistent, as exemplified by the unanticipated lower case letters used for 'manual' in Section I. and 'parallelism' in Section II. Otherwise examples include:

- * The title of the lecture: **From Mimism to Music in the Child**
- * Titles of sections:
 - * **I. Corporeal and manual Mimism;**
 - * **II. Propositional parallelism;**
 - * **III. From Mimism to Mimographism;**
 - * **IV. Auricular Phonomimism;**
 - * **V. Oral Phonomimism;**
 - * **VI. From Mimage to Langage;**
 - * **VII. From to Language to Oral Style;**
 - * **VIII. From Oral Style to Music**

Analysis : Key words:

- * **Agent acting Acted upon**
- * **Mimage**
- * **Parallelism**
- * **Mimogrammes**
- * **Mimographism**
- * **Auricular Phonomimism**
- * **Oral Phonomimism**
- * **Langage**
- * **Oral Style**
- * **bold**

In Section I.: **Corporeal and manual Mimism**, the words '**receives**', '**registers**', '**replays**' are printed in bold text, because these three words focus the essence of the first section, which describes the process of initial reception and replay.

Analysis : Upper Case Letters**In Section I.: Corporeal and manual Mimism,**

- * Child (five times)
- * (characteristic) Actions
- * (transitory) Actions
- * World
- * Mimodrama of the Universe
- * Universal Mimodrama
- * Mimemes
- * Universe's Interactions
- * Thought of the Child
- * (conquer, preserve and express) Reality
- * Langage
- * (anthropological) Pedagogy
- * Mimo-pedagogy

In Section II.: Propositional parallelism

- * Rhythmo-mimisms (three times)
- * Gymnastic Dances
- * (miracle of) Life
- * (ancient) Recitatives (of the rhythmo-pedagogical) Oral Style
- * Oral Style (four times)
- * Written Style
- * Druids and Trouveres
- * Popular Songs (two times)
- * (our instrumental) Music

In Section III.: From Mimism to Mimographism

- * Child (eight times)
- * Mimemes
- * Actions of the Universe
- * Cinemimemes
- * (corporeal and manual) Mimemes

- * Mimemes (four times)
- * (ocular and corporeal) Mimism
- * Interactions of the Universe
- * (spontaneous) Drawings
- * (early) Man
- * (the) Mimage (stage)
- * (pictographic and propositional) Mimogrammes
- * (a born) Mime
- * (a born) Drawer
- * Mimo-pedagogy

In Section IV.: Auricular Phonomimism

- * Universe
- * (concrete and visible) Actions
- * (auricular) Mimemes
- * Child (two times)
- * (experimental) Phonetics
- * (voiced) Algebremes of Signs
- * (sounded) Mimemes of Things
- * (concrete sound of true) Reality
- * Aeschylus
- * Harmonious Reality

In Section V.: Oral Phonomimism

- * (ocular) Cinemimism (two times)
- * (auricular) Phonomimism (two times)
- * Child (three times)
- * (corporeal and manual) Cinemimism
- * Mimism
- * (oral) Phonomimism

In Section VI.: From Mimage to Langage

- * Human Mimism (two times)
- * (voiced) Action of an Agent acting on an Acted upon
- * Mimodrama
- * (corporeal and manual) Mimic (gestes)
- * (concrete) Actions (of things)
- * Child (four times)
- * (corporeally miming) Man
- * (brutish) Mechanisation
- * Chinese and Annamites
- * (manual) Style

In Section VII.: From Language to Oral Style

- * Binary (three times)
- * Ternary (three times)
- * Rhythm
- * Meter

In Section III.: **From Mimism to Mimographism**

- * <<a Child's instinctive play>>
- * <<the Child plays out his dream>>
- * <<the Child dreams out his play>>

In Section IV.: **Auricular Phonomimism**

- * no instances

In Section V.: **Oral Phonomimism**

- * no instances

* <<shadow plays>>

In Section VII.: **From Language to Oral Style**
* no instances

In Section VIII.: **From the Oral Style to Music**
* no instances

Reference to the Choreographer and Director in the Theatre.
Unpublished PHD Thesis, University of Natal, Durban.

Hodgson, J & V Preston-Dunlop

1990

Rudolf Laban: An Introduction to his Work and Influence. Northcote House: Great Britain.

Hurst, J

1981

Some Elements of Choreographic Form in Dance. Unpublished MA Dissertation, University of Natal, Durban.

1987 Orality/Literacy Studies and the Human Word. *Oral Tradition*, 2/1:371-82.

Phillips, N
1984 *An Enquiry into the Phylogenesis of Speech with Special Reference to the Implications of Laban's Analysis of Movement*. Unpublished MA Dissertation, University of Natal, Durban.

Piaget, J
1935 *The Language and Thought of the child*. (Translated from the French by Marjorie Gabain) The World Publishing Company: New York and Cleveland, 1955.

1986

Performed being: Word Art as Human Inheritance. *Oral Tradition*, 1/1: 66-109.

Escape from Modernism: Technology and the future of the imagination. Essay in *Harper's*, November, 47-55.

Unknown
1990

Les Grands Atlas des Litteratures. Encyclopaedia Universalis: France.

