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An Annotated and Glossed English Translation of

Memory, Memorisation and Memorisers in Ancient Galilee by Marcel Jousse:

A Study of the Origin, Nature, Analysis and Recording of Mnemonic Rhythmo-stylistic Texts

Volume One
Translations on and at the Oral-Literate Interface

by

Joan Lucy Conolly

Thesis submitted in fulfillment of the requirements for the degree of
Doctor of Philosophy (Arts) in Orality-Literacy Studies
University of Natal, Durban
2000

Supervisor:
Professor Edgard Sienaert

Dedication

To

Marcel Jousse and Edgard Sienaert

- paysan-professors -

for their humble awareness ...
integrity, courage, and commitment ...

What a simple and powerful example this paysan-Rabbi gives to us
who are, in some or other wise, also paysan-professors.
Like him, we see before us the abandoned masses,
analagous to sheep who have no shepherd,
i.e. trying to follow the deep, analogical significance of the Palestinian tale:
apprehenders who have teachers neither prepared,
nor well enough informed,
to guide them to eat what is good
and to guard them from eating what is bad.
(Jousse 2000:444)

To accept the facts proven by the researcher
before these facts have become common social knowledge,
requires an extraordinary effort of doctrinal renunciation.
This brings us to the very depths of sympathetic intelligence -
sympathetic towards persons and no longer towards objects only ...
Whether we want to believe it or not:
to understand is to love.
As the Palestinian analogism shows so well:
to know another person is to become, with that person,
one, single, living, acting, thinking, creating flesh.
To become someone else, demands the denial of self.
Comprehension is creation.
A person who understands becomes another person.
This type of self-negation
in order to intussuscept another
constitutes a veritable sacrifice,
the extent of which will be determined by the degree of metamorphosis demanded.
The discoverer is a solitary being.
The discovery must be publicised,
even vulgarised.
In this squaring of the circle
lies the full drama of a researcher's life ...
For the discoverer needs to be discovered himself.
Such discovery will only be possible
through the mediation of those few elite observers
who are able to sympathize intellectually with the genius of the discoverer,
and to follow in the path which he has opened.
(Jousse 2000:134)

... to the Memrâ of Elâhâ

Declaration

I, Joan Lucy Conolly, declare that except for the quotations indicated in the text and such help as I have acknowledged, this thesis is my own original work and has not been submitted for a degree to any other university.

Joan Lucy Conolly

Acknowledgements

This work would not have been possible without my supervisor, Professor Edgard Sienaert.

I thank Professor Sienaert for introducing me to the work of Marcel Jousse seven years ago, and for making the challenge and the joy of this study accessible to me through translation and stimulating collaborative interaction. I thank him for his boundless generosity as a teacher and mentor, for the benefit of his scholarly wisdom, the blessing of his faith in my ability and for his apt and timeous words of encouragement. I am indebted to him beyond measure.

While retaining responsibility for all errors and omissions, I acknowledge and thank ...

... the Graduate Students of the Centre for Oral Studies, and their partners and families - Jill Frow, Nirmala Govender, Raj Govender, Mzuyabonga Gumede, Jerome Gumede, Josiah Hadebe, Carolyn Higgs, Nonhlanhla Khuzwayo, Nelisiwe Madlala, Zandile Manqele, Jetros Mathaba, Nareen Moodley, Theo Nyawose, Sarres Padayachee, Veena Parthab, Perushuni Parthab, Jane Tarr, Christina Ngaloshe, Tra-bi Goh, Clementine Yeni - who shared and informed significant stretches of this journey in Rhythmo-stylistics workshops. I thank most especially Mzuyabonga Gumede, Jerome Gumede, Josiah Hadebe, Zandile Manqele, Sarres Padayachee, Veena Parthab for applying rhythmo-stylistic analyses to their own research with significant results. (See Bibliography for records of completed research initiatives.)

... Ralph Bricknell, Peter and Jill Frow and Jane Tarr, who enthusiastically helped me to locate and identify Biblical quotations, and for sharing my passion for Jousse and his ideas in hours of talk and emails that clarified my thinking ... .

... Pierre Perrier for help with the Aramaic and Hebrew spellings and glosses ...

... **Graham Stewart and Ivan Baard** for proofreading of the final draft ...

... Dee Pratt for many informative discussions about what writing is and how it works ...

... The National Research Foundation for financial support that contributed to the material needs of this project.

... the USAID programme and the Research Office of MLST for a lecturer load replacement grant for a month's much needed study leave.

... the ML Sultan Technikon for study leave privileges;

In addition I owe a debt of gratitude to the many people who provided support in a variety of ways. Most significant among these, I record my indebtedness to ...

... my late parents, Hector and Elaine Wiggill who provided the opportunity for graduate study that they had never had and could not really afford for me, and for their example of determination and sheer bloody-mindedness in the face of impossible odds;

... **my son, Brendan Conolly,** for his loving support of my endeavours and who never once asked when it was going to be finished or complained about the erosion of quality family time and the Oral Studies archive that his home has become ...

... **Cal Duggan, Kogi Naidoo and Graham Stewart** for their belief in me, their constant encouragement and support and very sound advice and good example.

... **Shanoo Govender, Mala Govender and Ivan Baard and Reshma Singh,** my colleagues in Staff Development at ML Sultan Technikon, who accommodated my preoccupation, supported my absences from the team, and encouraged me always.

... **my neighbours, David and Verna Mudie, Peter and Vida Booysens** who shopped and fetched and carried ...

... **Veena Partab** for taking on my full-time teaching duties so that I could take leave;

... **John Mpunzane** who kept the dogs fed and the house and garden under control, while I struggled with this monster;

... **my many (and terminally neglected) friends and relatives** who gave me the space and time that I needed for this exercise;

... **my healers, Judy Ivy, Iona Laing, Kamsella Naidoo and Alison Slater** for keeping my indivisible psycho-physiological complexus of geste going when it really just wanted to stop.

... **my many teachers** who have guided and encouraged me to reach higher and deeper within myself ...

... **a host of email friends** whose constant interest in the progress of the enterprise provided much needed encouragement.

... and others, too numerous to thank individually, some of whom would be bewildered by my thanks for they helped without knowing: this is after all a study about human expression and all too frequently I was provided with exquisitely apt examples by people who were innocent of their involvement and contribution to my work. I thank and acknowledge them anyway.

Abstract

This study focuses on the work of Marcel Jousse, the 20th century French anthropologist, linguist, educationist and theologian who discovered and developed the *Anthropology of Language*, the study of human memory and expression, and their mutual translation. As central underpinning theory of the *Anthropology of Language*, Jousse identified the *Anthropology of Geste and Rhythm* manifest in the *Oral Style* as gestual-visual/oral-aural mnemonic. In *Memory, Memorisation and Memorisers in Ancient Galilee*, the account of the transmission of the Besôrâh-Gospels in the intra-ethnic and extra-ethnic Galilean-Hellenic diaspora, Jousse demonstrates (1) the fidelity and accommodating fluidity of mnemonic Oral Style expression as support of human memory; (2) the role of the Metourgemân-Sunergos as interpreter-translator and scripter of the Besôrâh-Gospels; (3) the role of the Counting-necklaces constructed by Kephâ-Peter and Shâ'oûl-Paul as ordering and mnemonic support in the recounting the Deeds and Sayings of the Rabbi Iéshou"a of Galilee.

In this thesis three kinds of translation are addressed. (1) It is about the translation of invisible and visceral memory into the visible and audible expression thereof in speech and movement for the purposes of learning, understanding and recording of the oral socio-cultural archive: Stylology manifest in rhythmo-stylistics, rhythmo-pedagogy and rhythmo-catechism; (2) it is about the translation of speech and movement into writing of two kinds: the recording of dictated texts in writing, (*Memory, Memorisation and Memorisers in Ancient Galilee*) and the putting-into-writing of memorised formulaic recitation, viz. rhythmo-stylistics, rhythmo-pedagogy and rhythmo-catechism; (3) it is about the translation of a specific and specialised technical texts from one (kind of) language to another: *Memory, Memorisation and Memorisers in Ancient Galilee* and *Glossary of Joussean Concepts, Terms and Usage*.

The products of this study are: (1) a critical investigation and contextualised account of the perspective of Marcel Jousse on the operation of the invisible visceral metaphor called memory into the visible and audible expression thereof in speech and movement for the purposes of learning, understanding and recording of the oral socio-cultural archive in rhythmo-mnemonic expression; (2) a proposed work-in-progress model for the presentation and analysis mnemonic Oral-style texts, viz. rhythmo-stylistics, rhythmo-pedagogy and rhythmo-catechism; (3) an annotated translation of *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee; (4)* a glossary of specialised technical terms to be used in the interpretation of the works of Marcel Jousse compiled from Jousse's texts already translated into English: Jousse developed a specialised and complex terminology to explain his view of the origin and operation of mnemonic human expression. The Glossary documents this terminology, and demonstrates the translation of the concepts, and their usage by Jousse.

This study is presented in three parts:

Part One: Translations on and at the oral-literate interface;

Part Two: *Memory, Memorisation and Memorisers in Ancient Galilee* - an annotated translation

Part Three: *Glossary of Joussean Concepts Terms and Usage*.

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Part one

Translations on and at the oral-literate interface

Preface

1 Introduction

I live in a time and place – post-Apartheid South Africa - characterised by a pre-occupation with political correctness, the maximisation of resources – both human and otherwise - and the demands of the 21st century. How, then, do I justify my studying, at considerable cost to myself and the institutions that support me in both time and money, the work of a 20th century French Jesuit who exemplifies his theories with a study of a Palestinian Christian biblical tradition of two thousand years ago, when those theories appear to have been superceded in every way possible by advances in as wide a variety of disciplines and industries as the study touches upon?

I intend that this thesis will provide that justification, and demonstrate furthermore that the theories and practice of Marcel Jousse, far from being superceded by learning and technology that have been developed since his death in 1961, provide a unique and unified systemic understanding of the nature, role and operation of human expression, learning, teaching and memory.

2 Aim of the thesis

In submitting this work for examination for the award of a Doctorate in Philosophy, I am aware of an ironical contradiction. It is this: The principal and - some might say - sole criterion for the award of the doctorate is that the study should make a unique contribution to knowledge. Even so, I say - as readily as did Jousse - that what I have done here makes little claim to newness. I have taken my lead from Jousse and written a thesis "deriving solely from other books" (Jousse 1990:xv) and those principally Jousse's. What, then, convinces me that there is merit in this undertaking?

I believe that Jousse was making a point critical to an appreciation of the tension which informs the orality-literacy debate in his claim that "I bring nothing new, I unify". On one level he is making the point that the charge of 'nothing new' frequently leveled - out of ignorance - at

traditional recitation was equally applicable to scribal knowledge. On another level, Jousse is reiterating ...

That which has been	is what will be
That which is done	is what will be done

And there is nothing new under the sun

The Holy Bible, Ecclesiastes 1:9

(For explanation of Rhythmic Schema layout above, see page 65 and Chapter 4)

Jousse intention to "unify", was informed by Laplace:

> Discoveries consist of bringing together ideas susceptible to being connected but which were hitherto isolated. (Jousse 2000:54)

So informed, Jousse declares that:

> The aim of research is to quest for and discover fresh insights and understanding. But how can we discover something fresh and new when it appears as if all has already been discovered? By the incessant, meticulous and detailed scrutiny of the Old. (Jousse 2000:481).

In so doing he achieves what Clement Stone defines as the "secret of success" which lies in the "observ(ing) principles and applying them in new and surprising areas." (Schuller 1985:164).

What are Jousse's "new and surprising areas"? The result of Jousse's lifelong pursuit of the *ipsissima verba* of the Rabbi Iéshou"a was the *Anthropology of* Geste *and Rhythm,* an explanatory theory of expression which provides novel insights in many ways, often in contention with received perceptions and perspectives, both during Jousse's life - and even now.

3 The Anthropology of Geste and Rhythm (AGR)

As the 'implicated/insider observer', Jousse discovers by observation the existence of the Oral Style. As the 'implicated/insider observer', he then accounts for mnemonic gestual-visual/oral-aural mode of human expression simultaneously and holistically, which means that it accounts for the time/space and sound/light interfaces. It also accounts for the kinesthetic modality.

Rhythm lies at the epicentre of all modalities, whether in the form of light, sound or movement. Rhythm arises out of balance and together with mimism produces formula. The consequential geste operates both internally and externally. The genesis of the rhythm is the body's natural electricity which explodes into life at the moment of conception as a result of the energy generated by the act of fertilisation.

Jousse's theory more than any other accounts for human expression holistically. In order to achieve this, it operates in an inter-disciplinary way. In practical terms, this can account for the verbal (lyrics), corporeal (dance) and melodic (music) simultaneously. In the one theory (that of The Anthropology of Geste and Rhythm) it accounts for all human expression whether spoken, sung or danced. In a mediated form it also accounts for all forms of human re-presentation in the form of painting, writing, drawing, sculpting, and so on. What it does not do, is account for each modality in its own terms/discipline: music in music terms, speech in speech terms (speech act theory), movement/dance in movement terms (Laban 1980). This means that we can see what human expression does as a holistic activity. We can examine the process as a complete behaviour, and account for it at the psycho-physiological level. It does not account for the aesthetic *per se*, but demonstrates that the aesthetic qualities arise out of the expertise applied in the pursuit of memory. The greater the input in the form of use of the formulas over a period of time by a variety and number of practitioners, the more refined the mode of expression becomes (which means that its qualities of balance and rhythm and its mnemotechnical devices become more refined) which results in what we call beauty, hence 'art'. Intrinsically, if we talk of these capacities primarily in aesthetic terms, we quickly lose the essence of what the process of human expression is about. We start to misunderstand and misrepresent different ethnic expressions of culture. e.g. the Zulu child who does not sing his song about himself 'in tune', is not singing, he is chanting his *izihasho*, or 'personal praises'. These are not meant to be sung in the tuneful, melodic sense. They are a chant usually presented in a rather rough and strained voice, and at high speed, much like rap. If we try to make him sing it 'in tune', we do him and his cultural identity a great disservice. And we will only try to make him sing 'in tune', if we view his expression as 'art', an 'art' with a particular perspective. Instead, if we analyse what he is doing from the Joussean perspective, we can use anthropological categories of measurement that favour no particular art form or cultural orientation. If we use the Joussean framework for all cultural

expression regardless of the source or classification, we can describe them all with the same tool so that they become equitably comparable. Jousse's theory of expression will allow the recognition of all those characteristics that we regard as pleasurable and commendable in art, and allows all modes of expression equal access to an understanding of its expressive and artistic achievement.

This is achieved by focusing on the Rhythmo-mimism: the modality of imitation and rhythm, both of which respond to balance, and produce formula. This can happen in all modes of expression, although it is most strongly evident in the corporeal-manual mode where the whole body is engaged in the primary act of expression. As the process of expression is localised in the laryngo-buccal or speech mode, the rhythm is less evident, while in the mediated modes, it presents very subtly, but is nonetheless effective and detectable.

Thus the *Anthropology of* Geste *and Rhythm* demonstrates the essential commonality of people regardless of all ethnic features such as race, gender, wealth, education, genealogy, nationality, etc., the concrete reality of the biological foundation of all things human - its psychology, spirituality, intellect, emotion, knowledge and memory, and the simultaneous measuring and mapping of knowledge at the nexus and interface between the quantitative and qualitative study of epistemological phenomena. In achieving all of the aforementioned, the *Anthropology of Geste and Rhythm* demonstrates the operation of interdisciplinarity so sophisticated and developed that it constitutes a new discipline.

4 The contribution of this research study

In this endeavour, I have been mindful of Jousse's (2000:481) injunction: I have "quest(ed) for and discover(ed) fresh insights and understanding" in matters pertaining to human expression, learning, understanding and memory, "by the incessant, meticulous and detailed scrutiny of the Old" in Jousse's work. This has meant that I have translated both words and ideas so that they will be accessible and relevant to an English reading audience living in the 21st Century. All the while, I have been acutely aware of the traitorous nature of my undertaking, and Jousse's warning -

> No one should ever entertain the notion of trying to order my writings at some future date.
> (Jousse 2000:23)

All of the above notwithstanding, as Jousse 'unified', so I have sought to 'clarify'.

5 The scope of the thesis

This thesis is about translation of three kinds. It is about the translation of the invisible visceral phenomenon of memory into the visible and audible expression thereof in speech and movement for the purposes of learning, understanding and recording of the socio-cultural archive in rhythmo-stylistic mode. This thesis is also about the translation of speech and movement into writing of two kinds: (1) the recording of dictated texts in writing, (*Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee*) and (2) the putting-into-writing of memorised formulaic recitation, viz. rhythmo-stylistics (a model of the process whereby mnemonic Oral-style formulaic texts can be recorded in writing and analysed according to the Anthropology of Geste and Rhythm). And further this thesis is about the translation of a specific and specialised technical text from one (kind of) language to another (*Glossary of Joussean Concepts, Terms and Usage*).

The products of this study are fourfold. First, this study provides a critical investigation and account of the perspective of Marcel Jousse on the operation of the translation of speech and movement into writing of two kinds, viz. (1) the recording of dictated texts in writing, (*Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee*) and (2) the putting-into-writing of memorised formulaic recitation, viz. rhythmo-stylistics (a model of the process whereby mnemonic Oral-style formulaic texts can be recorded in writing and analysed according to the Anthropology of Geste and Rhythm. Second, this study provides a record, with annotations, of a dictated text translated from one (kind of) language to another as an empirical demonstration of the position in the translation of *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee.* Third, this study suggests a model for the putting-into-writing of memorised formulaic recitations, viz. rhythmo-stylistics. Fourth, this study produces a glossary of specialised technical terms to be used in the interpretation of the dictated and translated text *Memory, Memorisation and Memorisers in Ancient Galilee,* as an empirical demonstration compiled from Jousse's texts already translated into English (see Primary sources

below including *Memory, Memorisation and Memorisers in Ancient Galilee*): Jousse developed a specialised and complex terminology to explain his view of the origin and operation of mnemonic human expression. The Glossary will document this terminology, and demonstrate the translation of the concepts, and their usage by Jousse for the clarification of all Joussean texts.

To achieve the above I will refer to the works of Marcel Jousse translated into English, viz.

- *The Oral Style* (1990) translated by ER Sienaert and RA Whitaker and published by Garland;
- *The Anthropology of* Geste *and Rhythm* (2000) (Edited by Edgard Sienaert and translated in collaboration with Joan Conolly). Mantis Publishing: Durban. Second Edition;
- *Dernières Dictées: Notes sur l'Élaboration de la Tradition de Style Oral Galiléen et sur son Émigration Hellénistique*. (1999) Édition et préface par Edgard Sienaert, translated as *Memory, Memorisation and Memorisers in Ancient Galilee*. (2000a): collected unpublished dictations translated by Edgard Sienaert and Joan Conolly in collaboration;
- *The Parallel Rhythmic Recitatives of the Rabbis of Ancient Galilee.* (Translated by Edgard Sienaert and Joan Conolly in collaboration) (2000b) (in press)
- Unpublished Dictations of Marcel Jousse not included in *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee.*

I have applied Joussean perspectives to the explanations as identified above, thus providing simultaneous clarification by way of demonstration. I have framed the explanations, clarification and demonstration in Jousse's "fundamental Laws of the Anthropology of the logical human Geste" (Jousse 2000:47), and used "common words with a new meaning" and derived neologisms "as and when necessary" (Jousse 2000:50). Insofar as it was possible and I was able, I have adopted Jousse's methodological perspective - that of objective observer of concrete manifestations of human behaviour - my own included: "The true laboratory is the laboratory of the self. To instruct oneself is to know oneself" (Jousse 2000:26). Explanation, clarification demonstration does not include reference to the approximately 20 000 pages of Jousse's lecture notes and writings written in French and housed in the Jousse archives in Paris which are the property of the Jousse Association.

In respect of the interdisciplinary nature of this study, I take instruction from Jousse:

> In future, there can be no specialist who can know everything. The modern sciences are too numerous and too complex. A whole human lifetime will be insufficient to teach even one of these sciences exhaustively which are moreover, always shifting and continually developing (Jousse 2000:30).

Therefore, I will refer briefly to the theories and insights of other researchers in the relevant areas principally insofar as they are significantly congruent or comparable with the ideas of Jousse. I do not undertake to contrast Jousse's thinking with that of others in any detail: any such endeavour would have made this study far too cumbersome so must be left to another time and/or the labours of others of whom I hope there will be many.

6 Literature review

> It is usual for students to have to write a literature review as part of their thesis. This is normally a chapter appearing early in the thesis, but in some styles of thesis, may appear throughout the work. (Bruce 1994:144)

Because of the nature of this study, I have adopted the latter approach to the review of literature, identified by Bruce above.

As the bibliography will confirm, I have read eclectically across a wide spectrum in the areas that a study of Jousse's work encompasses and implies. I considered this necessary to contextualise Jousse's theories and insights in the current debate. I felt this particularly pertinent in the light of the fact that Jousse's written oeuvre reflects a lifetime of scholarship that ended in 1961 - 40 years ago. It is reasonable to assume that there could have been extensive changes and profound breakthroughs in thinking and perception during the intervening years.

Jousse's study embraces aspects of anthropology, ethnography, psychology, linguistics, philology, education, mathematics, physics, theology, biblical studies, Judaic studies, Aramaic studies, Palestinian studies, research methodology ... so I set out to find others whose interdisciplinary perspective wove the same or a similar web and to establish their position. To date, I have found no thinking that challenges the uniqueness of Jousse's perspective: that of a 'anthropological systems thinker'.

7 Presentation of the thesis

Part One in two volumes:

Part one, volume one: (1) A Preface, a Conclusion, Bibliography, six Appendices and four Chapters as follows:

Chapter One: Intermodal and interlingual translation;

Chapter Two: The field of 'Oral Studies'/ 'Oral Tradition'/ 'Orality-Literacy Studies' as research arena;

Chapter Three: The theories, scholarship and research practice of Marcel Jousse;

Chapter Four: The model and application of the rhythmo-graphic record and rhythmo-stylistic analysis to selected Biblical texts.

Part one, volume two: Dernières Dictées: Notes sur l'Élaboration de la Tradition de Style Oral Galiléen et sur son Émigration Hellénistique. (1999) Édition et préface par Edgard Sienaert, as Appendix F constitutes the second volume of Part One.

Part Two in one volume: (2) *Memory, Memorisation and Memorisers in Ancient Galilee:* An English annotated translation of *Dernières Dictées*, which demonstrates the discovery, integration and application of Jousse's Anthropology, Methodology and Terminology;

Part Three in two volumes:

Volume one: (3.1) An Introduction, Table of Glossary Entries and Index of Terms.

Volume two: (3.2) A Glossary of Joussean Concepts, Terms and Usage which defines and exemplifies Jousse's terminology;

8 Construction of the Glossary

The construction of the Glossary constituted a study in its own right, but a detailed explication is not relevant or appropriate here. The process developed as follows:

As I worked on the translation I added endnotes where these appeared necessary for the clarity of the text. Multiple duplications presented themselves. These were then transferred to the Glossary. Insertions in the Glossary demanded further clarification leading to other insertions. Duplications and related terms were collapsed and or clustered. All keywords were used to find references and

quotations in the texts electronically. These were then copied and pasted into the relevant entry, until all or a considerable representative sample had been collected in each instance. These collections ranged in length from a half page to thirty pages, constituting 1400 single-lined pages in all. Duplication of quotations was then established and further clustering was effected to avoid the over-duplication of quotations, where feasible and desirable. Key words were highlighted. Each set of quotations was then printed out individually and cut up physically and rearranged in a sequence that lent a fresh insight into Jousse's thinking and perspective. This sequenced selection was electronically 'cut' and 'paste' back into the Glossary. The number of quotations used in each instance was judged on relevance, importance and suitability. At this point the Glossary was reduced to approximately 350 single-lined pages. Each concept was then explained in such a way as to clarify meaning and usage. A detailed Table of Contents and Index of Entries was constructed to allow access to the Glossary. Cross-references were inserted.

Chapter One

Interlingual and intermodal translation issues, methods and practice

1.1 The aim of the translation

In translating *Dernières Dictées* (1999), my aim was twofold: the principal aim was to capture the sense of Jousse's remarkable scholarship as accurately as I could, and subject to that, to render the English text as readable and as reader-friendly as possible. Given that Jousse himself was at pains to point out the impossibility of accurate translation for a number of reasons, I am fully aware that the text, annotations and glossary harbour much room for improvement in further and future revisions. I say this because of my experience with *The Anthropology of* Geste *and Rhythm*, and with reference to Jousse's position regarding the 'Our Father'. Every time I re-read *The Anthropology of* Geste *and Rhythm*, I am challenged to re-think key issues and the expression thereof. This is the result of the development of my insights which are themselves the product of reading (Jousse and other sources), thinking, discussion and interaction with others. Such interactions are not restricted to matters specifically Joussean, yet by implication consistently return to his perspectives: I have yet to identify an issue of human communication upon which a Joussean perspective does not throw new and illuminating light. And, conversely, Joussean perspectives viewed through the lens of current application and subsequent scholarship, further inform my understanding of his theories and applications. All of this continues to illuminate the Joussean precepts, which necessitates rethinking the expression of their meaning (Quine), sense (Benjamin) and *differance* (Derrida). (Turk 1991)

Jousse indicates repeatedly that his was work 'in progress' lamenting the paucity of his achievement and the depths that still needed to be plunged. With reference to the 'Our Father', he maintained that in spite of a lifetime's study, analysis and interpretation of the prayer (which he conducted through the medium of the Aramaic targumin), he still found its meaning dense and impenetrable. I feel similarly humbled by my attempts to translate and interpret Joussean texts.

In short, I am sure that I and others will see the need for further revisions as understanding of Jousse's concepts and perceptions become increasingly clear.

1.2 What genre are Joussean texts?

Joussean texts are essentially technical texts. They spell out the technicalities of scientific concepts, processes and perspectives related to the human *geste*. Translation of such texts call for a high degree of accuracy and precision of expression to attempt to achieve both the meaning and the sense of the author's intention in both letter and spirit. Given the impossibility of accuracy of a precise and exact nature in the literal sense, I have striven, in the translation, to capture the sense of the concepts, processes and perspectives as precisely and exactly as my comprehension of those concepts, processes and perspectives and my command of English would allow. In effect then, I have often had to resort to translating a concept or process or perspective as a whole rather than translating linguistic segment by linguistic segment.

1.3 Interlingual translation

> The psychology of translation from one language to another, even when the languages are as close linguistically, semantically and rhythmically as are Hebrew and Aramaic, demonstrates the impossibility of ideal translation. Such an ideal was implacably pursued in this milieu of precision and fidelity, but proved almost impossible to attain in a *consistent way* ... Michel Bréal, the great master of semantics *(Essai de Sémantique*, 1837) has shown that every one of our words ages rapidly and no longer corresponds to the meaning it had at some previous given moment. So many of our present-day words, as a result of semantic evolution, distort reality. Most heresies derive from this anachronism. Modernism is above all a question of anthropology of language.
>
> Any ethnic standpoint transported into another ethnic standpoint is in danger of being distorted. This is the origin of the deviation of meaning when one focuses the translation on the words of another language without going back to the original underlying geste.
>
> (Jousse 2000:597)

Dernières Dictées was translated as a collaborative project, it being the second such project undertaken by the translators in question

The first project undertaken was collaborative translation of Jousse's *L'Anthropologie du Geste*, originally published in the three volumes between 1974 and 1978, together with Jousse's published essays not included in *L'Anthropologie du Geste*. *The Anthropology of* Geste *and Rhythm* was edited and translated into literal English during 1994 and 1995. The process of rendering the literal translation into readable and reader-friendly English was undertaken collaboratively over a period of six months in 1996 and first edition of *The Anthropology of* Geste *and Rhythm* was published in 1997, and the second in 2000.

The translating strategy used resulted from a number of factors, the first following the Joussean caveat:

> One may know the grammar of the language and be able to make a correct word-for-word translation from it, but this will not enable one to grasp the spirit of the language [to get from it the actual mental dispositions expressed through its propositional gestures] or to assimilate the thought of those who speak and write it. One could even go further and say that the more scrupulously literal the translation, the more it actually runs the risk of being inexact and untrue to the intention of the original. (Jousse 1990:91)

1.4 Translator suitability and qualification

The second consideration was the capacities of the collaborating translators in three areas of expertise:

- relevant linguistic capacity,
- Joussean thinking and perspectives,
- interdisciplinary insights relevant to Joussean thinking and perspectives.

In Joussean terms, the translator,

> ... must necessarily have had direct and prolonged contact with the way of life of two different ethnic milieux: only this will develop in us mental dispositions, the ways of feeling and evaluating the innumerable types of affective behaviour which are in the strictest sense of the word proper to each of the two milieux, and which have no real equivalent in the other. (Jousse 1990:76)

Jousse therefore advocates what can be termed the 'insider', or what Stoller (1997) calls the 'implicated' perspective, and what van Eck (1995) identifies as the 'emic' view, which requires more than proficiency in the relevant language(s) and an intellectual understanding of the text. In addition, the translators are required to have a relevant worldview, and be able to identify affectively with the milieu from which the text emanates.

The texts in question deal with issues of mnemonic human expression: they are the stuff of communication with and without verbal language, namely French and English, specifically in relation to how people teach, learn and remember, initially without writing and later accounting for how writing impinges on the expression of what has been orally and mnemonically learned and remembered.

1.5 How did the collaborating translators qualify in Jousse's terms?

In terms of linguistic capacity, one translator, Edgard Sienaert, is a mother-tongue speaker of French with specialised scholarly insights and experience in classical and medieval philology. In addition, he is an extensively experienced multi-linguist, including, *inter alia*, proficiency in English and an academic knowledge of Greek and Latin. The other translator, Joan Conolly, is a bilingual mother-tongue speaker of English, (the other language being Afrikaans).

In matters relating to Joussean thinking and perspectives, Edgard Sienaert has read and studied Jousse extensively since 1975, has translated Jousse's *The Oral Style* (Jousse 1990) together with Richard Whitaker, and has accessed the existing Jousse texts in the French archive as yet unpublished even in French. At the time of the first collaboration, Joan Conolly, had analysed the Joussean essay, "From Mimism to Music in the Child" in an Oral-style contextual reading, and compared the insights and precepts contained therein with those of Rudolf Laban. (Conolly 1995). The first collaboration which entailed the translation of *The Anthropology of* Geste *and Rhythm* (1997) has extended her insights and understanding of Jousse's position on the issues dealt with in this thesis.

In respect of interdisciplinary insights, Edgard Sienaert established the Centre for Oral Studies at the University of Natal, Durban in 1985 and, since 1989, has co-ordinated the Post-Graduate programme in Orality-Literacy studies - a field of studies that is intrinsically interdisciplinary. He has organised five international conferences in oral traditions and published the proceedings thereof, presented papers locally and internationally, supervised Masters and Doctoral theses and examined extensively at the undergraduate and post-graduate levels in Oral Studies and French, and edited a Journal for Oral Studies, *Voices* since 1998. He has extensive experience as a teacher across the age spectrum. Conolly has training in performance studies, English literature, general, applied and psycho-linguistics, oral studies and experience as an interdisciplinary educator, adjudicator and examiner across the age spectrum.

Given the capacities identified above and following Jousse's injunction to avoid "the risk of being inexact and untrue to the intention of the original" (Jousse 1990:91), the translators collaborated on *The Anthropology of* Geste *and Rhythm* as follows: Sienaert, translated the text

from the source language, French, into a "correct word-for-word" (ibid) "scrupulously literal" (ibid) rendering of the text, which I (Conolly) then rendered into the target language, English, "to assimilate the thought of those who speak and write it" (ibid). In so doing I had to take into account, my almost total ignorance of French and my relative ignorance of Joussean thinking.

It can be argued that ignorance of the source language (French) devalues the translation in the target language (English) and renders it conceptually suspect. On the other hand it can be argued that the lack of the source language (French) and therefore access to conceptualisation in the source language (French), is advantageous insofar as it denies the translator access to preconceived notions, and challenges the translator to develop creative strategies that are idiosyncratically effective. In addition, the lack of understanding of the field in question is potentially disadvantageous. In the case of *The Anthropology and* Geste *and Rhythm*, the translators developed a series of strategies that would offset these disadvantages.

1.6 Translation strategies used for *The Anthropology of* Geste *and Rhythm*

To deal with the lack of proficiency in the source language and thereby a lack of access to source conceptualisation, I developed a holistic strategy to process the material reiteratively at three levels:

- at the level of 'meaning' and therefore expression – linguistically – I had to consider: the word, the phrase, the sentence, the paragraph. To achieve this I relied heavily on the French and English dictionaries and a thesaurus. By referring frequently and reiteratively to all of these sources (though most frequently to the English sources), I made semantic choices as to the most English-readable of the options, giving due consideration to the rhythm and flow of the text (see below);
- at the level of the 'sense' I had to render idea and argument that was logical and coherent. To achieve this, I proposed alternative/ multiple conceptual options, which in turn influenced the linguistic options that I was proposing (see above);
- at the level of 'readability'. I wanted to ensure that the text read as rhythmically and fluidly as possible. This was after all a text about rhythm and its expressive and mnemonic effects, therefore it was reasonable to demand that it demonstrate what it advocated. The expressive,

mnemonic and rhythmic elements identified by Jousse as the laws and devices of human expression were a constant consideration. These included notions of seeking:

- ✓ the most immediately recognisable mode of expression of ideas,
- ✓ a rhythmic flow of expression, which arose out of:
  - the juxtaposition of like elements and the opposition of unlike elements, providing a bilateralised effect;
  - the identification and elaboration of formulaic patterns of expression and concept/ idea;
  - the choice of word strings that displayed avocalisation (assonantal) and aconsonantisation (alliterative) features;
  - the identification and foregrounding of repetitions of both linguistic and conceptual features to operate as clamping devices at the many different levels that Jousse identifies.

Given all of the above, it could further be argued that I could and probably would have fallen prey to the Joussean twin caveats of 'imagination' and 'invention' in the place of 'observation' and 'discovery' (Jousse 2000:35). This probability was overcome by returning a hard-copy of the text in this 'multiply semi-translated state' to the collaborating translator, who then compared it with the French original and selected the most appropriate formulation from the options provided, or in some instances made further suggestions that should be considered, or indicated that the choice was mine. This procedure resulted in the text being discussed continuously and exchanged repeatedly during the process of refinement of four editings. The process ensured that the final English version was acceptably true to the "the intention of the original", while simultaneously assimilating the "thought of those who speak and write" English (Jousse 1990:91).

In this way, we strove to maximise the capacities of the collaborating translators to the ultimate benefit of the text and the English reader. We were further encouraged and supported in our approach by Stoller's advocation of the "implicated" or 'insider' research perspective (1996), and the experience and practice of Luis Borges and Norman Thomas di Giovanni stated in the preface of *The Aleph and Other Stories 1933-1969* (1978):

> Perhaps the chief justification of this book is the translation itself, which we have undertaken in what may be a new way. Working closely together in daily sessions, we have tried to make these stories read as though they had been written in English. We do not consider English and Spanish as compounded sets of easily interchangeable synonyms; they are two quite different ways of looking at the world, each with its own nature. English, for example, is far more physical than Spanish. We have therefore shunned the dictionary as much as possible and done our best to rethink every sentence in English words. This venture does not necessarily mean that we have willfully tampered with the original, though in certain cases we have supplied the American reader with things – geographical, topographical, and historical taken for granted by any Argentine.

1.7 Translation of *Dernières Dictées*

The experience, knowledge and insights gained from the initial collaboration on the translation of *The Anthropology of* Geste *and Rhythm* were useful in the collaborative translation of *Dernières Dictées*. While the process of rendering the text readable and English reader-friendly was very similar to the parallel process undertaken with *The Anthropology of* Geste *and Rhythm*, there were significant differences.

Most significantly, where *The Anthropology of* Geste *and Rhythm* was the translation of a collection of writings *composed in writing* by the author, Marcel Jousse, *Dernières Dictées* originated as a collection of notes, variously transcribed from Jousse's dictations collected between 1954 and 1957, and copytyped by his secretary, Gabrielle Baron. With the exception of Jousse's 'Final Dictation' (recorded here as the 'Conclusion' to *Memory, Memorisation and Memorisers in Ancient Galilee*), there is neither an indication of the order in which these notes were dictated or recorded, nor were they organised in any way - neither temporally, nor sequentially nor conceptually, as Jousse eventually forsook his original *Synthese* (cf Jousse 2000:27*)*. Jousse's secretary, Gabrielle Baron, began a classification of the dictations based on her own insights but this was abandoned before it was completed, and unfortunately we have no record of the original arrangement of the dictations. (p.c. E Sienaert)

Jousse's *Dernières Dictées,* then are more than somewhat disarrayed. There are some instances of comment comprising consecutive pages on specific topics, and numerous instances of partial repetition and random unidentified references. There are no dates on the pages. Some pages are

numbered, others are not, and some are numbered twice. Headings are confusing as they frequently do not comply with the content of the note.

The materials to which I had access for this translation exercise were twofold:

- the French version of the notes, *Dernières Dictées*, edited by Sienaert;
- handwritten literal English translations of the original notes.

It was therefore my task to match the literal English translations to the edited French text, sentence for sentence, which I achieved in the following way.

1. I worked first with the handwritten literal English translations of the original notes, typing them into my computer in the sequence in which they were presented, noting:

1.1 the date on which I typed each,

1.2 any page numbers that appeared on the handwritten script,

1.3 a file number so that I could find each in the computer,

1.4 the computer file name on the handwritten script,

1.5 the number of pages in each file.

2. I then read the notes through repeatedly to ascertain themes and identify problems;

3. To achieve the former,

3.1 I wrote all the subheadings in the notes on cards;

3.2 I classified the subheadings;

3.3 I underlined key words in each note;

3.4 I briefly recorded the content of each file at the top of the first page of each file.

I read the notes repeatedly to ascertain their tone and character to capture something of their quality for inclusion in the final translation. As I read, even though the principle focus of each note became clear, extension into related areas was also evident, and none was divorced from other aspects of the practice which impinged upon that focus. The net result of this emphasised the nature of Jousse's thinking style: he thought holistically, simultaneously shifting the perspective so that it changed and enriched the view. To describe the aspects in isolation of the context would have distorted their roles in the process as a whole. I have already noted that

Jousse's thinking was circuitous and dense, layered and complex (Conolly 1995:xxviii), and these characteristics were again evident. The reasons for any apparent confusion were actually immaterial. I sensed that what at first appeared to be gratuitously repetitive, were intersections between issues which, when viewed in context and holistically, were lucid and complete arguments, which enrich and clarify each other. Every issue therefore capable of being argued to its logical conclusion within the greater whole was identified for inclusion in the overall perception that I was trying to create as preparation for the process of translation. I began to suspect that the repetitive nature of the text would become one of its cohering factors, achieved by a series of subtle gradations, moving from one focus to another, so that the final effect was one of accumulating perceptions, the layers of which create for the reader a rich and holistic perspective and understanding. I clearly understood that it was my task to identify what was lucid in the translated text, which was in itself a considerable challenge as I had at that stage only the vaguest idea of what the text as whole would comprise. I thus established for myself a qualitative sense of what was embedded in the translation.

In the next stage, I matched the English literal translations with the French text. This was carried out on the hardcopies of both the French edition and the numbered English translation of the original notes, and using the Shorter Oxford English Dictionary (1962), Harrap's New Standard French-English Dictionary (1981) and Harrap's Standard English-French Dictionary (1948). This was painstaking work which required the careful identification of how the French edition had been put together in a coherent sequence. Frequently, it was constructed from single sentences and sometimes even part-sentences from different sections of the original notes.

As each of the notes had been originally copied into the computer in arbitrarily numbered files, (see above) these numbers were used to identify the placement of each insertion that would comprise the English translation of the French text. The physical effect of this was that the English literal translation was marked with the page and paragraph numbers of the French text, and the French Text was marked with the page and paragraph number, and the number of the file in which the English literal translation could be found. These details were recorded in full to provide a backup in the event of a query at a later stage of the research process.

Once I had accounted for the whole of the French text in the hardcopies of the numbered English files, I moved the English text into position on the computer. I identified the files according to chapter numbers and titles, but retained the connections with the French text by numbering each paragraph with the corresponding page and paragraph number of the French text. At that point, I had a literal English translation of the French text, which marked the starting point of the process of translation. I termed the first version the 'unedited version' – 'uned'. From this point I worked as I had done for *The Anthropology of* Geste *and Rhythm* (see Translation strategies used for *The Anthropology of* Geste *and Rhythm*).

I re-worked the text on the computer in Word 95, and made frequent use of both the French and English dictionaries and Collins Thesaurus. I aimed, as discussed above, both to render the text sensible, meaningful and readable to an English reading audience, and to capture the quality of Jousse's original notes. Frequently I suggested more than one version of a word, phrase or passage. This text was then returned to Professor Sienaert in hard copy who either made choices from the options provided and further suggestions, or indicated that the choice was mine. In this way, the accuracy of critical semantic and conceptual issues was protected while I had the freedom, and responsibility, of making decisions that affected the readability of the text. Throughout, discussion played a vital role. In this way 'ed1', 'ed2' and 'ed3' were developed. 'ed4' included endnotes which were then identified as the annotation and glossary entries and transferred to relevant documents for further refinement. Even at this point, further refinements were made to the translated text. In the description that follows I will refer to stages of development. (I originally intended to attach all the edited versions of the translation to the thesis, but eventually decided against this: the bulk would have been prohibitive.)

1.8 Translation concerns

I experienced greater difficulty with the translation of the text of *Dernières Dictées* than I anticipated. On reflection, these difficulties were related to 'What constitutes text?' and 'How does a text operate?'

1.8.1 'What constitutes a text?'

I use the term 'text' as Jousse does. 'Geste' is 'Text', i.e. any manifestation of human expression be it corporeal-manual (movement of the hands and body), laryngo-buccal (vocal sound and articulated speech/song) or algebrised (all mediated forms of corporeal-manual and laryngo-buccal). Malinowski's injunction: "There is no text without context", implies that 'text' is existentially defined by 'context'. My understanding of 'text' therefore extends well beyond the notion of written composition, embraces a multitude of other forms and is defined by its capacity for vital expression – its "geste and rhythm".

1.8.2 'How does a text operate?'

I was puzzled by the difficulty I experienced with the translation of *Dernières Dictées*. I had assumed that my experience with *The Anthropology of* Geste *and Rhythm* would have equipped me to deal relatively easily with this text, but somehow *Dernières Dictées* had a different 'feel'. In my efforts to identify the nature of the problems I was experiencing, I wrote reflective notes to myself during the process of translation. My concerns, identified in these notes, fell into two principle categories: the extra-textual and the intra-textual.

Extra-textual concerns included:

One:

- I am not aware whether these notes were checked by Jousse so that:
  - ✓ he could ensure that what was actually recorded was what he intended should be recorded;
  - ✓ he could ensure that what he had said was what he intended to mean.

Two:

- I wonder whether and what I am missing by not knowing the person and the context at a number of different levels:
  - ✓ at the broader contextual level: what was happening within the broader community?
  - ✓ at the personal level: what interpersonal relationships informed Jousse's personal opinions and perceptions?
  - ✓ at the immediate circumstantial level: what was the state of his health on each of the occasions that he dictated these notes?

Intra-textual concerns included:

One:

- there is often more than one way of interpreting the words on the page;
- I often get the feeling that the utterance is incomplete as a sentence because the oral expression relies so much on paralinguistic features that could not be, and were not, captured in writing;
- the sense of the utterance is incomplete or difficult to identify, because
  - ✓ the structure of the utterance does not comply with, or fulfil the requirements of, written syntax;
  - ✓ the use of words does not comply with, or fulfil the requirements of, written morphology.

Two:

- The oral word does not transliterate easily into the written word, because:
  - ✓ paralinguistic features are absent;
  - ✓ we speak disjunctively in semi-completed utterances;
  - ✓ the oral register is distinctive.
- The Oral-style expression transliterates even less easily into the written word, because:
  - ✓ it is marked by generous use of mnemotechnical devices, each of which presents a particular kind of difficulty in transliteration:
    - repetitions: the written style does not accommodate repetition happily and easily;
    - rhyme, avocalisation (assonance), aconsonantisation (alliteration) are essentially phonological and gestual features of performance and transliterate very poorly, if at all, into visual features in writing on a page, and with a very different effect. (In addition, the phonological features are lost in the translation from one language to the next, in this case from the French to the English, bearing in mind that Jousse has already translated the quoted Biblical texts from the Aramaic to the French.)
    - rhythm, a major feature of the Oral Style, is an essentially oral-gestual feature which cannot be represented in writing on a page and so is completely resistant to transliteration. Any attempt at transliterating rhythm results in metrical construction which is essentially different and defeats the point.

Three:

> I am beginning to think that the difficulty has something to do with the fact that it was dictated. Even though dictations are 'spoken in order to be written down', they are not written texts, in

> the sense that their mode of composition is oral, not written. The dictated text is therefore a special category of text that is 'composed orally to be put-into-writing', as opposed to an 'oral text that is performed for an audience' or a written text that is 'composed for a silent reading audience'.

In addressing these concerns, I took my lead from Jousse who observed that there is a difference between the way people think and express themselves in each of the Oral Style (rhythmo-mnemonically), Spoken Style (in speech) and Written Style (in writing):

> There is a **logic** in the Apprehenders of the Oral-style tradition, a **logic** which is not that of the Pupils of our *Ecole de Chartes* (The School of Palaeography and Librarianship in Paris). (p.c. E Sienaert)
>
> Conditioned mainly by the necessity of breathing and the demands of the ear, speech is governed by a kind of **logic**, very different from ordinary **logic,** which one only gradually masters... [The concatenating of propositional gestures] has its own technique of which one can, after some trial and error, gain control, and with which one subsequently plays unconsciously" (Jousse 1990:73-74)

Given Jousse's stance on the anthropological nature of human expression, any implication that difference should be attributed to genetic factors had to be ruled out. I, therefore, addressed the "logic" in the styles of thinking as a culturally habituated product of the expression/ reception interface in the process of communication.

1.8.3 intermodal translation: receiving/ registering factors: differences in modes of composing/expressing for an audience

Jousse identifies the 'im-pressing' processes of human communication as 'receiving' and 're-gistering' (see Glossary s.v. receive), implying 'ex-pressing' as a natural and logical consequence of the initial 'im-pressing'. The interdependence of the expression and reception of communication messages is thus a given. Contingent upon this, is the establishment of the mode of expression dependent upon the mode of receiving and registering favoured by the audience. The audience that receives and registers by 'looking and listening' – the aural-visual audience - requires a different mode of expression to the audience that receives and registers by 'reading silently' – the visual audience. This is the crux of the issue as it pertains to this translation: what

was originally dictated (i.e. composed for a 'looking and listening' audience) now must be written (i.e. composed for an audience that reads silently).

The oral-composer performs immediately and spontaneously for a 'looking and listening' audience. The geste is expressed macroscopically in its entirety with the whole being of the composer. Oral composition can be seen and heard at the moment of its composition. Each performance of an oral composition is immediately fixed in its own time and space. It evokes performance in others immediately ('mimorisation'), and in the time following ('memorisation') (see Glossary s.v. mimorisation). As the oral-composer performs, s/he adjusts his/her expression based on the observable responses of the audience: indications of misunderstanding, puzzlement and confusion can be addressed immediately. The logic of all oral composition is "immediate life-in-action" (p.c. Pratt 1999).

The activity of the composer-in-writing, on the other hand, is less observable. Much of this activity operates at the level of the microscopic inner geste - in the gestual memory within the writer. Composition-in-writing operates along a time continuum: the writer can go back and forward to tweak and change and attempt to accommodate its lack of capacity to express macroscopically with the whole being. Only with time does it emerge and become ex-pressed. Even then it does not perform itself immediately – without mediation - but rather evokes performance in unknown others - its audience that 'reads silently'. Because of this lack of contact, the composer-in-writing must anticipate and accommodate misunderstanding, puzzlement and confusion. The logic of composition in writing, mediated by time and space, is "conceptual life in action" (p.c. Pratt 1999).

Significantly, the term that we use to identify each composer, reflects the relationship between the composer, the mode of composition and the tool of recording the composition. The term that we use to identify the oral-composer, reflects the indivisibility and immediacy of the relationship, there not being anything between the composer, the mode of composition and the tool of recording the composition because they are one and the same: his/ her being. The term that we use to identify the composer-in-writing, reflects the fact that the relationship is not 'im-mediate', that it is indeed mediated, that there is something 'between' the composer, the mode of

composition and the tool of recording the composition: the composer-in-writing records with an agent or tool external to his her being - a tool of writing of one kind or another.

Ideally, dictation is both 'oral-composition' and 'composition-in-writing'. As it is dictated, the composition is immediate and spontaneous fulfilling its logic of 'immediate life in action' for a 'looking and listening' audience – each of whom then 'puts-the-composition-in-writing'. But 'putting-a-composition-in-writing' is not 'composing-in-writing'. Merely 'putting-a-composition-in writing' does not 'operate along a time continuum', nor does it allow 'tweaking and changing', nor does it 'attempt to accommodate its lack of capacity to express macroscopically with the whole being', nor does it emerge 'with time', and consequently does not 'anticipate and accommodate misunderstanding, puzzlement and confusion'. To fulfil the logic of composition-in-writing, the orally composed dictation must be mediated by its original oral-composer: the 'immediate life in action' must be mediated by 'conceptual life in action'. Failure to do this and so fulfil the logic of composition-in-writing will render the logic of the dictation premature and even stillborn.

(At this point, I realised that, while the extra-textual concerns identified above were real, investigation into them constituted a study that lay outside the parameters of the present exercise. In what follows, their existence is a contingent factor, which is born in mind but deliberately not addressed.)

The audience who reads silently, left listening to a voice that has not fully anticipated and accommodated his/her misunderstanding, puzzlement and confusion, then takes on the role of 'the composer-in-writing-in-retrospect' in a process of 'tweaking and changing'. As each silent reader 'tweaks and changes' the text idiosyncratically – retrospectively and in ignorance of the original composer's meaning and intention – 'invention' and 'imagination' abound. This results in further misunderstanding, puzzlement and confusion, which leads to multiple interpretations which in turn exacerbate the misunderstanding, puzzlement and confusion yet further, and so on and on, in ever-increasing self-fulfilling prophecies of human miscommunication.

Putting-oral-composition-in-writing – "putting performance on the page" (Chamberlin 1998:5) – is a contradiction in terms, and accounts for the problems encountered by all oral and Oral-style expressions when they are put-into-writing. Such problems are intrinsic in the medium used for recording the compositions: the written mode (algebrisation) and the oral mode (the gestual-visual/oral-aural mode) do not accommodate each other's "logic" and cannot record each other. Any attempt to do so must be mediated by consideration of the processes involved. In other words, the translation must include both interlingual – from French to English - and intermodal – from oral-composition to composition-in-writing – translation.

Having established the "logic" of the problem, I then considered how best to:

- identify and classify specific problems encountered during the translation of these dictations;
- resolve such problems.

1.9 Identification and classification of problems encountered during translation

Bearing the principle objective of the exercise in mind (to render Jousse's thinking accessible to an English readership), and in the light of the technical nature of the text, the principle and overriding consideration would, ordinarily, have been to make the sense of the argument and the logic of procedures clear and unambiguous, at the expense of the idiosyncratic expression of the source if necessary. In this instance however, the nature of the idiosyncratic expression (Jousse's use of the oral mode) is a manifestation of the technique in question (the oral mode): the text in essence then is a demonstration of what it is explaining, therefore, the style of that expression is an indispensable function of the whole.

The centrality of the mode of composing/ expressing notwithstanding, the factors of interlinguality (the linguistic intersection between French and English) and the modes of receiving/registering (the tensions between the requirements of a listening audience as opposed to the requirements of a reading audience) provide the context in which the text itself has to be understood. These contextual factors impinge constantly on the process of translating Jousse's expression, the result being that the translating process has been randomly reiterative and circuitous, thereby, I hope, achieving a degree of holism. Expressed graphically, this perspective places Jousse's idiosyncratic mode of expression at the heart of the process (innermost circle),

embedded in the contexts of interlinguality (middle circle) and differing modes of reception (outer circle).

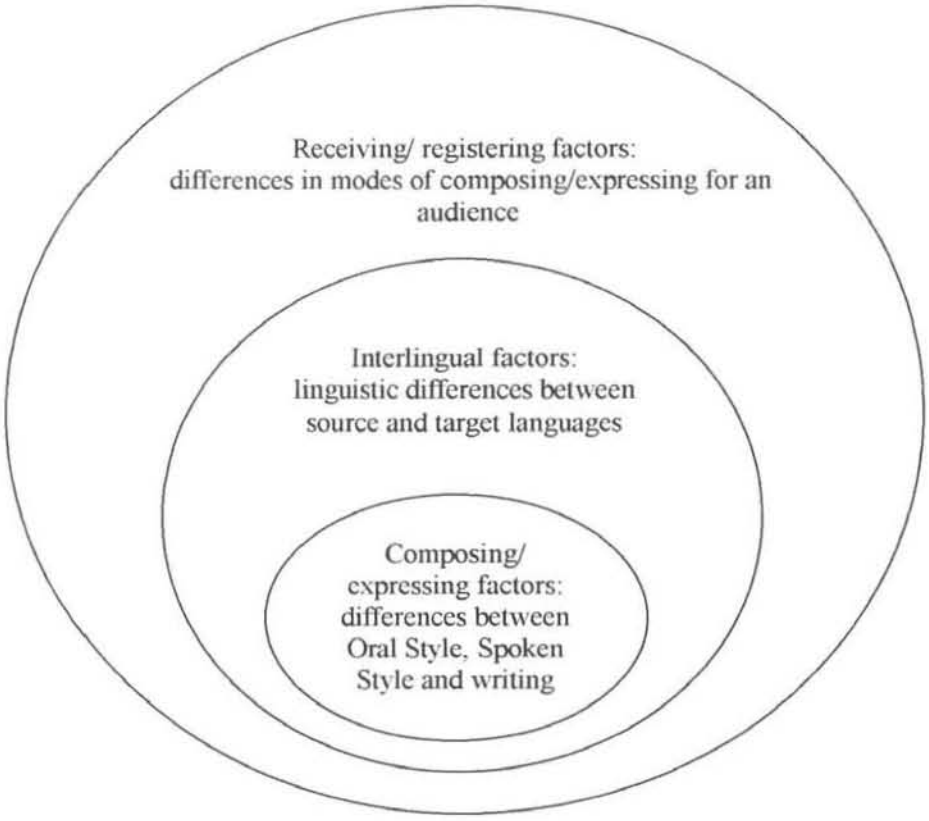


Diagram: The relationship between factors for consideration during the translation of *Dernières Dictées.*

I concluded that the intra-textual concerns noted above resulted from the following contingent factors in their expression, which constituted their 'logic':

- Receiving/ registering factors, i.e. those that manifest as a result of the intrinsic differences between the original mode of receiving/ registering (looking and listening, implying the oral mode) and the present mode of receiving/ registering (silent reading, implying the written mode);
- Interlingual factors, i.e. those that manifest as a result of the semantic/ linguistic differences between French and English;

- Composing/expressing factors, i.e. those that manifest as a result of the intrinsic differences between the original mode of composing/expressing for a listening audience (oral with residual Oral-style) and the mode of composing/expressing for a reading audience (writing for publication).

In the explanation and explication of the impact of these factors on the translation process in question, I will deal first with the receiving/ registering and interlingual factors, into the context of which I will then embed the composing/expressing factors of Jousse's oral mode and Oral-style.

In essence, *The Anthropology of* Geste *and Rhythm* is a text composed in writing, by a person who expresses meaning in the oral mode and Oral-style. By comparison *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee* is a text composed by the same person who composed *The Anthropology of* Geste *and Rhythm,* but who composed this text orally to be put-into-writing – for dictation. As has been explained above, the mode of composition changes the composing behaviours of the composer in subtle but significant ways thus influencing the nature, the structure, the tone and the 'text-ure' of the composition. Composition in the oral mode assumes 'whole being communication' in which vocal qualities and physical movement are assumed to accompany the verbal elements. Composition in the written mode reduces the use of all vocal and movement factors, and compensates accordingly by adjusting the verbal elements. Such adjustments will include fuller explanations of the context, elaboration of the text, graphic insertions, examples of instances described in the text, and all the missing elements that are usually supplied by the gestual-visual/ oral-aural mode. In other words, were I able to explain this process to you – face to face –instead of writing it down on the page, my hands and body would support the words I would choose, and my voice would send subtle messages about the relative importance of different words and the relationships between the words, thus enhancing the meaning in ways that cannot be recorded on paper. As I am composing this in writing, I am performing all the behaviours identified in the explanation of the differences between oral-composition and composition-in-writing above: I have conceptualised the ideas over a period of time, I have written and rewritten parts of it - tweaking a word here and changing a phrase there - all the time anticipating and accommodating any

misunderstanding, puzzlement and confusion that may arise – and ultimately it will be a long time after I finally finish writing, that you, the silent reader, will actually get to read it, in another space and time and without my physical presence as the composer-in-writing. But were I dictating this, the psycho-physiological immediacy of the oral mode of composition would make its mark upon the choice and arrangement of the words, even though I was aware that it was being written down, thus, once it had been recorded in writing, I would have to adopt the mode of the composer-in-writing in an attempt to fulfil your need as the silent reader.

In the light of all of the above, I should not have been surprised by the difficulties I encountered with the translation of *Dernières Dictées*.

In summary then, "putting performance on the page" (Chamberlin 1998:5) is the relegation of "geste and rhythm" (Jousse 2000) to "strangulating graphism" (Jousse 2000:202), by virtue of the almost totally mutually exclusive characteristics of the two modes of expression. And we must not imagine that Jousse's dictations were any less a performance of geste and rhythm than a Zulu *izibongo*, or a murmured *Besôrâh*. Macroscopically performed geste and rhythm are the factors that distinguish the 'dynamic oral text' from the 'inert written text' that so pre-occupied Jousse.

In thinking this process through, I began to sense the extent of Jousse's admiration for the skills and expertise of the Metourgemân-Sunergos (see Glossary s.v. and later in Part One). Jousse claims that the Metourgemân-Sunergos not only translated the text from one language to another, but did so in the rhythmic formulas of the Oral Style, and then in many instances put the same rhythmic formulas into writing in both languages. I would venture to suggest that such capacity is seldom evident among the most sophisticated and expert of modern simultaneous interpreters even when supported by state-of-the-art technology: the literate tradition does not always guarantee the demonstration of the anthropos's finest and most intellectually demanding capacities.

1.10 Comparison of *The Anthropology of* Geste *and Rhythm* and *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee* and the *Besôrâh*

- *The Anthropology of* Geste *and Rhythm* was a text composed in writing and then translated in writing into another language – from French to English;
- *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee* was a text composed orally that was then scripted and then translated in writing from one language to another – French to English;
- The *Besôrâh* or Gospels, etc. are Oral-style texts which were composed in the Aramaic Oral Style, and then translated in the Oral Style into another language - Greek or Hebrew, *inter alia*, which were then scripted in both the source and target languages. These were scriptions of performed texts - texts that were composed in the Oral Style.

1.11 Specific interlingual translation issues: French into English

As Jousse states (1990:91) and Borges and di Giovanni imply (Introduction to *The Aleph and Other Stories*), the issues of translation extend far beyond the compass of the grammar book and the dictionary. Most interlingual translation issues had already been dealt with by the time I worked with the text of *Dernières Dictées/ Memory, Memorisation and Memorisers in Ancient Galilee*. That notwithstanding, there were still clearly identifiable interlingual factors that impacted on the process and product of the translation. Some of these are included here to give an indication of what I am referring to, but the list is deliberately not exhaustive as that alone would have constituted a thesis, and of a different kind.

Interlingual factors I dealt with included:

- the coining of English neologisms as counterparts to the French ones that Jousse had created;
- aural-visual mismatches;
- semantic mismatches.

1.11.1 English Neologisms

Joussean neologisms are of two kinds:

- derived terms, such as:
  - 'decanery/ies'

- 'annomination', 'avocalisation' and 'aconsonantisation'
- 'the scripter – scripting - the scription'
- 'plumitives', 'pennitives'
- 'synopticists', 'synopticating'
- 'papyrovores'
- Formulism and Encoding

- borrowed terms with new meanings, such as:
  - 'Apprehender', 'apprehending'
  - 'septenary/ies',
  - 'intercalary', 'intercalate', 'intercalation'

1.11.2 Discussion of identified instances of inter-lingual translation slippage

'Apprehender', 'apprehending'

'Apprehender', 'apprehending' are existing English words which are used here with special reference to an element of 'grasping' - as in 'actively taking hold of meaning' - central to Jousse's perspective on listening, understanding, learning, knowledge and memory. In the Galilean Oral-style milieu, **'apprehending'** referred very specifically to 'actively listening, understanding and memorising with one's whole being, with no possibility of passivity, distraction or lack of concentration'. An **'Apprehender'** then was 'someone who actively listened with his/her whole being and in whom learning was synonymous with listening'. Examples of their usage *in Memory, Memorisation and Memorisers in Ancient Galilee* follow:

> A milieu of ethnic Oral-style illiterate savants is the ideal milieu for a gifted teacher who wants to assemble around him an elite corps of memorising **Apprehenders**. **Experiments/ Empirical observations** reveal the memorising capacity of the young, their potential as **Apprehenders** and therefore their promise as Teachers: the Head-Teacher has thus only to choose Teachers from among those whose memories have proved to function best. When training adult learners in such an Oral-style milieu, one does not start from scratch, because they have already, as children, memorised indefinite numbers of traditional formulas which can be used to synthesize new recited formulas. (Preliminary Chapter, ed4, p1)

> What the child **apprehends** unconsciously, and what blossoms brilliantly in privileged adults, we, the Anthropologists of the human expression, have to assimilate laboriously. It is possible to achieve this, by assimilating our adult Rhythmo-modeling with the didactic modules on which our paysan Oral-style childhood has had the good fortune to be modeled. (P1C2, ed4, p3).

> This is why the Oral Composer of all the literary genres of his particular ethnic milieu has universal recourse to modeling Rhythmo-melody, which models both the Composer himself and the traditionally preformed **Apprehenders**. (P1C2, ed4, p5).

'septenary/ies', 'decanery/ies'

'Decanery' from '*dizaine*' for a 'string of ten Pearl-lessons' was derived following 'septenary' from '*septaine*' for a 'string of seven Pearl-Lessons'. The latter is an existing English word, meaning "a group or set of seven" (SOED). An example of usage follows:

> Mâriâm's Counting-necklace is not the same as our rosary with its uniform *dizaines* or **decaneries**: "Hail Mary, full of Grace ...". The **septenary** of Mâriâm is altogether more profound. It carries the improvised and rhythmo-melodic and mnemotechnic repetition of the seven historical Recitatives of Rabbi Iéshou"a's Deeds and Sayings at the hearth in Nazareth. When Mâriâm rhythmed them in Aramaic targoûmic formulas, she made this Counting-necklace which is, on the whole, in the form of **septenaries.** (p2C3, ed4, p6).

'intercalary', 'intercalate', 'intercalation', from the Joussean use of *intercalaire*, refer to the practice of stringing septenaries between other septenaries – **intercalating** - of the primordial Counting-necklace to form the **'intercalary'** or elaborated Counting-necklace: *intercalaire*/ 'intercalary' derive from 'inter' = 'between' and 'calends' = 'proclaiming the order of the days'. Both the French *intercalaire* and the English 'intercalary' are existing words, which are used in a novel Joussean sense. In the choice of *intercalaire*, Jousse signals his preoccupation with the notion of order, of 'computing' - in the sense of 'keeping (an ac)count of' - which was central to Jousse's understanding of Memory. The usage of **'intercalation', 'intercalary', 'intercalate'** is clear in the following extracts:

> The first procedure, Formulation, relies on the fact that the structure of the famous Counting-necklace of Pearl-Lessons is composed of a string of natural elements. This threading permits countless ways and procedures of adaptation. The simplest and also the most radical of these procedures is **Intercalation**: both positive and negative **intercalation** which is to say addition or omission. We will have to analyse the traditional quality of this **intercalary** Oral-style in minute and lengthy detail. Two rhythmo-catechists transmitting a fundamentally identical tradition will each offer, at every moment, a different mixture of different Pearl-Lessons during the delivery of a Strand. The inclusions and exclusions of Pearl-Lessons seem inexplicable, yet can be explained. The incidence of inclusions and exclusions vary and can be considerable. Indeed, the quality of this **intercalary** Style operates at all levels. **Intercalation** can occur from the phase of the propositional geste to the global ensemble of the same propositional geste, and even of several and numerous propositional gestes the sum of which may constitute a recitative or an entire Recitation. For example, one should not be surprised to see a Rhythmo-catechist reciter omitting, as a result of

> adaptation, in its entirety, a powerful Recitative comparable to the Rhythmo-catechism of the Sermon on the Mount. (Jousse 1954-1957 ed4 Part 1, Chapter 2, p32)

> Indeed, we can see how Mattaï and his sunergos, Mattaïos took advantage of the **intercalary** nature of the Oral-style in order to unstring the Pearl-Lessons of the Complementary second row of the Counting-necklace so as to **intercalate** some of them, conveniently, between the Pearl-Lessons of the principal Counting-necklace. Unlike Kephâ, the composer of the double row, Mattaï-Mattaios perform a double role: De-composer and Re-composer – De-composer of the second parallel Counting-necklace and Re-composer of the principal Counting-necklace thus making it more complete. (Jousse 1954-1957 ed4, Part 2, Chapter 3, p 10)

'annomination', 'avocalisation' and 'aconsonantisation'

Jousse identifies three categories of phonic linking/ clamping operations as mnemotechnical devices in the Oral-style: **annomination', 'avocalisation' and 'aconsonantisation'.** He explains them thus:

> There are thus three clamp(ing) systems which I have technically and formally called: **annomination** or Clamp-words, **avocalisation** or Clamp-rhymes, **aconsonantisation** or Clamp-alliterations.(Jousse 1954-1957 ed4 Part 1, Chapter 2, , p28).

'the scripter – scripting - the scription'

Mise-par-écrit and *Metteurs-par-écrit* were initially glossed as 'putting-into-writing' and 'putters-into-writing'. Both are clumsy and the latter particularly ugly in English. In addition, 'putting-into-writing' presented a problem in the plural – 'puttings-into-writing'. Yet again, when it had to accommodate an object, it became split as in 'put the formulas into writing', which was clearly a problem. Jousse favoured 'scription' for the product of 'putting-into-writing'. Accordingly I examined 'Scribe' and 'Scriber', but the former already has a meaning that would have been at odds with the Joussean meaning, so was rejected. I then tried 'scripter' for the agent of the action, 'scripting' for the action itself, and 'scription' as the product of the action. Homogeneity became a strong justification for the final choice of the Joussean English neologisms:

the scripter (the Actor)	scripting (Acting on)	the scription (the Acted upon)

So ...

> Thus the Plumitives tell us that the 'Our Father' is shorter in Loukas than in Matthew, when it is only the **putting-into-writing** which is graphically shortened, whereas the irradiating replay of the 'Our Father' with its guiding Rhythmo-melody, is exactly the same in a Reciter of the complete **putting-into-writing** and in the Reciter of the abbreviated **putting-into-writing**. (Jousse 1954-1957 uned Part 1 Chapter 2 para 14)

became ...

> Thus the 'Plumitives' tell us that the 'Our Father' is shorter in Loukas than in Mattai. But, in reality, it is only the **scription** which is graphically shortened, whereas the irradiating replay of the 'Our Father', with its guiding Rhythmo-melody, is exactly the same in both a Reciter of the complete **scription** and in the Reciter of the abbreviated **scription**. (Jousse 1954-1957 ed1 Part 1, Chapter 2, para 14).

While this presented a solution of sorts, the 'scripting' triad has a distinct disadvantage from a Joussean perspective: it lacks the immediate concrete reality of 'putting-into-writing'. See my discussion about the modes of 'oral-composition', 'composing-in-writing' and 'putting-the-oral-composition-into-writing', which lacks concrete reference and coherence when expressed as 'oral-composition', 'composing-in-writing' and 'scripting oral composition'. This last is a good example of what Jousse called algebrisation become algebrosed, where the reductive nature of the writing – the algebrisation – is permitted to obscure concrete meaning resulting in the detachment of the term from the concept, hence 'algebrosation'.

Formulism and Encoding/ Enscripting

Coined from *décalque* – carbon paper or tracing paper, it relates to the capturing of traces of formulas on paper hence Enscripting ('transferred/ put-into-writing') (see above) or Encoding ('transferred/ put-into-the written-code'), both of which fall far short of the French original. 'Enscripting' has problems as identified above (the scripter - scripting - the scription), and 'Encoding' already has a well-established meaning in English. This notwithstanding, 'Encoding' was used.

'synopticating' 'synopticists'

Coined from 'The Synoptic Problem', the existence of which was based upon misunderstanding of the Oral-style origin of the Gospels, and did not therefore exist, 'synopticating' registers

Jousse's exasperation with the promoters of the myth, the 'synopticists', who were frequently also the 'papyrovores', the 'plumitives' and the 'pennitives'.

papyrovores

Literally 'eaters of paper' as in 'herbi-vores' and 'carni-vores', these were the scholars whose study of ancient Palestine 'ate' written texts and who ignored the dynamic evidence of the performed geste. From Jousse's perspective, instead of conducting dynamic experiments, they read widely, but failed to understand the performed reality of their study in the people all around them.

'plumitives', 'pennitives'

plumitif - 'plumitive' was a term coined by Jousse from *plume* (the feather-pen) + the suffix '-tive', and *pennetif* - 'pennitive' was coined from *penage* (the feather-pen) + the suffix '-tive' to refer to researchers who wrote a great deal but did not study the performance of the geste. In English, there is an ironic pejorative association with the word 'primitive'.

Both 'plumitives' and 'pennitives' along with the 'synopticists' and the 'papyrovores' were a source of great frustration to Jousse, which is evident in the terms that he applies to them.

1.11.3 Aural-visual mismatches

Phonic subtleties in French were difficult to capture in English, resulting in interference in the aural-visual effect:

suivre – poursuivre: following - pursuing

The aural-visual relationship between *suivre* and *poursuivre* was impossible to replicate in English, so

> *Créer une composition de Style oral, c'est autant* ***suivre*** *que* ***poursuivre****.* (p46)

became

> Creating an Oral-style composition is as much about **following** the examples of others as it is about **pursuing** creativity.

Ordreur-compteur: 'Ordrer-Counter'

The attempt to retain the aural-visual effect of *Ordreur-compteur* in 'Ordrer-Counter' resulted in articulatory tension: the [-drer] segment is not 'comfortable' in English.

Faits et Dits: Deeds and Sayings

The English choice was primarily dependent on semantic considerations. The 'Deeds' included the performance of miracles, the scourging of the temple, etc. while the Sayings were the sermons, the parables, etc. 'Deeds' and 'Sayings' were used in *The Anthropology of* Geste *and Rhythm*, so there was a strong argument for homogeneity. That notwithstanding, I reconsidered the choice, and decided to retain 'Deeds' and 'Sayings'. 'Deeds' could have been 'Acts': I chose 'Deeds' rather than 'Acts' because I wanted to avoid the association with the 'Acts of the Apostles' and the notion of 'acting' in the thespian sense. 'Sayings' could have been 'Words' or 'Teaching': I chose 'Sayings', because it covered all forms of speech, including 'Teaching', and 'Words' would have been fragmentary. It would have been un-Joussean to use 'Teaching' for 'Sayings', as teaching was achieved as much through the gestual process of the 'Deeds' as through that of speech, the 'Sayings'. Furthermore, both 'Deeds' and 'Sayings' are pedagogical: 'Teaching by example and instruction: Do as I Do: Do as I Say'.

Enseigneur – Enseigne: Teacher – Learner

The neat aural-visual congruence of the principle morphemes in the French pair is replaced by the congruence of the agent morpheme on an incongruent stem in English which does not have a fraction of the impact that the French pair have. 'Instructor – Instructee' would have captured the aural-visual impact of the French pair but it would have read strangely in English.

Traduttore – traditore: Translator – Traitor

Although the English visual gloss appears to be in part similarly congruent with the Italian, the aural realisation reads very differently.

Il n'y a dans le monde, au fond, que deux Civilisations: La Civilisation de la Prédication et la Civilisation de la Mémorisation: the Civilization of Predication and the Civilization of Memorisation

In this sentence the following issues had to be dealt with: *que deux Civilisations, La Civilisation de la Prédication, La Civilisation de la Mémorisation,*and the (Oral-style) repetition of *La Civilisation de la.*

Il n'y a dans le monde, au fond, que deux Civilisations became "There are on earth, basically, only two civilisations".

- *La Civilisation de la Prédication:* 'predication' glosses as 'preaching', so "The Civilization of Preaching as this is clearer in English than 'Predication'.
- *La Civilisation de la Mémorisation:* in Joussean terms, 'memorisation' is equivalent to 'learning' and 'learning' is congruent with 'teaching', so 'memorisation' is related to 'teaching', so "The Civilization of Teaching, which is clearer in English than 'memorisation'.
- The repetition of '*La Civilisation de la*': 'The Civilization of' was collapsed.
- Finally, "There are on earth, basically only two Civilisations: The Civilizations of Preaching and Teaching."

1.11.4 Examples of Semantic 'slippage'

Memory

An interesting conundrum arises when 'Memory' is referred to as the Memory of more than one Reciter. As soon as it is put into the plural, 'Memories' as in the 'Memories of X, Y and Z', the locus of meaning shifts from one of 'Memory as a state-of-being' to 'Memories as remembrances', both of which are valid in this context, but of which the former presents the more accurate emphatic nuance. Further 'the Memory of X, Y and Z' imply a commonality of memory, which is where a further distinction in terms of the understanding of memory needs specification. Memory as understood in an Oral-style context fulfils the function of a socio-cultural archive, of communal identity, which is not to say that these are mutually exclusive. Jousse is at pains to point out that genius is the product of the individual not the community:

> Let us therefore deliberately and scientifically set aside any allusion to a 'creative Community'. It was the individual genius, the more than gifted Iéshou"a, who created the Qehillâh, its twelve

> living columns and its Aramaic rhythmo-mishnâic doctrinal Recitative. He did not create a 'creative community', but a creative individual: Kephâ. (*Memory. Memorisation and Memorisers in Ancient Galilee* Part 1 Chapter 3 p166)

Memory as understood in a literate sense carries with it overriding notions of precision and definition, of individual identity, while excluding, to a greater or lesser extent (depending on the individual person and his/her relationship with his/her cultural origins) the notion of 'communal memory' that function having become the domain of written record. This distinction lies at the heart of the oral-literate interface. The understanding of 'Memory' in the context of an Oral-style milieu is critical to the interpretation of Jousse's thesis.

In the end, I used the 'Memory of X, Y and Z' as the plural referent.

Play

/*jeu*/ = 'play' was problematic in more than one way.

The French notion of **/*jeu*/** includes the sense of 'activity, action' **on** an agent rather than **by** an agent (Harrap's New Standard French-English Dictionary), to a greater extent than in English, so that by 'plays of memory' Jousse means 'the active playing of the memory as instrument', its 'operation'. This is congruent with his view that the Anthropos is his/her own best tool for analysis and understanding of him-/herself and his/her world:

> Instead of restricting my field of observation to the 'dead' letters of texts, I here present a methodology which operates first, and above all else, via the awareness of a 'living' tool: the *human geste*. Since the Anthropos is nothing more, essentially, than a complexus of gestes, the most penetrating and best-fashioned tool available to analyse man is his own performance of his own gestes. This is surely the 'tool to dismantle all other tools', as it were. Moreover, this tool develops instinctively within each one of us, and becomes increasingly polished as our awareness grows. (Jousse 2000:24)

But having noted the above, '**plays** of memory' read strangely and somewhat clumsily in English, so '**acts** of memory' were used.

In addition, 'play' includes notions of 'leisure and recreation' and 'operation', which *jeu* does not. To avoid notions of frivolousness, 'play and replay' needed to be glossed differently, but '**operate and replay or re-operate** ' simply did not work, as did not '**acts and re-act**' for other

and obvious reasons, however 'act' was a useful substitute in contexts such as '**plays** of memory' which worked reasonably well as '**acts** of memory'. In the end, I used 'play and re-play' with the residual problems still unresolved.

solidité -

solidité – **'solidity', 'solidification', 'solidly'** are used awkwardly in English when referring to spoken texts. The dictionary and thesaurus provided, *inter alia*: /solidity, strength, security, substantiality, soundness can stand up to anything/.

Thus:

> One realises thus the ease of composition and memorisation which animated the targoumically doctrinal and historical Mishnaisation of each Pearl-Lesson of the Counter-necklace of which the elementary Formulas had no need of the rhythmo-melodising voice of Kepha so as to crystallize or re-crystallise more **solidly**. This **solidification** irradiated from the Facets elementary to the Counter-necklace and by the Globalism of the predetermined Counter-necklace with the crystallised elementary Facets. (Jousse 1954-1957 uned Part 1, Chapter 2:41).

became:

> How easy composition and memorisation of each Pearl-Lesson of the Counting-necklace must have been, animated as it was by the targoûmically doctrinal and historical Mishnâisation! The elementary Formulas had no need to rely on the rhythmo-melodising voice of Kephâ to crystallise or re-crystallise the Pearl-Lessons more **solidly**. Their **substance** irradiated from the elementary Facets of the Counting-necklace, and from the predetermined Counting-necklace with the crystallised elementary Facets as a Global whole. (Jousse 1954-1957 ed4 Part 1, Chapter 2:41

Of the 'familiar' and the 'familial'

'familier' translates more easily into the English 'familiar', than ***'familiale'*** into the English 'familial'. The dictionary provided the following alternative glosses: */salle familiale/* = living room, */maladie familiale/* = hereditary disease and */attitudes familiales/* = family attitudes

In the *French 'Familiale'* was used in a number of contexts (the following extracts are from *Dernières Dictées 1999*):

> *(1) "On pourrait dire que nous avons affaire à une* ***Mémoire*** *nationale et* ***familiale****, comme nous avons affaire à une* ***langue*** *nationale et* ***familiale.***
>
> *En effet, la communauté nationale et la* ***communauté familiale*** *semblent n'avoir qu'un but: faire mémoriser à tous leurs membres, depuis la naissance jusqu'à la mort, le plus possible d'éléments formulaires de l'immense et quasi indéfinie Récitation traditionnelle".*(Jousse 1999:30)

(2) "*En bon Rythmo-catéchiste qu'il a toujours été, Rabbi Iéshoua ne pourra donc faire autrement que structurer rythmo-mélodiquement ses propres leçons catéchistiques avec les Formules targoûmiques araméennes, ainsi* ***familières dès l'enfance*** *à tous ses Catéchisés,* ***comme elles étaient familières*** *à sa mère et à lui-même.*" (Jousse 1999:37)

(3) "*C'est que là, nous n'avons pas une formation scolastique ni même scolaire, mais une* ***formation familiale*** *qu'on oserait dire congénitale.*" (Jousse 1999:86)

(4) "*Et non seulement les hommes, mais les femmes s'avèrent les improvisatrices instantanées des Récitatifs historiques de faits guerriers ou familiaux qui demeurent ainsi comme les commentaires rythmo-mélodiés des rythmo-mélodiques* ***généalogies familiales***" (Jousse 1999:87)

(5) "*C'est par l'intermédiaire vivant de Dictionnaires vivants que sont les Sunergoï, ces co-travailleurs. Mais, chose d'une importance sémantique incommensurable!, chaque Sunergos sent, dans sa Mémoire, dès la Migraïsation de la Formule hébraïque, non pas se chercher et se modeler une toute neuve formule grecque, mais se dresser et s'insinuer comme un vivace serpent,* ***la familière et familiale Formule du Targoûm décalque araméen*** *qui irradie dans tous ses muscles articulatoires et quasi sémantisés.*" (Jousse 1999:104)

(6) "*Et cette remémoration synagogale en araméen targoûmique eut vraisemblablement* ***une longue survie familiale*** *à l'intérieur de bien des foyers, comme nous le verrons pour le foyer Shâoûl de Giscala, émigré à Tarse avec bien d'autres compatriotes, pour n'y faire qu'un saut et retourner dans la Jérusalem aramaïsante chez sa soeur, pour aller s'asseoir comme Talmid aux pieds du Rabbân scolastiquement hébraïque Gamaliel.*" (Jousse 1999:110)

(8) "*On parle de "procédés rédactionnels" comme si l'on partait de zéro, alors que nous nous trouvons en face de résultats dus à un double mécanisme: la Mémorisation septantologique, sur laquelle réagit la régularisation plus ou moins grande de* ***la langue grecque familiale.***" (Jousse 1999:122)

These do not all translate in the same way:

- *Mémoire familiale* - family memory
- *langue familiale* – family language
- *une formation familiale*- the family unit
- *généalogies familiales* – family genealogy .
- *communauté familiale* - community family
- *une longue survie familiale* – long-surviving family
- *la familière et familiale Formule du Targoûm décalque araméen* – familiar and familially encoded Aramaic Targoumic formula
- *la langue grecque familiale* – familial Greek language

Problems arise where the word 'familial' describes language use:

- *la familière et familiale Formule du Targoûm décalque araméen* – familiar and familially encoded Aramaic Targoumic formula
- *la langue grecque familiale* – familial Greek language

By using both '*familière et familiale*', Jousse indicates that he distinguishes between the two: "familiar Aramaic" and "familial Aramaic". Presumably he uses 'familiar' to mean 'commonly known', and 'familial' as 'used and understood by the family', which in English would mean 'belonging to the family', 'known to the family' or 'commonly used by the family'. The translation slippage here is the result of different preferences within the community as a whole for an oral as opposed to a literate mode of expression, or between choices of oral mode as in diglossic situations, for whatever reason. In groups where the Oral-style mode is the preferred mode of archival expression, the nature of the Oral-style mode limits the size of the group and encourages the dissemination of information as a group activity. In groups where the Written-style mode is the preferred mode of expression, the nature of writing accommodates virtually unlimited expansion of the group and allows the dissemination of information without the imperative of physical contact. In the former situation, spoken language forms remain homogeneous with very little variety, as they would within a family unit, while in the latter, spoken language forms can and do develop idiosyncratically, resulting in a variety of spoken forms while the written form remains stable and provides a 'standard' used by all spoken language groups. Therefore 'familial' in a group that favours the oral mode does not have the same implication as in a group which favours the written mode. English options that I considered included: 'tribal', 'dynastic', 'customary' and 'time-honoured' in an attempt to capture the subtle quality that 'familial' implies when referring to a language heritage within a group, regardless of whether they favour the oral or written mode.

Example:

> As a Composer of an Ethnic Milieu of formulaic Oral-style, Ioseph of Nazareth, like Mariam his spouse, also composed and rhythmo-melodised his deeds and gestes in a septenary of **familially** historical Pearl-lessons.

In this instance, I considered options such as '**tribal** historical Pearl-Lessons', '**dynastic** historical Pearl-Lessons', '**customary** historical Pearl-Lessons', '**time-honoured** historical Pearl-Lessons', but each of these was idiosyncratically incongruent. Finally I settled on '**familiar**' implying 'common, comfortable, known' without implying any particular familial relationship. It is nonetheless an inadequate translation that highlights the inequivalence between both the languages and societies in question.

(1) Jousse 1954-1957 Uned:
The Kenishta is thus a family where the intellectual and (memorial/memory) life is received. One will therefore always have to return to living memory. One could say that we (have to do with/are confronted/are facing) a national and **familial/family Memory** just as we (have to do with/are confronted/are facing) a national and **familial language**.

Indeed, the national community and the **family community** seem to have only one aim: to have their members memorise, from birth to death, as many formulaic elements as possible of the immense and quasi indefinite traditional Recitation.

(1) Jousse 1954-1957 **Ed1:**
The Kenishtâ was thus a family where the intellect received through the living Memory. One will therefore always have to return to the living Memory. One could say that we are dealing with a national and **familial Memory** in the same way that we deal with a national and **familial language**.

Indeed, the national community and the **familial community** seemed to have only one aim: to have their members memorise, from birth to death, as many formulaic elements of the immense and almost infinite traditional Recitation as possible.

(1) Jousse 1954-1957 **Ed2**
The Kenishtâ was thus a family where the intellect was received through the living Memory. One will therefore always have to return to the living Memory. One could say that we are dealing with a national and **familial Memory** in the same way that we deal with a national and **familial language**.

Indeed, the national community and the **familial community** seemed to have only one aim: to have their members memorise, from birth to death, as many formulaic elements of the immense and almost infinite traditional Recitation as possible.

(1) Jousse 1954-1957 **Ed3**
The Kenishtâh was thus a family where the intellect was received through the living Memory. One will therefore always have to return to the living Memory. One could say that we are dealing with a national and **family Memory** in the same way that we deal with a national and **family language**.

Indeed, both the national and the **family community** seemed to have only one aim: to have their members memorise, from birth to death, as many formulaic elements of the immense and almost infinite traditional Recitation as possible.

'experimentally'

I have used the following options depending on the context and the readability:

- 'experimentally': derived from experiments;
- 'empirically': derived from empirical observation, *vide:* 'empiricism: practice based on experiment and observation. The doctrine or theory that all knowledge is derived from sense-experience; the doctrine that concepts or statements have meaning only in relation to sense experience.' *(Shorter Oxford English Dictionary)*

The following are instances of application, all taken from the unedited version (Jousse 1954-1957 uned) and compared with the fourth editing (Jousse 1954-1957 ed4) of *Memory, Memorisation and Memorisers in Ancient Galilee :*

> **Preliminary chapter, p1:**
> **Uned:** Indeed, their young years have **experimentally** shown what they as memorisers promise to be as Apprehenders and therefore as Teachers.
>
> **Ed4: Empirical observations** reveal the memorising capacity of the young, their potential as Apprehenders and therefore their promise as Teachers
>
> **Preliminary Chapter, p8:**
> **Uned:** It is therefore to the paysan mishnaism of the great Galilean paysan that the Anthropologist of Memory must address himself in order to verify **experimentally** what can create, as Civilisation, a paysan tradition of rhythmo-melodic style.
>
> **Ed4:** Therefore, I, as the Anthropologist of Memory must address myself to the paysan mishnâism of the great Galilean paysan in order to verify **experimentally** how the paysan tradition of rhythmo-melodic style creates a Civilisation.
>
> **Part 1 Chapter 2:**
> **Uned, p25:** They are **experimentally** elaborated and internally unified "wholes".
>
> **Ed4, p24:** They are **experimentally** elaborated and internally unified 'wholes'.
>
> **Part 1 Chapter 2**
> **Uned, p30:** Thus, far from being surprised of having in writing three very (different/diverse) (stages/states) of the primordial Counter-necklace of the Pearl-lessons of Kepha, we rejoice for being able to (realise/verify) **experimentally** what degree of brilliant mobility such a style can reach, a style which is generally qualified as being stereotyped.
>
> **Ed4: p29:** Thus, far from being surprised at having three very different versions of the primordial Counting-necklace of the Pearl-Lessons of Kephâ in writing, I rejoice for being able to realise and verify **empirically** the degree of brilliant fluidity such a style can achieve, particularly as this is a style which is generally qualified as being stereotyped.

Part 1 Chapter 2
Uned, p7: The best **experimental** example which our laboratory practicians can experiment as bringing-into-consciousness of these very subtle Oral-style procedures, is the 'Our Father'.

Ed4, p7: The 'Our Father' is the best example which our laboratory practitioners can use to demonstrate **experimentally** how these very subtle Oral-style procedures are made apparent.

Part 2 Chapter 1
Uned, p20: Without having seven of them as in the normal mechanism of the Synagogue, we are fortunate enough to have three of them who allow us to observe **experimentally** the result of these individual capacities.

Ed4, p19: Although we are not sufficiently fortunate to observe seven of them, as was the working norm of the synagogue, we are fortunate enough to observe the **empirical** outcomes of the individual capacities of three of them.

Part 2 Chapter 2
Uned, p24: Quite simply what we (realize/become aware of) **experimentally** where reciting, with (opportune/ appropriate) and adapted comparisons, the two or three utilitarily adapted Encodings of (a same/an identical) Pearl-Lesson.

Ed4, p22: Quite simply, when we examine these echoes **experimentally**, we realise that there are two or three appropriately adapted Encodings of the same Pearl-Lesson.

Part 2 Chapter 3
Uned, p4: Experimentally the sole observation will show us the detail and the quantity.

Ed4, p 4: Empirical observation will only show us the quantity and detail.

Part 2 Chapter 3
Uned, p32: From whence there, in Rome, in Kephâ-Petros, and naturally in his Sunergos Iohânân-Markos, these omissions, these transpositions, these suppressions, which we see verify **experimentally** thanks to the fortunate *aide-memoire* Scription executed at the request of the Apprehenders of Rome.

Ed4, p21: From there to Rome, we find these omissions, transpositions, and suppressions in Kephâ-Petros, and naturally in his Sunergos, Iohânân-Markos, which we verify **empirically** thanks to the good fortune of the memory-aid Scription executed at the request of the Apprehenders of Rome.

Part 2 Chapter 3
Uned, p35: As Anthropologist of Memory, I have **experimentally** recorded taking into (cognizance/account) the completing Recitation of Raymond Pautrel, who is, so penetrating an expert in Oral style, compared to the graphically servile and modern Readings of some or another bookishly routine critic.

Ed4, p23: As an Anthropologist of Memory, I have conducted the following **experiment**. I have recorded an account of the attempts of Raymond Pautrel, who is a most discerning expert in Oral-style, to complete the Recitation, which I then compared, from a graphic and literate

point of view, with the attempts of randomly chosen conventional bookish critics attempting to achieve the same end.

Part 2 Chapter 3
Uned, p43: It is precisely by comparing the various (manners/ways) of several *aide-memoire* Scripters that we can, in all certainty, (verify/state), **quasi-experimentally**, the Palestinian habit of the graphic abbreviations and their individual diversity

Ed4, p30: It is precisely by comparing the various modes of several memory-aid Scripters that we can, in all certainty, verify, **quasi-experimentally**, the Palestinian habit of the Graphic Abbreviations and their individual diversity.

1.11.5 Choices made on the grounds of familiarity and reader-friendliness

Sometimes I made choices based largely on grounds of familiarity and reader-friendliness.

adjuvant

The word ***'adjuvant'*** meaning 'aid', 'support', 'supportive', 'ally' depending on the usage, is not a word commonly used in English so the following were used:

(All examples are taken from the unedited version (Jousse 1954-1957 uned) and the fourth editing (Jousse 1954-1957 ed4) of *Memory, Memorisation and Memorisers in Ancient Galilee*.)

Examples of 'ally' for 'adjuvant'

Part 1 Chapter 2
Uned, p45: The sole recitation by one of our unexperienced Reciters would have been quite incapable of bringing about an awareness (a bringing-into-consciousness) of this mechanism of 10 elements and therefore to serve as a mnemotechnical **adjuvant.**

Ed4, p45: Recitation by one of our unexperienced Reciters alone would not have been enough to bring about an awareness of this mechanism of ten elements which, therefore, serves as a mnemotechnical **ally**.

Part 1 Chapter 2
Uned, p46: The fact of finding oneself (under/in) the obligation of mastering the memorisation of an Oral Announcement introduces immediately and logically the need of an computation serving as **adjuvant** to this memorisation, the need brings about the simplicity, even if life seems to add to it its complexity.

Ed4, p44: When we are faced with the obligation of mastering the memorisation of an Oral Announcement, one is immediately introduced logically to the need for computation serving as **ally** to this memorisation. No matter how complex life is, a need for simplicity will prevail.

Part 1 Chapter 3
Uned, p2: Stylistics of which the living procedures are the **adjuvants** of this prodigious pedagogy of the Aramaic Miqraistion and of the Aramaic Mishnaisation which is most clearly synthetised for us in our more or less algebrosed word 'catechisation', or rather 'Rhythmo-catechisation' or better still 'Melodico-catechisation'.

Ed4, p2: The dynamic procedures of these Stylistics are the **allies** of the prodigious pedagogy of the Aramaic Miqerâ'istion and Mishnâisation which is most clearly synthesized for us in our rather algebrosed word 'catechisation', or rather 'Rhythmo-catechisation', or better still 'Melodic-catechisation'.

Part 1 Chapter 3
Uned, p24: We are therefore in this way methodologically and ethnically guided to leave from an absolutely sure point of departure towards the omnipresent computation, **adjuvant** of the Memory.

Ed4, p23: In this way, I am therefore methodologically and ethnically guided to set out from a clearly defined point of departure and to focus on the **ally** of the Memory, the omnipresent computations.

Part 2 Chapter 1
Uned, p11: The second **adjuvant** of the Oral-style Tradition is thus reborn, spontaneously, in the at once developing and memorising mouth of the creative Metourgeman-Sunergos. ... it is in the mouth itself of the Encoder that are spontaneously developed the **adjuvants** of the Memoriser, as we will see all along the spontaneous birth of linguistic elements which become mnemonic **adjuvants**. It is Formulism tending towards Encodism and Decodism tending towards Formulism.

Ed4, p11: The second **ally** of the Oral-style Tradition is thus reborn, spontaneously, in the simultaneously and instantaneously **expanding/ developing** and memorising mouth of the creative Metourgemân-Sunergos. The Memoriser-**aids** are spontaneously developed specifically in the mouth of the Encoder, where the linguistic elements, which become mnemonic **supports**, are continuously and spontaneously being born. This is Formulism tending towards Encodism, and Decodism tending towards Formulism.

Part 2 Chapter 3
The Adjuvant of Formulism = The Ally of Formulism
The Adjuvant of the parallel Recitatives = The Ally of the parallel Recitatives

Examples of 'aid' for 'adjuvant'

Preliminary chapter
Uned, p8: If the scholastic rabbis, Mishnaists-Tarmaists, demanded so imperiously and so traditionally the mnemo-**adjuvant** of the omnipresent Rhythmo-melody, one can guess how much more imperiously and more traditionally the Galilean Rhythmo-mishnaist paysan must have used it.

Ed4, p8: If those scholastic rabbis, the Mishnâists-Tarmaists, demanded so **insistently/ imperiously** that the traditional Rhythmo-melodic **memory-aid** be always present, one can guess how much more **imperiously** the Galilean Rhythmo-mishnaist paysan must have insisted that the tradition be used.

Part 1 Chapter 1
Uned, p19: But the mnemonically secret **adjuvant** inside these memorised texts is again and always propositional and balanced Formulism.

Ed4, p19: The secret **aid** to the memory within these memorised texts was consistently and always propositional and balanced Formulism:

Part 1 Chapter 2
Uned, p6: But recited with all the facilitating **adjuvants** that guide it.

Ed4, p6: But it must be recited with all the facilitating **aids** that guide it.

Part 2 Chapter 3
Uned, p 21: We will witness the suppleness to which lends itself mnemonically an **adjuvant** of memory which one would think, *a priori* to be **adjuvant** only in as far as it remains stagnant.

Ed4, p21: We will perceive the suppleness characteristic of a memory-**aid**, contrary to our pre-formed perceptions that a mnemonic memory-**aid** should be stable to the point of stagnation.

Examples of 'support' for 'adjuvant'

Preliminary chapter
Uned, p7: The very regularity of the original structure of this Counter-necklace will be pushed (thus/so) far only in order to allow pedagogically its destructuration without diminishing the **adjuvant** it furnishes to memorization.

Ed4, p6: The exact regularity of the original structure of this Counting-necklace can only be challenged to the point where it retains its teaching function and construction without diminishing the **support** it furnishes to memorization.

Preliminary chapter
Uned, p10: Obviously, such discoveries will only be done by mnemonic experimentation, this is to say by memorising the revivified counter-necklace through all its rediscovered or suspected **adjuvants**. One can say that it is though integral sympathy with all the mnemonic elements that ewe will rediscover in us the **adjuvants** of Memory

Ed4, p10: Obviously, such discoveries will only be made by mnemonic experimentation by memorising all the rediscovered or suspected **supports** of the revivified Counting-necklace. I believe that we will rediscover that which **supports** Memory in us if we are intrinsically in sympathy with all the mnemonic elements.

Part 1 Chapter 2
Uned, p1: One will (gauge/judge) the difficulty encountered by the Anthropologist of language when he wants to (*s'appuyer sur*) the normal elements of this language in order to create simultaneous consciousness of the **adjuvants** of Memory in this language.

Ed4, p1: One can gauge the difficulty that I, as Anthropologist of Language, encounter when I want to rely on the normal oral elements of this language in order to create in it a simultaneous consciousness of how Memory is **supported**.

Part 1 Chapter 2
Uned, p27: Whence the mnemonic **adjuvant** of initial, median, or final *annomination* of balancing, or of balancing to lifting.

Ed4, 27: ... from which originates the mnemonic **support** of initial, median, or final *annomination* of balancing, or of balancing to lifting.

Part 1 Chapter 2
Uned, p35: This **adjuvant** element of the Clamp-words is so salient that in the middle of all their stamped paper, the most bookish critics have recently used them in order to try to find the pulsations of the Oral-style gestes under their pen which is fundamentally ignorant of what an Oral-style Tradition is.

Ed4, p34: Clamp-words are such an important **supportive** element that even the most bookish critics, in the midst of all their printed papers, have recently used them to try to find the pulsations of the Oral-style gestes under their pens which are inimically ignorant of what an Oral-style Tradition is.

Part 1 Chapter 2
Uned, p50: Here again, the sefer will tend to lend his mnemotechnical **adjuvant** to the Seder.

Ed4, p49: Here again, the Séfèr will tend to lend his mnemotechnical **support** to the Sedêr.

millennial

I have used 'centuries-old' wherever this was syntactically possible as it is more commonly used in English than 'millennial'.

geniale = 'genius', 'genial' and 'geniality'

- In English, 'genius' means 'adept, expert, maestro, master, masterhand, mastermind, virtuoso, ability, aptitude, bent, brilliance, capacity, creative power, endowment, faculty, flair, gift, inclination, knack, propensity, talent, turn'. (*Collins Thesaurus*) I have used 'brilliant' as an adjective.
- 'Genial' in English means 'affable, agreeable, amiable, cheerful, cheery, congenial, convivial, cordial, easygoing, enlivening, friendly, glad, good-natured, happy, hearty, jolly, jovial, joyous, kind, kindly, merry, pleasant, sunny, warm, warm-hearted' not 'product of genius' as it does in French. I have used 'inspired' as an adjective to qualify an abstract idea such as "entire genial Pedagogy" which I think reads better as "entire inspired Pedagogy". The closest I could find in English was 'inspired' because it implies 'product of genius or inspiration'.

The above as in: :

> It is then that intervenes, as a thunderbolt, (the unexpectedness of the **genius/genius,** the unexpected). With the trite element the thesis of **genius** is made. It is by coming closer to the unexpected that the harmony of the unheard is created. When the Anthropology of the Human Expression will have succeeded in explaining this other problem of the One and of the Multiple, it will have unveiled the mystery of the discovery in all things. 'Discoveries consist in the bringing together of facts susceptible to join up and which had not been joined up until now.' What is stupefying is that in the Play of this human Mechanics of the bringing closer, is that, once done, it is precisely in its **(genius/geniality)** that lies its simplicity. (Jousse 1954-1957 uned, Part 1, Chapter 2, p10)

> "But then, like a thunderbolt, something totally startling happened - **genius** intervened. With the addition of one minute element, a **brilliant** thesis was proposed. A close-up view reveals an astounding and unexpected [oral] harmony created out of elements written down that cannot be heard. I had only to succeed in explaining how that one minute additional element could transform the Multiplicity [of the other elements] to unveil the mystery and reveal the 'One-ness' of it all. 'Discoveries consist of bringing together ideas susceptible to being connected but which were hitherto isolated' (Laplace). What is astounding is that the **brilliance** of this bonding Play of human Mechanics lies precisely in its simplicity." (Jousse 1954-1957 ed5, Part 1, Chapter 2, p9)

1.12 Composition factors

The Oral mode and Oral-style influence in Jousse's expression sometimes resulted in overlong embedded sentences infused with deictic and metaphoric references and conditional and explanatory phrases and clauses.

> **It is** then that intervenes, as a thunderbolt, (the unexpectedness of the genius/genius, the unexpected). With the trite element the thesis of genius is made. **It is** by coming closer to the unexpected that the harmony of the unheard is created. (Jousse 1954-1957 uned, Part 1, Chapter 2, p10)

> But then, like a thunderbolt, something totally startling happened - genius intervened. With the addition of one minute element, a brilliant thesis was proposed. (Jousse 1954-1957 ed5, Part 1, Chapter, p9)

The 'composing' factors were those that manifest as a result of the intrinsic differences between the original mode of composition for a listening audience (spoken with residual Oral-style) and the mode of composition for a reading audience (writing for publication). A full description of the nature of these differences is provided in the Introduction. At this juncture, I will deal with the residual evidence of the Oral Style in Jousse's expression, and indicate what measures I undertook to accommodate this in the translation.

1.12.1 Evidence of the Oral Style in the expression of Marcel Jousse

In the process of reworking this text the evidence of the Oral Style in Jousse's expression became evident. Such elements included, *inter alia*, the following, all of which are explained and exemplified below:

- density, succinctness and brevity;
- parallelisms;
- repetition;
- pair words.

The essence of the Oral-style is its need for density, succinctness, brevity.

- The shorter something is, the easier it is to remember. In addition, there is already so much to remember that lengthy turgid accounts are superfluous, even in the narratives. In discourse such as this, it is useful to use words that have a number of meanings, not all of which are necessarily literal. Metaphor, analogy and symbolism all play - in all senses of that word - a role.

- Metaphor has the advantage of carrying with it a framework which colours the meaning of what is portrays richly and affectively. What is expressed in the framework of the metaphor carries more than fact: emotions and attitude become part of the conveyed meaning. Jousse's 'gustatory' or 'manducation' metaphor is one such metaphor, within the framework of which the analogy of learning and teaching as transubstantiation is conveyed. Teaching and learning become simultaneously psycho-physiologically meaningful as the viscerally 'mimorised' - and therefore psychologically 'memorised' - intussusception of knowledge, in analogous 'Pearl-Lessons' that gain the precious gem-like lustre of their wisdom through generations of oral transmission from the mouths of the multiple teachers to the hearts and memories of multiple learners, feeding them with 'the bread of the world to come'.

- In the Oral Style, any word with a number of referents and inferences was useful for it added semantic value as succinctly as possible. Jousse refers to 'textual atoms' as the facets of expression that can be omitted, added or mutated at multiple levels in the composition and performance of the recitatives. Within each Pearl-Lesson, each word has a multitude of facets, i.e. each facet is a different meaning, drawn from the myriad of meanings attached to

each word, either concrete, or literal, or metaphorical or implied or understood by association, which association can be either a group or individual association. More than one facet can apply in any situation. The facet or facets of meaning are decided by the context in which the word is used. The combination of meanings provided by the facets constitute each Pearl, which, because of the many meanings, becomes a 'teaching' or 'lesson', thus the 'Pearl-lesson'. The Counting-necklace is then constructed from the Pearl-lessons or words with these multi-facetted teachings and understandings. Jousse uses words in this way all the time. It is his natural capacity as an Oral-style person. For him each word is a Pearl with a multitude of facets just like the Pearls of the Counter-necklace. This communicates the complexity of meaning and implication in all he understands and expresses. It is no wonder then that he believed, justifiably that he was not properly understood. This use of language is specific, particular and significantly different from that used by non-Oral-stylists.

- Jousse chooses words deliberately for ambiguous purpose to convey more than one meaning simultaneously. This is made clear in the following examples:
  - 'account'/ 'count': where the translation reads 'count' or 'account', it must be remembered that it automatically implies both meanings, and in a number of variations. In French, the word, '*compte*' means both 'account' and 'count'. When Jousse uses this word, he is including in his thinking, 'counting' in the sense of numbers, 'accounting' or 'accounting for' in the sense of 'keeping a tally', and 'giving an account' in the sense of 'telling a tale'. The resemblances even in the English translation between 'tally' and 'telling' and 'tale' are remarkable. In the French, such connections were neither gratuitous nor coincidental, but stem from the 'agricultural' metaphor which form a framework of meaning for peasants all over the world, in whose society animals, harvest and tales must all be 'counted' or 'accounted for'.

    In *Dernières Dictées,* there were instances where much of the meaning in the French was embedded in the sound of the words that Jousse chose to use. Frequently, the choice of words demonstrated his consciousness of the Oral-style mode of geste and rhythm, as in the following example where he is using [*com/n-*] in *conter, comptage, compteur, comptoir* and

contage as a 'clamping device' to describe the relationship between 'counting' or 'tallying' and 'giving an account' or 'telling a tale':

> To tell is to count. As in many other ethnic milieus, the Palestinian ethnic milieu will have sensed these semantic connections, which we recognise only phonetically but not graphically. The Anglo-Saxons know the antique and anthropological semantic root of the verb 'to spell', a root which we encounter curiously and naturally in the profoundly traditional word 'Gospel'. When using the word *conter* (to count), in French one must be careful to insist on the exact meaning which it should have. *Conter* (to give an account of) is to recite grave as well as light-hearted matters, which is not the present-day and dangerously ambiguous meaning of this word. In the course of the pages of several of my essays, I have several times highlighted the interactive mechanism of **(Tallying/Counting)** (*Comptage*) and Telling (*Contage*) as a familiar concept in the Palestinian Oral-style milieu. The Palestinian Oral-style Reciters were perfectly aware of this mnemotechnical mechanism. This Bringing-into-consciousness was characterised by two current and common appellations: Sêfer-counter (*comptair* cf. in a shop) and Sêfer-Counter (*compteur* cf. he who counts). Obviously these two instances of bringing-into-consciousness and their precise verbalisation have been totally obnubilated by our unfortunate translators: the 'Book' and the 'Scribe'. In this and other instances, where verbal expression is simultaneously concrete and explicative, I have strained my ingenuity to stimulate this Bringing-into-Consciousness of the concrete and explicative verbalisation, by translating as I have just done, the interdependent words: *Comptoir*, *Compt*eur or else, after explaining the Palestinian roots, by transcribing simply as Sêfer, Sêferiste." (Jousse 1954-1957 ed4 Part 1, Chapter 2, p42)

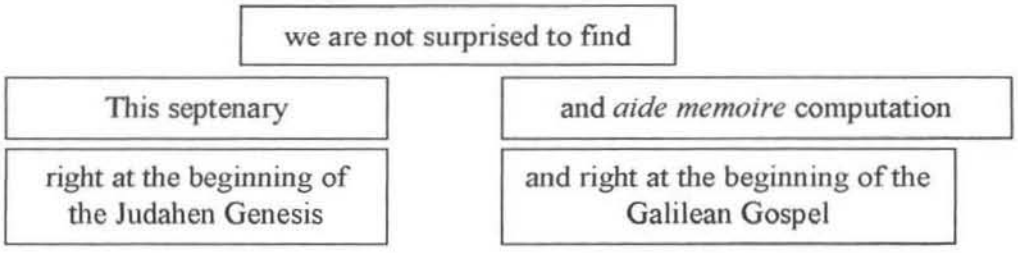
The best that I could manage in English was 'tell' and 'tally' and 'tale'.

Balance in expression in the form of parallelisms, is a key element of Oral-style expression.

In his explanatory discourse, Jousse repeatedly uses parallelisms, in which elements of balance are clearly evident:

> This septenary and aide-memoire computation, we are not surprised to find **right at the beginning of the Judahen Genesis** and **right at the beginning of the Galilean Gospel**." (Jousse 1999a FNDC1.12a)

The balance of this parallelism is clearer when it is typographically presented as:



Presented like this, the intrinsic balance of Jousse's discourse is made evident in a way that he would have approved. For the Written style-reader, however, I would remove the repetition (see next section) and adjust it as follows:

> We are not surprised to find this septenary and memory-aid computation, at the very beginning of both the Judahen Genesis and the Galilean Gospel.

Repetition often operates as a mnemonic rhythmic device in the Oral-style.

There is much evidence in Jousse's expression of mnemo-rhythmic repetition:

> These memorising and catechising gestes must be followed indefatigably, successively and traditionally, **from living man to living man,** and **from teaching mouth to teaching mouth**" (Jousse 1954-1957 uned Part 1 Chapter 1, p23)

Sometimes, Jousse uses repetition both as a rhythmo-mnemonic device, and with semantic and conceptual significance. The following is a case in point:

> ... adaptation to the (various/differentiated) groups and adaptation to the various individuals. (Jousse 1954-1957 uned Part 1, Chapter 2, p32)

This could have remained unchanged or been rendered as "adaptation to the various groups and individuals". I had to decide whether the repetition was purely a mnemonic and rhythmic element or whether it was semantically and conceptually significant: if the former, it could have changed to "adaptation to the various groups and individuals"; if the latter, it would remain unchanged.

In this instance, I decided that the 'adaptations' that are being discussed here are multiple and different in each case. First, the 'adaptations to the group' could refer to either 'a group of people' or 'a group of Pearl-lessons'. If the former, then the 'adaptations to the group' would be understood as 'adaptations to accommodate a group of people', but if the latter, then the 'adaptations to the group' would refer to 'adaptations to the constitution of the group of Pearl-lessons'. Second, the 'adaptations to the individuals' could refer either to the 'individual Reciter' or to the 'individual Apprehender'. In essence there were layers of implications in this apparently simple statement. I decided that Jousse is referring to all of the elements described above, and that in order to indicate the multiple meaning, it should remain unchanged, hence: "adaptation to the (various/differentiated) groups and adaptation to the various individuals".

Another example of repetitive balancing is evident in Jousse's use of "from Kenishta to Kenishta, from Qehilla to Qehilla". I had to decide on the translation of the phrase. When I used **"from Kenishta to Kenishta, from Qehilla to Qehilla"** it as it appeared in the original text, it implied that the movement was ongoing and compulsive. When I used the formulation, "from **one Kenishta to another and from one Qehilla to another"** I was interested to note that it did not bear the same implication/ 'entailment' (Kempson, 1977:38-41). As the latter was not as semantically and aurally accurate as the first, I retained the double repetition, which would normally be redundant in the Written Style mode. Jousse uses this mnemo-technique very frequently, with cumulative effect.

'pair words' are a frequently used mnemonic element in Oral-style expression.

These are sometimes called 'binary pairs' (see Girvitz, S (1963) *Patterns in Early Poetry of Israel* for more instances of binary pairs) There is marked evidence in Jousse's expression of what he calls 'doublets' and 'variants', which are instances of the use of synonyms, antonyms, and related epithets in parallel balancings to manifest pairs of similarities and differences in thinking. Mnemonically, the identification of one of a pair immediately aids the recall of the other, such as 'day and night', 'father and mother', and so on. Jousse uses this element in expressions such as:

> Instead of dissipating oneself in dead and Greek texts, one should concentrate on a living and Galilean being. (Jousse 1999a FNDC1.12a:4)

When typographically represented as follows, the elements of the doublet are positioned on either side of the 'spine' between the boxes:

Instead of *dissipating oneself in #dead and ^Greek +texts	one should *concentrate on a #living and ^Galilean +being

The layers of paired/ opposed meanings and referents in this brief text are fivefold:

1/ 2 *'dissipating' vs 'concentrate': this operates at both the semantic and syntactic levels: 'dissipating' in the present continuous tense and suggestive of wasting away, and 'concentrate' in the imperative mode invoking 'focus';

3 #'dead' vs 'living'

4 'Greek' vs 'Galilean'

5 "texts' vs 'being'.

Another instance of this is his reference to the distinction between the:

Doctrinal pearls of Iéshou"a	Historical Pearls of Kephâ

Indicating

the 'teaching' role of Iéshou"a	the 'store-keeper' role of Kephâ

Jousse also uses *"originale et originelle"* in the French, literally meaning 'the origins and originality'. The phonological, rhyming and rhythmical elements in the French create a perfect balance. This is a good example of Jousse's natural propensity to express himself in the Oral Style.

> *... si nous n'avions pas le Catéchiste Shâoûl et son Sunergos décalqueur et plus tard metteur par écrit, Loukas, nous sommes obligé d'avouer que nous ne soupçonnerions pas même l'existence originale et originelle du second rang de Perles au Collier-compteur de Kêphâ.* (Jousse 1999:131)

> ... if we did not have the catechist, Shâ'oûl, and Loukas, his encoding Sunergos who was later to become a scripter, I have to admit that I never would have suspected the **origin and the originality** of the second row of Pearl-Lessons of Kephâ's Counting-necklace (Jousse 2000a:300)

Sometimes it is possible to capture some of the subtleties and supplenesses of Jousse's Oral Style in English:

> *Contrairement au Kêphâ compositeur en double Collier, le Mattaï-Mattaïos se fait Décompositeur et Recompositeur. Décompositeur du second Collier parallèle et Recompositeur plus complet du Collier-compteur principal.* (Jousse 1999:133)

> Unlike Kephâ, the composer of the **double row**, Mattaï-Mattaios performed a **double role**: De-composer and Re-composer – De-composer of the second parallel Counting-necklace and Re-composer of the principal Counting-necklace thus making it more complete. " (Jousse 2000a:296)

Both the phonological properties and the sense are captured to some extent, thus demonstrating what Jousse means when he says that the connections in the fibres of the Oral Style add to the meaning. These elements are what he refers to as **facets** of the Pearls. Because of the phonological

resemblances between '**double row**' and '**double role**' the *dual* and *balancing* nature of the *idea* is highlighted. This aids memory and understanding.

In another such example, note the rhyming/ repetitive effect of 'land' and 'hand' in the extended metaphor of the sowing of the seeds of the teaching, analogous to the porterage, in the following passage:

> The Diaspora, as its name indicates, was a 'sowing of carriers of the Tôrâh', but the **hand** which sowed them was always Jerusalem.
>
> Equally, all those seeds sown all over the world returned, at every possible moment, to Jerusalem in the **Land** that had sown them." (Jousse 2000a:200)

In the following passage, Jousse describes the simple but profound origins of Formulism in the Oral-style. The rhyming sounds of ***banalité, génialité, simplicité*** and the related words, ***banal, génies, simple,*** appear repeatedly in this description, effectively binding the description phonically and semantically with power and passion. The English phonic equivalents - **banality, geniality and simplicity** – could not be used in the same way for semantic reasons: e.g. 'geniality' in English does not refer to 'genius' as required by the sense of the passage, but rather to 'bonhomie, social graciousness and warmth', therefore, the same degree of mnemonic cohesion could not be achieved in English.

> *C'est alors qu'intervient, comme un coup de foudre, l'inattendu du **génie**. Avec l'élément **banal** se fait la synthèse **géniale**. C'est par le rapprochement de l'inattendu que se crée l'harmonie de l'inentendu. Quand l'Anthropologie de l'Expression humaine sera parvenue à expliquer cet autre problème de l'Un et du Multiple, elle aura dévoilé le mystère de la Découverte en toutes choses: "Les Découvertes consistent dans les rapprochements de faits susceptibles de se rejoindre et qui ne l'avaient pas été jusqu'ici". Ce qui est stupéfiant dans le Jeu de cette Mécanique humaine du rapprochement, une fois opéré, c'est que ce qui en fait la **génialité**, c'est précisément la **simplicité.***
>
> *C'est **simple** comme de l'Évangile", dit-on du plus **génial** des styles. Si les plus grands **génies** humaines ne sont véritablement **génies** qu'en devenant comme de l'Évangile, on peut juger à quel degré de **simplicité** a pu atteindre le Style évangélique lui-même. Or, et nous le savons depuis la découverte du Formulisme, une des raisons de la **simplicité** du Style de l'évangile, c'est son caractère formulaire. Tout peut donc être dit avec la plus totale **simplicité**. Mais peut-être n'y a-t-il eu qu'un seul homme pour pouvoir le dire et ce seul homme était plus qu'un homme. Ce n'est donc pas à la **banalité** inhérente au Formulisme qu'il faut s'en prendre devant la **banalité** de certaines oeuvres de Style formulaire, mais c'est à la **banalité** de certains compositeurs en Style formulaire. Le Formulisme a survécu en Style oral parce que, de coup de foudre en coup de foudre, quelques **génies** humains, rares mais éclatants, ont vaincu le tout-fait de sa **banalité** par l'inattendu de leur **génialité.***

L'Anthropologiste des Civilisations n'a qu'à jeter un coup d'oeil circulaire sur l'horizon qui l'entoure. Quatre ou cinq monts prodigieux remplacent seuls cet horizon, et ces quatre ou cinq monts prodigieux ont été des ***génies*** *de la Mémoire qui se sont exprimés et ont légiféré en Style oral formulaire. Une pareille puissance du Formulisme en fait pressentir l'omniprésence. C'est donc à tous les degrés qu'il va falloir poursuivre l'analyse méticuleuse du Formulisme.* (Jousse 1999:51-52)

Formulism

But then, like a thunderbolt, something totally startling happened - **genius** intervened. With the addition of one minute element, a **brilliant** thesis was proposed. A close-up view reveals an astounding and unexpected [oral] harmony created out of elements written down that cannot be heard. I had only to succeed in explaining how that one minute additional element could transform the Multiplicity [of the other elements] to unveil the mystery and reveal the 'One-ness' of it all. 'Discoveries consist of bringing together ideas susceptible to being connected but which were hitherto isolated' (Laplace). What is astounding is that the **brilliance** of this bonding Play of human Mechanics lies precisely in its **simplicity.**

"It is as **simple** as the Gospel", we say of the most **brilliant** of styles. If the greatest human **geniuses** are truly **geniuses** by becoming only *like* the Gospel, then one can appreciate the degree of **simplicity** which the Gospel Style itself must have achieved. Now, one of the reasons for the **simplicity** of the Style of the Gospel is its formulaic character, which we have known since the discovery of Formulism. Everything can therefore be said with the most complete **simplicity.** But there has only ever been one man who could speak this **simply,** and this man was more than a man. Therefore, one must not blame Formulism for the inherent **banality** of certain works of formulaic Style, but blame rather the **banality** of certain composers in formulaic Style. Formulism has survived in Oral Style because, because there have been a few human beings whose **genius** has flashed like thunderbolts - rare but **brilliant** - and who have overcome its reality-rooted **banality** with their astounding **brilliance.**

The Anthropologist of the Civilisations has simply to cast his gaze around the circumference of the surrounding horizon of humanity. Only four or five prodigious mountain peaks break this horizon and each of those four or five prodigious mountain peaks have been **geniuses** of Memory who expressed themselves and have formed and formalised laws in formulaic Oral Style. The power of Formulism emanates a sense of its omnipresence. Thus, Formulism must be meticulously analysed at all levels. (Jousse 2000a:80-81)

Such use of the Oral Style is characteristic of Jousse, and accounts to some extent for the economy and density of his expression and conceptualisation, which density and economy of expression and conceptualisation can also account in some measure for the deceptive appearance of simplicity of Jousse's ideas. The Oral Style is not minutely explicit and does not spell itself out: users of the Oral Style expect to have to unpack and 'un-construct' a text, because they know that there is always more to an utterance than is immediately obvious. Such an exercise has been undertaken in Chapter Six in which I show how the mnemonic structure as Jousse defines it operates in an Oral-style text.

1.12.2 The use of tense

The use of tense became critical and singular in the final dictation of Pere Jousse. Less that ten minutes (in speaking time) before Jousse experienced his major heart attack, he dictates in the present tense (marked in bold).

> In truth, the Galilean Pastor **is** indeed becoming incarnated by both the old and the new Aramaically targoumising Formulas. Once this Kêphâ **has** grazed his eleven Galilean Ewes, he **will send** them, and **go** himself, to graze the innumerable lambs of Palestine and beyond: the palestinising and hellenising Diaspora.
>
> As from **today**, indeed, in this Kenishta-Qehilla which **is** already a Synagogue and which tomorrow **will be** an Ekklesia, the lambs **are** no longer without a shepherd. The Shepherd of Shepherds **is** in the midst of his eternally enduring flock: "Graze my lambs, graze, my ewes". From **this day** on, we **see** the Pastor distribute, at both a convenient time and in convenient quantities, formulas to his ewes from his pasture of formulaic abundance. (Jousse 1954-1957 Uned p4)

In translation from the spoken to the written mode, I would ordinarily have translated in the past tense as follows:

> In truth, the Galilean Pastor **was** indeed becoming incarnated by both the old and the new Aramaically targumising Formulas. Once this Kephâ **had** grazed his eleven Galilean Ewes, he sent them, and **went** himself, to graze the innumerable lambs of Palestine and beyond: the palestinising and hellenising Diaspora.
>
> As from **that day**, indeed, in this Kenishtâh-Qehillâh, which **was** already a Synagogue and which **the next day was to** be an Ekklesia, the lambs **were** no longer without a shepherd. The Shepherd of Shepherds **was** in the midst of his eternally enduring flock: "Graze my lambs, graze, my ewes". From **that** day on, we see the Pastor distribute formulas to his ewes from his pasture of formulaic abundance, at both a reasonable and convenient time and in reasonable and convenient quantities. (Jousse 2000a:347)

In deciding which tense to use in this instance, I took into account the vision at the end of the dictation. I could not ignore the sense of immediacy and actuality conveyed by the use of the present tense, and therefore retained the present tense as it was used in the original:

> In truth, the Galilean Pastor **is** indeed becoming incarnated by both the old and the new Aramaically targumising Formulas. Once this Kephâ **has grazed** his eleven Galilean Ewes, he **will send** them, and **will go** himself, to graze the innumerable lambs of Palestine and beyond: the palestinising and hellenising Diaspora.
>
> As from **today,** indeed, in this Kenishtâh-Qehillâh, which **is** already a Synagogue and which **tomorrow will be** an Ekklesia, the lambs **are** no longer without a shepherd. The Shepherd of Shepherds **is** in the midst of his eternally enduring flock: "Graze my lambs, graze, my ewes". From **today** on, we see the Pastor distribute formulas to his ewes from his pasture of formulaic abundance, at both a convenient time and in convenient quantities. (Jousse 1954-1957 ed6, Conclusion)

I continued in this mode for the balance of this dictation. (Endnotes mark each instance.) The cumulative effect of the use of the present tense anticipates the immediacy and the power of Jousse's vision of the two figures - the Apostle and the Metourgemân-Sunergos, the central figures in his account of the diaspora of the gospels, and focuses poignantly on Jousse's concept of himself as a latterday Metourgemân-Sunergos - septantological interpreter, encoder and scripter - of Kephâ.

Chapter Two

Marcel Jousse ...
and the context of the Field of Oral Studies/ Orality-Literacy Studies/ Oral Traditions

"There is no text without context" - Bronislaw Malinowski

In this chapter, I examine the work of Jousse from the perspective of some English-speaking scholars who refer to his seminal theories in their work. I then critique the 'conceptual logjam' of the contemporary interdisciplinary field of Oral Studies/ Orality-Literacy Studies/ Oral Traditions, place Jousse's perspective in this context, and suggest a way forward.

2.1 Marcel Jousse in the context of English-speaking scholarship

When examining Jousse in the light of contemporary scholarship on orality, it must be remembered that Jousse's original French texts have only been translated into English in the past ten years.

In an article entitled, "Marcel Jousse: The Oral Style and the Anthropology of Gesture" (Oral Tradition 5/1) Sienaert records:

> Marcel Jousse is little-known to the English-speaking scholarly world: Milman Parry - who was his student in Paris - and Adam Parry mention him and so do Albert Lord and Walter Ong, but his work is by an large either unknown, ignored or not mentioned. (Sienaert 1990:91)

Sienaert goes on to "introduce Marcel Jousse through a short presentation of the origin and reception of his work, and outline of his ideas and a bibliography of his original work in French." (1990:91) The Bibliography includes "thirteen essays published between 1931 and 1952 (...) in the order Jousse wanted them to be read." (Sienaert 1990:91), and notes that "the first twelve essays reproduced in (...) three volumes published posthumously under the general heading *L'Anthropologie du geste"* (Sienaert 1990:100) while "the thirteenth appeared in book form: it represents 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 bi-colour graphic and typographic representation of fifty parallel rhythmic rabbinic recitatives translated by Jousse into French. It strikingly brings out their fixed and varying parts in black and red respectively" (Sienaert 1990:100) This has now been translated into English: See Jousse 2000b, and an example of Jousse's typographic representation appears in Chapter four. Also included is an account of Jousse's unpublished work (Sienaert 1990:102-103) and a bibliography of writings in French on Jousse and his work (Sienaert 1990:103-106).

In the 1990 article, Sienaert records: "None of his published works is at present available in English although a translation of *The Oral Style* is soon to appear," (Sienaert 1990:91) in reference to the translation by Edgard Sienaert and Richard Whitaker of the *Le style oral rythmique et mnémotechnique chez les verbo-moteurs* (Jousse 1924/1925) which was published in the Albert Lord Bates Studies in Oral Tradition in 1990.

What then of the indebtedness and reliance of Parry and Ong on Jousse as mentioned by Sienaert (1990)?

2.2 Jousse and Parry ... and Lord

To Foley's observation that Milman Parry is one of the two "founding fathers of Oral-Formulaic theory, the other being his student and co-worker Albert Lord" (Foley 1988:19), I would add the rider - 'in the English-speaking world', for Marcel Jousse published *Le Style oral rythmique et mnémotechnique chez le verbo-moteurs* in 1925 which provides a detailed account of the incidence, construction, operation and performance of rhythmo-mnemonic texts including a detailed description of the mnemonic oral formula: the 'Oral-Formulaic theory', significantly three years before Parry presented his two doctoral theses - at the Sorbonne in Paris: *L'Epithète tradionnelle dans Homére: essai sur un problème de style homérique* (1928a) and *Les formules et la metrique d'Homere* (1928b). The first of Parry's theses proposed that the Homeric epics were composed in writing and the second that they were composed orally. One can but ask what happened to Parry in Paris in 1928 to so change his perception of the origins of Greek Epic poetry.

Parry cites Meillet as having "hit upon the main weakness in his doctoral thesis that the traditional poet described therein must also have been an oral poet" (Foley 1988:27), and identifies Murko as the principle influence in his field studies among the reciting guslars of Yugoslavia in the late 1920's and early 1930's. Saussy records that "Parry had read Jousse's *Style oral* quite thoroughly and recycled many of its quotations from ethnographic reports" (1995:9) and Jousse tells us of his association with Meillet:

> I was particularly happy to concur with the great French linguist, Antoine Meillet, (...) the recitations of Homer are made up of a few hundred ethnic and impersonal formulas. (Jousse 2000:42)

and that ...

> There is a world of difference between the stylistic study of Homer and the stylistic study of Plato. To Homer, it is not the word that is the unit of expression, but the formula, which is in most cases the hemistich or the balancing. Meillet also asked himself the question: "Did Homer have a feel for the word?" There is no evidence that he did. And whether he did or not, he composed in formulas. (Jousse 2000:459)

In addition Jousse records

> **The beautiful and evocative works of my disciples are well-known**, the more so as they have turned themselves into 'verifiers' of and within the vast *ethnic laboratory*: **Milman Parry on the Formulism of Ionic bards,** Samuel Baud-Bovy on the Formulism of the improvisors of the Dodecanese Islands, Raymond Pautrel on the Formulism of the Palestinian mâshâlists, Bède Tchang Tcheng Ming on the Formulism of the Chinese Cheu-King, and G. van Bulck on the Formulism of the Bakongo reciters. That a linguistic phenomenon as striking and important as Propositional Formulism was discovered and analysed so late is due to the fact that the attention of philologists was mesmerized by an ancient and universal grammatical misconception: that the 'word' is the basic unit of human expression. (Jousse 2000:328)

And celebrates the achievement of his erstwhile pupil...

> **Milman Parry** has studied the numerous questions which this Oral-style methodology raises when applied to the Homeric compositions, at length. I challenge ethnographers to read the very provocative works of this student of Antoine Meillet. Could ethnic psychology and philological linguistics work together under more favourable auspices? (Jousse 2000:43)

This contact and collaboration is confirmed by Foley who writes in the General Editor's Foreword of *The Oral Style* that

> ... we may consider a few features of Jousse's thinking that have obvious reverberations in the work of Parry and Lord. For one thing he refers in a quite matter-of-fact way (in 1924!) to the oral origins of the Homeric epics calling them history rather than epic and highlighting the role of the "rhythmic schemes" that enabled their composition and transmission. (Jousse 1990:viii)

Foley identifies two features of Jousse's thinking which reverberate in the work of Parry and Lord: 'oral traditions are history not poetry' ...

> The Anthropos has, in a manner of speaking, vitally crystallised in his own body what is fleetingly real in the shape of living *gestual* 'Pearl-Lessons' in order to conserve and carry the tradition of what is Real from generation to generation. That is why, in all the civilisations which are truly alive – and therefore concrete – we have traditional 'strings' of Mimodramas, 'ordered and counted', which make up their history, which is not the same as art as we know it. And if we were to go to their religious ceremonies, or better, to their traditional ceremonies, which are nearly always inaccessible to us, we would see that the Geste and the geste of the ancestors – *le* Geste and *la* geste, their deeds and the tales of their deeds - are always carried in mimodramatical forms which are sometimes, but not always, oralised. Gestual traditions are also reliable historical documents. (Jousse 2000:137)

> The Oral-style improvisors are, on the contrary, makers of science – a science which is obviously not ours. They are the makers of history – their history. They are the makers of theology – their theology, etc. Their science is concrete, as is their language. They express everything in rhythmic language because, *for them*, rhythm still plays the profound psycho-physiological role of facilitating memorisation. (Jousse 2000:282)

and the role of the "rhythmic schemes" in memorisation ...

In *The Oral Style* ((1924) 1990), Jousse devotes an entire chapter to 'The Instinctive mnemonic employment of rhythmic schemas' (Jousse (1924) 1990:125-134) which Parry very possibly read in the French original, in addition to attending Jousse's lectures. In this chapter Jousse deals with 'The mnemonic powers of Oral-style reciters', 'The real aim of rhythm: exact memorisation', 'Recourse to the Aramaic substratum indispensable for the New Testament', and 'The rediscovery of mnemonic rhythm'.

Significantly, in that chapter, Jousse records...

> This is what we gather from "the results arrived at by FS Krauss in his research into the mnemonic powers and mnemotechnical devices among the Guslars (...) {who} are itinerant, illiterate, but obviously not ignorant [reciters], among the southern Slavs. We prefer {to quote} this study because it reports precise facts and not, as all too often happens where popular or semi-civilized reciters are concerned, individual appreciations formulated in vague and general terms.

> Popular opinion credits these individuals with powers of memory that at first sight seems surprising; some are said to know 30 000, 70 000 or even more than 100 000 [rhythmic schemas]. But what is particularly surprising is that popular opinion is correct! In itself, the phenomenon is easily explicable: the {recitations} of the guslars {similar in this respect to the Epistles of Baruch, Saint Peter and Saint Paul, to the delicate Chinese parallelisms, etc.,} are juxtapositions of relatively few clichés or traditional formulas. (Jousse (1924) 1990:125)

Foley reports that Parry too appears to quote Krauss and van Gennep, two of the sources that Jousse used in his remarkable book made up of the quotations of others - *The Oral Style*. The quotations are so similar that one wonders whether Parry perhaps accessed them from *The Oral Style* or Jousse's lectures...

> The unfolding of each of these clichés proceeds automatically, following fixed rules. Only their order can vary. A fine guslar is one who handles these clichés as we play with cards, who orders them differently according to the use that he wishes to make of them. (Parry reported in Foley 1988:13)

> The uttering of these clichés occurs automatically, according to fixed rules. Only the order varies. A good guslar is one who plays his cliches as we do cards, who arranges them according to the use that he wants to make of them. (Jousse (1924) 1990:125)

The sources notwithstanding, Parry-Lord's formulaic theory identifies the role of the mnemonic formula - or rhythmic schema or cliché - in oral transmission of tradition in whatever form and in a number of diverse milieus. Parry and Lord explored specifically the Homeric epic and bardic tradition and the traditional rhythmic schemas of the Guslars of Yugoslavia, of which Parry and Lord make a detailed and invaluable recording of "nearly fifteen hundred epic texts from a wide variety of *guslari*, including in that group not only numerous different songs from the same singers but also numerous versions or performances of the same song from the same and different singers." (Foley 1988:32) Parry and Lord make detailed analyses of the data that they collect, demonstrating the juxtapositioning processes of rhythmic schemas that constitute the mnemonic structure of the formulas, in much the same way that Jousse does less intensively with a variety of Latin, Greek, French and Aramaic texts in *The Oral Style* ((1924) 1990) and *The Anthropology of Geste and Rhythm* ((1931-1952) 2000). Where Jousse's study extends beyond that of Parry and Lord is that Jousse proposes to account for the operation that underpins the structure of the Oral-Formulaic Theory: the principles of Bilateralism and Rhythmism which together generate Formulism. Jousse argues that the process of Formulism is the end result of a process that is set in motion by the psycho-biological interaction of the

bilateralised structure of the human form and the dynamo-genesis of biological rhythm which together explode into life and movement as a result of the mimismic or imitating capacity of the human being. What Jousse suggests accounts not only for the structure of Formulism - as do Parry and Lord - but also for the way in which it operates and is responsible for the operation of human memory and intelligence.

2.3 Jousse and Ong ...

Where Parry and Lord's focus on the structure of the mnemonic formula intersects with Jousse's hypothesis of the mnemonic Oral Style, Ong's reflections on human expression intersect with Jousse at the point of departure: the conceptual perspective created by worldview.

Walter Ong has written prolifically and authoritatively on the subject of human expression, and of its many forms and functions, including the oral tradition and oral-literate interface, the making and meaning of literature, religion and culture and the consciousness that informs the process. So extensive is this scholarship that a full analysis of the relationship and reliance of Ong on the work of Jousse would constitute a full thesis in its own right. That Ong did rely on Jousse is highly probable given the Joussean resonances in Ong's writing - e.g. "Those who know highly oral cultures will recognise what Jousse means." (Ong 1977:259) – but that is not grist to this mill. What is immediately and abundantly clear is that whatever influence Jousse might have had on the thinking and writing of Ong, Ong ventured explicitly much further into the world of technology and its effect on the nature and processes of human expression than did Jousse: an adventure that Jousse himself would no doubt have reveled in exploring had he lived in the relevant era as did Ong, given his enthusiasm for "Rousselot's smoke-blackened cylinders". (Jousse (1932-1952) 2000:25)

While Jousse focused on gathering and analysing the implications of the evidence drawn from cultures all over the world and in various stages of expressive development, he analyses texts from only two ethnic milieus closely to demonstrate their mnemonic structure: the way in which the structure of the expression in balanced rhythmic formulas mimisimically mirroring the world around supports human memory and makes it possible, though not probable, for any human being to achieve the feats and feasts of memory of Oral-style rhythmers past and

present. Jousse delves deep and ever-increasingly specifically into the nature and construction of expressive texts, both past and present, known to him by virtue of his implicated and insider perspectives. By the nature of the process, there is much that Jousse does not attempt to do. He admonishes his reader not to criticise him for that which he deliberately omits from his scholarly gaze.

> I have limited myself to writing an essay that will synthesise the positive experimental data on Oral Style, and the exclusively scientific interpretations of that style advanced by specialists in linguistics and experts in experimental psychology and phonetics. I leave to the philosophers the task of interpreting the facts I offer, and of making use of them in the study of memory and especially of the relationship between language and pure abstract thought. In the same way, I leave to the scholars whose testimony I shall invoke, the pure phenomenalist or evolutionist philosophical views which they personally may entertain and which clearly, I could not claim as my own. I have deliberately excluded from my perspective any metaphysical study or critical conclusion that would go beyond the domain of fact or of applied linguistic psychology. Dare I hope that the reader will not reproach me for not finding in this study what I have deliberately omitted. (Jousse 2000:55)

Ong, on the other hand, explores a range of cultures and their expression, commenting on the significance of meaning, without attempting close technical analysis of the mnemonic structure of the texts. Both Jousse and Ong look to the world around, ahead and beyond, exploring phenomenalist and evolutionary views, exploring metaphysical perspectives but draw different critical conclusions.

Bearing in mind Jousse's hope that he would not be reproached for what he has deliberately omitted from his study, I am mindful of the intentions of Jousse and Ong. Jousse and Ong set out to achieve - and do achieve - different outcomes. This complicates any simple comparison of their contribution to the orality-literacy debate and our understanding of oral tradition and the operation of human memory and expression. For this reason and for reasons of economy, I restrict myself here to a brief examination of the perspectives that inform the points of departure in the thinking of the two authors, with specific reference to the notions of 'word' and 'proposition', 'writing' and 'text' and to what such perceptions contribute to their understanding of human memory and expression, the oral tradition and oral 'traditioning', the oral-literate interface and insider-outsider perspectives, cognition and culture ....

Ong formally acknowledges his indebtedness to, and admiration of, Jousse's work twice (*pp* 30 and 146-147) in *The Presence of the Word. Some prolegomena for Cultural and Religious History* (1967) and twice (*pp*24 and 259) in *Interfaces of the Word: Studies in the Evolution of Consciousness and Culture* (1977). Ong's comments are significant in that they indicate his appreciation of the unusual nature and contribution of the work of Jousse. There is ample evidence in Ong's writing of Jousse's influence although this is not specifically acknowledged which makes it difficult to draw reliable comparisons. The Readings listed in the 1967 work records the following references:

Jousse, Marcel, S.J. "La Mimique hébraïque et la rhythmo-pédagogie vivante" (a résumé by Etienne Boucly of the course in "La Psychologie se la parabole dans le style oral palestinien " given by Pére Jousse in 1935 in Paris at the École des Hautes-Études de la Sorbonne), extrait des Cahiers juifs, No 15 (May-June, 1935), pp. 1-13. Because Pére Jousse himself was so oral in his mode of existence and teaching, his work is ill accommodated to a typographic culture and for that reason may never have the currency that it should. Typical oral phenomena in this and other work of his include the following: (1) authorship is uncertain and /or shared (how much of this is Jousse and how much Boucly?); (2) typographic space is used not typographically but as a field for something like gestures, texts are thrown onto the page in variously coloured inks (red and black in his *Récitatifs rhythmiques*) with no sure printed directions as to what it all means. This is not to disparage his work; quite the contrary, it is to show its genuineness and to show how true understanding of an oral culture pulls one out of our typographic culture.

------- *Les Récitatifs rhythmiques de Jésus et de ses apôtres*, reconstitués par le R P Jousse, S. J. Présentation sous la haute patronage de son Eminence le Cardinal Dubois, Archevêque de Paris, par les élèves de Mlle H Georget, Directrice de l'Institut Pèdagogique de Style Manuel et Oral. Theatre program: Théâtre des Champs-Elysées, 25 avril 1929: Paris, 1929; 10pp. (unnumbered). See note with Jousse's "Mimique hébraïque ...." Here again, as one of Pére Jousse's "works" we have the program of an oral performance, which was itself his "work".

-------- *Les Récitatifs rhythmiques: 1. Genre de la maxime*. "Études sur la psychologie du geste." Paris:editions Spes, 1930. Pére Jousse's brief introduction, *pp* ix-xliv, discusses "la loi psychologique du parallelisme", "balancement", "schémes rhythmiques," etc. Most of this book (pp1-212) is a series of maxims, printed in red and black ink to indicate rhythmic structure, etc. though there is no commentary on the texts printed here. See Note with Jousse, "La Mimique hébraïque ..."

(Jousse, Marcel, S.J.) Baron, Gabrielle. *Marcel Jousse: Introduction à sa vie et à son oeuvre.* Paris:Casterman, 1965. Contains bibliography of Pére Jousse's works.

-------- Lefévre, Frédéric. *Marcel Jousse: Une nouvelle psychologie du langage.* "Les cahiers de l'occident." Ed. Gérard de Catalogne and Émile Dufour, Vol. 1, No. 10, pp. 1-116. Paris: Librairie de France, 1926. [Lefévre's text itself is dated (p116) August 1927.]

That Ong notes that "This is not to disparage his work; quite the contrary, it is to show its genuineness and to show how true understanding of an oral culture pulls one out of our typographic culture." recorded in *The Presence of the Word* (1967) reveals something of the

regard that Ong had for Jousse's work (but also his impatience with Jousse's idiosyncratic typographic rendering of rhythmic structures). Ong's judgement six years after the death of Jousse in 1961 that his work "may never have the currency that it should" (Ong 1976:335) on account of Jousse's 'oralness' and the unorthodox presentation of texts is interesting specifically in the light of this study and the translation of four Joussean texts into English since 1990, and the research studies based on his theories. (See the Bibliography for the record of English translations of Jousse's work and the range of research initiatives noted later in this chapter.) Ong's reference to the "program of an oral performance, which was itself his "work" suggests as much about Ong's 'literateness' as it does about Jousse's 'oralness'. That his 'literateness' might have clouded Ong's understanding of Jousse's work is born out in the comment on the *Les Récitatifs rhythmiques: 1, Genre de la maxime*. Ong comments to the effect that "there is no commentary on the texts printed there". This is puzzling in the light of his earlier comment that the "series of maxims is printed in red and black ink to indicate rhythmic structure" because that is indeed what the discussion of "la loi psychologique du parallelisme", "balancement", "schémes rhythmiques" reveals. Jousse's introduction to the *Parallel Rhythmic Recitatives of the Rabbis of Israel* which is the English translation of *Les Récitatifs rhythmiques: 1, Genre de la maxime* (in press) very clearly and explicitly explains the operation of mnemonic Oral-style reciting in a series of notes entitled the "Teaching-by-Heart and Word-for-Word teaching", "The Parallel Balancings", "The Clichéd Parallelisms", "The Parallel Rhythmic Schemas", "The Typical Rhythmic Schemas and the Propositional Clichés", "The Parallel Rhythmic Recitatives", and "The Didactic Modules".

The two references to Jousse in Ong's 1977 publication, *Interfaces of the Word; Studies in the Evolution of Consciousness*, consist of two references to Jousse's *La Manducation de la Parole* (Paris: Gallimard, 1975):

> A vast tradition from the past as well as brilliant and profound scholarly studies such as the late Marcel Jousse's *La manducation de la Parole*, treat the eating of the written word. It is by "eating", psychologically chewing, swallowing, digesting, assimilating from within, rather than by mere visual imaging that the written word becomes truly oral again, and thereby alive and real, entering into the human consciousness and living there. (1977:24)

and

> The written words had to be mouthed aloud, in their full being, restored to and made to live in the oral cavities in which they came into existence. In *La manducation de la parole*, a posthumous collection of two of his works, one previously published and one not, the late distinguished specialist in Biblical and other Middle East orality, past and present, Pére Marcel Jousse, S. J. treats beautifully what he calls the "eating of the word in oral cultures, its being passed from mouth to mouth. (...) Those who know highly oral cultures will recognise what Jousse means." (1977:259)

It is clear from Ong's comments that by 'parole' he understands Jousse to mean the **written word**: "Marcel Jousse's *La manducation de la Parole*, treats the eating of the **written** word" (Ong 1977:24) and "The **written** words had to be mouthed aloud ..." (Ong 1977: 259). Indeed, Ong states clearly that ...

> As a result of recent concern with texts as texts, by contrast with oral communication - by text I mean here quite inclusively, a representation of words in script ... (Ong 1977:230)

thereby making his position on the notion and nature of text as the 'written word' clear: oral composition and communication do not constitute 'texts' in Ong's perception.

While the title of Chapter 1 'The Manducation of the Lesson' (Jousse 2000) could be interpreted to mean the 'written lesson' and therefore the 'written word' as Ong perceives it, Jousse writes in this chapter of the process of "Transmitting and Receiving" (Jousse 2000:357), of "Listening" (ibid 358) and "Miming" (ibid 360) and relates 'eating', 'repeating', 'articulating', 'rhythming', 'tasting', (ibid 361ff) to the texts. Jousse records that

> Oral memorisation, curiously, brings into play the same muscles and the same gestes as the manducation of food. Therefore it is not surprising that observers as meticulous and concrete as the Palestinian reciters should unify and co-refer the two actions in their terminology (Jousse 2000:368).

Most significantly, Jousse records the distinction between

> Miqra ... what was 'proclaimed' from the inspired Hebrew text and recorded in writing, and Mishnâh, the Targum – what had been encoded, repeated 'orally like an Aramaic 'echo', without being written down'. Hence the pedagogical maxim so familiar to the rabbis:
>
> | b | c |
> | --- | --- |
> | What has been given in writing, | What has been given by mouth, |
> | is not to be handed on by mouth | is not to be handed on in writing |
>
> So I am not surprised to see Iéshoua leaving nothing in writing. As an anthropologist, I would be astonished were it otherwise. (Jousse 2000:358)

That Jousse perceives that the Rabbi Iéshou"a - Jesus - wrote nothing down is the crux of the issue. For Jousse, the 'Lesson' is a repeated and recited lesson handed down 'by mouth' through the generations - an oral tradition. For Jousse therefore, 'parole' is not the 'written word', as it is for Ong, but that 'taken and received', 'listened to' and 'mimed', 'apprehended' and 'articulated'. In Jousse's words,

> But after each instance of his Mishnâic lessons, I naturally expect him to repeat for his Apprehenders the golden rule of oral and auricular rhythmo-catechesis:
>
> a
> Whoever has ears
>
> b — to listen with
> c — let him listen!
>
> This presents itself to us as a dense, quibbling equivocation, so let me be more precise by phrasing it in the following psycho-physiological terms:
>
> *a*
> Whoever has auricular memory
>
> *b* — for apprehending through audition
> *c* — let him apprehend through audition
>
> In this formula we see the geste of prehending, of taking, expressed repeatedly. This same geste is repeated insistently by Iéshoua himself in another and equivalent formula.
>
> *a*
> Whoever can
>
> *b* — prehend
> *c* — let him prehend
>
> This concise maxim, abrupt and electric as a flash of lightning, illuminates for us the immense abyss that separates Palestinian pedagogy from *our* present-day pedagogy. (Jousse 2000:358-359)

Jousse refers here to the substance of *Memory, Memorisation and Memorisers in Ancient Galilee*, the 'traditioning' by rhythmo-pedagogy of the Apostles by Kêphâ, i.e. that the substance of the Gospels was transmitted orally. Then the question remains "What of its origin? Was the text that the Apostles learned rhythmically, a written text that they manducated as Ong would have it, or a text composed orally? Given the prohibition on the transmission of written texts orally, the oral transmission of a written text would have been disallowed. But Jousse provides further evidence of the oral origins of the oral Gospel tradition - that of the Besoreta. Jousse submits, by way of example, that the *Our Father* was an orally composed and transmitted text - as are all oral texts in oral milieus:

> One of the most characteristic discoveries of the New in Old contexts is certainly the Composition, or better the Juxtaposing, of the Our Father. Everyone agrees that *the Our Father* is a unique marvel, simultaneously simple and sublime. Yet, some rather troubling facts came to light when the text was compared with its Judaic counterpart, something

> which was done somewhat haphazardly at first. The question has even been asked: "Is the Our Father a Jewish or a Christian prayer?"
>
> The fact is that the more one searches, the more one finds corresponding Judaic expressions. Did Iéshoua, in his prayer, bring nothing new?
>
> This was the situation in 1925 when, in the new Anthropology of Language, I stated the laws of the 'Formulaic Oral Style', after I had examined similar problems worldwide including the Homeric Compositions, the Kalevala, the Merina haïn-tenys, etc. In my essay on The Psycho-physiological Laws of living Oral Style and their Philological use (supra p. 31) I wrote the following: "Even if we are content to collect, randomly, no more than one or two improvisations from each ethnic Oral-style milieu, we will not be able to escape the following disturbing problem: how can men, women, young girls and children compose oral formulas, almost on the spur of the moment, which are so gracious, so perfect and so complete that they force the admiration of even those of us who are refined? If however, we continue our investigation psychologically and methodically, in the same ethnic milieu, the mystery is solved without our admiration being diminished in any way. As improviser after improviser passes before us, we hear the formulas bursting forth repeatedly from the lips of each improviser, one by one, but in varied contexts. It is like a marvellous game of living dominoes: the sense of the pieces of the game, with their reciprocal attractions, always remain the same but their combinations are quasi-indefinitely renewed." (Jousse 2000:486)

In this passage Jousse takes the position that the capacity of even very young Oral-style rhythmers is the stuff of which the Rabbi Iéshou"a was made. From Jousse's perspective a traditionally performed text is passed on in the gestual-visual/oral-aural mode, the origin of which is the "shared" (see reference to Boucly in Ong 1967 above) and accumulated capacity of its traditional rhythmic reciters. Jousse identifies and exemplifies this process fully in *The Oral Style* (1990), which significantly Jousse first titled "The Rhythmic and Mnemotechnical Oral Style of the Verbo-Motors" and which first appeared in French in 1925. In *The Oral Style*, Jousse demonstrates the oral origins of the oral tradition by virtue of explanation of the psycho-biological nature of expression out of visceral memory and numerous case study examples of the process involved, in contrast with Ong's visualist view of learning and understanding (Ong 1977:122-144). In the General Editor's Foreword to *The Oral Style*, ((1924) 1990) Foley highlights the significance of Jousse's claim of the oral origins of the Homeric epic some four years before Parry presented his thesis to the same effect in Paris, and after he had attended Jousse's lectures. (Foley 1988)

In short, if one adopts the perspective that the origin of the performed text is another performed text, one has an understanding of the manducation of the word as a gestual-visual/oral-aural performance - as did Jousse, but if one has the understanding that the origin of the performed

text is a 'written text' then one has an understanding of the manducation of the word as a 'written word'- as did Ong. Erroneous perspectives generate confusion.

Ong's emphasis of the 'word' as his point of departure as indicated in the titles and principle focus of both *The Presence of the Word. Some prolegomena for Cultural and Religious History* (1967) and *Interfaces of the Word: Studies in the Evolution of Consciousness and Culture* (1977) contradicts his perceptions of 'The Unrecorded Word - Oral Culture', in which he records that the 'word' is still oral-aural (Ong 1977:22*ff*).

The notion of 'word' is fundamentally a literate perspective. Until we can read we cannot distinguish the parameters of the 'word': where the 'word' begins and where it ends. To an oral reciter there are no 'words', only 'streams of sound and movement which constitute meaning.' Beginnings and endings of 'words' are of no consequence to an oral reciter. What matters to an oral reciter is the 'unit of meaning'. Jousse captures this notion in the term 'proposition' or more fully the 'propositional geste', reflected in the title of his major work published posthumously, *L'Anthropologie du Geste* ((1931-1952) 1974) which was later re-edited and translated as *The Anthropology of* Geste *and Rhythm* (1997 and 2000).

Jousse distinguishes between 'word' and 'proposition/ propositional geste' as follows:

> This seemingly insignificant act of 'breathing' embodies a whole theory. This is so because every proposition constitutes a global whole which is the origin of the notion of the 'Propositional Geste' which took shape in me. It is not the word, but the proposition, that is the unit of rhythm. So, once the beginning is given, one can go on automatically to the end. (Jousse (1931-1952) 2000:19)

Jousse perceives that the "'word' is essentially a visual concept of the scribal literate kind, which cannot be used without contradiction in Oral-style contexts. People who prefer to operate the mnemonic Oral-style as the mode of record of the oral socio-cultural archive tend to receive visually at the gestual level and aurally at the oral level: they tend not to have a concept of **word** as the scribally literate have." (cf. s.v. 'word' in *Glossary of Joussean Concepts, Terms and Usage*)

Jousse's provides evidence of the improbability of the notion of the 'word' among oral improvisers ...

> The less literate the Improvisers, the more improbable this feel for the word becomes.
>
> Another striking example is furnished by the way in which our paysans split words when they write, when they have been to school for a few winters only. They know they have to put white spaces now and then along the written line, and so they cut their sentences into short stumps. But these stumps correspond only more or less to our words." (Jousse (1931-1952) 2000:459)

... and of the way in which **writing** focuses our understanding on the notion of **word** to the exclusion of other modes of rhythmic and melodic human expression, hence Jousse's *Anthropology of* Geste *and Rhythm.*

> We must remind ourselves continuously that our dreadful modern 'graphism' all too often causes us to forget, and renders us incapable of solving, complex and dynamic linguistic problems: real human language does not have words on the one hand, melodies on another and rhythms on yet another, and so on." (Jousse (1931-1952) 2000:35)

For Jousse then "real human language" is not the mimographic mediated reduction that we call writing, but the corporeal-manual mode which engages the use of the body and hands in movement, dance and gesture; the laryngo-buccal mode which engages the use of larynx and lips in sound speech and song, with its words and melodies and rhythms integrated into an indivisible whole unit of meaning which he called the 'propositional geste'.

> The words are grouped in propositions, which is to say that they are not cut up as in a dictionary but used as a whole unit of meaning. (Jousse (1931-1952) 2000:279)

Jousse notes the construction of the proposition ...

> Related to this, and equally psycho-physiological by nature, another phenomenon which the recording cinematograph can save for us so that we can study it at our leisure, is bound to attract our attention. I refer to the characteristic balancing which compels the whole body of the reciter to oscillate, and which generally accompanies the delivery of each **proposition**. In some ethnic groups, this balancing has been variously compared to the rolling gait of a camel loaded with a burden, to the strutting of the cooing dove, and so on.
>
> Every parallel **proposition**, or balancing, as I will call it from now on, is modulated on a simple and rather monotonous melody. The melodic members of this psalmody also balance naturally, in accordance with the parallelism of the **propositions** which they animate." (Jousse (1931-1952) 2000:32-33)

Jousse describes the operation of the proposition as follows:

> It is no exaggeration to assert that the **proposition** plays as central a role in the world of human thought and memory as does gravity in the physical universe.
>
> The profound laws of the human flesh and spirit composite cause each improvised **proposition** to have a curious tendency to trigger in the speaker's phonatory system, one or two other **propositions** which are parallel in construction and analogous or antithetical in meaning. (Jousse (1931-1952) 2000:32)

And describes the function of the proposition as follows:

> Everything – all of the interactional mimemes and **propositional** verbalization of these mimemes – is formulaic and traditional. Every element embeds in every other element because every element is present in everyone. (Jousse (1931-1952) 2000:421)

Given the properties of the proposition, and the role accorded it by Jousse in human expression, contributes to an understanding of orality that is conceptually clear and logical.

The focus on the "word" as primary to understanding Oral-style milieu generates conceptual positions which lead to erroneous implications about oral expression from memory. Ong records that:

> We have, however, seemingly no clear-cut instances of absolutely verbatim memory for any lengthy passages in completely illiterate cultures" (Ong 1967:32)

In this statement, Ong reveals that he does not share Jousse's understanding of the 'propositional geste' as Jousse propounds it. Jousse perceives that a propositional geste can take more than one form as long as the meaning remains the same or even approximate, this accounting for the fluidity of the Oral-style text. Jousse explains the variety of dissociating and re-associating Oral-style expression as a process of "living dominoes" comprised of "textual atoms" with the same reciprocal attractions:

> These texts will tend to dissociate and to re-associate in various ways as if they consisted of atomic units. Each of these textual atoms forms a small block which is easy to handle separately. As I wrote recently: "It is, so to speak, a marvellous game of living dominoes: the pieces of the game remain always roughly the same with their same reciprocal attractions, but their combinations are almost indefinitely renewed." (Jousse (1931-1952) 2000:455)

Jousse is not alone in this perception. Foley records of Murko (in translation) that

> He also took care to mention and to illustrate the play of repetition and variation so typical of the formulaic structure of the oral epic language, obtaining examples of this multiformity by an experimental procedure very similar to that used by Parry and Lord some years later. (Foley 1988:17)

What Murko records as "multiformity", Jousse records as "fluidity" of the Oral-style text.

While Ong's perceives the 'word' as point of departure *The Presence of the Word* (1967), his clear explication of the 'African Talking Drums' (*Interfaces of the Word* Ong 1977:92-120) reveals the propositional structure of their expression which Ong identifies as 'formulas'.

> Primary oral cultures use formulas as units somewhat as writing cultures use words as units (Ong 1977:104)

Ong records that

> But perhaps nowhere else in primary oral cultures is set [i.e. formulaic] expression so inveterately elaborate as it is on the drums. To translate from the French, one of Carrington's examples, the spoken expression, "Don't be afraid" becomes on drum language "Bring your heart back down out of your mouth, your heart out of your mouth, get it back from up there." Or again, "Come back " is rendered in on the drum, "Make your feet come back the way that they went, plant our feet and your legs below, in the village which belongs to us". (Ong 1977:105)

Ong concludes people in oral cultures have specific cognitive capacities:

> Oral cultures not only express themselves in formulas but also think in formulas. (Ong 1977:103)

What is significant in this last statement is that Ong sees 'oral people' and 'literate people' as being essentially different.

Jousse, adopting the perspective of the *Anthropology of* Geste *and Rhythm*, identifies human expression as operating in three ways which are inclusive of all human expression: the oral and the literate.

Jousse identifies the corporeal-manual mode which engages the use of the body and hands in movement, dance and gesture; the laryngo-buccal mode which engages the use of larynx and lips in sound speech and song, and the use of mimographism in its many forms of writing. Jousse's perspective is that human expression is psycho-physiological whole-being motor activity: Mimismic, Bilateralised, Rhythmised and Formulaic. In this mode, Jousse sees human expression as gestual-visual/oral-aural in its execution, followed by the capacity to be mediated in a wide variety of forms of writing. Ong (1967:17) observes that

> ... in terms of communication media, cultures can be divided conveniently and informatively into three successive stages: (1) oral or oral-aural (2) script, which reaches critical breakthroughs with the invention first of the alphabet and then later alphabetic movable type, and (3) electronic. If these stages do not have to do exclusively with verbal communication, since at certain points in the evolution of the media nonverbal devices such

> as diagrams and illustrations increase in use and effectiveness, and if much else can be said about verbal communication outside of this framework, nevertheless these three stages are essentially stages of verbalisation. Above all they mark the transformation of the word. (Ong 1967:17)

In adopting the perspective of "a culture as visualist as ours" (Ong 1967:169), Ong perceives that "communication" is about "verbalisation" that moves from "oral-aural" (1967:169) to the written word, thereby excluding the gestual-visual mode from his understanding of human expression. Where Jousse's perspective is inclusive and anthropological, Ong's approach is exclusive and ethnic. Where Jousse's taxonomy includes the human expression of all cultures and languages, Ong isolates the culture of literacy as the point of focus in his worldview. Effectively, this means that while Jousse adopts the 'insider' view of orality and sees the spectrum of human expression developmentally, Ong adopts an outsider view of orality from the 'developed' view of literacy. There are further implications in this equation. Jousse's perspective embraces all cultures and religions equally, while Ong's view - particularly in *The Presence of the Word* (1967) - unambiguously adopts the literate Christian perspective thus marginalising the status of the 'other', including Jousse's view of the diaspora of the gospels as perceived in *Memory, Memorisation and Memorisers in Ancient Galilee* (Volume two of this thesis).

There is also the question of access to the oral-literate interface. While it can be argued that access from either side of the interface is equally difficult, the order of the development from the corporeal-manual to the laryngo-buccal to the mimographic would suggest the logic of access from that vantage point - Jousse's perspecive, and conversely the illogic of access to the interface from the literate perspective - Ong's perspective. This is born out in the reality that the oral tradition cannot be revivified once it has disappeared.

> The creative power of the Palestinian ethnic milieu is invested in mouths which savour words and coax others to relish them:
>
> *b* Taste *c* and see
>
> *d* How tasty is the Teacher!
>
> It is obvious that such inclinations could only be cultivated in those who habitually recited in their own language, Hebrew or Aramaic. One can never resurrect the exquisitely delicate,

> specific articulations and rhythms of a living language once it is lost. We have to resign ourselves to the fact that we will never be able to savour, truly and fully, the beneficent words of grace spoken by the Galilean Paysan-Rhythmer of whom even his enemies conceded:
>
> No, never has a man spoken
> as that man there has spoken! (Jousse 2000:363)

Jousse (2000:466-467) records the long-term effect of the loss of the oral tradition, and oral origins of a civilization. Jousse records that "It is a bad scholar and a pitiful historian who judges the things of the past only according to its [written] remnants," and admonishes his reader to "visualise their place in the world" of the past. "One must, however daring this expression may be, guess by reflection what they were worth. (...) Yes, you answer, but there is nothing left of it." To which Jousse replies "What you have just said is doubly unjust." Jousse justifies his defense of the oral tradition as civilization quoting Camille Julian as follows:

> First you turn a chance result into a justification for condemnation. And then you forget that if it has left nothing, it is not because it never produced anything. I repeat with sadness and anger: wretched are the historians who only understand the past through its remnants: they kill it, I do believe, not just once, but twice. The Gallic language shared with primitive Indo-European the great misfortune of not being a written language; the Celts judged it more beautiful more noble, more pious to speak a language, to hear it and to remember it. This is not to say that they did not speak well. Spoken languages, M. Meillet has told me, sometimes have superior beauties which written languages lack. All the forms of literature were represented among the Gauls: rhetoric, in which all their war chiefs excelled; cosmogonic, historical or ethical epics composed by the Druids; lyrical poems or satirical songs of the bards. I assure you that they had their equivalent of the *Iliad* or of *Genesis*, the *Atellanes* or the *Odes of Pindar*. I assure you that this literature was as rich and even richer than that of Rome before Ennius. The Gallic language rewarded its users in full measure.
>
> All that has disappeared for ever. No historian of the future will ever know anything of it. One of the noblest chapters of the human spirit will be eternally hidden from us. (Jousse 2000:466-467)

Where the dynamic oral tradition is lost, Jousse records the algebrosing - and therefore fossilising and deadening - effect of writing which occurs where the writing of the word is divorced from its gestual-visual/oral-aural and concrete referent. 'Algebrosing' in Joussean terms then refers to the loss of meaning and significance which proliferates misunderstanding and misperceptions.

For Jousse 'meaning' and 'understanding' were synonymous with 'mimismic imitation' and 'memory': "mimorising is memorising" he said (Jousse 2000b:245) by which he meant that once expression had been mimorised - i.e. intussuscepted into the viscera, it was essentially in the memory. This process is anthropological: Jousse would contend that everyone's memory

operates in the same way. Why then is it that people in an oral milieu can recite large bodies of text from memory and people in a literate milieu cannot? What does this imply about the human capacity for memory? And how does writing or the lack of it impact - or appear to impact - on the capacity? Ong perceives that ...

> We know what we can recall. If one thinks of something once and never again, one does not say that one knows it. Without writing, if one does not think formulary, mnemonically structured thoughts, how can one really know them, that is be able to retrieve them, if the thoughts are of even moderate complexity. In a culture without writing one cannot first work out in verbal form an elaborate pattern of thought and then memorise it afterwards. (...) Thoughts must be elaborated mnemonically in the first instance to be recoverable. Oral cultures thus think by means of memorable thoughts, thoughts processed for retrieval in various ways, or, in other words, fixed, formulaic, stereotyped. The formulaic expressions so common in oral cultures - proverbs, epithets, balances of various sorts, and other heavy patterning - are not added to thought or expression but are the substance of thought, and by the same token of expression as well. Oral cultures think *in* formulas , and communicate in them. When drums do the same, persons in primary oral cultures do not find the mode of expression at all so different from the normal as do literate folk. (...) In a sense, of course, every word is a mnemonic device, a formula, something more or less retrievable, bringing back to mind an element in consciousness otherwise elusive. (Ong 1977:104)

Ong is here approximating Jousse's understanding of the different modes of expression, namely (1) the Spoken mode which is used in conversation anthropologically, (2) the Oral-style mode which is used mnemonically and only by those who have a learned and practiced capacity, and (3) the Written mode, once again used only by those who have a learned and practiced capacity. (Jousse 2000:21) The essential difference in Jousse's and Ong's thinking on the central issue of memory and human expression is that Ong understands that such capacities are ethnologically distributed although he does not account for how this is possible, while Jousse understands that such capacities are potential in all human beings, and need only the relevant socio-cultural environment for them to be manifest in overt behaviours. Jousse suggests a manner in which this capacity is enabled: *The Anthropology of* Geste *and Rhythm*.

2.4 Jousse ... and other perspectives and perceptions ...

The English translation of Jousse's work notwithstanding, and in addition to Edgard Sienaert's 1990 article referred to above, and the insights of Parry - Lord and Ong, the contributions - in English - to an understanding and appreciation of the insights and work of Marcel Jousse have come significantly from French-English contributors, whose foci reflect the wide application of Jousse's theories, and the dates of publication tend to indicate access through the original

French rather than the English translations. The following are significant in respect of both application and language of access:

2.4.1 Jousse, Joyce and Weir ...

Lorraine Weir in her article "The Choreography of Gesture: Marcel Jousse and *Finnegans Wake.*" published in the *James Joyce Quarterly*, Spring 1977, points to the "shadowy existence in Joyce criticism for over forty years" (313) and traces in fine detail the evidence in *Finnegan's Wake* of the congruence between the thinking - and expression - of Marcel Jousse and James Joyce. She records that Joyce attended a "lecture" in 1929, after which a Joussean 'voice' was clearly detectable in *Finnegans Wake*, specifically in the Third Watch of Shawn composed in 1929. Weir's close contextual analysis of Joyce's voice in *Finnegans Wake* and Jousse's voice mediated by Gabrielle Baron, Jousse's secretary, allows the reader insights into Jousse-Joyce perceptions that are otherwise dense and ambiguous to the point of obscurity. Jousse himself speaks of this obscurity arising out of the density of the mnemonic Oral Style:

> Brevity is the ideal of Rhythmo-catechism – especially of popular Rhythmo-catechism. The preservation and perpetuation of brevity as a characteristic of the traditional Palestinian milieu, is ensured in the *encoding* of proverbs in the Aramaic Targum. Such brevity accounts for the brilliant charm of proverbs, for to claim 'brevity' implies 'density' and, incidentally, 'obscurity'. (Jousse 2000:333)

Jousse explains that access through the dense obscurity of the mnemonic Oral Style is achieved by way of explication - a further text which explains a text. He provides a case in point:

> By a singular twist of fate, we are sometimes fortunate enough to have access to some of these midrâshic lessons which have been preserved for us in their double form: scholastic Hebrew and popular Aramaic encoding. With my future studies in mind, I have intentionally provided an example of this in recitation XXXVI of my *Récitatifs rythmiques parallèles des Rabbis d'Israël.* But, whether it be in scholastic Hebrew or in popular Aramaic, the midrâsh always remains a 'midrâsh', in other words an 'explication' of the formulae of the Tôrâh. The *Dâbârs* from the Tôrâh are the immutable branches whose mysterious and obscure sap is manifest and illuminated only in the ephemeral leaves and flowers of the midrâsh.
>
> It would be interesting to analyse the unfolding of this explicatory flowering, i.e. the progressive passing from decoding Targum to midrâshising Targum. One would then see that the decoding Targum starts to become midrâshising by detailing intra-propositionally a formula which is overly concise, deeply obscure or which potentially invites irreverence. (Jousse 2000:333-334)

In effect, what Weir supplies is a midrâshing targum which details "intra-propositionally a formula which is overly concise, deeply obscure or which potentially invites irreverence." Weir interrogates each proposition to establish the operation of punning and onomatopoeic association and reference which then reveals the meaning as a manifestation of the inner 'Real' in an outer expression following the conventions of *The Anthropology of Geste and Rhythm*. In so doing, Weir demonstrates her understanding of the profound simplicities that inform the Joussean-Joycean perspective of human memory and expression. In addition, she provides a *modus operandi* for using The Anthropology of Geste and Rhythm as a mode of literary analysis and interpretation that accommodates the inner life world - the 'Real' - to a rewarding and revealing degree of a text such as that of *Finnegans Wake* which is psycho-biologically sensual and sensitive. Weir's analysis begs to read out aloud so that the textures of sound and sense can be manducated orally and aurally all over again to the pleasure of the reader/ 'mouther'/ listener and the benefit of the text and its meaning-message.

In short, Weir accesses and accommodates both the mnemonic structural issues identified and used by Parry and Lord, and the conceptual point of view that Ong engages only partially, in the Anthropology of Geste and Rhythm of Marcel Jousse.

2.4.2 Jousse and Saussy ...

Haun Saussy addresses issues of 'graphism' - of writing - in his two articles:

1995 The Ethnography of Rhythm: Paulhan, Granet, Jousse, Benveniste. Colloquium in Critical Theory, Department of Comparative Linguistics, University of California, Riverside, February 1995.

1996 Writing in the Odyssey: Eurykleia, Parry, Jousse and the Opening of a Letter from Homer. *Arethusa* 29 (1996), 299-338

But these are writings of two different kinds, albeit having associated functions of 'fixing the text' - sometimes, but not always, on the page. In 'The Ethnography of Rhythm: Paulhan, Granet, Jousse, Benveniste', Saussy addresses what Foley has identified as the 'Impossibility of the Oral Canon' (1996) and Chamberlin experiences as the frustration of 'Putting performance on the page' (1998). Saussy identifies the anthropology of rhythm in a variety of ethnological instances so diverse as to seem mutually irreconcilable. These include the *hain teny merinas* of Madagasgar studied by Paulhan which depend upon their antagonistic rhythm for the energy of their interaction out of which arises their meaning. In much the same way that Finnegan (1990) found the magic missing from her Limba stories once they were written down, *hain teny merinas* without rhythm simply are not themselves. Saussy then examines the perspective of Mallarme, for whom the difficulty of poetry came down to a "specific mode of temporality" (5)

and a "kind of work performed on words" (6). In this Saussy suggests that the juncture between poetry as Mallarme sees it and the rhythmic fliting of the Malagasy is to "lose track of the linguistic level" semantically and operate meaning at the level of time and place: the rhythm of human expression - The Anthropology of Geste and Rhythm. Saussy perceives that this is the way in which the process of 'Geste and Rhythm' identified by Jousse operates anthropologically: "Every subspecies is led back to the rhythmic gesture, with the two sometimes violently expressed exceptions: reading and writing." Jousse applies the notions of the rhythmic geste to the Biblical recitatives which, Saussy observes, results in the perception that the Rabbi Yeshua is the "Homer of the Torah". From the orality of Madagascar, to the high art of French poetry, to the oral peasant tradition of the Diaspora would seem to stretch the capacity of the cohesive thread of 'rhythm' to breaking point. But Saussy takes it yet further to Marcel Granet's "synoptic, tenseless, ahistorical picture of Chinese culture" which "derives precisely from the ethnographic tradition of Paulhan and Jousse" (12) bringing the argument to the conclusion that all human expression has rhythm informing its anthropology, which presents itself ethnologically without being compromised in any way. Rhythm by its nature is ordering: formulism is its natural consequence, which Saussy concludes "is what all formalists are good for" implying that rhythm is the logic that orders the structure and energy of human expression - a perception that lies at the heart of the Anthropology of Geste and Rhythm. The implication of this conclusion is the challenge at the beginning of the article that, given the central role of rhythm in the essence of human expression, we need to find a way of presenting it in writing: "Someone ought to look into the ethnography of rhythm" (1)

Just as Saussy treats of a variety of ethnological applications of anthropological rhythm in the previous article, so he examines the notion of writing in a variety of forms in 'Writing in the Odyssey: Eurykleia, Parry, Jousse and the Opening of a Letter from Homer". In so doing he places a range of interpretations on the notion of writing which variously concur and are at odds with Jousse's view of writing or Mimogram as "projected and inscribed on a surface" (Jousse 2000:20) and of the authorship of such writing. Saussy adopts the position that writing manifests in a variety of forms and sets out to explicate these. One is the fixed mediated form of some other immediate mode of expression - the corporeal-manual and the laryngo-buccal, and another significantly is "oral writing" or "formulaic diction" (4) because it is an "archive of

linguistic resources together with the skill of unpacking and combining the stored materials as they are needed" (4) which implies the use of mnemonic formulas, as identified numerously but also by Jousse. Significantly Saussy refers to the tradition of two "authorial hands", "that of "the founder", who perfects oral tradition, and that of "the expositor" who subjects oral materials to "recreative, inventive and ironic use" which reflects Jousse's position on the Metourgemân-Sunergos as Oral-style encoder of the Besoreta in *Memory, Memorisation and Memorisers in Ancient Galilee*. Saussy also adopts the position that because something is "made to be remembered and repeated" it is 'written" as is the case of the oral epic, because "not being able to find a means of transcription outside of itself, it must perform all the tasks of writing on its own" (11). This writing is immediate in the Joussean sense: it is fixed in the memory of the anthropos, readily available for recall and recitation at any point, and so is not "projected and inscribed on a surface". This is not an orthodox Joussean view yet can be argued that the oral socio-cultural archive is indeed fixed in that it is embedded in the visceral memory of the Anthropos, the source of the oral tradition, and that in its fixed oral archival form it takes on the characteristics of writing, and sheds some of the characteristics of orality.

2.4.3 Jousse and Theall ...

In the article 'Beyond the Orality/Literacy Dichotomy: James Joyce and the Pre-history of cyberspace,' Theal maintains that Jousse along with Vico and followed by Joyce (see Weir above) situates speech and writing as modes of communication within a far richer and more complex bodily and gestural theory of communication that that presented by the reductive dichotomy of the oral and the literate." (11) Theal identifies Jousse's primary point of departure that human expression begins with the corporeal-manual mode of communication. Theal also adopts the view that "orality and the written word as projections of gesture can be seen to spring from the body as a communicating machine" (5) thus echoing Jousse's notion of Human Mechanics. When one situates such a notion in the context of the "Pre-history of Cyberspace" it is an easy leap from the cyberspace in Theal's article to the interaction of Celestial and Human Mechanics as envisaged by Jousse as the operating principle of the cosmos: "an Acting one - acting on - the Acted upon, an Acting one - acting on - the Acted upon, an Acting one - acting on - the Acted upon ... we would need to interact in the same way for many millennia to touch even superficially upon the interactions of what is Real." (Jousse 2000:112) Cyberspace is the

virtual reality that mirrors Jousse's perception of the Universe - "A complexus of interactions (...) an intricate and quasi indistinguishable interlacing" (Jousse 2000:112) which gives only the merest hint of the reality of the imbrications of the interactions of the cosmos. Cyberspace - virtual reality - is indeed an apt metaphor for Jousse's perception of the cosmos.

2.4.4 Jousse ... Sienaert and Conolly

In the article, entitled 'Marcel Jousse on Oral Style, Memory and the Counting-necklace" Sienaert and Conolly trace the perceptions and perspective of Jousse on the mnemonic Oral Style, its effect on human memory, and the operation of the Counting-necklace of Peter as memory aid.

2.5. Jousse Studies and Research

With the exception of Sienaert and Conolly (2001), the English translations have not been used for published works. Unpublished student research initiatives in the Centre for Oral Studies at University of Natal, Durban have shown a growing interest in the work of Marcel Jousse, access to which has been gained through the translations, *The Oral Style* (1990) and *The Anthropology of* Geste *and Rhythm* 1997 and 2000) and the articles cited above. The range of research applications is diverse, as the following selected list of topics demonstrates. (For a fuller list of research initiatives in the Centre for Oral Studies, University of Natal, Durban, between 1975 and 2000, see Appendix E)

2.5.1 PhD Orality-Literacy Studies: Centre for Oral Studies, University of Natal, Durban.

1996

Philips, N	An Investigation into the Correlation between English Sound Formation and Signification.

2000

Padayachee, S	Kavady as an expression of contemporary Hindu Ritual worship in South Africa as Oral Tradition. (Including an Oral-style analysis of the Tamil hymn *Yerumayi*) (see Appendix A)

2.5.2 MA Orality-Literacy Studies: Centre for Oral studies, University of Natal, Durban.

1991

Buthelezi ,FN	The binary opposition of left and right hand in Zulu culture.

1994

Fanning, R	The Anthropology of Geste and the Eucharistic Rite of the Roman Mass.

1995	
Conolly, J	"From Mimism to Music in the Child": an Oral-style Textual Reading of the Primary Learning Theory of Marcel Jousse with special reference to Rudolf Laban.
Pillay, S	The Anthropology of Geste and the Hindu Mantra.
1996	
Govender, M	The Anthropology of Geste and the Architecture of the South Dravidian Temple.
Naidu, V	The Integration of the Spoken, Written and Gestual Expression of the Learner through Educational Drama, with Specific Reference to the Theories and Practices of Dorothy Heathcote.
1997	
Frow, J	Improving Adult Tongue Literacy Learning through the Application of the Insights of Marcel Jousse.
1998	
Debipersad, H	An investigation into the presence of gestual and oral expressions in the performance of the Yajna: a Vedic perspective.
Mthembu, A	Verbo-motor expression: tradition in the service of liberation
Naicker, L	An investigation into the Teaching Practice of Maria Montessori with special reference to the Theories of Learning and Expression of Marcel Jousse.
Hunsraj, S	Prana and Pranayama in the Hindu Oral Tradition with reference to the Jewish Rouhah
Kona, V	A pilot case study investigating the relationship between the SMILE project, Outcomes Based Education and the Theories of Learning, Expression and Memory of Marcel Jousse
1999	
Gumede, M	Compliments and Caveats:An 'implicated' view of Zulu personal naming as a retaliatory function in the Emaqwabeni and KwaLuthuli areas of KwaZulu-Natal
Mathaba, J	Cattle Praises of the KwaMthethwa Area of Empangeni, KwaZulu-Natal as a Reflection of Some Socio-cultural Norms and Values of the Area.
Tra-Bi Goh	Gestuality and Sculpting: Personal Reflections on the Process of Sculpting as Human Ex-pression.
2000	
Gumede, J	The Anthropology of *Geste* and Rhythm in modern Zulu Roman Catholicism: an Oral-style analysis of selected liturgical texts

Hadebe, JS	*Izwe Alithuthuki* by Phuzekemisi as sung in KwaZulu-Natal: *Maskandi* song as social protest analysed as an Oral-style text.
Higgs, MC	A critical investigation into the role of mimism, mimodrama and metaphor in the 'problem of knowledge': a perspective of Marcel Jousse.
Manqele, Z	Zulu Marriage Values and Attitudes Revealed in Song: An Oral-Style Analysis of *Umakoti Ungowethu* as performed in the *Mnambithi* Region at *Kwahlathi*
Moodley, N	An Investigation into Similarities and Differences between Human and Artificial Expression and Memory from a Joussean perspective.
Partab, V	"The Temple is the Text": an analysis of the sculptures on the walls of the temples of Khujaraho as *paysan* didactic mimographic texts.
Yeni, CS	Empowerment through expression: the land dispossession story of the Marburg Black Lutheran Community in KwaZulu-Natal.

While the appreciation of the contribution of Marcel Jousse to a scholarly understanding of how the anthropos operates is growing, it is clear that the work of Marcel Jousse is still in Sienaert's words "little-known to the English-speaking scholarly world" (Sienaert 1990:91). This work hopes to make a contribution to a wider appreciation and awareness of the significance of the potential contribution of Marcel Jousse to a fuller understanding of the significance of human memory and expression.

The context of Marcel Jousse's work is the interdisciplinary field of study known variously as Oral Studies/ Orality-Literacy Studies/ Oral Traditions, which terms will be used where appropriate. I favour the use of Orality-Literacy Studies as it is the most inclusive, but there are instances where the others make more sense.

2.6 The field of Orality-Literacy Studies

Orality-Literacy Studies is an interdisciplinary field of studies with the very specific perspective of the oral-literate systemic interface. From this perspective, Orality-Literacy Studies examines the unique capacity of the Anthropos, both currently and historically, to record - in memory - and express - from memory - their understanding of themselves, their fellow beings, their relationship with one another and the world in which they live. This implies a wide range of applications from a narrow perspective, such as (1) the relationship between human expression and memory in respect of individual and group identity; (2) the relationship between human

expression and the oral socio-cultural archive; (3) the relationship between human expression and learning - viz. the interface between 'traditioning' and schooling; (4) the relationship between human expression and spirituality in religion and ritual; (5) the relationship between human expression (and perceptions) of power and politics; (6) and the systemic relationship that each of these has with others resulting in complex and revealing perceptions of human values and attitudes (adapted from the Oral Studies Programme Prospectus, UND).

It is implicit in the above that oral traditions are anthropologically and socially systemic – they construct past, present and future identities all out of memory, and therefore that all people are involved in a variety of oral traditions. It is also implicit that oral traditions are simultaneously current and historical and oral traditions are constantly being (re-)recorded, originated and developed and/or re-directed and modified in a wide range of human endeavours. As result of their recording process of oral traditioning, oral traditions reflect the similarities and differences in cultural and intercultural situations.

What is not immediately obvious is the disparity of worldviews that arise out of the oral-literate interface, that impact on the behaviours of people in different socio-cultural roles identified in any society as educators, personnel in the hospitality, tourism and cultural heritage industries, players in the field of industrial relations, labour relations and personnel management, translators and interpreters, community, development and social workers, health, safety and protection workers, spiritual and religious leaders, peace monitors, election workers and politicians. This last becomes more obvious as one reads more widely. The impact of the oral-literate interface is universal.

2.7 The aim of Oral Studies research

Oral studies research aims to develop and maintain human identity at the intersecting levels of individual, group and species-specific identity. This can be achieved by investigating, recording and explaining the oral traditional 'memories' performed as rituals and dance in movement and gesture (the corporeal-manual mode), protest, slogans and praises, narratives, epics and fables, negotiations, genealogies and histories in sound, speech and song (the laryngo-buccal mode);

beadwork, masks and sculpting, rock and house painting as forms of writing (the mimographic mode).

These behaviours provide the infrastructure of civilising order. They record and teach beliefs and belief systems, and legal and fiscal systems. They record histories and genealogies, provide social commentary, impose social norms, mores and taboos, and inform and train occupational skills all of which differ from ethnic milieu to ethnic milieu in a multitude of details but all of which hold human memory as the preferred mode of archive or record, even in milieus which are literate.

2.8 Interdisciplinarity in Orality-Literacy Studies

The themes of conferences on the Oral Tradition convened by Professor Edgard Sienaert of the Centre for Oral Studies, University of Natal, Durban since 1985 demonstrates its interdisciplinarity, variety and spectrum of attention of Orality-Literacy Studies:

- Oral Tradition and Literacy: Catching Winged Words (1985);
- Oral Tradition and Education: Changing visions of the world (1988);
- Oral Tradition and Innovation: New wine in old bottles? (1991);
- Oral Tradition and its Transmission: The many forms of message (1994);
- Oral Tradition and Performance: Beyond the verbal/nonverbal divide (1997).

Titles of papers presented at these conferences are typified by wider rather than narrower foci (I provide only a small sample of each):

In 1986, at the conference entitled *Oral Tradition and Literacy: Catching Winged Words*, the investigation of the interface between orality and literacy from widely diversant cultures, climes and eras was obvious in papers such as "Fluid assets and fixed investments: 160 years of the Ntsikana tradition" (Hodgson), and "Syntax and rhythm in the Song of Roland: evidence of a changing vision of the world?" (Peeters) Further evidence of the diversity of perspective on the oral-literate interface is to be found in Belcher, Dargie, de Wet, Erlmann, Gasinski, Gunner, Henderson, Hutchings, G.J, Lee, Jenkins, McAllister, Moore, Moto, Neethling, Soko, Whitaker, Wynchank in the bibliography of the conference proceedings.

Three years later, in 1988, at the conference on the theme, *Oral Tradition and Education: Changing visions of the world,* the anthropology of dance as education - what Jousse identifies as the corporeal-manual mode of expression - was reflected in "A Comparison between Spanish Flamenco and Xhosa Traditional Dance Styles" (Honore), while McAllister focused at the same conference on the nature and form of traditioned education in "Inclusion and exclusion in the Oral Transmission of Ritual Knowledge: A Xhosa Communicative Strategy." Further insights into the processes of traditioning, are reflected in the contributions of Asante, Canonici, Dowling, Frielick, Groenewald, Henderson, Jenkins, Koopman, Lewis-Williams, Mackay, Mackenzie, Makgamatha, Mthethwa, Mvula, Ngcongwane, Nkabinde, Nyamende, Scott and Criticos, Soko, Wynchank in the bibliography.

The dynamics of change, modification and adaptation were the central issues addressed in 1991 at a conference entitled *Oral Tradition and Innovation: New wine in old bottles*? Perspectives on this theme included *"Mixing the Discourses: Genre Boundary Jumping in Popular Song"* (Gunner) and *"The Brahmajala Sutta: A Rediscovery of Oral Features."* (Le Roux).

The 'message in the medium' was addressed by the 1994 conference - *Oral Tradition and its Transmission: The many forms of message.* Ntshinga looked at ""The Song Beyond the Song": Aesthetics and Social Interaction in Xhosa Songs" while Chiwome addressed "Non-verbal communication and the Disintegration of the Shona Family: Observations from *Kunyarara Hakusi Kutaura*?" Further perspectives were addressed by Boodhoo, Canonici, Dlamini, Dyubhele, Groenewald, Hutchings. Jolles, Kytzler, Mackenzie, Malan, Mathumba, Midgely, Mutasa, Ntshinga, Okumu, Papini, Piault, Pridmore, Prinsloo et al, Soko, Tisani, Wynchank.

The fifth in this series of conferences, *Oral Tradition and Performance: Beyond the verbal/nonverbal divide* (1997) addressed the oral-literate interface and the somatic perspective - the gestual-visual/oral-aural interface - from Botha's "Rethinking the oral-written divide in Gospel criticism: the Jesus traditions in the light of Gospel research" to Mtonga's "Bird songs and bird calls as sources of oral poetry in Zambia". Further perspectives were provided by Boyd, Brown, Chamberlin, Gordon, Govender, Makgamatha, Mnthali, Moto, Namaseb,

Neethling, Nhlekisana and Kezilahabi, Opondo, Peeters, Roth, Sekgothe, Turner, Van Vuuren, Wynchank.

Other studies which focus on the non-verbal beyond the verbal are usefully juxtaposed, cf. The Voice and Gesture in South Africa's Revolution: A study of Worker Gatherings and Performance-Genres in Natal (Sitas 1990) and The Brahmajala Sutta: A Rediscovery of Oral Features (le Roux 1991). From sources including the *International Journal of Oral History, Oral Tradition* and *Voices: A Journal for Oral Studies*, researchers focus on the non-verbal aspects of the expression of human memory, cf. Who Heard the Rhymes, and How: Shakespeare's Dramaturgical Signals (Burton 1996), Rhythmic Patterns in Zulu Oral Narratives (Canonici 1994), Preserving a rich cultural heritage: the case of Malawi's Great Dance (Moto 1998), Body images, vital force and pause in Borankana Dance in Botswana. (Nhlekisana and Kezilabi 1998), A Comparison between Spanish Flamenco and Xhosa Traditional Dance Styles (Honore 1988), The Cineaste as a Modern Griot in West Africa. (Wynchank 1994), Performance with few words: Djibril Diop Mambety's film *Badou Boy*. (Wynchank 1998) and Some thoughts on Verbal and Non-verbal expression in Anthropological Films: Evolution, Techniques, Strategies, Problems (Piault 1994).

Yet others focus entirely on forms of material expression, what Jousse would identify as forms of mimographic expression of human memory in the mode of cultural and ethnic identity, cf. Decoding Zulu Beadwork (Mthethwa 1988), Messages in Fixed Colour Sequences? Another look at Msinga Beadwork (Jolles 1994), The Stepped Diamond of Mid-Century Zulu Beadfabric: Aesthetic Assimilation Beyond the Second *Izwekufa* (Papini 1994) and *Izazi* on the Eleusine Mother: Uncommon Sources for Religious History in KwaZulu-Natal. (Papini 1999).

Yet others researchers focus on painting as expression of human memory, cf. Poet and Painter in Archaic Athens. (Mackay 1988) and Imitation and Invention: Tradition and the Avant-Garde in the work of two Jewish Émigré American artists (Smith 1989).

Some researchers choose to adopt an approach that challenges established perspectives of the modes of human expression, crossing disciplinary boundaries to establish new insights and

perspectives, cf. Reading a story carved in ivory (Sienaert 1986) and Perspectives on and from an Oral Testimony: Piet Draghoender's Lament (Sienaert 1988), People and Plants: Dreams, Drugs and Dancing (Hutchings 1994), and A Furified Freestyle: Homer and Hip Hop (Pihel 1996).

Then there are the voices of those who openly address their concerns and insecurities about research methods and methodology in the field of 'oral studies', 'oral tradition' and 'orality-literacy studies', cf. From Tape to Type: Explaining Provenance in Oral History Transcripts (Parker 1986), The Numbers Game: Oral History Compared with Quantitative Methodology (Sharpless 1986), Oral History and the Archival Community: Common Concerns About Documenting Twentieth-Century Life. (Treleven 1989). Other titles reflect the concerns about the validity of oral studies research, cf. Is Oral History a Valid Research Instrument? (Seligman 1989) and What is Orality – If Anything? (Finnegan 1990). Realisation that the methodology used in research in the oral tradition requires particular considerations feature in Weir 1977, Moore 1986, Soko 1986, Nkabinde 1988 and Revel 1996.

Modes and structures of composition are an important feature of the literature on the 'oral studies', 'oral tradition' and 'orality-literacy studies', cf. Lord 1960, Yoder 1969, Parry 1971, Gunn 1974b and 1976a, Foley 1988 and 1995, and Peeters 1986, and the role of structure as mnemonic features in Koopman 1988, Lee 1986, Neusner 1985, Rubin 1995.

What is overwhelmingly obvious is that all forms of recording consist almost exclusively of words written on paper in conventional written forms, shapes and structures. Exceptions, *inter alia*, include Piault (1994) who uses video and film recordings, Poland (1997) who uses photographs, Sienaert (1986 and 1988) who uses photographs and centred representations of recited texts. Montenyohl (1993), Poyatos 1988, Fanning (1993) and Conolly (1995) adopt alternative strategies for the presentation of oral traditions in print, the latter two in response to Jousse's injunctions to avoid the perception that oral traditions are 'literature' in the accepted sense of the word.

Jousse was most enthusiastic about the development of technology and what it would mean to the study and understanding of oral traditions. A recent development among the San people of South Africa is the development of a 'Cybertracker' "a handheld computer that enables native trackers to record their observations of animal behaviour. In addition to helping the [*non-literate*] indigenous people preserve their traditions, Liebenberg's invention makes the tribespeople's knowledge available to others, opening up potential applications for managing wildlife populations and combating poachers" (Unknown author, *Time* Vol. 154, No. 15:50). Could this be a future alternative in Oral Studies?

2.9. The academic study of oral-literate interface - Orality-Literacy Studies

Attempts to situate the disciplinary and interdisciplinary associations (illustrated above) of 'oral traditions'/ 'orality-literacy'/ 'oral studies' in the field of academic study and research have resulted in various perspectives. Finnegan (1990 "What is Orality - if Anything?" *Byzantine and Modern Greek Studies*) explores and argues a wide variety of options, and concludes that:

> Orality (...) isn't anything. In my view, (...) there is nothing clear, definite or agreed to which the abstract noun can refer. But the term nevertheless can perform a useful function, provided we go about it with care, in directing us to certain kinds of investigations and insights, labelling and identifying certain aspects of human behaviour, forming a link between scholars interested in a range (...) of partly shared questions and insights (...) Perhaps even better in the end would be to treat the term as a kind of verb - an injunction rightly exhorting us to pursue particular questions, or a useful slogan to encourage and reinforce certain common interests - rather than a noun which could refer unambiguously to anything concrete or enduring in the real world" (148)

In short, Finnegan answers her question, "What is Orality?" with 'nothing more than an injunction or a slogan' to those in related academic fields. My investigation of the academic fields related to orality-literacy studies reveals an even wider range of perspectives than Finnegan identifies, and my list is far from exhaustive. Given that 'lists' are inimical to 'truth', I nevertheless present such a list as an appendix (Appendix F) and request that it will be consulted. 'Oral traditions'/ 'orality-literacy'/ 'oral studies', then, have been studied from a wide variety of perspectives including oral literature, oral history narrative, as ethnic song and chant, and many more thus creating a 'conceptual logjam' of apparently mutually exclusive foci. Put another way, they 'have no cognate direction'. Both perceptions are products of monodisciplinary thinking. Once the interdisciplinary view is accommodated the 'conceptual

logjam' loosens up, and the cognate direction is identified as the study of 'human memory and expression' as it was for Jousse, it floats them productively downstream.

In the same year (1990) that Finnegan came to the 'nothing-more-than' conclusion in "What is Orality - if Anything?", *The Oral Style* by Marcel Jousse, translated from *Le style oral* (1925), by Edgard Sienaert and Richard Whitaker, was published in English. As Finnegan obviously could not have read *The Oral Style* in English at the time of her writing the 1990 article, and because she makes no mention of the original French version, *Le style oral,* this indicates either that she had not read it, or that she had read it and considered it of no relevance or importance. That the former was more likely the case, is born out by Saussy (*Arethusa 29* (1996) 299-338. John Hopkins University Press) who records that:

> Parry's [*to whom Finnegan refers generously in the 1990 article*] (my italics) debt to Jousse is considerable, although rarely discussed: before he began collecting songs in Yugoslavia. Parry derived virtually all his information about oral traditions from Jousse's *Le style oral*. (Jousse 1925.19)

I take Saussy's reference to *Le style oral* to indicate that he accessed Jousse through the French original not the English translation, *The Oral Style*. Had Finnegan read Jousse in the original French, as Saussy did, it is unlikely that she would not have mentioned it. So I take the position that Finnegan asked - and answered - the question "What is Orality?" without having cognisance of the work of Marcel Jousse.

Marcel Jousse proposes the 'Anthropology of Geste and Rhythm'/ the 'Anthropology of Language' or 'Anthropological Linguistics', a systems theory to account for the full range of human expression, exemplified in Appendix F the list above, demonstrating the wide range of applications in 'oral traditions'/ 'orality-literacy'/ 'oral studies'. The Anthropology of Geste and Rhythm embraces the full range of the perspectives listed above from an anthropological perspective as opposed to an ethnological, philological or linguistic perspective. The Anthropology of Geste and Rhythm accesses the concepts, application and practice of human memory, understanding, learning and expression at a level preceding the notion of language. Jousse was adamant that the extant modes of analysis in the human science were all basically 'philological' - operating at the level of the 'word', which as a literate phenomenon,

immediately excluded authentic observation and comment on that which preceded the 'word' - the 'geste' and the 'rhythm' that energised it. It is significant that Jousse said:

> If a person's life could be summarized in a single sentence, and if I wanted to sum up my life as a scientific Traditionist, I would *simply* say: "I have been a resistance fighter against bookish and dead Philology".
>
> The fact is that all the studies our young people undertake under the disconcerting term 'humanities', are based on fossilised, philological theories.
>
> *Linguistic* methods are philological methods.
>
> *Exegetic* methods are philological methods.
>
> *Psychiatric* methods were philological methods – until the great Morlaâs.
>
> Even my very own very religion, Christianity, has wittingly or unwittingly and to a lesser or greater extent, been influenced by bookish Philologism." (Jousse 2000:44)

Jousse was privileged by his paysan background and upbringing which perspective enabled his conceptualisation of the Anthropology of Geste and Rhythm.

2.10 Issues related to the academic study of Orality-Literacy Studies

Specific problems related to the academic study of Orality-Literacy Studies have been identified.

Alant points out that "Oral Theory, which is the discipline that studies the oral tradition, has been characterised as literary anthropology, centred on essentially two notions: tradition on the one hand, literature on the other" (Alant 1996:Abstract). Alant points out the inadequacy and incongruency of using this 'literary-anthropology' approach to analyse and critique texts that do not serve a literary function and are performed and structured in the oral mode. Problems arising out of this disjuncture become themselves the topics of debate and critique, as exemplified in each of the following, inter alia:

Foley (1995) positions his own perspective of Oral Tradition as Immanent Art in a comprehensive arena informed by the perceptions and contributions of Parry-Lord (Oral Formulaic theory), Tedlock and Hymes (Ethnopoetics), Bauman (Performance theory), Speech Act Theory (Searle), Halliday (the role of register as structure determinant), Jauss (Reception Theory), discourse theory;

Jousse frequently alludes to the mortifying effect of inert and dead writing on the vitality and dynamism of performed oral texts. (2000) This is essentially a translation problem which manifests itself at both the oral-literate and interlingual interfaces. Chamberlin refers to this problem as that of 'Putting performance on the page', highlighting the impossibility of the two dimensional page capturing the holism of oral performance. (*Voices 1:* 1998) Ruth Finnegan likewise discovers that she cannot recapture the 'magic' of the performance on the page.(1990) This is a contributory factor in the puzzlement over Neethling's examination of the work of John Neihardt in "Does Black Elk really speak?" (*Voices 1*: 1998) and Brown's critique of the records of Lucy Bleek of the voice of the Xam bushmen, and rendering the texts in what we would recognise as free verse (*Voices 1*: 1998) reveals a parallel pre-occupation.

What is immediate, familiar and commonplace is often overlooked as of no scholarly or epistemological significance:

> Distinguishing these features of oral art – or at any rate of some oral art – not only led to opening up new questions about texts (...) but also provided a foundation for cross-cultural comparisons through which scholars could connect previously separate and apparently unrelated studies. The development of the consequent comparative movement – extremely influential now across the world – gave scholars from a wide range of different disciplines new insights and a new confidence in studying material which before might have seemed somewhat peripheral to serious academic scholarship. As such it has led to a huge body of well-founded scholarship. (Finnegan 1990:132-133).

Reflective insider "microscopic" (Jousse 2000), "emic" (van Eck 1995), "implicated" (Stoller 1996) observation provide authentic and valid insights. The 'outsider' perspective distorts meaning of what is observed, because (1) the onlooker or outside perspective cannot be fully informed as to the implications embedded in the text being examined. Stoller (1996) maintains that scholarly investigation needs to be "implicated" in the object of research to achieve authenticity and validity. (2) The removed view of the 'outsider' researcher runs the risk of the twin ills of 'invention' and 'imagination'. Jousse records that he sets "about gathering facts, slowly and methodically, taking great care not to invent any perceptions or evidence" (2000:31) and that it is "dangerous (...) in scientific matters to *imagine* instead of to *observe*" (2000:35). Taking the outside view fails to achieve the desired objectivity, because it is inevitably coloured by the researcher's personal and academic worldview and perspective. Vail and White identify

this as the key to the "invention of "Oral Man"" (1992), and Rigby of contributing to racism in anthropology (1996).

Visual anthropologists such as Collette Piault (1994) use film and video as recording archives, but such records can only be accessed with the aid of technology: the more sophisticated the technology the more exclusive the archive becomes. Audio, video and photographic recordings require sophisticated and costly maintenance regimens (Mulroy 1986) which places them outside the resources of most oral communities and researchers unless they are generously resourced.

Orality and literacy are as much about worldviews as they are about capacities for expression: someone for whom expression is a stream of sound or a movement of the body or hand can make no more meaning of a symbol on paper, than can another person make meaning of the sound or movement if they are accustomed to symbols on paper. We are only what we know: we cannot know what we have not experienced.

Another conundrum presents itself. Capacities for specialised forms of expression are recognised and valued only in the context of specified milieus. So scribal writing is valued in literate societies and the mnemonic Oral Style is valued in Oral-style milieus. Being without a capacity renders one blind and deaf to its existence, until one experiences otherwise. Were the political playing fields of the world equal, this would render the 'illiterate' and the 'in-oral-ate' equally advantaged or disadvantaged in the 'other' milieu. It seems strange and ironic then, that even though it is estimated that 70% of the world's population is illiterate, literacy hold hegemonic sway. But we must remember that illiterate does not automatically mean 'oralate', or having the capacity to operate the mnemonic Oral Style: quite the contrary for the curse of literacy is that it claims to 'remember' when it actually merely 'records'. Consequently, the world is increasingly populated by people who are neither literate nor 'oralate' in the mnemonic Oral-style sense: they have neither the 'power of the pen' nor the 'power of memory'. In a sense they are robbed to a significant extent of the human birthright of a full range of human expression. And in a world which is increasingly dominated by technologies that are intrinsically literate, the worldviews of the 'literate-inoralates' hold sway, those who are blind

and deaf to the 'geste and rhythm of the oralate'. This is how I conceive the conceptual logjam that challenged Jousse in the form of 'philological methods'.

2.11 The problems related to research method in 'Oral Studies', 'Oral Tradition' and 'Orality-Literacy Studies'

Accessing 'oral studies', 'oral tradition' and 'orality-literacy studies' from an academic literate viewpoint is a contradiction of considerable proportions, as the intrinsic natures and functions of the scribal and gestual-visual/ oral-aural modes challenge and even exclude their mutual substitution. To demonstrate this viewpoint, I will examine and compare (1) Mode(s) of expression in which oral traditions are performed : the performer's perspective; (2) The mode(s) of expression in which research is carried out : the researcher's perspective; (3) Modes of record of 'oral studies', 'oral tradition' and 'orality-literacy studies': the recorder's perspective

2.11.1 Mode(s) of expression in which oral traditions are performed: the performer's perspective

Oral traditions are oral as a matter of intrinsic function and identity, and are the product of human behaviours that favour the oral mode (even in scribally literate milieus) over the written mode for a number of reasons:

The oral mode is a performed mode which is indivisible from its aural reception, and its accompanying visual elements which are the product of gestual and material representation, hence the identifying term 'gestual-visual/ oral-aural' which is holistically and immediately expressive. This form of representation includes (1) movement, gesture and dance; (2) sound, speech and song; (3) attire and domestic/personal objects. The gestual-visual/ oral-aural mode is more immediate and spontaneous than the literate mode. Its immediacy arises out of the face-to-face interaction between performer and audience during the performance. This influences the spontaneity of the performance: the performer can adjust his/her performance immediately according to the responses from the audience. In effect, it can be argued that each performance is the product of the interactions between performer and audience, and is therefore the product of group authorship. In this wise, multiple authorships and occasions of authorship are intrinsic

features of the oral tradition. A record of such a group-authored performance is only complete, faithful and authentic if it accounts for the performed text within its performance context;

The gestual-visual/ oral-aural mode - implying group interactive authorship during performance over an indeterminate period of time - performs social and moral norm-referencing and cohesive functions within the relevant group. Simultaneously, the use of the gestual-visual/ oral-aural mode implies the recording of traditions in human memory, which enables portability and immediate access, dependent upon the capacity of the memory, which is particularly important for itinerant peoples in all ages and societies. In milieus that have not yet developed scribal literacy - i.e. hunter-gatherer societies, itinerant worker groups, the gestual-visual/ oral-aural mode is used universally for the transmission of traditions. Settler environments with and without scribal literacy variously present and record oral traditions in mimographic mode, i.e. in forms of expression that record the traditions in a fixed forms of pre-literate 'writing', such as various forms of painting, sculpting, carvings, weaving and pictographs.

2.11.2 The mode(s) of expression in which research is carried out: the researcher's perspective

Research is historically a scribal/literate exercise of a specific and high order, for the following reasons: (1) Scribal literacy fixes large amounts of information outside of the human author(s) for dissemination across time and space. (2) It also allows the revision of a text before transmission, thus providing for refinement, revision and concision of complex thinking, (3) as well as allowing the modification and further refinement, revision and concision of the text even after its original transmission; (4) Scribal literacy allows the identification and prescription of appropriate genres or structures by group consensus, where the decision-making group is that body of people closely associated with the production of writings in the relevant genre; (5) It also allows the writing to exist on paper independently of its author, and for this reason becomes a defined and identifiable entity in its own right, which can be analysed and critiqued independently of its author(s) and in and on its own terms; Finally, scribal literacy frees human memory from the task of extensive record keeping, the benefits of which are ambiguous and debatable.

While the scribal record captures and records aspects of the linguistic elements of the performance, i.e. the actual words are recorded, it does not record the dynamic vitality of the performance as an indivisible whole manifest in (1) the paralinguistic and non-verbal aural features, i.e. non-verbal sounds, pitch, inflection, timbre, emphasis, vocal modulation; (2) the spatial features, i.e. line, form; (3) the kinaesthetic features, i.e. movement and gesture; (4) the temporal features, i.e. pace, pause; (5) the interactive features, i.e. the responses of the audience.

By virtue of the transitory nature of the gestual-visual/oral-aural mode(s) of record, oral traditions are subject to the vagaries of human endeavour and survival. Disease, pestilence, oppression, war, technology, *inter alia* all inform and threaten the survival of oral traditions. Notwithstanding its shortcomings, the scribal recording of oral traditions is preferable to their disappearance.

2.11.3 Modes of record of 'Oral Studies', 'Oral Tradition' and 'Orality-Literacy Studies': the recorder's perspective

Various modes of recording have been used (or suggested) to capture oral traditions for analysis and research. Broadly speaking, verbal elements have been recorded in writing, while voice and music have been recorded on audiotape, and movement and dance on videotape and film. Although material expression in the form of artifacts, such as carving and statuary, beadwork and cave and wall painting are intrinsically their own records, their lack of portability has resulted in them also being 'recorded' in writing. The mode of representation of oral traditions has taken so many forms and fallen into so many intersecting categories that the field defies classification, resulting in the realisation of "The Impossibility of Canon in Oral Tradition" (Foley 1996). Even a cursory indication of what has led to that realisation is instructive. (See the data provided earlier in this chapter)

Any form of verbal narrative whether historical or literary falls prey to the kinds of issues which Finnegan refers to as the "problematic and decision-laden nature of text-processing" (Finnegan 1992:90) Problematic decisions include the choice of medium of recording. 'Literary' records belie the nature of the performance and give rise to the kinds of challenges explicit in 'Does Black Elk Really Speak?" (Neethling 1998) or represent the performance in a cultural mode that is foreign to the original (Brown 1998) Oral 'histories' face challenges of veracity and

provenance (Parker 1986). The page as used in literary and linguistic analysis and historical recording simply does not accommodate gestual-visual/oral-aural performance, which presents the researcher with most particular challenges. So what are the alternatives?

Video and audio recordings capture the gestual-visual/ oral-aural modes of performance of oral traditions, but this medium only partially captures the elements of context that impact upon the performance of oral tradition, and with which the performer interacts. The limitations of video- and audio-recordings of gestual-visual/ oral-aural modes of performance include (1) No static /fixed data for study and analysis; (2) The technological expertise of the recorder impacts on the message of the recording; (3) Limited record of the context of the performance; (4) Maintenance of the records requires special expertise and is costly; (5) Access to the records is limited by the need for technology.

Posters and photographic records capture and freeze the gestual-visual geste, but without movement and sound the record in woefully incomplete, and must be supported by extensive verbal texts to minimise misinterpretation. Such records are also cumbersome, expensive and difficult to maintain.

Aural linguistic analysis accounts for the oral-aural mode, as opposed to the literate mode, and is not yet developed. It does not account for the gestual-visual mode.

2.12 Rhythmography and Rhythmo-stylistics

As research record and mode of analysis, Jousse provides Rhythmography and Rhythmo-stylistics. Rhythmo-graphic record or Rhythmography is reminiscent in some degree of the 'Strategies for the Presentation of Oral Traditions in Print' (Montenyohl 1993) including efforts to replicate vocal inflection and emphasis using different font sizes and faces (see Jousse's examples in Chapter four of this thesis). Rhythmography presents the written record in bilateralised rhythmic schemas. As such on the page they look no more 'alive' than any other form of written record. They come 'alive' when the reader actually revivifies the rhythmic schemas by following the bilateral arrangement on the page with his/ her body and speaks the rhythmic schemas out aloud. From personal experience, I can attest to the magical

transformation that takes place in one's understanding of the recitative when this is done. As Jousse noted, as one moves the body rhythmically in a balanced way (Rhythmo-energetically), the vocal inflections of the voice automatically become melodic (Rhythmo-vocalism), and once one has repeated a recitative in this fashion even as few as four times, one is able to perform confidently even in a language that is foreign to one's oral-aural capacity. Or such has been our experience in Rhythmo-stylistic workshops in the Centre for Oral Studies at University of Natal, Durban (see Appendix A). None of this should come as a surprise of course: it is the time-honoured way in which we are all learn that which we remember best: our oral traditions.
In addition to 'revivifying the performance from the page', Rhythmo-graphy provides a mode of record for Rhythmo-stylistic analysis. In respect of this function, I refer to the central theme of this thesis: 'Memory, Memorisation and Memorisers' of which Jousse has much to say. And he is not alone: Finnegan confirms that 'composing, transmitting and remembering are often held to be key processes in oral tradition" (1992:112) In the first instance Rhythmo-stylistic or Rhythmo-mnemonic analysis identifies the gestual-visual/ oral-aural mode of expression holistically. In other words, it enables the examination of all of the modes of performed expression both the corporeal-manual and the laryngo-buccal using Rhythmo-mimism as one universal anthropological law. In so doing it also allows us to identify that which makes the text memorisable. As one performs the Rhythmo-stylistic analysis, mnemonic features appear. The first rhythmo-mnemonic feature to become visible on the page is the bilteralised balancing as mentioned above. Then as one works with the mnemotechnical devices - preferably in colour - a tapestry emerges which provides visual evidence of the oral-aural web: a textured substance for oral-aural manducation. At the point that one has completed a Rhythmo-stylistic workshop in the laboratory conditions that Jousse describes, one is no doubt as to the veracity and reliability of The Anthropology of Geste and Rhythm as a theory explaining the Oral Style that supports memory in human expression and enables the memorisation of oral traditions globally. (See Appendices A-D)

Jousse's Rhythmo-graphic record and Rhythmo-stylistic or Rhythmo-mnemonic analysis **does not exclude** the use of aspects of other approaches for recording, e.g. film, video, audio, posters, photographs, material objects, and we cannot escape the limitations of the media in capturing and analysing all aspects the gestual-visual/oral-aural mode. A paper-record remains a

paper record. It is time-consuming and laborious to document. In addition, Jousse's experiments are recorded in French. Outside of Jousse, and a certain sector of a French interest group (the Jousse Society), Jousse's methodology and experiments are virtually unknown and untried. The exercises in chapter four of this thesis suggest ways in which this gap might be addressed.

2.13 From interdisciplinarity to a new discipline

Interdisciplinarity typifies 'oral studies', 'oral tradition' and 'orality-literacy studies', and makes it difficult to define and place in the academic spectrum, hence Finnegan's question in 1990 "What is Orality- if Anything?"

Klein's (1990 and 1996) investigations into a number of instances of interdisciplinarity, multidisciplinarity and transdisciplinarity, focuses on the notion of 'crossing boundaries' (1996). The notions of 'crossing' and 'boundaries' both imply a mono-disciplinary perspective, i.e. the point of departure is the mono-disciplinary view which then moves to 'cross the boundaries between the mono-disciplines' in the endeavour to create interdisciplinarity. The notion of 'crossing boundaries' implies 'using more than one discipline' or 'trans-disciplinarity' meaning 'moving from one discipline to another'. 'Interdisciplinarity' meaning 'drawing on more than one discipline simultaneously' requires a 'specific perspective' which precludes the 'crossing of boundaries'. In analogous terms, let us think of academic knowledge as a mansion with many rooms. Mono-disciplinarity is about discovery **in one room of the mansion,** while multi-disciplinarity is about discovery **in more than one room, but only one room at a time of the mansion,** and **trans-disciplinarity** is about discovery by moving backwards and forwards from one room to another in the mansion. **Interdisciplinarity** is about 'simultaneous discovery in a number of rooms and discovery within the connections between the rooms from the perspective of the whole mansion'. In neuro-scientific terms the focus is as much on the corpus callosum as it is on the hemispheric study of the brain and all in the context of the human as a whole being.

Jousse was similarly challenged: in 1940, he records the necessity for interdisciplinarity:

> Science has becomes so complex nowadays, that in order to advance into some new sector, we must employ the method of modern warfare: the joining of forces. (Jousse 2000:55)

But Jousse's interdisciplinarity has a seamlessness about it that is the mark of a new discipline:

> I was forced to create a new discipline. One cannot overhaul a science overnight. I believe that for many years to come there will be no single person able to control all the techniques that I have controlled. The convergence into a single focus of an appreciable number of disciplines, which until now have been widely differentiated, is needed. This is why a synthesis of my work will not be possible for a long time (...) because it is not a question of carrying on with one research tool only. One needs equipment that is as living and as supple as life itself. (Jousse 2000:55)

That new discipline was Linguistic Anthropology or the Anthropology of Language, the study of human memory and its expression at the level of the geste and the rhythm.

2.14 A unifying theory

Literary analysis has effectively highlighted the aesthetic features of many aspects of 'oral studies', 'oral tradition' and 'orality-literacy studies', demonstrating that aesthetic features *per se* are anthropologically valued. History has demonstrated "The Impossibility of Canon in Oral Tradition" (Foley 1996), the evidence arising out of the rejection of measurement of the 'art' forms or 'literatures' based on a limited and limiting framework of Western values. This debate has been energetically informed since Senghor's Negritudinous movement in the 1930's from a number of perspectives (Chinweizu 1987, Ashcroft et al 1989, Senghor 1993, Cabral 1993, Fanon 1993, Mulvey 1993, Soyinka 1993, Wiredu 1996). Furthermore, Turner (1986) argues, that the status of literary theory is seriously in need of review:

> The various schools of critical theory and practice all have their successes, but taken together their differences cloud rather than sharpen the student's vision; we have no theory of the relation between literature and the other arts, and those human activities such as religion and politics, we have little coherent idea of the connections between "high" literature and folk and popular literature; we have not seriously studied how literature might be understood in terms of the organs which produce and appreciate it, the linguistic and auditory systems of the brain; and we have no way of constructing genuine literary experiments because we have no basic language for asking the questions experiments are designed to answer. (...) We do not know what existed before literature that made literature come to be possible, and thus cannot recognise the relationship between its archaic grammar and its expressive novelty. Literary study remains the mandarin pursuit of a leisured minority, despite the pervasive importance of the arts of words in the lives of all human beings. (Turner 1986:67)

Turner then suggests:

> Several characteristics qualify the oral tradition to be (...) a unifying (...) theory (...). First, its antiquity: the roots of the oral tradition reach back as far as our scholarship can trace. Second, its association with ritual, a kind of behaviour which we share, in part with other animals and which appears to be fundamental to human nature. Third, its association, in practice, with pleasure, on which there is now an increasing body of neurophysiological research. Fourth, its use of psychic technologies such as rhythmic driving and mnemonics. Fifth, its cultural universality, which points to a shared human inheritance. Sixth, its nature as a tradition of performance: an activity now increasingly recognised as having its own rules and structures, and which may in turn caste light on the literary arts in general. Seventh its complex and profound involvement with speech acts and performative utterances, forms of language which linguistic philosophy has recently begun to explore and which are in turn connected to the most fundamental questions of truth, reality and being. (Turner 1986:68)

Turner's suggestion that the oral tradition qualifies to be "a unifying (...) theory" (1986:68) for "Literary study" (1986:67) infers a reversal of the *status quo*, the upshot of which is that instead of 'oral studies', 'oral tradition' and 'orality-literacy studies' being measured in literary terms, literature is measured in terms of the 'oral studies', 'oral tradition' and 'orality-literacy studies'. This implies a need for a single and coherent theory to inform a methodology as a measurement tool of the oral tradition, which will accommodate all of the shortcomings identified by Turner above. In addition, such a theory will be required to accommodate the principal function of the oral tradition – that of socio-cultural archive, and the principal feature of the 'oral studies', 'oral tradition' and 'orality-literacy studies'– the gestual-visual/ oral-aural mode of performance (cf. Mode(s) of expression in which oral traditions are performed).

In addition to Turner's injunctions I would add that of Alant who focuses on verbal texts (the laryngo-buccal and algebrised in Joussean terms) and identifies the need to focus on "language deriving from a different auditory conception of language (as contrasted with the largely visualist conception of language as least partly associated with writing" (Alant 1996: Abstract) and who points out that the criteria by which the voiced and written texts should be analysed and interpreted are different. This would also imply the inclusion of notions informed by theories of music improvisation and composition (Merriam 1964). While Wallace's insights about 'Memory of Music: Effect of Melody on Recall of Text' (1994) which identifies the mnemonic effect of melody.

To accommodate all of the above, I suggest that the unifying theory that Turner envisages is The Anthropology of Geste and Rhythm of Marcel Jousse, which identifies the anthropological nature of biologically generated rhythmo-melodic patterns and structures which are memory-generating. The contribution that The Anthropology of Geste and Rhythm could make to a unified research methodology is exemplified in the work of Marcel Jousse (for an English reading audience):

- *The Oral Style* (1990)
- *The Anthropology of Geste and Rhythm* (2000)
- *Memory, Memorisation and Memorisers in Ancient Galilee* (this thesis)
- *The Parallel Rhythmic Recitatives of the Rabbis of Ancient Israel* (in press).

Chapter Three

Marcel Jousse ... and research methodology

3.1 Who was Marcel Jousse?

> The Story of my Life is that of my Work.
> The Story of my Work is that of my Life.
> Marcel Jousse

Marcel Jousse was born, and died seventy-seven years later, in Beaumont-sur-Sarthe, a poor rural subsistence farming community south-west of Paris which was still characterised in the 20th century by a preference for the Oral-style mode of transmission. Infrequently can a community of subsistence farmers anywhere in the world afford the luxury of time spent in schoolrooms when there are crops to be sown, hoed and harvested and animals to be bred, tended and slaughtered. The community of Beaumont-sur-Sarthe prior to 1886 was no different: Jousse's mother, typically, went to school for "three winters only" (Jousse 1990:xix), but he makes the point frequently that such scholastic deprivation does not imply ignorance or unintelligence. Jousse records

> My mother had an extraordinary memory. As she was an orphan, she was raised by her totally non-literate grandmother, who taught her her own personal oral repertoire of the ancient cantilenas of the Sarthe region. (Jousse 2000:15)
>
> Non-literate people can be formidably intelligent. 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 whom I have always loved very much, and whom I revisit to keep a check on my experimental method. I marvelled even then at their practical knowledge. It goes without saying that they could not decline *rosa*, 'rose', but they could identify different types of wheat, corn, barley and oats and they knew the various kinds of good and harmful herbs. ... I owe all my references in my lectures to examples taken from nature, to those non-literate paysans. (Jousse 2000:17).

Jousse's experience of his childhood had a compelling and all-embracing effect on his life and scholarship. He attributes his preoccupation with matters pertaining to human expression, learning and memory to his mother's "authentic and spontaneously unintentional 'experimental' behaviour" (Jousse 1997:3) of singing cantilenas over his rocking cradle. This is one of his earliest and most abiding life-long memories:

> In infancy, I came to consciousness amid the rocking motions of these cantilenas, and, even now, whenever I reflect, it is those very first rocking motions that I relive within myself. It is both strange and significant to discover the extent to which those first rhythmic experiences influence the whole of a human life. My hypersensitivity to the role of rhythm can only be

> attributed to this training which took place even before my consciousness was fully awakened. The rocking of the rhythm of those songs, and the songs themselves, inevitably informed the whole infinitely extensive system constituted of my receptive fibres. ... As I speak to you at this moment, I can still feel the sensation of this rocking. (Jousse 2000:15)

Another memory, which he frequently refers to throughout his work, was of the prodigious memories and insistence upon accuracy of the oral reciters in his childhood milieu:

> When I was about five or six years old and had become accustomed to the rocking melodies of my mother, she took me to my first evening gathering. These gatherings of peasants, all more or less non-literate people, took place on a farm near Beaumont-sur-Sarthe. These evening gatherings generally took place during winter, when the paysans came together to eat chestnuts 'with sweet cider', as the song goes. As the evening progressed, and as the paysans got more and more into the swing of things, they would get up and strike up a song. I could feel that the rhythms imbricated in me by my mother's songs, responded to the deep 'rhythmisation' of all these paysans. This was not so much song as a kind of chanting singsong. They all had large repertoires. The people, and more specifically, the women, who knew the most songs were the old grandmothers. They were extremely interesting to observe, because they were passionately particular about accuracy. Thus when someone began to intone one of these chants and dared to introduce a variation, one or other of the old ladies, (and I can once more picture good old mother Guespin in her corner), would reprimand the reciter and say: "It's not that word, but this!" (Jousse 2000:16).

The capacity for memory, the insistence upon accuracy and the particular use of the oral and written modes of record evident in the milieu in which Jousse was raised, and the similarities between these practices and those of ancient Palestinian are exemplifed in the following:

> My mother could read and write. But like all the other Sarthois *paysannes* of her time, who were often illiterate, she knew her catechism by heart without ever needing to have recourse to the text of the book. ... If at times I hesitated in my recitation thereby casting some serious doubt on the exact tenor of the text, my mother went to the cupboard, opened one of the drawers – the one that closed with a key and in which the family catechism was preciously stored away. It was something akin to the 'Arc of Testimony' for Moses, or the 'Safe of the Tôrâh' for the Judaists. My mother then consulted the book and said to me: "It is recited like this or like that." After which she carefully put the book back in the 'drawer with the catechism' which she locked with the key. Such doubts about the 'justness' of the recitation were rare, and were in any case immediately lifted when the recitation was performed for our neighbour, old 'mother Guespin', when she came to visit. 'Mother Guespin' could neither read nor write. This fact alone ensured that she knew not only her catechism 'much better than did Monsieur le Curé', but also her Gospel which Monsieur le Curé did not know at all. She was a faithful witness of Oral Fidelity, as were the Reciters of the legal formulas in the Judaist courts of the past. (Jousse 2000:465).

The validity and dignity of the oral tradition notwithstanding, Jousse's mother recognised - as do mothers in 'oral' milieus the world over – that schooling has important and specific advantages. In addition, Jousse's older brother had died at the age of twelve: a short life of hard physical labour in the fields and little access to the schoolroom. It is not too far-fetched to surmise that

Jousse's mother, having lost one child at such a young age, would avoid the same fate for another. Jousse went to school when he was four or five years old. As Jousse records:

> But it did become necessary – in spite of the pleasure I took in listening to my mother sing her cantilenas, and in the peasants' teaching me their science of concrete things – it did become necessary for me to do as everyone else did: to learn to read and write. (2000:18)

At school, he was immediately struck by a number of observations and incongruencies. Jousse records that when he first went to school:

> I had not yet learned to read and write, but I already knew a great many things by heart which I had learned through melody and chant. ... One thing that struck me very much at that time was to see children play at everything. I still have all those children's games in my muscles. A particular question haunted me: "Why and how do children play at everything they have accessed from their environment, with such astonishing success?" I could not ignore the observation that children tried constantly to escape from all adult constraints in order to play at everything. ... What struck me immediately was the contrast between the way in which lessons were learned in school, and what was done outside of school. "In class one must be able to hear a pin drop". We had therefore to learn our lessons in silence. But once outside the class, 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, the balancing chants of the young pupils learning their lessons! ... It struck me very forcibly that children instinctively memorise things by chanting them. This strange fact has always intrigued me, and continues to do so. Another detail also struck me very forcibly. When one of us children had to recite, and the pupil had not learned his lesson very well, a little friend sitting behind with his book open would 'breathe' the initial word of the sentence or the line of verse: *Oui, je viens dans son temple adorer l' Eternel* ... ... Silence. Then, one heard the 'ghost voice' breathe discreetly: *Je viens*! And the recitation would continue: *Je viens selon l' usage antique et solemnel* ... And so it went on ..." (Jousse 2000:18).

When Jousse was seven years old, his mother took him to visit the museum in nearby Le Mans, where he was fascinated by the hieroglyphic drawings on the sarcophagus of a mummified Egyptian Priestess. Even at that early age, Jousse recognised that there was a distinction between the dynamic and immediate performed modes of human expression - movement and speech -and their inert mediated counterparts – the graphic and written modes. He records that:

> I stayed there, rooted to the spot, for perhaps two hours with my hands crossed. The sight had an extraordinary effect on me: there were small stiff drawings that formed a sort of miniature procession all around the sarcophagus. An idea came into my mind that haunted me then and continues to haunt me now: had not all those little drawings painted around the sarcophagus once been alive, like the little embalmed priestess lying there? Had not all those little, frozen 'characters' once been alive, like our children's games? Was there not a complex game involving people, who gestured as children do, being played all around this stiff embalmed figure? The following conundrum has haunted me all my life: what I saw there were signs that were dead, but once had been alive, just as that little priestess was dead, but once had lived. (Jousse 2000:20)

Given his preoccupation with language and human expression, and given his 'traditioning' from childhood in the recital of biblical texts under the critical eyes and ears of expert Oral-style traditionists such as his mother and 'mother Guespin', Jousse

> ... was extremely curious about Jesus of Nazareth. What drew me to him was his teaching, which my mother sang to me ... When I was still a child, I asked a priest who knew Hebrew and who was then curate at Beaumont-sur-Sarthe: "What language did Jesus speak?" – "I'm not exactly sure. In the seminary, they told us he spoke Greek, perhaps even Latin. But Renan thought he spoke Syro-Chaldaic ... That's what one finds in the Targums". And because of my eagerness to learn, he said to me: "If you like, we can work at this together". And thus it was that I began then and there to scan the formulas of the *Canticle of Job* (if one can call it a Canticle), and to study the Targums. (Jousse 2000:22).

Jousse very quickly established the kinds and incidence of semantic slippage that are inevitable in translation. In order to satisfy himself of the authenticity of his study, and to minimise the inaccuracies of his own understanding of the text that he was working with, he learned the languages that pertained to his study: Latin, Greek, Hebrew and Aramaic, all by the time that he was fifteen years of age. He was to add English to the repertoire by the time he was twenty years old. Thus linguistically equipped he was well-situated to undertake his study of the Aramaic Targums, the oral version of the Hebrew Torah, recited by the unlettered faithful – the peasants - in Ancient Galilee. And in so doing, stumbled on the realisation that the recitation of Homer's Iliad and Odyssey, the Targums of Ancient Galilee and the singsong chants of the old Sarthois ladies shared unmistakable defining characteristics, notwithstanding their linguistics differences:

> I have gone on doing so to this day. I have kept on studying the Targums since then, attempting to sound on my lips the very language of Jesus. My scholarship has been marked by my obsession about this young Rabbi of Nazareth. All those recitations made me feel, in my mouth, as I recited, that we were dealing 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 there something resembling the recitations of the old ladies of Sarthe. These recitations developed my conception of the Oral-style within me. (Jousse 2000:22)

This quickly led to Jousse establishing the relationship between the different modes of human expression, 'Corporeal-Manual Style', 'Oral Style' and 'Written Style':

> Between the ages of fifteen and twenty years, I distinguished the three phases of human expression, i.e. Corporeal-manual Style, Oral Style and Written Style with algebra following behind. These were my starting-points. 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 (which I did not yet call by those names, since my terminology developed only gradually). To the Oral Style belonged the parables which my mother sang, *se balançant*: rocking to and fro, all the songs sung by my old grandmother and the Sarthois paysans, the

> recitations of Homer, etc. ... Under Written Style, I classified the literary works of our great writers, according to periods. (Jousse 2000:22-23)

But significantly, Jousse records that "I have always been concerned with one idea only: *Mimism* and its algebrisation."(Jousse 2000:22)

In addition to the classical training in languages, Jousse's academic training was varied but not random. Every avenue of his study had an identified function and purpose.

> What followed was algebra, and everything to do with the mechanics I subsequently had to learn as an artillery-officer; at which time the study of astronomy attracted me, for mathematics has also exercised an ascendancy over me. (Jousse 2000:23)
>
> It was thus that I came in contact with the *Psychologie de la Conduite* of Pierre Janet, and with the *Schème moteur* of Bergson. It is clearly to these two men that I owe the most, so far as verification is concerned. The Ethnography of Marcel Mauss taught me what I needed to know about the various mechanisms of the different stages of gestual and oral expression. (Jousse 2000:23)
>
> I have consciously chosen to live my whole life on that basis. I chose to study physiology, hoping that it would explain to me the laws of Mimism which I observed operating in both children and adults; and Psychology, which would explain to me, as it were, the intellectual counterpart of this Mimism. (Jousse 2000:23)

Verification was sought from personal observations, the observations of people suitably situated in the field and, later, his students. His methodology was characterised by 'watching' human beings – himself included - in the process of communication in a wide variety of contexts and for as wide a range of purposes and functions:

> What struck me was that the child sways to keep himself in touch with his recitation. It is very curious. Watch him reciting. He sways. But the child is not the only one who recites in this way. Watch the Jews next to the ancient walls of the Temple of Jerusalem, still 'balancing' their famous laments! Go and watch the Qur'an being recited, and everywhere you will find it 'balanced' and chanted. Watch public speakers. People often say of them: "They look like performing bears". This is because they are trying to shape their phrases while at the same time 'balancing' their muscles ... (Jousse 2000:18)
>
> My reading, and the lectures I attended, helped me to understand better what I was told by colonial officers who had lived among, and understood, the Malagasy peoples, Arabs, or various African tribes, which have such a rich heritage of Corporeal or Oral Style. I avidly drank this all in. (Jousse 2000:23)
> These influences are evident in my pedagogic system. True psychology or anthropology consists of self-knowledge and self-development, in a more organised form than is evident in everyday life, but that does not alter the basic constituents ... (Jousse 2000:18)

Thus it was that Marcel Jousse, born to an illiterate peasant woman in 20th century rural France, was guided and equipped for a journey of discovery of independent thought, based on observation – not invention or imagination.

In addition, Jousse read exhaustively. He records that

> (To compose *The Oral Style*) "... I read about five thousand works. I retained five hundred and I chose in those five hundred volumes the sentences that squared best with my reality, this is to say with reality as I had received it in my mimemes. From each of the authors, I selected a sentence which coincided *at a given point* with the circle of my reality. So that there was a tangent here and a tangent there: thus it was that I succeeded in drawing a circle of my reality with some five hundred tangents ..." (Jousse 2000:56)

Jousse's first publication, *The Oral Style* (1925), was aptly referred to as the "Jousse Bomb", for it sought to explode a series of biblical and theological myths, not least of which was of Jesus of Nazareth as a literate Judaic scholar. Jousse's view was that Jesus was a traditioned – as opposed to schooled - illiterate Jewish peasant, whose teaching in Aramaic (not Hebrew or Greek) constituted the 'new wine in the old bottles' of the Targums. Responses to this wisdom were not always positive even from those well-disposed towards him, such as Fr Léonce De Grandmaison, General of the French SJ:

> You are right. I know all too well that you are right and yet, it is my whole training which, in me, rebels against what you are saying (Jousse 2000:9).

The implication that Christianity was rooted in Judaism was regarded as near heresy in 1925. Jousse regarded strong reaction positively:

> ... 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. (Jousse 1990: xv).

It was not in Jousse's nature to shrink from confrontation, either in the Halls of the Academy, or on the Battlefields of War: He served as a captain in the World War I where his reckless courage earned him a reputation for total fearlessness, which is hinted at in:

> The great maternal cradling is the first formation of balanced beings. This cradling, I found in the patriotic songs which my mother loved to sing softly to me whilst balancing:
>
> In my country, I worked the soil,
> in my country, I tended the sheep,
> And now that I am a soldier,
> I will remain true to my country.

> These balancings are the mothers' terrible *berceuses* which rise up when the country comes under attack. Then their sons, the little peaceful paysans, are transformed at once into invincible warriors:
>
> Halt!
> Halt! Halt!
> You're not going past.
> (Jousse 2000:310)

Jousse's courage was equally intensely moral. He identified and named privileged bigotry even though it was guaranteed to make him unpopular with his peers and the authorities who controlled his fate and that of his research and his students. In the 1955 *Introduction* to the *Synthèse*, (Jousse 2000:15-27) which remained incomplete at the time of his death, he recorded the following opinion which had characterised his scholarly viewpoint throughout his life:

> The original and capital sin of our Written Style civilisation is that it considers itself singularly superior and unique, and believes, moreover, that everything not recorded in writing, does not exist. ... Because of this, anthropological facts are neglected, and, for the most part, misunderstood. From this it follows that the human sciences have not studied, in any depth, which aspects of ethnography are anthropological, and instead they skim the surface of *bookish* ethnicity. (Jousse 2000:24)

He regarded everyone with the same unequivocal objectivity and integrity that he applied to his scholastic studies. When on assignment in the United States in 1917, he visited "some of the reserves of those great Indians whose disappearance is a matter of systematic policy, and who regard us with cold irony" (Jousse 2000:24). It was typical of Jousse that he would simultaneously deplore the sins of his own kind, without disowning his cultural association with the perpetrators.

At a time when Anthropology was "skimming the surface of *bookish* ethnicity" (Jousse 2000:24), Jousse was able to identify unromantically and objectively that all cultural practices the world over performed the same socio-psychological functions for both the group and the individuals in the group. He made no attempt to interpret meaning or to pass judgement on value systems, understanding that that was not the point of the study. Indeed he records that:

> I am very happy to see the emergence, universally, of civilisations which cannot be termed savage, or primitive, or any other such term. These *are* civilisations. We must not attempt the impossibility of understanding them; instead, we must understand that we do *not* understand them, and that in itself will be a step towards mutual appreciation which could develop into accord. Some twenty years ago, I found myself on this very spot with someone whom we would term a Chinese Mandarin, who told me: 'You are the first European whom I have met who understands that you do not understand us'. (Jousse 2000:59)

While not understanding the value systems, Jousse nevertheless observed rather those characteristics that contributed to his understanding of the anthropological nature of the human expression. Of the First Native Americans – "those great Indians" - he writes:

> And there I was able to study, and learn to appreciate, the remnants of their mimographic writing and their marvellous gestual language, of which there is still so little known, and which is so misunderstood. In this way I was able to observe the *living* connection that exists between the significant mimic gestes of the Sumerians and Ancient Egyptians, and those of the Indians, and even of the present-day Chinese, who have, fortunately, notwithstanding the changes that have occurred over the centuries, preserved the natural appearance of objects in their written 'characters' to the greatest possible extent. (Jousse 2000:24)

From such experiences he was able to extrapolate the underlying universal laws that govern human communication and expression. By way of example, he then applied these laws to his own cultural milieu. As he puts it:

> But because of my classical and quasi-exclusively Graeco-Latin training, the Homeric milieu touches me much more closely. In fact, after years of practising Homer, one starts to recognize, one by one, the oral formulas which are familiar to his oral milieu. Two of the purest masterpieces ever uttered by human lips were 'uttered' - not written - by that great blind rhythmer by means of mosaics of ready-made expressions at the disposal of any '*Aoidos*. (Jousse 2000:42)

Jousse's capacity for courage extended into his criticism of others, revealing a capacity for biting sarcasm, which no doubt did nothing to appease his detractors:

> Only minuscule minds are intricately incomprehensible, especially those minuscule minds one finds in anthologies and which mark the demise of civilisations. In recent times, we have had the singular good fortune to be able to count one or two eminently minuscule minds within French literature. It is common knowledge that they exerted themselves furiously to create dense incomprehensibility. Because of them, darkness fell and night descended. (Jousse 2000:353)

Jousse's conviction of the accuracy of his perceptions was total, not least because they developed slowly and were based on years of painstaking and disciplined research. Examples abound, but that referring to 'intussusception' is most telling, as it demonstrates Jousse's scholarly patience and his unmistakeable and infectious excitement at his discovery.

The notion of 'intussusception' is critically important to the Anthropology of *Geste* and Rhythm. At the beginning of 1939, Jousse notes

> Intussusception is the grasping of the external world *(suscipere)* and the internalising thereof (*intus*), i.e. the synchronising of all the gestes because they flow from nature into man, so that he

> can then *ex*-press them. I use the term, 'gestes', but I should say 'actions' because outside of us they are only actions which take place. But within the man who receives them and re-plays them, these actions will become 'gestes'. (Jousse 2000:576)

Fourteen and a half years later, on the thirtieth of September, 1953, Jousse wrote excitedly to his secretary, Gabrielle Baron, the words tumbling over themselves even in writing on the page:

> ... And so this Thursday morning at 10:15, I sensed within myself a crystallization in the process of 'becoming', which I have been anticipating for more than two months ... And there it was. Everything wrote itself, just like that, in a flash, without me, almost in spite of myself ... Everything as I dreamed it might be, with a distinguishing terminology, 'as common factor'; which allowed the vast, striking historical series of Palestinian mimodramas, to be arranged 'in triades'. ... No sooner had I written the words *'mismological intussusception of the Teacher* according to his mimeme and according to his analogeme' than I felt that the intussusceptions by Insufflation, by Imposition and by Manducation, as a logical and all-powerful conclusion, fell into place. ... And under each *differentiated* mimismological intussusception, the 'intussuscepting' mimodramas came to be *arranged* with a depth that naturally necessitated triades within triades, in cascades, 'springing forth' infinitely ... This is still, of course, only a rapid, rough outline, a bolt of lightening over the immense, mysterious, obscure ocean of the subconscious. But everything is there. It remains only that the facts and the sentences be permitted to fall into order of their own volition ... (Jousse 2000:576-577)

Jousse's reflections on the process reveal his patience, his appreciative and almost child-like regard for his teacher, Marcel Mauss, and his role in Jousse's discovery, and his own close microscopic reflective scrutiny of the creative process within himself:

> My sentences are multiply layered. This is particularly true of the element of balancing within each statement, as is manifest in the balance between the concepts of the *intussusception of life* in the primordial *paradisâ*, and the *intussusception of still another life* in the Palestinian *cenacle*. ... I am quite overwhelmed that my dear old master, Marcel Mauss, at the *Ecole des Hautes Etudes*, gave a very complimentary discourse on my fortunate discovery of the word 'intussusception' and its use in my first treatise on the Oral Style! I cannot get over the enormity, that in the word 'intussusception' I discovered my entire second treatise on global style! ... But I had to proceed slowly, in such a way that I felt things unfolding very gradually and only after days of meditation focused on a single minute point, which, at first glance, seemed to be of no importance ... Now I compose the ideas in separate little mimodramas that are interconnected by the common *geste* of *intussusception*. One cannot imagine what profound, unsuspected 'relationships' one discovers! There is truth in unity! ... Most difficult of all was to highlight the most typical of the mimodramas in order to make my way logically, and almost fatalistically: led by those Galileans who were the receivers of the teaching, I moved toward the realisation of the *Manducation of the Teacher*. '*Everything is consummated there*!' (Jousse 2000:576)

Given Jousse's acute awareness of the process of conceptualisation within himself, it is not surprising that he was capable of acknowledging his own shortcomings:

> I am not saying that I put [rocking] into practice well, but what is imperfect in it comes from me, what is perfect certainly comes from my infancy as a whole. (Jousse 1990: xix/xx)

That Jousse regarded his impoverished rural childhood as progenitor of what was perfect in him, is telling. He learned the lessons of his oral milieu well, and with them he accounts for the origins, operations and functions of human communication and memory that are simultaneously profound and controversial, thought-provoking and immensely satisfying. A lifetime of single-minded application with a single focus resulted in the proliferation of insights and discoveries, but which simultaneously fulfilled the implied injunction for knowledge, wisdom and circumspection learned early from the oral peasants of Sarthe.

> They accustomed me to be wary of the fine speeches of those who talk brilliantly about everything but know nothing ... peasants smile quietly to themselves in the presence of fine talkers of this kind. (Jousse 1990: xxi).

Clearly, Jousse was no 'ivory-tower pedagogue'. A scholar of integrity, perseverance and courage in the truest terms, Jousse integrated, applied and taught his discoveries with passion and commitment, (Boyer 1997; Glassick *et al* 2000), in spite of opposition, ridicule and rejection often from the most powerful and authoritative positions and people in the academy and the Vatican.

Given the indivisibility of the psycho-physiology of the anthropos, and the centrality of *corporeal geste* in Jousse's theory, reference to Jousse's physical appearance is not inappropriate. A photograph taken of Jousse when his health had already deteriorated as a result of a series of strokes, reveals a stern visage with disconcertingly direct and piercing eyes under bushy black eyebrows. If ill-health had impaired his spirit, it was either not apparent or its vestiges give testimony to the indefatigable and indomitable vitality that dynamogenically rhythmised the life and work of this remarkable scholar - Marcel Jousse.

3.2 Jousse, Poincare ... and the Law of Celestial and Human Mechanics

> The ability to make these intuitive leaps is really what characterises a good theoretical physicist - Hawking (Ferguson 1994:38)

Jousse perceives there to be one source - the Memrâ - energising the systems of the universe be they physical or human. This he expresses clearly in the Laws of Celestial and Human Mechanics and Triphasic Interaction: 'as in Heaven so on Earth' the one a mirror reflection of the other.

> While I did not discover Universal Inter-attraction, I was the first to formulate the *Law of Universal Interaction* which we will see reappearing, inexhaustibly, as: an Acting One – acting on – an Acted upon. There is no such a thing as a separate force, an independent energy or complex of energies. (Jousse 2000:111)

With the Law of Celestial and Human Mechanics, Jousse conjectures that human memory and its expression operates within that interactive system, and that this seamless system of dynamic interacting patterns constitutes *The Anthropology of Geste and Rhythm* which explains human memory, understanding, learning and expression universally. Jousse tells us:

> In this essay, and in the name of this integrated human science, I would like to study what I choose to call 'The **Celestial Mechanism** of the Palestinians'. This will certainly not be that which is sketched out by the Greeks and which scientists like **Henri Poincaré** have perfected in their successive investigations. Neither will it be the study of the **celestial mechanism** of our planets and stars. Neither will it be the study of the **mechanics** of energy atoms as codified recently under the name of wave mechanics by the celebrated calculations of de Broglie. This I must leave to the research of the experimental 'physicists'. Similarly, as an anthropologist, who is equally experimental, I examine the way in which the same problem has been posed and resolved by the 'Sêferists' in the Palestinian ethnic Milieu, and what we have there we can call the ***Celestial Mechanics of textual Atoms.*** This is the technical terminology which should henceforth be used to refer to the whole of Palestinian anthropological research." (Jousse 2000:455)

While Jousse's claims that his Celestial Mechanics were not those of Poincaré, his examination of the "same problem (...) posed and resolved by the 'Sêferists'" "similarly" experimented from an anthropological perspective implies that the same principles were involved. Who then was Poincaré and how could he have influenced Jousse's development of the Anthropology of Geste and Rhythm and the Law of Celestial and Human Mechanics?

Henri Poincaré was the Topological mathematician extraordinary with whom Jousse studied mathematics, his first choice career path. To fully appreciate Poincare's impact, we need briefly to examine Poincare's contribution to science and mathematics generally, and this from a more recent perspective than an earlier one. The dates in square brackets are my addition to establish time-lines. Capra (1996) provides a useful overview from the perspective of 'chaos theory' and 'systems thinking':

> The decisive change over the last three decades [1966-1996] has been to recognise that nature, as Stewart puts it, is 'relentlessly nonlinear'. Nonlinear phenomena dominate much more of the inanimate world that we had thought, and they are an essential aspect of the network patterns of living systems. Dynamical systems theory is the first mathematics that enables scientists to deal with the full complexity of these nonlinear phenomena.

> The exploration of nonlinear systems over the past decades has had a profound impact on science as a whole, as it has forced us to re-evaluate some very basic notions about the relationships between a mathematical model and the phenomena that it describes. One of those notions concerning our understanding of simplicity and complexity.
>
> In the world of linear equations we thought we knew that systems described by simple equations behaved in simple ways, while those described by complicated equations behaved in complicated ways. In the nonlinear world - which includes most of the real world, as we begin to discover - simple deterministic equations may produce an unsuspected richness and variety of behaviour. On the other hand, complex and seemingly complex and seemingly chaotic behaviours can give rise to ordered structures, to subtle and beautiful patterns. In fact, in chaos theory, the term 'chaos' has acquired a new technical meaning. The behaviour of chaotic systems is not merely random but shows a deeper level of patterned order. As we shall see below, the new mathematical techniques enable us to make these underlying patterns visible in distinct shapes" (Capra 1996:122)

What Capra describes in the physical world, could be Jousse describing human memory and expression: Jousse demonstrates that the simplicity of the proverb "may produce an unsuspected richness and variety of behaviour," and would argue that the so-called 'synoptic problem' is a an example of a "complex and seemingly complex and seemingly chaotic behaviours [which] can give rise to ordered structures, to subtle and beautiful patterns." Furthermore, *The Anthropology of Geste and Rhythm* demonstrates that "The behaviour of chaotic systems is not merely random but shows a deeper level of patterned order."

How does nonlinear thinking in mathematics impact on and relate to Marcel Jousse? The connection is Henri Poincaré. In 1996, Capra reflects on Poincaré's role and contribution a century earlier demonstrating that Poincaré was a century ahead of his time:

> Dynamical systems theory, the mathematics that has made it possible to bring order into chaos, was developed very recently, but its foundations were laid at the turn of the century by one of the greatest mathematicians of the modern era, Henri Poincaré. Among all the mathematicians of this century, Poincaré was the last great generalist. He made innumerable contributions in virtually all branches of mathematics. His collected works run into several volumes.
>
> From the vantage point of the late twentieth century, we can see that Poincaré's greatest contribution was to bring visual imagery back into mathematics. From the seventeenth century on, the style of European mathematics had shifted gradually from geometry, the mathematics of visual shapes, to algebra, the mathematics of formulas. Laplace, especially, was one of the great formalizers who boasted that his *Analytical Mechanics* contained no pictures. Poincaré reversed that trend, breaking the stranglehold of analysis and formulas that had become ever more opaque, and turning once again to visual patterns.
>
> Poincaré's visual mathematics, however, is not the geometry of Euclid. It is a geometry of a new kind, a mathematics of patterns and relationships known as topology. Topology is a geometry in which all lengths, angles, and areas can be distorted at will. Thus a triangle can be transformed into a rectangle, the rectangle into a square, the square into a circle. Similarly a cube can be transformed into a cylinder, the cylinder into a cone, the cone into a sphere. Because of

these continuous transformations topology as known popularly as rubber sheet geometry. All figures can be transformed each other by continuous bending, stretching, and twisting are called 'topologically equivalent'.

However, not everything is changeable by these topographical transformations. In fact topology is concerned with precisely those properties of geometric figures that do not change when the figures are transformed. Intersections of lines, for example remain intersections, and the hole in the torus (doughnut) cannot be transformed in away. Thus a doughnut may be transformed topologically into a coffee cup (the hole turning into a handle) but never into a pancake. Topology, then, is really a mathematics of relationships.

Poincaré used topological concepts to analyse the qualitative features of complex dynamical problems and, in doing so, laid the foundations for the mathematics of complexity that would emerge a century later. Among the problems Poincaré analysed in this way was the celebrated three body problem of celestial mechanics - the relative motion of three bodies under their mutual gravitational attraction - which nobody had been able to solve. By applying his topological method to slightly simplified three body-problem, Poincare was able to determine the general shape of its trajectories and found it to be of awesome complexity:

> When one tries to depict the figure formed by these two curves and their infinity of intersections ... [one finds that] these intersections form a kind if net, a web, or infinitely tight mesh; neither of the two curves can every cross itself, but most fold back on itself in a very complex way in order to cross the links of the web infinitely many times. One is struck with the complexity of this figure than I am not even attempting to draw.

What Poincaré pictured in his mind is now called a 'strange attractor'. In the words of Ian Stewart, "Poincaré was gazing at the footprints of chaos.

By showing that simple deterministic equations of motion can produce unbelievable complexity that defies all attempts at prediction, Poincaré challenged the very foundations of Newtonian mechanics. However by a quirk of history, scientists at the turn of the century did not take up this challenge. A few years after Poincaré published his work on the three body problem, Max Planck discovered energy quanta and Albert Einstein published his special theory of relativity. For the next half century physicists and mathematicians were fascinated with the revolutionary developments in quantum physics and relativity theory, and Poincaré's groundbreaking discovery moved backstage. It was not until the 1960s that scientists stumbled again into the complexities of chaos.

The mathematical techniques that have enabled researchers during the past three decades [1966-1996] to discover ordered patterns in chaotic systems are based on Poincare's topological approach and are closely linked to the development of computers" (Capra 1996:125-127)

Let us think for a minute about the practical implications of Topology. To do this we need go no further than a commonly used computer screen saver. I am thinking of the screen saver that begins for argument's sake as a whirling cube with each side a different colour. As the cube whirls the sides begin to bulge until it forms a ball, but the colours remain constant as do the dividing lines between them. The ball continues to whirl and bulge yet further until each side of the cube forms a bulb, and then each bulb becomes a spike at which point the process reverses itself and before very long I have a whirling cube in front of me again. But during all these very radical changes, there are certain structural elements that remain fixed, such as the 'centre' of the

structure and the points of intersection. This is Poincaré's topology - dynamic geometry. So while Poincaré's Celestial Mechanics explored Topology - 'dynamic geometry', Jousse's Celestial Mechanics explored Stylology - the 'dynamogenesis of human expression' - moving breathing expression that seems to change continuously the 'centre' and 'intersections' of which remain constant. While Topology consisted of shapes that dynamically formed patterns of physical atoms, Stylology consisted of atoms of human expression that dynamically formed patterns of text - 'textual atoms':

> What then are these **Celestial Mechanics of textual Atoms**? Let me first say that this perception constitutes an completely new science, at least in our French ethnic milieu. Until my studies in the *Anthropology of Geste and Rhythm*, it is clear that Palestinian texts were compiled in large volumes following a rudimentary classification by subject. But this mass of discrete elements lacked the impulse of an organising and unifying law. In the course of this present study, I would like to create an understanding of these **Celestial Mechanics** of **textual Atoms.**
>
> These **Mechanics** are ***celestial*** in the sense that they have been revealed, unveiled, by a mechanism From on High – the Invisible one, the All-Mighty one, the All-Knowing one, whatever the name used in order to define this infinitely living and intelligent Force, this *Elâhâ*.
>
> But they are also **Mechanics** of ***textual*** **Atoms**. We will not have to deal in the first instance and at first hand with phenomena relating to nature and man, but with texts revealing these phenomena.
>
> These texts will tend to dissociate and to re-associate in various ways as if they consisted of atomic units. Each of these textual atoms forms a small block which is easy to handle separately. As I wrote recently: "It is, so to speak, a marvellous game of **living dominoes: the pieces of the game remain always roughly the same with their same reciprocal attractions, but their combinations are almost indefinitely renewed."**
>
> In our present-day science we have something that is somehow comparable: the algebraic formula. When looking at the pages of **Poincaré's 'Celestial Mechanics'** one sees imbrications of small relatively independent blocks. These small blocks – these imbricated 'dominoes' – are the formulas.
>
> In the Palestinian milieu we find ourselves faced with a similar analogy: only, instead of having algebraic formulas, we have concrete formulas. It is the celestial mechanics of these concrete formulas which I would now like to study within the Palestinian ethnic milieu.
>
> As I remarked earlier, our savants have totally ignored the Palestinian milieu. The theologists have selected a few fragments of texts at random and have then adjusted them strategically to correlate with their dogmatic or moral theses. As an anthropologist of Geste, who is not and who does not want to be a theologist, I say: might it not be highly scientific to address the global essence of 'pure mechanics' without being bothered to access apologetics or positive theology or something completely different? Consequently, what I will do is *to observe* all the constituents of '**pure mechanics**' in the same way that I have addressed the function of **human mechanics** in previous chapters.
>
> This purely anthropological approach is entirely new. A philosophy teacher might ask: "Which are the books I must read in order to introduce myself to the question?" I would be forced to reply that there are none. This is the very reason why I publish my books: to provide some idea of what the anthropological approach embraces. I am not sufficiently naive to imagine that I, in one lifetime and operating alone, can achieve what will demand the attention of hundreds of lives over hundreds of years. All I have sought was to open a 'Research laboratory'.

> It must be said that an appreciable number of young researchers have entered this laboratory in a very short space of time. It is not without some pride that I see my own research being extended and corroborated by some thirty doctoral theses or scientific essays in a variety of anthropological techniques. I can only wish that such contributions will continue, particularly in the immense subject that I will treat here: the **Celestial Mechanics** of the textual Atoms in the Palestinian ethnic Milieu." (Jousse 2000:455-456)

Jousse's Celestial Mechanics do not imply things "fixed and unchanging" but they clearly see a connection between the anthropos and his maker: the one a mirror image of the other: man made in the image of God.

3.3 Jousse ... and human memory and expression?

"The universe plays in and the anthropos plays out"

Jousse sees the universe as cosmologically tri-phasic: 'the actor - acting on - the acted upon': the interaction of Celestial and Human triphasic mechanics which plays the anthropos both consciously and unconsciously, by operating on vibrations which are rhythmical and energised. The anthropos is similarly 'rhythmo-energised' so that the rhythmic universal triphasic gestes 'i[n]m-press in the anthropological rhythms in a process of 'imbrication', 'intussusception' and 'incarnation'. The anthropos 'registers' the triphasic 'i[n]m-pressing' gestes in rhythmical 'mimisms' internally, constituting the internal mimismic geste/ 'rhythmo-mimisms'. Every triphasic geste registered internally ('imbricated', 'intussuscepted', 'incarnated') as an internal mimismic geste/ 'rhythmo-mimism' constitutes a 'memory'. 'Memories' accumulate to form the context for the embedding, ('imbrication', 'intussusception', 'incarnation') of future 'i[n]m-pressing' gestes. These 'imbricated', 'intussuscepted', 'incarnated' 'rhythmo-mimisms' 'replay' in 'ex-pression' in forms of language all of which are rhythmical and triphasic, viz:

1.1 mimodrama: corporeal-manual expression (movement, dance, gesture);

1.2 phonomimism: laryngo-buccal expression (sound, speech, song);

1.3 cinemimism: mimographic expression (drawing, sculpting, writing).

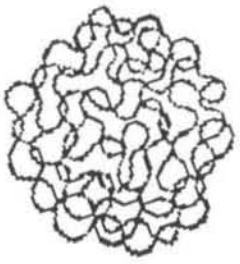
What the anthropos 'ex-presses' or plays into the universe, impacts on the universe and changes it. The 'changed universe' is then played back into the anthropos which in turn changes the anthropos ... and so the system is constantly changing and perpetually self-sustaining. What appears to be chaotic is actually ordered and patterned to a fine degree, perceivable only from a perspective and distance specific to itself.

3.3.1 Jousse ... and memory

Jousse demonstrates that Memory is an inevitable and automatic consequence of impression and expression. Jousse identifies the biological nature of rhythm as a memory support. Such rhythm operates sensorially and so includes, but also extends beyond, the traditional view of the architectural mnemonic or the visual image as a memory aid. (cf. Carruthers (1990), Clanchy (1979), Small (1999) and Yates (1966).)

This last implies another and significant aspect of Jousse's theory, that of visceral intussusception which implies that learning and understanding, memory and thinking and feeling - mind - are operations of the whole human being, rather than of the brain only. Literally and viscerally, we are connected to the universe in every fibre of our beings. It is the genius of Jousse that he explains this in such a way that indicates that every word that we speak and every gesture that we make resonates through the universe for all time. [i]

> It is within the whole of this mechanism that we find an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon, an Acting One – acting on – an Acted upon ... We would need to interact in the same way for many millennia to touch, even superficially, upon the interactions of what is Real.
> To me, it is simply that – a complexus of interactions. I sometimes represent it for myself, schematically, as an intricate and quasi-indistinguishable interlacing, although even this can give no more than the minutest hint as to the imbrication of the interactions of the Cosmos:



An unconscious interaction

> And yet, this indefinite complexity of interactions is not chaos, but Cosmos; it is not disorder, but order. *It is an order ignorant of, and in spite of, itself.* The Cosmos without the Anthropos is ignorance of self, because it is not, nor can it be to any degree, Consciousness or Coming-to-Consciousness of that self. That bolt of lightening which the All-Mighty unleashed at a given moment through the Cosmos became the absolutely unexpected origin of the Coming-into-Consciousness of a terrifyingly complex cluster of energy which is called the Anthropos. Therefore Anthropology alone will enable us to address and clarify cosmology, because it is in the Anthropos alone that the Cosmos reverberates and resonates." (Jousse 2000:112-113)

And it is in this context of the Celestial and Human Mechanics, that Jousse discovers the operation the Mnemonic Laws and Mnemotechnical devices which support human memory in the structure of Oral-style expression.

3.3.2 Jousse ... and the development of Human Expression

It is Jousse's position that human expression began in the early anthropos as it does in a new born infant at the level of 'whole body' or 'corporeal-manual' expression (using the whole body and the hands). He bases this conclusion on a considerable number of insights, drawn from his studies in psychology and linguistics, and from observations made by both himself and others. "As it comes into the world the newly-born creature possesses motor aptitudes ... it is a machine that produces movements, [that perpetually makes gestures]" (Jousse 1990:8). The human being expresses all states of consciousness, the emotional, the intellectual and motor, primarily through the movement of the body and the hands. This primacy of expressive function is demonstrated most convincingly by an experiment that was conducted in the USA.

> On March 6, 1880, 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. All in all, apart from certain errors in detail, the deaf-mutes and the Indians understood each other perfectly. The result of reseachers undertaken so far (concludes Mallery) is that what is called 'sign-language' of the Indians is not, strictly speaking, a distinct language; rather, this 'language', the mimicry of the deaf-and-dumb and that of all peoples, [including our own, very much atrophied, mimicry,] together constitute a language, the mimetic language of humanity, of which these systems are a dialect (Jousse 1990:38).

From this and other evidence collected from oral societies around the globe, Jousse concludes that the mode of primary expression among humans is/was "corporeal-manual". He then goes on to indicate that, as matter of evolution, human beings localised their mode of expression in the 'larynx and the lips', because as he argues, while the 'corporeal-manual' mode was expressively adequate, it restricted communication in terms of the availability of light (day and firelight), and to the use of the hands. If you talk with your hands, they cannot simultaneously be used for any other activity. With the localization of the process of expression to the 'laryngo-buccal' mode, communication could take place at night and while working with the hands. This explanation provides some very significant insights: namely (1) that speech was not the primary mode of human expression, (2) that speech is most effective when it is used in conjunction with its

primordial progenitor, the body and the hands, (3) that the primary mode did not use 'words' as units of expression, but 'gestes' – units of meaning that are 'propositional' – 'whole sense units' as it were, in exactly the same way that the hearing-impaired still use some sign languages today.

Jousse placed writing in this context. Significantly, he termed writing, 'algebrisation'. He took the term from Arabic mathematical terminology: 'al jahb-r' meaning the 'reunion of broken parts' (COED). He saw writing therefore as a 're-uniting' the 'corporeal-manual/ laryngo-buccal' mode of expression in a different way, i.e. composing in writing. What was being 'united again' were those factors that were left behind once the rhythms of body and speech, movement and paralinguistic features elements that make the 'corporeal-manual/ laryngo-buccal' a complete mode of expression had been removed. In short, Jousse understood that writing would 're-unite' the 'broken' factors of communication in a new mode of expression - algebrisation. This understanding was further illuminated by his observation that where the written representation lost conscious contact at the conceptual level with the original concrete referent, the meaning became dislocated from the term, which resulted in the fossilisation of the expression, which he termed: 'algebrosation'. In one sense, Jousse perceived the usefulness and validity of the written form of expression proportionate to its meaningful representation of the original full form of human expression – the 'corporeal-manual/laryngo-buccal' mode of expression, which we call speech, whether used in the Spoken mode in everyday conversation or more specifically in the memory-enhancing Oral-style mode. The use of writing for purposes of composition were similarly affected by this perception. Jousse maintained that words should always refer to actual realities to avoid expression becoming algebrosed.

Jousse also deals with the issue of the 'concrete' and the 'abstract'. In Jousse's terms, the 'concrete' and the 'abstract' are neither opposite nor developmental concepts. The suggestion that abstraction was a product of literate higher order thinking was anathema to Jousse's understanding of human beings. To Jousse, the 'concrete' was what was 'real', and this referred as much to the abstract concept as to a material object. To Jousse, the Memory was as real and as concrete as its product and its producers.

The cornerstone of an understanding of Jousse's viewpoint lies in an appreciation of the role of **memory** before writing is used for recording purposes. In the life of an oral person, everything

has to be remembered. There is no resorting to recipe books for cooking, no account ledgers for transactions, no calendars for feasts and rituals, no books to record genealogies and histories. Everything has to be remembered by people. And there is ample evidence that such societies were/are culturally complex, knew/know their genealogies and origins, undertook/undertake trade on a wide scale, developed/develop laws and mores and educated/educate their young. It is easy for us whose memories have atrophied from lack of what Jousse termed 'normal' use, to imagine that only certain very gifted people had/have the job of remembering for the whole community. Jousse points to evidence to the contrary. Jousse cites the *Magnificat* of Mary and urges his readers to compare it with that of Hannah. Contrary to the perspective of the "modernists" who wanted to see the Gospels as a collection of legends, it is Jousse's hypothesis that the Gospels were Oral-style 'traditioned' texts (see *Memory, Memorisation and Memorisers in Ancient Galilee*), the *Magnificat* of Mary being a discrete example of such an Oral-style 'traditioned' text based on the *Magnificat* of Hannah (1 Samuel) composed and recorded at a much earlier date. The similarities are remarkable. Similarly, Mathew's reliance on the ancient deuteronomic text is well-known. Jousse's contention raises interesting questions. How can these resonances be accounted for? Does this mean that Mary and Matthew **read** I Samuel and Deuteronomy respectively? While the likelihood of Matthew reading Deuteronomy is remote, in the case of Mary, the reading of 1 Samuel is unthinkable: she was a peasant woman of the lowest possible class in a brutally oppressed society, hence we can assume that she could not read. But, if we follow Jousse's contention, we can assume that both Mary and Matthew could and did memorise the ancient traditional teachings of their milieu as do all oral peoples all over the world even today- which is why we can aver that the *Illiad* and the *Oddyssey* were likewise 'traditioned' by many 'rhythmers' through the ages. But back to Mary and from Jousse's perspective, no doubt the praises of gratitude for the conception of a child were as much part of a young woman's repertoire in Palestinian Galilee as the latest hit single is in the life of a millenium rock group fan. And the moral teachings of the Hebraic Tôrâh, no doubt filled the consciousness of a Galilean Palestinian youth in much the same way that the World Cup scores slip accurately and easily from the tongue of a modern Soccerite. This is not to imply that we can compare the memory of modern youth with that of Mary and Matthew and their Galilean counterparts, or for that matter, the 'Homeric' bards. The repertoires of the traditional 'rhythmers' were much more extensive for a start because they memorised in a mnemonic style

that supported the memory to a much greater degree than we as literate people can construe. Jousse, himself the product of an oral milieu in France, identifies this memorising mode as being dependent on the natural phenomena of rhythm and balance, which together give rise to formulaic construction: The Oral Style. Jousse emphasises the importance of rhythm as being the energising force in the process. He emphasises the organic nature of rhythm, that allows what is learned rhythmically to be 'intussuscepted' and 'incarnated' in the very fibres, the viscera, of the memoriser's whole being – that same corporeal being that underpins the primary form of all human expression. It is important that we understand that this is not a cerebral function, but an organic function. Jousse chooses the words 'intussusception' and 'incarnated' with intent: he **does** mean that the learning is **recorded literally** in the viscera, in the flesh.

How does this happen?

Jousse starts with the observation that the human anatomy and psyche are bilateral in conformation: we have a right and a left side, a top and a bottom half, a front and a back aspect - physically - and psychologically, we all refer to 'emotional balance and imbalance' as part of the way in which we describe ourselves and others. Jousse identifies the naturally balanced way that we walk, rhythmically swinging our legs and arms as we stride out easily and energetically. By comparison, he notes the awkward hopping of the handicapped on crutches: because their balance is disturbed, the rhythm is disturbed and their mode of locomotion is awkward and exhausting. The bilateralised formation for the human body, provides a pendulum which energises the rhythm. Jousse observes that rhythm is the energising force in all things systemic, including the universe and the anthropos. This repetitive combination of rhythm and bilateralised balance encourages the formulation of expression which coincides with the rhythmic beat (please note this is not necessarily metrical) which is the formula. It is Jousse's thesis that any formulaically composed text learned rhythmically, would become incarnated in the being of the reciter, which means that it is in the memory. Memory therefore for Jousse was not a cerebral exercise, but a conformation of the whole being of the learner. Why else were Galilean learners called Apprehenders – learners of total engagement and attention with the whole personality and being, if this were not so? Jousse cites the rhythmic recitation of all devout Muslims as they recite the Qur'an daily, as an example of the continuation of this ancient mnemonic practice. In the same way, the Hebraic Tôrâh was rhythmically recited by all Apprehenders in the Oral-style milieu of

ancient Israel. Every child learned it and continued to recite and chant it throughout his or her life. This is how Jousse explains the Mary's ability to compose the *Magnificat,* and the deuteronomic references in Matthew. Even if Matthew could read, he did not have to 'look it up' – he knew it 'by heart'. This last is such a wonderful expression that describes quite literally how a rhythmic reciter knows his/her lessons, literally 'by' – 'next to' - the heart, rhythmically beating the expression of the deep love and devotion of the faithful.

It is useful to examine the way in which the recording and remembering capacities of Memory and Writing impact on human expression. In the Oral-style milieu, Memory records. In a literate milieu, Writing records. In the Oral-style milieu, the record is 'incarnated' in the Memory, embedded in the human viscera. In the literate milieu, the record is written in a Book, an inert artifact that is an extension of human consciousness but does not share its vitality and dynamism. The Oral-style account is therefore both recorded and remembered within the anthropos. The literate account is recorded but **not remembered**, because the record in the book precludes the necessity for the anthropos to remember. This difference is critical, as it contextualises Jousse's perception of 'amnesia' and 'amnesics'. The seat of the Memory is the human being. The seat of the Memory can never be the book, because the process of Memory is dynamic and vital, the result of a highly complex and specifically anthropological behaviour which the book cannot duplicate because it is 'dead'. 'Amnesia' is a human condition: the 'amnesic' is the human being. What is recorded in books is not necessarily embedded in human memory, most often, quite the contrary in fact. So it is very possible that what is in books is recorded, without being remembered by human beings.

What then is the relationship between 'remembering', 'recording', and 'knowing' and 'understanding'? Jousse is clear in this regard. The process of visceral memory as explained by Jousse, clearly supports the process of learning by repetition in performance. Is this what is referred to as 'rote-learning'? What Jousse describes as the Oral Style and what is labelled 'rote-learning' are not the same thing. We must understand that simply 'remembering' and having an 'Oral-style memory' are two very different things. The Oral Style operates in those who have been trained from childhood in its very particular style, and who live in a community in which the oral record is favoured over the written. Only then does it become a way of life and the

expectation of every person in the community. Maintaining an Oral-style mode of record and expression in a literate milieu where literacy has status and ascendancy over the Oral-style mode is extremely difficult, if not impossible, as is obvious in those traditionally Oral-style communities in which the old modes of recitation have fallen prey to literacy, technological 'progress' and its accoutrements. The Oral-style performs four functions: recording, memorising, knowing and understanding, and is distinct from the oral or spoken mode or register, which can reflect recording, knowing and understanding without fulfilling the mnemonic function. The remarkable mnemonic capacities of Oral-style communities captured Jousse's attention and challenged him to ask:

> How does man, placed at the heart of all the immeasurable *actions of the universe*, manage to conserve the memory of these actions within him, and to transmit this memory faithfully to his descendants, from generation to generation? (Jousse 2000:30)

In order to answer this question, Jousse devoted his life to rigorous, creative and innovative scholarly enquiry.

3.4 Marcel Jousse ... and Methodology

> Experience is not all, and the savant is not passive; he does not wait for the truth to come and find him, or for the chance meeting to bring him face to face with it. He must go to meet it, and it is for his thinking to reveal to him the way leading thither. For that there is need of an instrument; well, just there begins the difference . . . Henri Poincaré (in Ferguson 1994:35)

In this section, Jousse's research focus and approaches to research practice are identified, described and exemplified.

3.4.1 Jousse's research perspective

1.1 As a member of an Oral-style paysan community who has first hand immediate experience of the object of his study, Jousse has the research perspective of an 'insider' when researching the anthropology of paysan oral traditions, regardless of the specific ethnicity of the researched milieu. As a researcher with an 'insider' perspective, Jousse automatically qualifies, in Stoller's (1996) terms, as an 'implicated' researcher (although the converse would of course not hold). In *The Oral Style*, Jousse speaks at length about Rattray among the Ashanti, who achieved 'insider' status though his voluntary 'implication' in the lives and the value and belief systems of the Ashanti people. Helen Keller is a very particular example

of the 'insider': she provides the [almost] unique insight into the thinking processes of those who are both blind and deaf. Anyone, on the other hand, looking at things from the 'outside' is not 'implicated', in Stoller's terms, nor an 'insider' in Joussean terms.

1.2 From this 'insider' viewpoint, Jousse repeatedly states that he 'observes' rather than 'invents', thereby implying that he is careful to maintain his objectivity even from the 'implicated/insider viewpoint' This is both the sane and other than what Schön (1983) identifies as 'reflective thinking': the capacity to reflect upon what one observes happening within oneself and around one. Jousse would argue that 'observation' as 'reflection' is scientifically rule governed, and therefore measurable.

3.4.2 Appropriacy and relevance of research method

Jousse identifies the need to account for both structure and form, the former lending itself to quantitative "measurement" and the latter to qualitative "mapping" (Capra 1996:81). In so doing Jousse, accounts simultaneously for "What is it made of?" and "What is its pattern?" By accounting for the number and size of rhythmic schemas, Joussean analysis qualifies as quantitative, while simultaneously, by accounting for the shape and form(ula) of the patterns, Joussean analysis qualifies as qualitative. Qualitative scientific measurement is reminiscent of Poincaré's Topology, hence Jousse's choice of the term, 'Stylology'. As Jousse himself says, "I bring nothing new, I unify": Joussean analysis is simultaneously quantitative and qualitative thus fulfilling the demands of both philosophy and science: a systems perspective. This is evident in the analyses of biblical texts later in Chapter four of this thesis.

Jousse understood that the relationship between knowledge and understanding, and research method were mutually forming and informing. This insight led him to use research methodologies that were informed by and appropriate to what he was investigating to avoid skewed perceptions and false conclusions. In his unpublished dictations, Jousse notes that:

> It is not relevant to question the desirability or otherwise of an Anthropologist [as researcher]. What is relevant is to identify a method that is known and workable in order to resolve the question of the Galilean Oral-style Tradition. Such a method is known quite simply to all those who have belonged, or who still belong, even today, to milieux of the Oral-style Tradition. Allow me to quote an intelligent young student at the Sorbonne who, after having attended one of my lectures on the capacities and procedures of Memory among traditionist Breton Paysans, came, proudly to tell me that in his region, of the (*illegible*), he actually had illiterate herder

> friends who possessed the same quality of memory and all the procedures of memorisation amd rememorisation which I had just praised in the Breton paysans. I am certain that there was no-one among the eminent professors of the Sorbonne who had the mastery over this aspect of the recitationed memory as had, and still has, this interesting and really savant young student. Knowledge of a Science does not consist of having degrees which miss the point, but it is to have, as far as possible, the quasi-congenital mastery of the matter in question. (Unpublished Dictations 1954-1957))

3.4.3 Searching literature for research data

In describing the research process that he used in compiling *The Oral Style* (published as *Le Style Oral* in 1925), Jousse's use of his whole being as the storehouse of a dynamic and reliable memory, and as an organ of organising intelligence is demonstrated.

> As soon as my research plan became clear to me, verification through reading commenced. 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 in 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 can locate in any book the exact passage I am looking for. I carry it all inside me. Being creative is very difficult when one is overwhelmed by notes. How does one rearrange one's thinking so that each item of information finds its optimum place in one's writing? Bring them alive within the self! New, albeit unexpected, combinations of ideas will become possible, because they vibrate within one. Then the synthesis occurs spontaneously, and one discovers things not by referring to filing-cards, but by living through the gestes. ... I stored all this away inside me, not higgledy-piggledy, but in accordance with my tripartite plan, and the parts eventually illuminated one another. My reading, and the lectures I attended, helped me to understand better what I was told by colonial officers who had lived among, and understood, the Malagasy peoples, Arabs, or various African tribes, which have such a rich heritage of Corporeal or Oral Style. I avidly drank this all in. (Jousse 2000:23)

3.4.4 Jousse's focus of investigation

Jousse's focus of investigation was the nature, process, structure and performance of human expression. This was not merely the study of language - which implies verbal language - but 'ex-pression', i.e. all forms of 'pressing out' – corporeal-manual, laryngo-buccal and mimographic, which include all forms of oral, gestual and literate expression. He sought to find those elements in human expression that were common to all three forms of human expression among all people, regardless of ethnic milieu, cultural bias, religious persuasion, socio-political status (including age, gender, education and wealth) race, colour, creed, century or geographic location.

3.4.5 Observation as research methodology

> As you can see, I go through life an interested spectator: I watch, I observe. (Jousse 2000:19)

Jousse understood the process of human expression as a rule-governed biological function, the rules being those that constitute the nature and structure of the human being - the 'Human Mechanics' which reflect the Celestial Mechanics - perceived by Jousse as an indivisible psycho-physiological "complexus of gestes" (2000:24). Scientific inquiry requires observation of these elements at work – at 'play' as Jousse expressed it.

'What then should be observed?' 'The geste.' 'How should the geste be observed?' 'In performance.'

Because of its intrinsic rhythmic and therefore dynamic nature, geste can only be observed in action, in performance. But the problem is that geste is both internal (microscopic) and external (macroscopic). So observation will be both macroscopic and microscopic The observers are of two kinds: external and internal. While both the individual doing the expressing – the performer - and others can observe the macroscopic geste, who else but the individual doing the expressing can observe the microscopic geste?

3.4.6 The anthropos as the objective research subject of himself

Bookish man has said:
"To know by heart is not to know",
not realising that this means wiping out
ninety percent
of the knowledge of all human beings.

As a rejoinder to the bookish law,
'*Scientia cum libro*',
the Anthropologist of Mimism answers with another maxim,
'*Scientia in vivo*'.
Jousse 2000:26

Jousse was critical of a range of research behaviours. Jousse regarded the arrogant superiority of the literate world which discounts and disregards the existence of any human achievement or archive not recorded in writing, as a burning issue central to the lack of understanding in the human sciences.

> We could refer to the Anthropos as 'this unknown continent'! For some years now, I have begun to discuss the depths and chasms of the earth with those who explore them. The depths and chasms of man have been insufficiently explored, which is why I know that the Anthropology of Geste has not progressed beyond its first infant babblings. (Jousse 2000:24)

Jousse maintained that this neglect had resulted in insufficient understanding of "which aspects of ethnography are anthropological" resulting in anthropology "skim[ming] the surface of *bookish* ethnicity" (Jousse 2000:24). Jousse further maintained that:

> It seems that our western science is afraid of life. When man and his expression is the subject of study, our western civilization is not interested in the living gestes of man, but only in their dead remains. That is why ethnography, and likewise anthropology, began to work and organise their methods based on dead tools. All the human sciences started off statically, because it is easier to come to terms with a dead and motionless object than with a moving and living being (Jousse 2000:25).

Before Anthropology, Philology "marked moments of progress for a time", but "not all ethnic facts fall within the domain" and therefore it is not "the alpha and omega of the science of human expression. It remains a wonderful science only as long as it is applied to the philological facts, but it can go no further than that" (Jousse 2000:25).

The focus on "inert, printed letters" as exemplars of human expression irked Jousse throughout his scholarly career. A scholarly exception was Rousselot who introduced

> ... an astonishing new technique which captured living language at its moment of action from human mouths [...] In his laboratory of experimental phonetics at the *Collège de France*, Jean-Pierre Rousselot recorded the living, albeit fragmented, utterances of laryngo-buccal gestes on smoke-blackened cylinders: recordings which dissected the gestual elements of the proposition one by one, without ever tracing them back to the proposition itself (Jousse 2000:25).

In the face of scholarship that he viewed as irrelevant and misleading, Jousse

> ... tried to change the method. Instead of restricting my field of observation to the 'dead' letters of texts, I here present a methodology which operates first, and above all else, via the awareness of a 'living' tool: the *human geste*. (Jousse 2000:24)

The *geste*, Jousse argued, mirrored and reflected the psycho-physiological construction and operation of the human being, which was to Jousse "nothing more, essentially, than a complexus of gestes". A study then of the "performance of his own gestes" (Jousse 2000:24) "and conjointly, of rhythm" (Jousse 2000:25), was a study of the human being, and would reveal his intrinsic nature:

> It is imperative that we study the living in its living form, and exclude the study of dead books entirely: we must add an in-depth study of the living, expressive and rhythmic geste (Jousse 2000:25).

In short, the focus of Jousse's analysis and examination was the "acting, thinking and knowing mechanisms" (Jousse 2000:26) in performance: the performance of human expression, in its global form, which he identified operates macroscopically and microscopically. Jousse identified macroscopic expression as that which is externalised visibly and audibly: the gestual-visual/ oral-aural mode of human communication in movement and speech, while microscopic expression is the "playing and replaying of the living gestes which make up memory" (Jousse 2000:26). Both are equally gestual and rhythmical, and constructed out of the constant playing and replaying of both the macroscopic and microscopic gestes.

A study then of the macroscopic and microscopic gestes was a study of the anthropos. Furthermore, Jousse maintained, the study of the performance of his own gestes was best undertaken by the anthropos himself ...

> Man becomes aware of man: the experimenter is simultaneously the experimented. Man is no longer 'this unknown': he becomes his own discoverer. The only person one can know well, is oneself. But to know oneself well, one must observe oneself thoroughly. The true laboratory is an observation laboratory of the self, so-called because it is difficult to learn to see oneself. That is why it is necessary to create what could best be called 'Laboratories of awareness'. While we will never be able to step outside of ourselves, yet, thanks to Mimism, everything that is re-played through us, is within us. All science is awareness. All objectivity is subjectivity (Jousse 2000:26).

In such "Laboratories of Awareness",

> [W]e must study and understand man as a living being. All my observations focus and concentrate on this living and gestual element. I will thus endeavour to restrict the present study to the as yet un-studied area of living memory, the acting, thinking and knowing mechanisms which I will thoroughly analyse and examine (Jousse 2000:26).

In such "Laboratories of Awareness", Jousse reiterates the objectivity of the study of subjective memory, hence "All objectivity is subjectivity".

> The anthropologist must constantly remember: memory is only, and can only be, the re-playing of macroscopic or microscopic gestes which have previously been embedded in all the diversified fibres of the human organism. The playing and the re-playing of the living gestes which make up memory provide an immense source of study matter (Jousse 2000:26)

When we individually become aware of the microscopic geste 'mimisming the universe', we observe the rhythmic physiological movement of internal sense mechanisms, all associated with time and place, and their consequent psycho-physiological response: movement of thought and emotion ('ex-motion'?). We 'see in our mind's eye' and/ or 'hear in our heads' – and feel 'e-

motional' - filled with joy or overcome with sadness, and recounting thoughts of other times, places and people. We 'smell an aroma and taste a flavour in our minds' - and saliva fills our mouths. We 'feel the rhythms in our heads' – and our feet tap and our minds – and bodies - dance. In our minds, we 'feel the touch of a lover's caress' - and find our bodies suddenly and consciously erotically aware, and our thoughts distracted. Such gestes provide ample evidence of human microscopic biological expression. Who or what can observe such expressing gestes? Jousse nominates the performer of the gestes. Therefore I am the observer of my own microscopic gestes. Because we are dealing with matters biological, such observation is objective. I either can see something in my mind's eye or I cannot. I can either hear the tune in my head or I cannot. And the tune that I hear in my head is the tune that I hear in my head. It is **not** the tune that others hear in their heads, or the tune that others **say** I hear in my head, or say I **should** hear in my head. These are the microscopic gestes and rhythms of which I am aware and can therefore observe. If my gestes and rhythms operate at a level beyond my awareness, they too will be objective, but must be the grist of mills of another study, not this. Subsequent to Jousse's life, technology analogous to the "smoke-blackened cylinders of Rousselot" (see above) has been developed for the minute measurement of microscopic rhythms of expression, none of which alters the fact that the performer of the geste is him/herself ideally the immediate and objective observer of those microscopic gestes capable of being observed by a human being without the intervention of technology. The performer is the objective 'performer-observer' (my term).

> The true Laboratory is therefore the Laboratory of the self. *To instruct oneself is to develop oneself.* Only the individual can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent adjuvant, *rhythm* (Jousse 2000:26)

While the observation of the microscopic geste is the domain of the performer-observer, the objective observation of the macroscopic geste includes both the 'performer-observer' and the 'audience-observer' (my term). Both the 'performer-observer' and the 'audience-observer' form part of the universe into which the geste is expressed by the performer, and therefore are both privy to observation thereof. But can the performer-observer and the audience-observer observe the macroscopic geste objectively?

> One needs to go back to the laws which govern the primordial mechanisms (Jousse 2000:289).

Jousse maintains that what is internal will reflect externally, and further that all observation is biologically measurable in terms of Jousse's mnemonic laws and mnemotechnical devices, each of which is exemplified in the work of Laban (1980), Burniston (1966) and Phillips (1984/1996). Laban (1980) claims that all external movement reflects an inner state of being, that all 'effort' and 'attitude' are both physically and biologically determined in space, weight and time. Burniston (1966) and Phillips (1996) suggest the biologically rule-governed behaviour of verbal language. Phillips' study further exemplifies this specifically with reference to English (1996), the implication of which is that the same kind of taxonomy can be applied to all other verbal languages, because of the anthropological and biological nature of the underlying rhythmic mechanism. According to Jousse's hypothesis, none of this is arbitrary. Because the process is biologically rule-governed, the observation of ourselves as subject in the "Laboratory of Awareness" is objective, hence "All subjectivity is objectivity".

3.5 The 'Kenishtâh': the "Laboratory of Rhythmo-pedagogy" attached to the Sorbonne.

> Perfection in making is an art,
> perfection in acting is a virtue.
> *Nichomachean Ethics*
>
> There is art to this science *(Ferguson 1994:38)*

Jousse named the laboratory which he set up at the Sorbonne, the "Kenishtah", the name given to Kepha's 'school' in Jerusalem where the Envoys were trained to tell the Deeds and Sayings of the Rabbi Iéshou"a rhythmo-catechistically. Jousse conducted experiments in rhythmo-pedagogy and rhythmo-catechism in this laboratory - the "Laboratory of Awareness".

Jousse identified the aim of his "Laboratory of Awareness":

> The daunting task which thrusts itself upon the audacious revivifying-rhythmist is two-fold: to resuscitate from their dead graphics Recitatives which were primordially created by a master of the global and oral style, and to render to the verbalising voice of the whole, a rhythm and melody, which are consonant with the deep thought and emotion of these Recitatives. (Jousse 2000:208)

He identified a ready-made case study:

> The Palestinian- and especially the Galilean-milieus offer us an anthropological and ethnic laboratory in which we can observe memory, which is an expression of intelligent and sublimated life at play. I will refer to memory as an anthropological principle from the

> perspective of the memorisers. In these memorisers, I will inevitably find the omnipresent twin elements: the anthropological and the ethnic (Jousse 2000:26).

He identified his primary sources - "the 'dead', written texts" which he "used only as a means, in the interim, of discovering the 'living' gestualisers" - and his *modus operandi*:

> I will work within the mode of *gestual performance*, not within the space of the *written text*. I will thus unearth living facts the existence of which has never been suspected by those who tried, by assessing what was inert, to understand and explain the immense and complex anthropological and ethnic Mimodrama which makes up our 'Oral-style Tradition'. ... It is therefore at the level of precise, multiple and inexhaustible life itself that I, as an experimental anthropologist, approach the *intra-ethnic elaboration of an Oral-style Tradition*.(Jousse 2000:27).

Jousse focused on 'Tradition' as the "transmission of living elements which have been received and developed within the ethnic milieu over earlier centuries" consisting of "living Oral-style '*Pearl-Lessons*': pearls which have slowly 'crystallised'" (Jousse 2000:27), developing density and concision, beauty and cohesion as a result of being traditioned by re(sus)citation from 'mouth to mouth' from re(sus)citer to re(sus)citer over centuries. And then "methodologically 'threaded' in ordered and counted recitations as an aid to their living 'utilisation'"(Jousse 2000:27).

Jousse identified specific research constraints:

> In our Laboratory of Rhythmo-pedagogic Anthropology - as befitting the experimental reconstitution of a milieu of Oral-style tradition - the Rhythmo-melodic recitatives of the Gospel remained strictly within the Global-oral style and were therefore globally taught and globally learnt. [...] Jousse 2000:210).

He identified a sequence of experimental/empirical enquiry:

> In order to be able to observe, with the maximum insight and efficacy, the law of Formulism at play, we need to break away from the written word and give life to these traditional formulae through a gustatory and attentive 'Manducation-memorisation' in our mouths.
>
> This awareness cannot be reached with any greater clarity than in the rhythmic living mechanism of:
> 1 The Re-Encoding into the Oral Form
> 2 The Re-Encoding into Formulae
> 3 The Re-Encoding into Targumic Formulae (Jousse 2000:324).
>
> This oral 'buccalised' re-encoding will be played out in three phases: In successive stages, we will study first the melodized Rhythmo-catechisation, followed by the *original* recitative, followed by the *encoded* recitative, followed finally by the *re-encoded* recitative (Jousse 2000:325).

> In this work I will begin 'from the beginning': I will analyse the phenomenon of the 'Crystallisation of the Pearl-Lessons'. These Pearl-Lessons are the initial, purely gestual elements: through a transposition of the mechanism of expression, they will become oral. But the deep anthropological mechanism remains the same. Everything begins with 'intussusceptions'. Faced with the Cosmos, immersed in the Cosmos, man, the innumerable '*Mimer*', elaborates his Tradition.
>
> Then I will slowly, as in a 'laboratory', observe this living Crystallisation of the Pearl-Lessons within the global Anthropos. We will see how the anthropological and ethnic forces co-penetrate dynamically within Man, resulting in a living Crystallisation of Pearl-Lessons. (Jousse 2000:27).

Jousse was acutely aware of the special skills and capacities required of those who would be performing for microscopic and macroscopic observation.

> We must now ask ourselves whether we, in our present bookish state, are capable of observing the full depth and extent of the subtle linguistic and rhythmic detail in the living play of this Gestual and Propositional Bilateralism which constitutes *Rhythmo-formulaic* composition. Experience has shown repeatedly that it is essential for any future observers to undertake a thorough anthropological preparation. No matter how thorough, however, no such preparation can equal the simple and almost instinctive, altogether infallible, 'know-how' of the ethnic composer himself. [...] The real expert will have repeatedly attempted the rhyming so as to ascertain how adroitly, in the verse of one rhymer or another, old words are brought together in new rhymes. One only knows well that which one has made oneself. *C'est en forgeant qu'on devient forgeron*: practice makes perfect. It is by forging that one becomes a blacksmith and it is only after becoming one that one increasingly admires the master-blacksmith. ... How much more necessary is it not, then, to have trained oneself over many years in 'formulaic' Targumic sequencing so as to be capable of discovering and appreciating its rare successes! (Jousse 2000:323).
>
> Our anthropological and ethnic training must be thorough enough to allow us to feel as familiar with the Aramaic Rhythmo-catechistic milieu as we are familiar with what could be called the classic 'rhythmo-catechistic' French milieu. ... I refer constantly to the importance of the personal 'awareness' of *the rhythmo-catechistic* sensations of our own ethnic milieu. We must endeavour to use our own living 'individual laboratory' as a starting point if we want to understand fully the analogous facts from other living or re-living ethnic milieux. One can only really understand those things that one is capable of manifesting oneself. ... Once that is done, in order to facilitate mutual understanding, it remains only that we re-adjust our gestes to those of others. Such transposition does not necessarily constitute betrayal or deceit. Quite simply, it is desirable that one behaves as flexibly as possible (Jousse 2000:325).

Jousse identified suitable training procedures for himself and his research assistants, which began with their own traditional French Oral-style formulas, and then related these to the similarly traditional Aramaic Oral-style formulas:

> Let us now exercise this new 'awareness' with an original rhythmic recitative, in which *one can feel the vital* 'formulaic' flavour of the French ethnic milieu.

C'était pendant l'horreur d'une profonde nuit,
sous l'obscure clarté qui tombe des étoiles.
Mon père, ce héros au sourire si doux,
partait, ivre d'un rêve héroïque et brutal.

It was during the horror of a deep night,
beneath the dark light which falls from the stars.
My father, the hero with the so-gentle smile,
left, drunk with an heroic and brutal dream.

Once we have experienced the rhythmic sensation of our own ethnic milieu in such a recitative, we can transport ourselves into the Palestinian ethnic milieu by 'buccalising' formulaic Aramaic texts. A sensation analogous to the original formulaic verbo-melody *should* awaken in our reciting and rhythming throats as soon as we voice the following recitative:

Whereupon you will conceive
and give birth to a son.
And you will call his name Iéshoua,
for he will free his people
from all their sins.

This sensation of *formulism* typically constitutes the first phase of the living 'manducation-memorisation' which I try to bring to play in the laryngo-buccal muscles of each reciter (Jousse 2000:323-325).

He then identified the specialist Rhythmo-melodist required for the Rhythmo-catechistic recitation – the re(sus)citation of the Aramaic Pearl-Lessons from the inert written texts.

What I had to do, I could not, however, do, because I am a rhythmician but not a Rhythmo-melodist. I needed someone who would know how to articulate rhythmically in order to memorise extensively, and who would be able to understand that the song *in itself* was neither poetry nor music, but a living tool of purely oral rhythmic transmission, a Rhythmo-pedagogic and Rhythmo-catechistic recitation. Gabrielle Desgrées du Loû was, among the great many specialists I met during my term of research – a long time ago now – the only one who was able to understand the nature of the Semantico-melodism of a language, and to master all of the living oral mechanism of translation. What I asked from this young Breton woman was a true miracle of resurrection: to resuscitate the words of the living and rhythmo-catechising God which book-obsessed Philology had mummified in the bandages of Greek manuscripts. Gabrielle Desgrées du Loû sheathed these dead texts in the gossamer thread of her genius, transforming them into the verbal Rhythmo-melodies which forced the admiration of even the greatest specialists when they first heard her in the main amphitheatre of the Sorbonne, in 1928, during the first International Congress of Applied Psychology (Jousse 2000:208).

Jousse describes the process that he and Desgrées du Lou used to achieve the re(sus)citation of the written texts:

We all know that to encode Aramaic Oral-style recitatives rhythmically in any given language demands a knowledge of the most subtle articulations and rhythmisations of this 'encoding' language. I thus gave Gabrielle Desgrées du Loû the rhythmic recitatives which I had

reconstituted into French from Targumic Aramaic. Little by little I was able to make her feel the essence of the Aramaic rhythm of the "Our Father": I had given her the Aramaic formulae:

Abûnâ debishmayyâ yitqaddash shemâk ...

At the same time, I would lend her live recordings by the German ethnologist Gustave Dalman of traditional melodies gathered in Palestine at the end of the last century for the preservation of oral traditions. [...] We were not intent on doing any archeology, but on taking up once again the mechanism of memorisation and recitation according to the laws of the living Oral Style. We had to develop a Verbo-melodic discipline whilst taking into account the homo-rhythmism of the rhythm of the French language and of the animating Rhythmo-melody. I obtained these traditional melodies for her by the dozen. She eventually succeeded in intussuscepting them into her deepest fibres, as alive and immediate to her as if they had been Rhythmo-melodies from the Vannes or Lannion regions in the north of France. In the first instance, I had provided her with the workings of Verbo-melodic mechanisms, and an introduction to the formulaic Targumic Aramaic mechanisms: these she translated into Verbo-melodies.

She would intussuscept all these living and traditional melodies, which I transmitted to her, globally and orally. They would remain living and vivifying within her and she would turn them into a 'Rhythmo-melodic Formulaic Style'. And through her, the mummified Apocalypses, the lifeless Parables regained Life and Gestes, Rhythm and Melody (Jousse 2000:209).

Jousse identified the particular problems that lay at the heart of re(sus)citation of the written texts:

We need to study, and above all understand, not what is musical, but what is verbal and significant in this Rhythmo-melody. To know how to incarnate, activate and have the melody open out from the very meaning of each word is very difficult indeed: Semantico-melodism is the twin science of Semantico-pedagogics. A most penetrating fusion was needed, the intimate fusion of a thought always pregnant and striking, and of an emotion which would be, alternately, gentle and melancholic, and then violent and brutal. On the other hand, the Rhythmo-melody of the Lamentations was no more than a suffering softness. I glimpsed therein a deep anthropological and ethnic problem which has, as yet, not only never been tackled, but sometimes is not even posed. Gabrielle Desgrées du Loû posed it, tackled it, solved it – and all while she seemed to be at play, in her own fine and mysterious way (Jousse 2000:210).

Jousse records the impossibility of recording the work of Gabrielle Desgrées du Lou:

She always refused to let her melodies be recorded because of the anthropological globalism of this living Rhythmo-pedagogy and because she had a deep and living knowledge of the Anthropology of Mimism. The voice, a Laryngo-buccal geste, is but the blossoming of the Corporal-manual Geste, without which it is unable to operate 'semantically'. That is why Iéshoua's parables, which are living pedagogical Pearls-of-Learning, must be rendered mimo-dramatically, alive and therefore globally - and not only verbally, as is the case with the parable of the House built on Rock and on Sand. Whoever learns these lessons and re-plays them with his whole being, builds his construction of instruction on rock. Whoever learns these lessons and does not re-play them with his whole being, builds his construction of instruction on sand. Would you have asked Gabrielle Desgrées du Loû to build on sand, she who was building her eternal home with her whole being? ... We will hear the individualised echo of each reciter at the deepest point in her voice. We must indeed, *each one of us,* find ourselves with our whole being of flesh and blood, in other words with our total being, in the Word of God which is the

> Geste of God. In each reciter there must be reproduced a kind of individual incarnation (Jousse 2000:211).

And the outcomes of the experiments ...

> During my so-called classical studies, I expected to fathom the meaning of the dead texts of Homer, the Ionic Oral-style bard, and Virgil, the Latin Written Style poet, all without the slightest awareness of their differences. Gabrielle Desgrées du Loû also found herself confronted with dead texts, but these had to be imbricated anthropologically in her: they had to be revived and re-*ex-pressed* in Global and Oral Style. The parables she had before her were printed onto dead pages, for in her time even the most psychologically inclined educators saw Jesus' teachings as no more than inert, written texts. How strange it was to hear the frail human talent of a young Breton woman Rhythmo-melodising playfully, in a whisper, the Words of a God, while I was myself afraid to touch the Words of that All-Mighty Elâhâ. I could identify with one of my most faithful and distinguished disciples, a Muslim deputy, before the Qur'anic words of Mohammed, when he readily makes the Geste of the Arab Nabi: 'Oh, you who envelop yourself in your coat ...' I was a bit like the trembling Palestinian Nabi waiting to see the Invisible one go by:
>
> And the All-Mighty said:
> "Go out and stay in the mountain
> before the All-Mighty.
> And the All-Mighty will pass by."
> And a great and violent wind
> tearing the mountains and breaking the rocks
> before the All-Mighty.
> The All-Mighty was not in the wind.
>
> And after the wind an earthquake.
> The All-Mighty was not in the earthquake.
> And after the earthquake, a fire.
> The All-mighty was not in the fire.
>
> And after the fire,
> the whisper of a slight breeze.
> And it happened that Elijah heard
> and he hid his face in his coat.
> 3 Reg. 19, 11-13.
>
> (for the All-Mighty was in the whisper). (Jousse 2000:210)

3.6 Reflections on the Laboratory of Rhythmo-Pedagogy and the future of research in the Anthropology of Geste and Rhythm

Jousse's dictations reflect the cruel paradox of his position at the end of a lifetime of dedicated research. While he promotes his research methodology and findings with pride and excitement, he is frustrated and saddened by a lack of acknowledgement, particularly from his own countrymen and colleagues, not so much for himself but rather for the scientific veracity and

contribution of his scholarship, and the loss of a unique opportunity for people everywhere to understand themselves, their culture and their kind more simply and profoundly.

> ... I regret this all the more as I have been the only one, for thirty years, to make this laboratory workable: this laboratory of Palestinising Bringing-into-Consciousness and Memory Development, situated in our urbanised ethnic milieu which was once so desperately in need of it, and of which it is no longer even aware. Yet, for thirty years, this Laboratory has functioned daily in a scientific centre as accessible as the Sorbonne and its various organs of scientific teaching, such as the Ecole de Hautes-Etudes de la Sorbonne, the Grand Amphitheatre de la Sorbonne, the Amphitheatre Turgot de la Sorbonne, etc.
>
> My most determined efforts at anthropological experimentation over a period of thirty years notwithstanding, I have to admit I have not been able to make a dent of even a thousandth part with my scientific and dynamic rhythmo-melodic mnemonic procedures, while the dispatch of a few aesthetic and liturgical representations slavishly copied from the severe memorising Palestinian method in a matter of two or three years has been triumphantly acknowledged.
>
> Should one take this lying down, and concede that my ethnic milieu [laboratory] is incapable of working profoundly at serious things? I have heard this said many times, but I have heard it said many times in scientific circles abroad, that our scientific efforts have been recognised only when the sacrifices and discoveries of solitary French savants have been abandoned to foreign terms and despoiled by strange labels. Why should foreign lands be more concerned about the investigating science of a few rare Frenchmen than the so-called leading scientific lights of the French themselves? In France, the French discoverer has a chance of seeing his discovery propagated only if it is 'trivialised' by someone else and under another name.
>
> What is living can be taught and learnt only through life and in life. Unfortunately, Science and Life are presently, and for how much longer, I wonder, quite foreign to each other. Therefore, like dead leaves which have escaped from life, I try to scatter outside the living Laboratory the poor sheets of printed paper which I submit here to the looking Reader who is probably not a Reciter-Reader and even less a rhythmo-melodising Reader.
>
> The paysan France of yesteryear, and of past eternity, maintains its laboratory of Oral-style tradition, or at least what is left of it, in the silence, ever since the schools of rhetors were imposed by Julius Caesar on the erstwhile famous Gallic Oral-style schools. (Unpublished Dictations 1954-1957)

But Jousse's passion for his work is irrepressible. He understands that his research, and discoveries cannot be confined within national borders and by ethnic constraints:

> Whatever the case, a paysan Laboratory of Anthropology has no other fatherland than that of the paysan-anthropos. This is why I am convinced that I do not work in a desert, but in the living and innumerable resonances of all the ethnic Laboratories of Oral-style Tradition from the Malinke paysans of M. Sissoko to the paysans of Madagascar, those improvisors of the *merina hain-teny* of which Jean Paulhan has given me the model of observing an experimenting Rhythmer. (Unpublished Dictations 1954-1957))

Furthermore, Jousse believed that the emerging recording technology of radio and film would ensure that the rhythm of human expression, in all its forms, would be unmistakable.

> The daily growth of the introduction of the phonograph, increasingly indispensable in the scientific studies - and not only in the aesthetic and liturgical recreations - will force the Palestinisers of the Oral-style Tradition to present all the elements of this Tradition by revivifying them through a Verbo-melody - both Rhythmo-melody and Semantic-melody - the whole constituting the untearable and utilitarian Mnemo-melody. (Unpublished Dictations 1954-1957))

He was confident that the future generations would understand the role of rhythmo-melody:

> It goes without saying, indeed, that the young generation formed by and trained in the audio-visual culture, will enter more easily in the milieu of Global Oral-style Tradition than a bookish erudite who has never handled anything but library cards. (Unpublished Dictations 1954-1957))

Jousse's research methodology informs the study. When Jousse speaks of Rhythm, he means four different kinds of rhythm: Duration, Intensity, Pitch and Timbre. When he talks about the rhythms in the mouth he is talking about the repetitions of the articulations of sounds, which constitute the alliterations and assonances. This is what he is referring to when he talks about getting to know one's own language rhythms. Only when one knows one's own can one begin to work with others, and one can never work with others as well as one can work with one's own. That is why Gabrielle Desgrées du Lou was able to do this work: as an 'Oral-style rhythmer', she knew her own Breton microscopic rhythms, so therefore she was able to recognise - literally 'sense' - when she had created the Aramaic rhythms. She knew what it felt like. She felt them, tasted them, manducated them in her mouth.

Each of us has this sense to a greater or lesser degree. If I say "Many Men Mowing Meadows" my mouth more than my ear tells me about the rhythm and logic of the repetitions. If I read "I never know when my knitting is neat enough" my mouth tells me about the rhythmic repetitions of the [n], not my eye. If I **hear**: "The more the monkey mounts the tree the better you see his bottom", I do not have the same access to the rhythm and memory of it as if I **speak** it and manducate it in my mouth, which is why Coleridge's "Five miles meandering with a mazy motion" is 'poetry' only when the logic of its rhythms are tasted in the mouth.

The sound is as - if not more - important than the sense to a point, which is why all human beings can remember what they have said even when it has never been written down. We remember

things well when we taste them in our mouths, and when a mouth is accustomed to tasting sounds it learns to taste other sounds quickly and well. This is the mechanism of the 'oral learning pathways' - learning through the rhythmic sensation of the shape of sounds in the mouth. 'Oral learning pathways' are of course also 'aural', but most powerfully we learn through the mouth – absolutely literally, and just as we ingest food into our viscera through the mouth, so we incarnate knowledge through our mouths - Jousse's manducation of the lesson and the teacher (Jousse 2000: Part Two Chapters one and two). Hence Jousse's insistence on the research methodology that he practiced in his Rhythmo-catechistic and Rhythmo-pedagogical laboratory.

Conclusion

In chapter two, I identified Turner's suggestion that a new unifying literary theory be sought within the oral tradition and suggested that The Anthropology of Geste and Rhythm be considered. In chapter three I have identified and explained Jousse's research methodology. With this thought at the fore, the chapter following examines a possible manner of presenting and and analysing mnemonic Oral-style Biblical texts. The Appendices to the thesis demonstrate the degree of success in the application of Jousse's rhythmostylistic analysis to current Oral-style texts in a range of modes.

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[i] Jousse claimed visceral intussusception meaning the biological ingestion of thought and emotion long before this was suggested and demonstrated in scientific studies and laboratories. Evidence of the possible reliability of Jousse's early insights comes from the laboratories of Jacques Benveniste and Candace Pert. Benveniste (Schiff 1995 and Benveniste et al 1988) demonstrates "the memory of water" (Davenas et al http://www.lbn.org/cgi-bin.node.pl&lg=us&nd=n4_l) and the "Transatlantic transfer of digitized antigen signal by telephone link". (http://www.lbn.org/cgi-bin/node.pl?lg=us&nd=n4_3) which implies the possibility that molecular information is communicated by electromagnetic waves in water. Can we then assume that, as our bodies are on average 70% water, the water content of the body has something to do with memory? Benveniste's investigations indicate this and Lyall Watson, investigator of the evolutionary perspective, certainly thinks so (Microphone-In, SAfm, 19 January, 2000: 21h30). What then of the brain? The brain is the wettest part of our beings at 90% water, so if water has to do with memory, naturally it has the edge. In *Wax Tablets of the Mind*, Small concludes that we are "hardwired and run software in our wet ware" (1997:244).

Pert provides even more compelling evidence of the visceral-psychological operation with the discovery of opiate receptors in 1972, and later neuropeptides which situate emotion - and therefore all other 'psychological phenomena' - in the viscera: our *Molecules of Emotion* (1997). We think with and feel with our whole indivisible psycho-physiological complexus of geste, and that indivisibly resonating to the rhythms of the universe - whether we like it or note. If we are to believe Jousse, we are inextricably connected to the universe in much the way that the ancients said we were: 'we know in our waters', 'we feel it in our bones', 'it tears the guts out of us', 'it is heart-wrenching', or 'heart-rending'.

Chapter Four

Presentation and analysis of Oral-style Biblical texts: a Joussean perspective

4.1 Introduction

Jousse applies the The Anthropology of Geste and Rhythm to Oral-style teachings of the Rabbi Iéshou"a of Galilee and thereby suggests their mnemonic structure which implies their veracity and reliability. (See Jousse 2000:212, 215, 234ff, 316ff, 318ff, 338ff, 342ff, 381, 450, 414ff, 484ff, 493ff, 519, 529ff, 536ff, 547) Jousse cites and demonstrates numerous examples of mnemonic features and structure in Biblical, Torahic and traditional recitatives. (See Jousse 1990: 87ff, 103ff, 110ff, 131, 137, 140, 145, 147, 149, 152ff, 166, 170, 176ff, 189ff, 200ff, 204ff, 212ff, and Jousse 2000: 36ff, 42ff, 217ff, 236, 524, 555) Jousse provides evidence of the survival of Oral-style memorised features over centuries in the construction of the *Our Father* (Jousse 2000:487ff). Jousse claims that mnemonic Oral-style structures suggest solutions to problems associated with biblical exegesis and interpretation, Christian belief and liturgy, all of which constitute translation of one kind or another.

4.2 Summary of Jousse's perception of the diaspora of the Besôrâh-Gospels: *Memory, Memorisation and Memorisers in Ancient Galilee*

Jousse argues that the Oral-style tradition accounts for the 'synoptic problem'. Jousse conjectures that Iéshou"a himself was an illiterate Oral-style peasant traditioned in the centuries-old customs and Oral-style socio-cultural archive of the region. He lived and worked and taught among a people of similar lowly peasant station that were similarly traditioned. He used the Aramaic targum of the Old Testament to transmit his teaching. Traditioning was achieved by means of the Oral Style, that mode of human expression ruled by four mnemonic laws - Mimism, Rhythmism, Bilateralism, and Formulism - and a series of mnemotechnical devices, memory-aids (including the Counting-necklace) which enabled the faithful and stable memorisation of vast amounts of gestual-visual/ oral-aural information. Traditioning was based upon the teaching and learning that took place between the Abbâ and Berâ- the transmission of learning orally and by demonstration - transmitted by the Paraqlitâ- the go-between, or the breath. This last role was the forerunner of the Metourgemân-Sunergos who as interpreter - or go-between - was instrumental in the preservation of the teaching of the Torâh during the first emigration to Egypt.

Jousse believes that during his life of teaching and healing, Iéshou"a taught his Oral-style Pearl-Lessons to Kephâ. Before he died, Iéshou"a admonished Kephâ to continue with his teaching and to establish the Church, and Iôhânân to take care of his mother Mâriâm, and Mâriâm to regard Iôhânân as her son;. After the death of Iéshou"a, Kephâ created the primary Counting-necklace of the Oral-style Pearl-Lessons of the Sayings and Deeds of the Rabbi Iéshou"a and established the Kenishtâh in Jerusalem, probably with the help and support of Mâriâm. In this Kenishtâh, teaching, learning and assessment were conducted exclusively by performance and repetition of the Oral-style recitatives of individually devised Counting-necklaces. To this Kenishtâh came the Disciples of Iéshou"a, where they were traditioned in the Oral-style recitatives that made up the Counting-necklace of Kephâ, together with their Metourgemâns-Sunergoi, and went out as Apostles.

The Metourgemâns-Sunergoi performed a very important function critical to our understanding of the development of the Bible as we know it today. They encoded, i.e. translated the Aramaic Oral-style recitatives into Oral-style recitatives in the target languages of the diaspora: they were the 'aloud-speakers' of the Apostles. Later, when the time came, they put the encodings of the Besôrâh into writing. When they did this, they used Graphic Abbreviations for those passages which were best known. Graphic Abbreviations appeared in the scripted versions of the Early Gospels as rows of dotted lines [.....]

Shâ'oûl of Giscala also came to this Kenishtâh to recite his version of the Deeds and Sayings of the Rabbi Iéshou"a, based upon his traditioning and schooling at the feet of the Rabbi Gamaliel - the only apostle to be both traditioned and schooled. He also presented his elaborated Counting-necklace.

At some point, all the Apostles went out with their Metourgemâns-Sunergoï locally and regionally to spread the Oral Announcement-Besôrâh. At a later point, it was necessary for them to travel further afield into the extra-ethnic diaspora, at which point Matthew put his Counting-necklace into writing as a memory aid for those whom he was leaving behind. All the apostles returned regularly to the Kenishtâh in Jerusalem to refresh the performance of their recited Oral Announcements, hence "Next year, Jerusalem".

4.3 Teaching without writing: the life and teaching of the Rabbi Iéshou"a

Jousse proposes a plausible account of 'teaching and learning without writing' by identifying the key elements of the operation of the diaspora.

Jousse's discovery of the mnemonic Oral-style tradition as the mode of transmission of the Oral Announcement accounts for the prodigious memory and knowledge of Iéshou"a and the Apostles and the apparently miraculous spread of the teachings of the Rabbi Iéshou"a. By proposing the role of the Metourgemân-Sunergos as encoder and scripter, Jousse accounts for the vast number of languages accommodated during the diaspora, the scriptings - the writing down - of the different versions of the Oral Announcement, and the identity of the author-composers - as opposed to scripters - of the Gospel texts. Jousse's suggestion that the Counting-necklace was used as a memory aid, accounts for the success of the diaspora without writing, and the survival of the Gospels without writing. By identifying the structure of the Counting-necklace, Jousse accounts for the structure of the Gospels, the substance of the Gospels, and the additions, omissions and variations of the accounts in the Gospels. Jousse's assumptions about the nature and function of the Graphic Abbreviations, account for anomalous variations and omissions in the Gospels.

It is important that I record that Jousse insisted that his adopted perspective in this instance was anthropological, not theological: he gives an anthropological account of the disapora of the Gospels.

4.4 Register, Text and Context: Ancient Galilee, the Gospels, the Apostles and the Oral Style

Insofar as we understand 'register' to refer to the construction of the message in relation to the status of the co-communicators and function and mode of the communication, the register of the Oral-style text varied greatly: it can be pedagogic, genealogical, historical, legal, moral. Jousse does tell us that the use of the Oral-style was adapted to accommodate time, place and persons. What does this tell us then about those people who first recorded the Hebraic Tôrâh and the Early Christian Gospels? Jousse records a number of significant perceptions.

Jousse records that the Oral Style (as described above) was commonly known among all the people regardless of class or status and used in the form of the Aramaic Targum to learn and interpret the Tôrâh. The Oral Style was used as a mode of daily communication: Jousse's research in the Oral-style milieus of the world confirm that such is the case everywhere that the society favours the Oral Style even where literacy prevails. Writing was restricted to use by those in power in the Synagogue and government.

Jousse regards it significant that in every Kenishtâh-Qehillâh in Palestine, the Tôrâh was recited in Hebrew by the learned Rabbi, and interpreted in Aramaic formulaic targums by a Metourgemân for the benefit of the folk who did not know or speak Hebrew. A similar Kenishtâh existed in Egypt where the Metourgemân composed the Targums in Greek which had become the language of common parlance among the Galilean immigrants to Egypt.

It is significant to note that when Kephâ-Peter was instructed by Jesus to 'build his Qehillâh', he used the two-fold capacities of the Oral-style Tradition that already existed in his milieu: (1) the Traditional Formulaic Oral-style and (2) the Paraqlitâ-Metourgemân.

He used the Traditional Formulaic Oral Style to construct the teachings which constituted the Besôrâh using the traditional Oral-style Pearl-Lessons which constituted the Targums; he put 'new wine in old bottles'. In addition, the traditional Metourgemân took on a new role of the Metourgemân-Sunergos – the interpreter-loudspeaker of the new set of Oral-style formulas teaching the Deeds and Sayings of the Rabbiof Iéshou"a: the Besôrâh or Oral Announcement . These perceptions of Jousse have certain functional and operational implications.

Each set of formulas constituted a lesson which was densely constructed and finely wrought: Jousse calls these the 'Pearl-Lessons' - because each was physically represented by a bead - which were threaded onto a 'Counting-necklace' to be used as a memory-aid by the Apostles. Mostly, the beads were grouped in sevens – Septenaries, and these were grouped into seven Strands. The first Strand dealt with the history of the Birth of Iéshou"a, and the last with His Death and Passion. The first and last strands were fixed, but all the others were sufficiently supple and flexible to allow personal and contextual adaptation.

The Apostles/Envoys were trained in the recitation of the Counting-necklace in the Kenishtâh-Qehillâh in Jerusalem together with the Metourgemâns-Sunergoï, in such a way that they were able simultaneously to check the accuracy of their Counting-necklaces, and to personalise them. Jousse records that Shâ'oûl-Paul presented himself voluntarily to Kephâ-Peter in Jerusalem to check his Counting-necklace. The principal Counting-necklace of Kephâ-Peter was augmented in the form of intercalary complementary Counting-necklaces. Jousse records that Kephâ-Peter and Shâ'oûl-Paul intercalated their complementary necklaces slightly differently.

The Metourgemâns-Sunergoï, worked with all of the Envoys, so that there was no strict pairing. The Metourgemâns-Sunergoï, travelled throughout the Diaspora with the Envoys to perform the duties of encoder-aloud-speakers.

Once the Envoys together with their Metourgemâns-Sunergoï, were sent out to spread the Gospel, they were required to return at regular intervals to have Kephâ-Peter and the other Envoys check their recitation for faithfulness and accuracy. This practice continued when the diaspora extended to the Gôyîm in the Hellenistic milieu.

In time, the Metourgemâns-Sunergoï, were almost as expert as the Envoys in the presentation of the recitation of the Pearl-lessons, so it was they for the most part who recorded the Oral-style texts in writing as memory-aids. Because they were written memory-aids, they were never intended for reading as we read a book today. Instead, they were meant to 'jog' the memory of tired or inexperienced reciters. This meant that not everything was recorded - the parts that were fixed and were very well-known were substituted with a series of dots [.....] to indicate that something was missing from the written text, that the scribe knew the reciter knew to include in performance. These Jousse calls 'graphic abbreviations'. In addition, these recitations had been adapted and personalised so frequently that the order of the 'Pearl-Lessons' differed from one account to the next. Thus, Jousse accounts for the 'synoptic problem' which he maintains does not exist. He adds that whatever confusion has arisen over the interpretation of the Gospels arises out of the fact that people will insist on analysing and interpreting the Gospels as written texts instead of as Oral-style texts as explained here.

There is a particular set of issues attached to the processes of translation that are implied in the performance of the Metourgemân, the translator-loudspeaker who was an integral part of the Ancient Hebraic tradition and played an indispensable role in the spreading of the Gospel. Translation slippage is a major factor, because from one language to another, there are differences at a number of levels: (1) Phonologically words do not use the same sound and tonal constructs from one language to another. (2) Morphologically, words are differently constructed from language to language. (3) Syntactically, words behave differently in utterances and therefore are accordingly accommodating or resistant depending on the relationship between the languages. (4) Culturally, words and their meanings are conceptualised in the context of the history and mores of the group. Differences in language use and gestual-visual/oral-aural expression abound proportionately. In addition to these conventional translation issues, it must be remembered that the Galilean Metourgemân had to translate within the mnemonic Oral-style form of the originator. Jousse identifies the multitude of difficulties facing the translator in the following:

> When as an anthropologist of geste and of memory, I deal with precisely such rhythmo-catechistic facts from these ethnic oral style milieux, my translations become betrayals. Similarly, the Homeric *Epos*, the Hebraic *Dâbâr*, the Targumising *Pitgâmâ*, the medieval *Dit*, are not translated but betrayed by our all-encompassing and oratory word, *Speech*. Translation stifles the individual rhythmo-pedagogic resonances, and any subsequent study dependent on such translation overlooks the differences in the styles. Present day translation practice is totally estranged from all these great living laws. One must not translate an oral formulaic style as one translates the written style of a Virgil or a Cicero. It is up to the translator to labour indefatigably in order to 'crytallize' into a single concept, in his own language the multiplicity of disjointed words which obscure the unity at the heart of the formula.(2000:335)

The Metourgemân had two major considerations: the message and the memory. He had, simultaneously, to render the meaning faithfully while ensuring that the form of the performance stimulated and supported the memory of his listeners. Given the incapacity of languages to behave in an exactly equal fashion, he would probably have favoured degrees of equivalence of meaning as opposed to exactly synonymous meaning. This would have been influenced by the need to fulfil the mnemonic characteristic of the Oral-style text. If, as Jousse indicates, the mnemonic quality of the performance was dependent on the mnemonic elements and mnemotechnical devices in performance, we need to consider which of these can cross linguistic boundaries unimpaired and which cannot. The laws of Rhythmism, Bilateralism and Formulism apply in any language in principle, but the actual application will differ from language to

language depending on each language's characteristic rhythm, its accommodation of the principle of bilateralism and its syntactic construction. The mnemotechnical devices such as alliteration, assonance and onomatopoeia are more specifically problematic. The mnemonic enhancement of meaning in one language by the use of alliteration (aconsonantisation), assonance (avocalisation) or onomatopoeia does not necessarily work in another language. The Metourgemân would have to have had mother-tongue or near mother-tongue facility in every target language he was using, a thorough knowledge of the subject matter he was dealing with and superior skill in creative composition of the mnemonic Oral-style form. Such were the difficulties with which the Metourgemân had to contend. It is no wonder then that Jousse holds the Metourgemân in such high regard. But the Metourgemân did have significant advantages and resources to draw upon.

In the first place, the community within which he worked was traditionally accustomed to this mode of communication, and were highly practiced in it themselves. As Jousse points out, the tradition itself was thousands of years old. As a consequence, every child of an oral milieu, whether Galilean, Greek or otherwise was 'rhythmed' from childhood in the traditional teachings of his/her ethnic milieu. In Galilee, these were the targumic teachings of the Tôrâh. Then, there was the advantage of being able to communicate with the whole being, not just inert fixed words – as they are on a page in writing. The rhythms in the movement of the body and the hands, the rhythms in the movement of the face and the eyes, the rhythms in the movement in the language – with pauses and changes in pace, the rhythms in the movement of the voice modulating pitch, volume and colour, the rhythms in the movement of the patterns of speech – all contributed to the successful transmission of the message to the memory of the listeners. In Galilean Palestine, the listener is known as the Apprehender, because the quality of listening was all-consuming. It had to be. S/he could not go and check it up in a book later if s/he missed a point or got it wrong. There was no place for distraction. Listening was an all-consuming activity, because the listener got only one chance – hence Apprehending. And all of those factors which favour and enhance the mode of oral language, are precisely those factors whose absence bedevil the mode of written language. It is one thing to translate the oral text from one language to another. It is quite another thing to translate the oral text into the written mode, and into another language, and then to translate that written version into a series of other written texts into a multiplicity of other written

languages. Such a process can only precipitate an avalanche of compounded translation slippages which bury the original meaning and message.

Jousse's explanation accounts very simply and in an uncomplicated manner for all the phenomena that present themselves in the Deeds and Saying of the Rabbi Iéshou"a: the Besôrâh which became the New Testament of the Christian Bible: Pedagogy became Liturgy.

4.5 Some comparative perceptions

The following comments serve to foreground Jousse's perceptions in some measure.

In the *Catholic Commentary on Holy Scripture* (Orchard *et al* 1951) we read about '**secretaries/ *interpres,***' for which I suggest we substitute 'Metourgemân-Sunergos' in order to reinterpret what is written here. I also ask that the reference to **"that pipe or instrument of his preaching by which he used to sing to the Lord"** as an indication of the role of rhythmo-melody that has been misinterpreted**.** These are predictable mistranslations when adopting a literate point of view to assess an Oral-style situation:

> When it is admitted that an inspired writer may have used a **secretary** (cf. 52c and 48b) it seems more reasonable to confine inspiration to the author (Paul or Moses) and to regard the **secretary** as uninspired. (If the **secretary** is the instrument of the author and the author is the instrument of God, one is well on the way to an infinite regress.) Some theologians consider the **secretary** as inspired too (cf. Bea 66) but the principles invoked, that all whoa re intelligently concerned in the production of the book are themselves inspired, would seem to include, if not the slaves who prepared the papyrus, at least an intelligent copying slave. The use of a secretary may have been wider than is often recognised. Jerome (ep ....) asking why Paul was unhappy (2 Cor 7:5-6) until Titus came to him, remarks that Titus was Paul's ***interpres***, and that Paul was sad, because he lacked at that moment **that pipe or instrument of his preaching by which he used to sing to the Lord.** He adds that Peter used **secretaries** too, and that the difference between the style and phrasing of 1 Pet and 2 Pet was due thereto. (Orchard *et al* 1951:37ab).

In *The Birth of Christianity: Discovering what happened in the years immediately after the execution of Jesus* (1998), JD Crossan suggests that the origins of the Gospels are closely linked with the oral tradition of the women of ancient Palestine. He identifies the oral multiforms of the gospels (Crossan 1998: 564-568), and refers to the shared meal tradition (thirty one references in all), and the common sayings tradition (twenty-six references).

In Chapter 26 'Exegesis, lament and biography', Crossan provides a detailed and illuminating account of the fidelity and longevity of "Multiforms of mourning" among Greek women. He demonstrates repeatedly that people do memorise and repeat with reliable accuracy the geste and gist of forms of expression accessible to them only in the oral mode. In spite of these insights which are very like the conclusions drawn by Jousse, Crossan ends the Birth of Christianity concluding that the oral multiforms made no particular impact on the development of the New Testament. On analysis, I consider it significant that nowhere does Crossan indicate a knowledge of the role and expertise of the Metourgemân-Sunergos or the use of the Counting-necklace or the viscerated mnemonic nature and structure of the 'oral multiforms'.

> I imagine in that Jerusalem community two equiprimordial processes, exegetical and lament, engendered respectively by male and female members. In the absence of a body and a tomb, female ritual lament wove exegetical fragments into a sequential story. **I do not find any evidence that multiple oral performances of such a passion resurrection story represented by any set of our extant gospels.** What we have here in my best reconstruction is a but a single line of scribal tradition, from the Cross Gospel into and through the canonical gospels. **If such multiforms existed and were eventually written down in independent gospels, I would expect their similarities and differences to look something like those varied versions of a single lament seen above**. What I imagine instead is that in the Jerusalem community, the female lament tradition turned the male exegetical tradition into a passion-resurrection story once and for all forever. The closest we can get to that story now is the Gross Gospel, whose existence on communal passion and communal resurrection may be the strongest index of those origins. The gift of he lament tradition is not just that we know the names of Mary Magdalene and the other women, but that their passion-resurrection story move into the heart of the Christian tradition forever. And once it was there, within a decade of the death of Jesus, others would compose variations on it, but nobody would ever replace it or eliminate it." (Crossan 1998:573) [my emphasis]

I conclude therefore that the distinguishing features of Jousse's explanation of the success of the diaspora is three-fold: (1) The role of the Counting-necklace as mnemonic aid; (2) The role of the Metourgemân-Sunergos as encoder-scripter; (3) The role of the mnemonic Oral Style in the construction of the recitatives.

In the rest of this chapter the recording and analysis of the operation of mnemonic Rhythmo-stylistics will be demonstrated.

4.6 How can the perceptions of Marcel Jousse be applied to the presentation and analysis of Oral-style Biblical texts?

If "Putting performance on the page," in Chamberlin's words is an impossibility (1998:5); taking it of the page even more impossible. Voice and movement cannot be **replicated on** sheets of paper, nor can they be **resurrected from** sheets of paper. Further, I am acutely aware that the texts that I am working with in this instance, have been translated many times and can only bear scant resemblance to the original Aramaic text. All that notwithstanding, I am challenged to make the best representation that I can in order to analyse and understand the nature of Oral-style performance of the gospel – and other - recitatives. This attempt is intended to demonstrate in small measure what I understand of how Jousse perceived this exercise, and to establish to what extent the mnemonic and other features of an Oral-style text can be identified on paper.

In this section, I will demonstrate, in small measure, what I understand of Jousse's experimental practice with Oral-style texts. I have based my analysis on Jousse's description of his experimental practice in *The Oral Style* (1990), *The Anthropology of* Geste *and Rhythm* (2000) and *Memory, Memorisation and Memorisers in Ancient Palestine* (ibid).

4.7 Selection of the texts anlysed here

Jousse presents numerous texts in a variety of languages in couplets or rhythmic schemas to demonstrate their Oral-style elements in *The Oral Style* (1990:66*ff*, 79, 84, 87*ff*, 103*ff*, 110*ff*, 131, 137, 140, 147, 152*ff*, 176*ff*, 189*ff*, 200*ff*, 204*ff*, 213*ff*) and *The Anthropology of Geste and Rhythm* (Jousse 2000:210*ff*, 215*ff*, 344*ff*, 493*ff*, *inter alia*). Amongst these, the text mostly fully analysed is that of the *Our Father* (Jousse 2000:493ff), in which Jousse identifies the mnemonic rhythmic schemas, the mnemotechnical devices and the Graphic Abbreviations. Based on this analysis I have undertaken to identify the rhythmic schemas in three texts; to identify the mnemotechnical devices in one text and graphic abbreviations in one text. In each instance I have been guided by Jousse in the choice of the texts that I have analysed.

The first text - Jousse's version of "The Beatitudes" - is presented by Jousse in *The Oral Style* (Jousse 1990: 153ff) in Chapter Fourteen, entitled "Oral Composers", in a subsection titled "In serach of the living word". Jousse precedes the text of "The Beatitudes" with this comment:

> If one has in one's memory or set out in synoptic tables *all* the traditional *cliches* of the Hebraic and Aramaic oral styles, with their familiar plays on words, one will then, without too much difficulty, be able to penetrate the dry crust of our poor French transfer words and relive with some of their Aramaic verbal subtleties, the balancings of the didactic recitatives improvised and interlinked by the Divine oral Composer (Jousse 1990:152)

As Rhythmic Schemas on the page manifest macroscopically something of the microscopic dynamics of improvised performance, I chose the text of Jousse's version of the "The Beatitudes" to demonstrate the complexities of the arrangement of mnemonic Rhythmic Schemas which are a measure of the living dynamism of a improvised Oral-style text.

In Chapter Eighteen of *The Oral Style* (Jousse 1990), entitled "Mnemotechnical Devices within a recitation", Jousse identifies a number of texts which are excellent examples of the incidence of mnemotechnical devices in Oral-style texts. These include, inter alia, recitations "from a vast range of examples, both short and long, coming from the most diverse oral styles milieux." (Jousse 1990:204), including recitations from Ea and Ataharsis (Jousse 1990:205), the recitations of Elisch ben Aboujah (Jousse 21990:205), the recitations of Rabbi Jose bar Juda (Jousse 1990:206), The recitations of Rabbi Meir (Jousse 1990:206), and a selection of Recitations of Jesus of Nazareth (Jousse 1990:207ff). Among these last, is the parable of "The house on rock and sand" as recited by Matthew 7, 24-27. The other examples provided by Jousse are "Curses on the unrepentant cities" as recited by Matthew 9, 21-24, the parable of "The lost sheep and the lost drachmas" recited by Luke 15, 4-10, and "On the last judgement" recited by Matthew 225, 34-35 (Jousse 1990: 207-210). Of these, I selected the parable of "The house on rock and sand" for the analysis of mnemotechnical devices because a cursory investigation revealed a regular pattern of formualaic construction which illustrates the operation of mnemotechnical devices optimally. Jousse notes:

> We could make the same observations by reciting the parables rhythmo-melodically, beginning with that of 'The House Built on Rock or on Sand', as I have shown in my essay on *Rhythmo-melodism and Rhythmo-typographism of the Palestinian Oral Style.* If my view is correct, I will be able to put the traditional structure of a bilaterally balanced Binary into full relief in a very simple form. If it has been scripted, it will sometimes be abridged in graphic abbreviation, and where there have been various Graphic Abbreviations, it will be diversely abridged, for which, quite naturally, the recitational and rhythmo-melodizing habit will compensate. (Jousse 2000a:91).

Jousse (2000:342ff) explains the operation of Graphic Abbreviations and demonstrates their incidence and operation (Jousse 2000344ff, 495, 514), and indicates that:

> One of the most striking and most convincing examples of the objectivity of these Graphic Abbreviations, as well as of the transport of the parallel Recitatives by the Memory, is the Parable of the Father who sends his two sons to work in his vineyards. According to the Scriptions, the recitation attributes priority either to the obedient son, or to the disobedient son, and so one is presented with a complete recitative and the other with a Graphic Abbreviation. The Graphic Abbreviation is so evident and its completion in recitation so normal that the initiation of Users in the scripted Palestinian memory-aid will have to begin with a study of the parallel rhythmic Recitatives. (*Memory, Memorisation and Memorisers in Ancient Galilee*, Part Two Chapter Three: 'The Counting-necklace from Jerusalem to Rome', page 315).

Guided by this Joussean injunction, I chose to examine the incidence of Graphic Abbreviations in three versions of the relevant parablem, as found in the King James Bible (1611), The New Jerusalem Bible (1985) and The Good News Bible (1976). I chose this range of texts, because I wished to establish whether there was any evidence of the "half-oral world" of England in 1611 in which people "still spent hours listening to sermons and taking part in debates as a result of which they knew how to fashion phrases that would stick in the memory, " (Examiner's comments: Saussy 2001) as compared with the texts produced in a literate world at the turn of the millennium.

4.8 The process of Rhythmo-stylistic analysis

I proceeded as follows:

1. The exercise was conducted as a 'Laboratory of Awareness' in which the microscopic and macroscopic gestes of recited performance were observed.
2. The aim of the experiment: was to identify, demonstrate and analyse in written texts, the operation of:

2.1 the Mnemonic Laws, viz. Rhythm, Balance, Formula,

2.2 the Mnemotechnical Devices, viz. pair-words, annominations (clamp-words), aconsonantisations (clamp-sounds or alliterations), avocalisations (clamp-rhymes or assonance), countdowns, onomatopoeia, etc.,

2.3 the Graphic Abbreviations

3. The focus of the experiments was the revivificaton of Oral-style texts recorded in writing to establish the incidence of mnemonic features in Oral-style texts.

3.1.1 As explained above, the texts which comprised the primary data were selected from those Jousse either refers to specifically or reproduces in *The Oral Style* or *The Anthropology of* Geste *and Rhythm* in a form approximating the Aramaic original, and from The King James Bible (1611), The New Jerusalem Bible (1985) and The Good News Bible (1976).

3.2 As explained above, I chose the texts specifically because Joussse worked with them and commented on them as good examples of Oral-style texts either in *The Oral Style* or *The Anthropology of Geste and Rhythm.* In each instance Jousse introduced the selected text as an example of one or more features of an Oral-style text without presenting a detailed analysis such as the one which he applied in the case of the *Our Father* (Jousse 2000:They included:

4.1 'The Beatitudes': a comparative analysis of the texts as presented in:

4.1.1 Matthew 5, 3-9; Matthew 5, 10-12; Luke 6, 20-26, except the end of 22 and the beginning of 23, as in Jousse 1990:152/3;

4.2 'The Parable of the House Built on Rock or on Sand': an analysis of the text as presented in Matthew 7, 24-27 as in Jousse 1990:207;

4.3 'The Parable of the Father and the Two Sons in the Vineyard': *Matthew* 21:28-32: a comparative analysis of the text, with specific reference to the incidence and operation of Graphic Abbreviations, as presented in the following editions of the Holy Bible:

4.3.1 King James Bible (1611);

4.3.2 The New Jerusalem Bible (1985);

4.3.3 The Good News Bible (1976)

4.9 Suitability and training of Researchers:

Following Jousse's injunction quoted above (See Chapter 3: Marcel Jousse), that

> The true Laboratory is therefore the Laboratory of the self. *To instruct oneself is to develop oneself.* Only the individual can know himself, whence today the ever-increasing awareness of the role of *living memory* and of its omnipresent adjuvant, *rhythm* (Jousse 2000:26)

I asked myself whether I was capable of "observing the full depth and extent of subtle linguistic and rhythmic detail in the living play of the Gestual and Propositional Bilateralism which constitutes *Rhythmo-formulaic* composition" (Jousse 2000:323). On the strength of my being a mother-tongue speaker of the language in which these texts were to be performed (English), and

of my training as a performer, I therefore considered myself to have experienced "the rhythmic sensation of [my] own ethnic milieu in such a recitative"(Jousse 2000:325). I therefore cast myself in the role of the objectively subjective 'performer-observer' and 'audience-observer' of the microscopic and macroscopic gestes produced in the recited performance of the texts. This process included the repeated 'rhythming' and 'aloud-speaking' of the texts in question, replications of which are not included in this record of the process.

4.10 Riders, caveats and revelations

The analysis of these texts demonstrates their performance in a modern language only. In the absence of the original texts, and without knowledge of the language in which they were originally performed, I can prove nothing specific about their structure beyond the anthropological mnemonic principles that are illustrated in the demonstration that follows.

Jousse applied his theories empirically to Aramaic and Hebrew texts, which were the scriptions or encodings of performed Palestinian Oral-style texts. As dealt with in the account of the role of the Metourgemân-Sunergos, Jousse took into account that such encodings or scriptions would have included Graphic Abbreviations.

The texts that I am working with harbour all the problems that Scription/Encoding, Graphic Abbrevations and multiple translations imply. Notwithstanding the palpable lack of the original texts, the application of Jousse's experimental method to these texts reveal sufficient evidence of the operation of mnemonic Oral-style elements to justify the exercise and to indicate how much more evident and operative mnemonic Oral-style elements must have been, and are, in any original. The evidence further indicates that the Oral Style is not language or culture specific: it is 'anthropological' in the sense that it operates as a mnemonic system of human expression in all languages, as Jousse claimed.

For the purposes of analysis, the point of departure is Bilateralism: Jousse's proposition that the weight of the text be divided for presentation: 'Partage for Portage for Presentage'. To carry anything of weight or consequence, be it physical or psychological, it must be divided following the bilateralised structure of the human body – by moving from side to side, from back to front,

or from up to down. Movement following the Bilateralised structure creates Rhythm, and the repetition of the Bilateralised Rhythm creates Formula. If I apply this process to the Oral-style text recorded on the page, I begin by identifying the 'spine' or centre of the page (unpublished lecture notes Sienaert 1994). On either side of the spine, I place the bilateralised segments or 'boxes' into which I will place the rhythmic schemas. In the majority of instances, the structure will consist of pairs of boxes on either side of the 'spine' – 'binary balancings'. Less frequently, there will be three boxes per balancing – 'ternary balancing', and sometimes a single box crossing the 'spine' - a 'pivot'. The establishment of the 'balancings', reveals the operation of the Rhythm and Formulas, and in them the incidence of repetition which manifests the mnemotechnical devices in various forms.

Nowhere in *The Oral Style* (1990), *The Anthropology of* Geste *and Rhythm* (1997) and *Memory, Memorisation and Memorisers in Ancient Palestine* does Jousse give a detailed and explicit account of the process of analysis that he used in his empirical work. The process of analysis that I have used is based upon what I have implied from Jousse's sources and my own experience as a performer and teacher of performance. For instance, Jousse's account that he realised that he had studied "the **dead** texts of Homer, the Ionic Oral-style bard, and Virgil, the Latin Written Style poet, all without the slightest **awareness** of their **differences**" (my emphasis) (Jousse 2000:209) indicated that the 'awareness of differences' related to the 'living' or 'recited' text: the interpreted text of the performer. When interpreting a text, the performer uses the 'basic building blocks' of 'pitch, pace, pause, resonance, gesture, inflection and emphasis' to create the differences that make an interpretation unique. I related the 'basic building blocks' to Jousse's Rhythms of Duration, Intensity, Pitch and Timbre (Conolly 1995:91-93), and proceeded then to analyse the texts as I would for performance.

In the process of analysis that I use in this instance, I can go no further than 'Step 6: Identification of mnemotechnical devices', but Jousse indicates that he included the following as well:

1. Identify the elements of the Principal and Complementary Counting-necklace;
2. Identify the time, place and person of contextual performance which would have caused the Envoys to adapt the text for his Apprehenders.

3 Establish the degree to which the individual reciter personalises his/ her performance.

In the case of 'live' Oral-style texts, such as currently performed Zulu family praises, wedding and protest songs, it is possible to replicate these steps, or an acceptable modification thereof, in the process of analysis. This has been demonstrated in impromptu experiments conducted with students in the Centre for Oral Studies at the University of Natal, Durban. **(See Appendices A-D: Programmes of Rhythmo-stylistics workshops and Extracts from Theses)**

4.11 The process of analysis used in this exercise

A step-by-step description of the process I use follows:

1. Identify, analyse and interpret the characteristics of the texts in the form in which they are currently presented. This means that I identify the layout and the physical representation of the text on the page, e.g. I account for the mode of writing – prose, or couplets, or stanzas, etc. Then I comment on the use of typography, punctuation and unusual or inconsistent font-face and size, and the shape of the presentation;
2. Create Rhythmic balancings with the texts used, and represent these typographically, as Jousse does in 'pitgâmâs' in 'boxes'. This process effectively places the text in 'Oral-style' mode' and therefore the punctuation is removed;
3. Identify the Rhythmic 'shapes' of the Oral-style texts as related to the arrangement of the pitgâmâs. This is established in terms of the incidence of binary and ternary balancings;
4. Establish the position of the Graphic Abbreviations. At this point it is necessary to distinguish between the effect that Graphic Abbreviations have on the oral performance of the text. Some Graphic Abbreviations are so slight that they have very little effect on the rhythm and no effect on the meaning, e.g. [he went and (*he*) said]. Other Graphic Abbreviations are more significant and affect both the meaning and the rhythm significantly. These fall into a number of categories:

4.1 Instances where whole pitgâmâs have been excluded, e.g. ['did the will of his father'] (cf. *The Parable of the Father and the Two Sons in the Vineyard*, King James Version below);

4.2 Instances where one word substitutes the pitgâmâ, e.g. ['Likewise' in place of 'Son go work today on my vineyard'] (cf. *The Parable of the Father and the Two Sons in the Vineyard*, King James Version below);

4.3 Instances where two syntactically identical similar pitgâmâs and which are semantically similar are collapsed into one, e.g. [that the publicans go into the kingdom of God] and [and the harlots go into the kingdom of God] becomes [that the publicans and the harlots go into the kingdom of God] (cf. *The Parable of the Father and the Two Sons in the Vineyard*, King James Version below);

5. Identify, analyse and interpret all the elements of the Oral-style composition – rhythm, balancings, formulas;

6. Identify the mnemotechnical devices, especially the Clamp-elements of annomination, (repetition of 'naming') aconsonantisation, (alliteration or clamp-sounds), avocalisation (assonance or clamp-rhymes), onomatopoeia, repetition, and the 'pair-words':

> The living mechanism of the Yoke and the Burden is the spring from which the notion of balance, expressed in ***pair-words,*** is sourced within the creating human being. Once manifest in memorisation and recitation, the use of balancing and **pair words** by the whole ethnic milieu made them eternally inseparable – 'mutually inextricable'. The *individual* developed the *traditional* within himself, in the same way that logic developed out of rhythm. (Jousse 2000:332)

In each instance, I provide commentary on the process and draw conclusions about what the analysis reveals of the mnemonic and other Oral-style structures evident in the recitatives.

4.12 Biblical texts: Presentation and analysis
Analysis 1: 'The Beatitudes'

Matthew 5, 3-9; Matthew 5, 10-12; Luke 6, 20-26, except the end of 22 and the beginning of 23, as in Jousse 1990:152/3.

Step 1. Identification, analysis and interpretation of the characteristics of the texts in the form in which they are presented

THE RECITATION OF JESUS

The Beatitudes

(as repeated by Matthew for the first part and by Luke for the second)

RECITATIVE 1

1. Blessed are the Poor in Spirit (= in Knowledge),
   FOR THEIRS IS THE MALKOÛTÂ OF HEAVEN!!
2. Blessed the Meek,
   For they shall inherit the Land!
3. Blessed are they that mourn,
   For they shall be Comforted!
4. Blessed are they that Hunger and Thirst after **Justice**,
   For they shall have their Fill!

Recitative 2

1. Blessed are the merciful,
   for they shall obtain mercy!
2. Blessed are the Pure of heart,
   for they shall see God!
3. Blessed are the Sons of Peace,
   for they shall be called Sons of God!
4. Blessed are they that Persecuted for **Justice**'s sake

FOR THEIRS IS THE MALKOÛTÂ OF HEAVEN

Matthew V.3-9

Recitative 0

1. Blessed are you, when they insult
   and *persecute* you;
2. When they slander you and tell lies against you
   for my sake!
3. Rejoice and be glad:
   for your reward will be great in heaven.
4. *FOR IT IS THUS THAT THEY PERSECUTED THE PROPHETS*
   who came before you.

Matthew V.10-12

Recitative 1

1. Blessed are you Poor
   FOR YOURS IS THE MALKOÛTÂ OF GOD!
2. Blessed are you who Hunger **now,**
   for you shall have your Fill!
3. Blessed are you who weep now,
   for you shall rejoice!
4. Blessed are you when people hate you: (...)
   FOR IT IS THUS THAT THEIR FATHERS DID TO THE PROPHETS!

Recitative 2

1. Woe to you Rich ones,
   for you have your Consolation!
2. Woe to you who have your fill **now**,
   for you shall go Hungry!
3. Woe to you who rejoice **now**,
   for (you will mourn and) weep!
4. Woe to you when all people bless you
   FOR IT IS THUS THAT THEIR FATHERS DID TO THE FALSE PROPHETS.

Luke VI, 20-26, except the end of 22 and the beginning of 23.

Comment on Step 1. Identification, analysis and interpretation of the characteristics of the texts in the form in which they are presented:

The selected text is represented in 'couplets' in its 'original' form, with slight typographical variation. Jousse's material is taken from two sources, Matthew and Luke, and is divided into Recitatives of four couplets each, which are indented and punctuated, both for sense (the commas and the fullstops) and for emphatic effect (the exclamation marks). In addition, Jousse uses uppercase letters and bold for emphasis and effect, and brackets for parenthesis. Jousse is obviously aware of the role of punctuation in a text recording oral performance, *vide* the multiple exclamation marks and uppercase letters, which signal at least some form of emphasis measured in degrees of intensity.

Step 2. Create rhythmic balancings with the texts used, and represent these typographically, as Jousse does in 'pitgâmâs' in 'boxes'.

1.2 Matthew 5, 3-9; Matthew 5, 10-12; and Luke 6, 20-26, except the end of 22 and the beginning of 23, as in Jousse 1990:152/3 in Rhythmic Schemas

THE RECITATION OF JESUS

The Beatitudes

(as repeated by Matthew)

RECITATIVE 1

Blessed are the Poor in Spirit (= in Knowledge)	*FOR THEIRS IS THE MALKOÛTÂ OF HEAVEN (!!)*
Blessed the Meek	For they shall inherit the Land (!)
Blessed are they that mourn	For they shall be Comforted (!)
Blessed are they that Hunger	and Thirst after **Justice**
For they shall have their Fill (!)	

Matthew V, 3-9

Recitative 2

Blessed are the merciful	for they shall obtain mercy(!)
Blessed are the Pure of heart	for they shall see God (!)
Blessed are the Sons of Peace	for they shall be called Sons of God (!)
Blessed are they that are Persecuted for **Justice**'s sake	*FOR THEIRS IS THE MALKOÛTÂ OF HEAVEN*

Matthew V,3-9

Recitative 0

Blessed are you	when they insult and *persecute* you
When they slander you	and tell lies against you for my sake
Rejoice and be glad	for your reward will be great in heaven
FOR IT IS THUS THAT THEY PERSECUTED THE PROPHETS	*who came before you*

Matthew V.10-12

THE RECITATION OF JESUS

The Beatitudes

(as repeated by Luke)

Recitative 1

Blessed are you Poor	FOR YOURS IS THE MALKOÛTÂ OF GOD!
Blessed are you who Hunger **now**	for you shall have your Fill (!)
Blessed are you who weep **now**	for you shall rejoice (!)
Blessed are you when people hate you: (...)	FOR IT IS THUS THAT THEIR FATHERS DID TO THE PROPHETS (!)

Recitative 2

Woe to you Rich ones	for you have your Consolation (!)
Woe to you who have your fill **now**	for you shall go Hungry (!)
Woe to you who rejoice **now**	for (you will mourn and) weep (!)
Woe to you when all people bless you	*FOR IT IS THUS THAT THEIR FATHERS DID TO THE FALSE PROPHETS*

Luke VI, 20-26, except the end of 22 and the beginning of 23.

Comment on Step 2:

I have regarded the 'couplets' as 'rhythmic schemas'. I have divided them (Jousse calls this 'Partage') and put them in 'bilateralised boxes' as Jousse does (1990 and 2000). The effect is immediate. Visually, the boxes balance each other on either side of the 'spine' of the page, just as they would have been balanced on either side of the spine of the oral reciter as he rhythmed them from side to side with his whole body. This visual impact is immediate and effective.

Step 3: The Rhythmic shapes of the Oral-style texts:

The rhythmic shapes of the Jousse text from Matthew are identified by 'recitatives'. Jousse identifies three recitatives: Recitative 1, Recitative 2, Recitative 0. Recitative 1 consists of three binary rhythmic schemas and one ternary rhythmic schema. Recitative 2 and 0 consist of four binary rhythmic schemas each.

The rhythmic shapes of the Jousse text from Luke are also identified by 'recitatives'. Jousse identifies two recitatives in the Luke text: Recitative 1, Recitative 2. Both Recitative 1 and 2 consist of four binary rhythmic schemas.

Step 4: Establish the position of Graphic Abbreviations

In the Jousse text, Recitative 1 of the Luke text, the first pitgâmâ of the fourth binary rhythmic schema includes (...) which was Jousse's convention for recording Graphic Abbreviations.

Blessed are you when people hate you: (...)

This must be taken into account when working with the rhythm.

Step 5: Identify, analyse and interpret the elements of Oral-style composition – rhythm, balancings, formulas:

At the outset, we must bear in mind that we are not working with metrical rhythm.

Rhythm energises performance, hence Rhythmo-energetism, in which Jousse identifies two different rhythmic functions, viz. Rhythmo-explosism, and Rhythmo-vocalism evidenced by four rhythms in the performance of Oral-style texts: the Rhythms of Duration, Intensity, Pitch and Timbre. Jousse pairs Duration with Intensity providing Rhythmo-explosism, and Pitch with Timbre providing Rhythmo-vocalism.

- The Rhythm of Duration is a temporal rhythm, and (for the purposes of this analysis) is related to the number of syllables in each 'pitgâmâ'.
- The Rhythm of Intensity is related to the amount of emphasis and its position in a stream of sound.

- The Rhythm of Pitch marks the rhythmic modulation of inflection.
- The Rhythm of Timbre marks the variation in vocal colour.

All the rhythms are interpenetrating, and work simultaneously having different effects on the propositions spoken, which create a seamless whole which constitutes the full meaning of the expression. It is these subtly nuanced holistic effects which are so very difficult to represent with any degree of accuracy and validity in two dimensions in writing on a page.

How do the Rhythms operate in conjunction with Balancings and Formulas in the Oral-style?

Jousse's (1990:152/3) Oral-style text from Matthew:

The Jousse text goes straight into the text of the teaching. Jousse's preoccupation with the accuracy of translation is evident in the parenthetical - "(=in Knowledge)" - which appears in the first pitgâmâ of the first binary rhythmic schema of Recitative 1. This cannot be taken into account when analysing and interpreting the rhythm in performance.

The formula in the Jousse text: "Blessed are the(y) ... for" is repeated in the first three binaries, and in the final ternary of Recitative 1, and in the four binaries of Recitative 2. The performance rhythms in these schemas guide the performance, except that Jousse provides typographical markers to indicate those parts of the text that require some form of emphasis in one or other of the performance rhythms. Jousse's performance 'markers' include upper case letters, words in bold, and exclamation marks. Upper case letters seem to indicate the need for emphasis – the Rhythm of Intensity, or Inflection – the Rhythm of Pitch, or perhaps both simultaneously. The use of exclamation marks seems to indicate upward inflection (Rhythm of Pitch). Whole strings of uppercase letters with exclamation marks indicate the need for raised vocal colour in addition (Rhythm of Timbre). The result would then be that second pitgâmâ of the first binary would be spoken with increased volume (Rhythm of Timbre), and emphasis (Rhythm of Intensity), reduced pace (Rhythm of Duration) in upward inflections (Rhythm of Pitch). Other uppercase letters indicate the need for emphasis (Rhythm of Intensity). In each instance, it must be remembered that the rhythms in the recitative were intrinsic to the memorising process – the performer did not

memorise the words per se but the whole propositional geste which included all the gestual and paralinguistic elements.

The second pitgâmâs in each of the binaries in recitative 1, consist of a reducing number of syllables: "For theirs is the Malkouta of Heaven!!" (11 syllables); "For they shall inherit the Land!" (8 syllables); "For they shall be Comforted! (7 syllables); "For they shall have their Fill!" (6 syllables). As the number of syllables reduces and congruently reduces the pressure on the Rhythm of Duration, so the other rhythms can come into play, providing contrast and a rising sense of anticipation and expectation in the listeners. This was probably a standard rhythmic pattern which featured in all the targums that the listeners had chanted themselves since childhood. Jousse reminds us frequently that the Apprehenders of Galilean Palestine were themselves skilled 'rhythmers'. This pattern is not repeated in Recitative 2.

Although constructed from four binary rhythmic schemas, Recitative 0 differs from the first two recitatives in terms of linguistic factors. In Recitatives 1 and 2, the pronouns 'they' and 'theirs' are used: in Recitative 0, the pronouns 'you' and 'your' are used. The use of 'they' and 'theirs' in Recitatives 1 and 2 is more distant and authoritarian than the use of 'you' and 'your' which tends to be more intimate, direct and personal. The Rhythm of Timbre would accommodate this factor in performance: the rhythm and tone in the first and second recitatives would tend to be distant and authoritarian, while the rhythm and tone in Recitative 0 would be more personal and direct. In addition, the formulaic "Blessed are you ... for" appears only once in the recitative: "Blessed are you" appears in the first pitgâmâ of the first binary rhythymic schema, and "for" appears at the beginning of the second pitgâmâ of the third binary rhythmic schema following "Rejoice and be glad" at the beginning of the first pitgâmâ of the same rhythmic schema. In addition, the second pitgâmâ in each of the first three binaries is considerably greater syllabic weighting proportionate to the first pitgâmâ than in Recitatives 1 and 2. In each instance this can be attributed to the syntactic structure of the pitgâmâ. The instances in Recitative 0 all include a main point followed by another idea or a qualifying phrase: "when they insult (and persecute you)", "and tell lies against you (for my sake)", "for your reward will be great (in heaven)". The overall effect of all these differences, is that the rhythmic quality of this recitative differs considerably from the first two, which follow a fairly similar pattern. The rhythmic schemas and

structures of the binaries will dictate the performer features subtly to the performer. Please note that it is the underlying rhythm that changes and affects the linguistic patterns, not the other way round. Only in this way could the rhythm be the memory enhancing support that it is. If the words decided the underlying rhythm, we would be dealing with "rote-learning".

When one considers the three rhythmic schemas as a whole, a significant pattern becomes apparent: the first two rhythmic schemas are building up to the third rhythmic schema. The tone, the focus and the rhythm move from the removed to the direct, from impersonal to the personal, building up to a dramatic climax, utilising all the performance rhythms in a complex interpenetrated web.

It must always be remembered that the experienced 'rhythmer' would have been well-acquainted with each of these different forms of rhythmic schema, and would have known how to select which rhythmic schemas would best suit his purpose depending on the place, the time of his recitative and the persons he was 'rhythming'.

Jousse's (1990:152/3):Oral-style text from Luke

The four binary rhythmic schemas in Luke's Recitative 1 are a combination of the formulaic patterns in Matthew. Where Matthew uses "Blessed are they ... for" (Recitatives 1 and 2) and "Blessed are you ... for", only once (Recitative 0), Luke uses "Blessed are you (who) ... for" consistently in each of the four binary rhythmic schemas in Recitative 1. In Recitative 2, Luke changes the rhythm and the formula to: "Woe to you (who)... for you". The rhythmic effect of the monosyllabic long-vowelled "Woe" in the position of the bisyllabic short-vowelled "Blessed" is most profound. In performance, the rhythm dictates that "Woe" be said slowly (Rhythm of Duration), with a falling inflection (Rhythm of Pitch), and in a deep tone (Rhythm of Timbre) amounting to a wail of despair.

Step 6: Identify the mnemotechnical devices:

Mnemotechnical devices are identified by Jousse as those devices that aid memory by setting up patterns of different kinds. These devices include: aconsonantisation, avocalisation, onomatopoeia, pair-words, count-downs, repetitions of other kinds, etc. These devices are the

worst affected by the traitorous ravages of translation as they are all dependent on the sound patterns in spoken language. Those devices that are dependent on the sound-sense factor, such as avocalisation and aconsonantisation frequently resist any degree of satisfaction in translation, unless they are repetitions of the same word. It is possible that onomatopoeia, the classic sound-sense construction, will translate relative to the degree to which the cultures of the target languages share similar natural demographic conditions, e.g. wind noises are directly related to the trees through which they blow, transcending the constraints of verbal language. Those devices whose emphasis tends to be linguistic, such as clamp-words, countdowns, pair-words and repetition translate least traitorously, and this is why they are more likely to be identifiable in the analysis of translated texts such as the ones I am dealing with here. It is this feature that most challenges satisfaction in the translation of aesthetic literature, particularly drama because its spoken mode demands onomatopoeic and metaphoric veracity. Oral-style performance makes the same demands. According to Jousse, it was the responsibility of the Metourgemân to be able to re-create these mnemotechnical devices in the target language.

This exercise serves to demonstrate how the process works generally, not how it worked specifically in this instance in the original text.

'pair words'

The Matthew Recitatives provide a number of examples of an Oral-style device which was used extensively in the Hebraic tradition: what Jousse call 'pairs', which are pairs of words that are complementary in meaning in some way. In Recitative 1, the negative is followed by the positive: "Poor" is paired with "MALKOUTA", "mourn' with "Comforted", "Hunger" with "Thirst' and both of them with "Fill". In Recitative 2, the pairing is slightly different: "merciful' is paired with "mercy" and "Sons of Peace" with "Sons of God". In Recitative 0, the pattern changes again: "insult' is followed by "persecute" and then "slander' and then "tell lies".

Luke uses some of the same pair-words that Matthew uses, but in reverse order: "fill' is followed by "Hungry", "Rejoice' is followed by "mourn and weep". This instance illustrates the 'fluidity and fidelity' principle (see Glossary s.v. fluid)

Annominations or Clamp-words

Repetition of significant words provides emphasis, and simultaneously coheres the text.

The repetition of the word "Blessed" in each of the texts examined here is an example of the 'clamping' technique. Other examples include the use of the following:

- "for" in the Matthew and the Luke texts,
- "Woe" in the Luke text.
- "God" and "Sons of God" in the Matthew text,
- "Sons of Peace" and "Sons of God" in the Matthew text.

In the Luke text, there is an emphasised example: the word '**now**' is repeated at the end of the first pitgama of the second and third binary rhythmic schemas, and has been recorded by Jousse in bold typescript.

Countdowns:

The reducing number of syllables in each pitgama are implied Countdowns, which set up mnemonic rhythmic patterns. These have already been dealt with under rhythm.

Aconsonantisation (Clamp-sounds or Alliteration):

The second recitative of Luke contains the aconsonantal pair "fathers' and "false".

Comment on Step 6:

It is important that one appreciates the way in which each of the mnemonic laws and the mnemotechnical devices frequently duplicate the mnemonic support processes. This is one of the greatest strengths of the process that Jousse identifies, that the laws and devices weave a web of structure and order that direct the manner in which the recitative is performed, which in so doing intussuscepts the recitative in the viscera of the reciter. It is equally important to appreciate that it is virtually impossible to identify, analyse and interpret the interwoven aspects of such an holistic performance with any reasonable degree of validity in two dimensions on a piece of paper. It is, nevertheless, an exercise that must be attempted in order to acknowledge the true nature and

functioning of an Oral-style text. In addition it is significant to note that the incidence of web-like qualities in the Stylological Oral-style analysis resonate with Poincaré's Topology.

Conclusion: Analysis One: Matthew 5, 3-9; Matthew 5, 10-12; Luke 6, 20-26, except the end of 22 and the beginning of 23, as in Jousse 1990:152/3;

This exercise made it abundantly clear to me that the perspective at the point of departure will establish the validity of the analysis that follows. If the point of departure is flawed, the argument that follows is inevitably flawed. In the case of the analysis and interpretation of texts that represent human expression, it is necessary to establish the origin of such texts and work from that perspective. The matter of origin is critical as the different modes of human expression – Corporeal-manual (Gestual), Laryngo-buccal (Spoken), Oral-style and Written – are not simplistically interchangeable: each has its particular capacities and limitations, and these have to be accommodated. The rules that apply to the written mode will not accommodate the Spoken or Oral-style modes. Any model or theoretical framework must identify the form and function of the Oral-style text, which I believe is central to the understanding of all oral texts, Biblical or otherwise.

4.12 Biblical texts: Presentation and Analysis
Analysis 2: 'The Parable of the House on Rock and Sand': Matthew 7, 24-27 as in Jousse 1990:207;

Analysis of the text:

1. *Identify, analyse and interpret the characteristics of the texts in the form in which they are presented. This means that I must identify the layout and the physical representation of the text on the page, e.g. I will have to account for the mode of writing – prose, or couplets, or stanzas, etc. Then I will have to comment on the use of typography, punctuation and unusual or inconsistent font-face and size, and the shape of the presentation;*

Jousse records the Recitation of an extract of the Parable of 'The house on rock and sand' in *The Oral Style* into two recitatives of four numbered stanzas each. In each Recitative the first stanza or division is represented in a ternary balancing, followed by three binary balancings. He marks these balancings by indenting the second and third lines in each. There is no punctuation in the ternary balancings, while the binary balancings are marked with commas and semi-colons. The use of punctuation is erratic. Jousse uses upper case letters at the beginning of each stanza only. Jousse uses no particular font faces in this representation. At the end of the representation Jousse notes that this extract constitutes the words of 'Jesus of Nazareth recited by Matthew'. Jousse reminds the reader four times that this text was orally composed and performed: viz. 'Recitation', 'Recitative' x2, and 'recited'.

'The Parable of the House on Rock and Sand': From The Oral Style 1990: page 207

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

1. He who listens to my words and acts on them
   is like wise man
   who built his house on rock

2. The rain fell,
   and the floods came,

3. And the winds blew
   and buffeted that house;

4. And it did not fall
for it was built on rock

Recitative 2

1. He who listens to my words and does not act on them
is like a foolish man
who built his house on sand
2. The rain fell
the floods came,

3. And the winds blew,
and buffeted that house,

4. and it fell
and its fall was terrible.

Jesus of Nazareth recited by Matthew 7, 24-27.

2. *Create Rhythmic balancings with the texts used, and represent these typographically, as Jousse does in 'pitgâmâs' in 'boxes'. This process effectively places the text in 'Oral-style' mode' and therefore the punctuation is removed;*

I have placed the text in 'pitgâmâs' strictly according to the layout suggested by Jousse's arrangement of the text in *The Oral Style*, and removed the punctuation.

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

1.

he who listens to my words and acts on them
is like wise man
who built his house on rock

2.

the rain fell
the floods came

3.

and the winds blew
and buffeted that house

4.

and it did not fall

for it was built on rock

Recitative 2

5.

he who listens to my words and does not act on them

is like a foolish man

who built his house on sand

6.

the rain fell

the floods came

7.

and the winds blew

and buffeted that house

8.

and it fell

and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

3. *Identify the Rhythmic 'shapes' of the Oral-style texts as related to the arrangement of the 'pitgâmâs'. This is established in terms of the incidence of binary and ternary balancings;*

'The Parable of the House on Rock and Sand': From The Oral Style: page 207
Version one

In this version, where I have followed Jousse's typographic layout, there is one ternary balancing followed by three binary balancings in each of the two recitatives.

Recitation
(Extract)

Recitative 1

he who listens to my words and acts on them	is like the wise man	who built his house on rock

the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

he who listens to my words and does not act on them	is like a foolish man	who built his house on sand

the rain fell	the floods came
and the winds blew	and buffeted that house
and it fell	and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

Comment on Version one: The ternary that begins this recitative is neither microscopically nor macroscopically balanced: the gestual-visual/ oral-aural rhythms apparent in performance microscopically and macroscopically do not balance.

'The Parable of the House on Rock and Sand': Version two:

I set Jousse's typographic layout aside, and rhythmed the recitatives according to the patterns in the spoken language that I felt and heard in performance.

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

He	
who listens to my words	and acts on them
is like wise man	who built his house on rock
the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

He	
who listens to my words	and does not act on them
is like a foolish man	who built his house on sand
the rain fell	the floods came
and the winds blew	and buffeted that house
and it fell	and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

Comment on Version two: While Version two is both more microscopically and macroscopically rhythmically satisfying than Version one, it is still not fully rhythmically satisfying. *The Parallel Rhythmic Recitatives of the Rabbis of Ancient Israel* (Jousse 2000b:5) (in press) provided numerous instances of the use of 'Who' to introduce the recitative followed by 'he' in the second balancing, e.g.

RECITATIVE I

Whoever honours the Tôrâh,

he is honoured by the people.

RECITATIVE II

1. **Whoever scorns the Tôrâh,**
   he is scorned by the people.

Experimentation using the 'Who-he' combination suggested the following outcome as an alternative opening to the recitatives.

Recitative 1

who listens to my words	and **who** acts on them
He is like wise man	who built his house on rock

Etc.

Recitative 2

who listens to my words	and **who** does not act on them
He is like a foolish man	who built his house on sand

Etc.

Jesus of Nazareth recited by Matthew 7, 24-27.

The introduction of the recitative using 'who' encouraged me to adopt the following for the purposes of analysis in this instance. The single pitgâmâ at the beginning of each of the recitatives is repositioned in Version three.

'The Parable of the House on Rock and Sand': Version three:

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

[he] who listens to my words	and acts on them
is like the wise man	who built his house on rock
the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

[he] who listens to my words	and does not act on them
is like a foolish man	who built his house on sand
the rain fell	the floods came
and the winds blew	and buffeted that house
and it fell	and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

Comment on Version three: This is the most microscopically and macroscopically rhythmically satisfying presentation, and the one with which I will work for the rest of the analysis.

4. *Establish the position of the Graphic Abbreviations.*

At this point it is necessary to distinguish between the effects that different Graphic Abbreviations have on the oral performance of the text. Some Graphic Abbreviations are so slight that they have very little effect on the rhythm and no effect on the meaning, e.g. [he went

and (*he*) said]. In this instance, there are two Graphic Abbreviation which are suggested by the example taken from the *Parallel Rhythmic Recitative of the Rabbis of Ancient Israel* (Jousse 2000b) as demonstrated above: the use of 'who-he'. While these Graphic Abbreviations do not appear to affect the rhythm or the meaning to any great extent, they do suggest an example of a 'rhythmic textual atom' that would have been frequently used and therefore an important element of the encoding of the Oral Style. These Graphic Abbreviations are marked in italics below.

'The Parable of the House on Rock and Sand': Matthew 7: 24-27. From The Oral Style: page 207
Graphic Abbreviations

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

[he] who listens to my words	and (*who*) acts on them
(*he*) is like the wise man	who built his house on rock
the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

[he] who listens to my words	and (*who*) does not act on them
(*he*) is like a foolish man	who built his house on sand
the rain fell	the floods came
and the winds blew	and buffeted that house
and it fell	and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

5. *Identify, analyse and interpret all the mnemonic elements of the Oral-style composition – rhythm, balancings, formulas;*

Both recitatives are balanced in five of binary rhythmic schemas each. Each of these is further balanced internally as this analysis will demonstrate.

Both Recitatives begin with the identical pitgâmâ – the formula:

[He] who listens to my words

The second pitgâmâ of the first binary, the whole of the second binary and the first pitgâmâ of the fifth binary are similarly rhythmed and balanced, but the pitgâmâs of Recitative 2 provide a negative mirror image of those in Recitative 1.

Recitative 1	Recitative 2
and (*who*) acts on them	and (*who*) does not act on them
(*he*) is like the wise man	is like a foolish man
who built his house on rock	who built his house on sand
and it did not fall	and it fell

The second pitgâmâ in the fifth binary of the two recitatives differ from each other in rhythm, balance, formula and meaning, reinforcing the divergence in the outcome of the action taken in the two instances.

for it was built on rock	and its fall was terrible

A detailed analysis of these two pitgâmâs follows to demonstrate how the rhythms operate in performance to foreground the meanings in the formulas.

In {for it was built on rock}:

- the Rhythm of Duration occurs in the firm and regular interspersal of unstressed and stressed beats with a rhythmical pause (/) co-occuring after each stressed beat: {for it/ was built/ on rock/};
- the Rhythm of Intensity (**bold**)co-occurs almost exactly with the Rhythm of Duration: the incidence of phonetically intense consonant sounds alternates with those of lesser intensity [**f,r,t,**w,z,b,**t**,n,r,**k**]: {**f**or i**t** was buil**t** on ro**ck**};
- Rhythm of Timbre (underlining) co-occurs with the Rhythms of Duration and Intensity: {for it was built on rock};
- The Rhythm of Pitch (<>)is marked by two rising inflections (<) with a falling inflection (>) at the end of the line indicating finality and closure: {for it< was built< on rock>},
- During the performance of the line, all four rhythms operate together to foreground the meaning: the regularity and coincidence of the rhythms reinforce the strength of the 'rock' and therefore the 'house': {**f**or **it**</ was **built**</ on ro**ck**>/}.

In {and its fall was terrible}:

- The Rhythm of Duration is marked by two rhythmical pauses (/) interspersing an unequal distribution of uttered syllables (3 followed by 4) in an irregular dispersal of stressed and unstressed beats creating a sense of imbalance: {and its fall/ was terrible/};
- The Rhythm of Intensity (**bold**) occurs in an irregular distribution of more and less phonetically intense consonant sounds [n,d,**t,s,f**,l,w,z,**t,** r,b,l]: {and i**ts f**all was **t**errible};
- The Rhythm of Timbre occurs in two emphases: {and its fall was terrible}
- The Rhythm of Pitch occurs in two falling inflections: {and its fall> was terrible>}
- During the performance of the line, the rhythms operate in pairs to foreground the meaning: The Rhythms of Duration and Intensity operate in mutually reinforcing irregularity, i.e. there is no co-incidence of rhythm: {and i**ts f**all/ was **t**errible/}. Conversely the Rhythms of Timbre and Pitch operate congruently in two instances each: the two emphases of the Rhythm of Timbre and the double falling inflections of the Rhythm of Pitch mutually reinforce each

other to foreground the negative meaning: {and its fall> was terrible>}. In effect ,then, the two pairs of rhythms operate in opposition to each other during performance, creating an underlying tension that further foregrounds the meaning of the line. The overall effect of the operation of the four rhythms is one of disjuncture and collapse: {and **its** fall>/ was terrible>/}

The third and fourth binaries are identical rhythmically balanced formulas in both recitatives.

the rain fell	the floods came
and the winds blew	and buffeted that house

The third binary (stanza 4) in Recitative 3, reverses the outcome of Recitative 1. Formulaically, there are a number of exact repetitions: '*the rain fell/ the floods came/ and the winds blew/ and buffeted the house*' are repeated in both Recitative 1 and 2. The rest of the narrative is strongly marked by formulas which work as follows:

- The initial ternaries and the final binaries are formulaic mirror images of each other. Recitative 1 provides the example of the **wise** man who **acts** on what he hears and builds his House on **Rock** and it **does not fall**, while Recitative 2 provides the moral of the **foolish** man who **does not act** on what he hears and builds a House on **Sand** that **does fall**. Other than the words identified in bold, each of these pitgâmâs is rhythmically balanced and equivalent.
- The first and last binary of the these two Recitatives provide an excellent example of how rhythmically and bilaterally identical formulas can be adapted by the insertion of single opposing elements which drive the point of the parable home.

Not only do the binaries balance each other, but Recitative 1 balances Recitative 2. In effect then, there are no more than eleven formulas used in this parable even though there are twenty rhythmic schemas. All but the last two pitgâmâs are duplicated either positively or negatively.

This extract provides a precise example of how a text was composed of the mnemonic Oral-style elements of rhythm, balance and formula. The construction is so tightly composed that it provides an excellent example of what Jousse calls 'Pearl-lessons': a pair of recitatives which have been refined through repeated recitation until they constitute indivisible and indestructible 'wholes', the repeated recitation of which imbricated them and their meaning in the viscera of both reciters and apprehenders.

'The Parable of the House on Rock and Sand': Graphic representation of mnemonic elements of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

Recitation
(Extract)
(The house on rock and sand)

Recitative 1

[he] who listens to my words	and (*who*) **acts** on them
(*he*) is like the **wise** man	who built his house on **rock**
the rain fell	*the floods came*
and **the winds blew**	and *buffeted that house*
and it **did not fall**	for it</ was built</ on rock>/

Recitative 2

[he] who listens to my words	and (*who*) **does not act** on them
(*he*) is like a **foolish** man	who built his house on **sand**
the rain fell	*the floods came*
and **the winds blew**	and *buffeted that house*
and it **fell**	and **its** fall>/ was terrible>/

Jesus of Nazareth recited by Matthew 7, 24-27.

6. *Identify the mnemotechnical devices, viz. instances of repetition such as clamp-elements, viz. clamp-words (annomination), clamp-rhymes (avocalisation or assonance) and clamp-sounds (aconsonantisation or alliteration), the Binary pairs, repetition, onomatopoeia, etc.*

Instances of mnemonic repetitioin are be presented in colour below in a visual display of the 'oral-aural mnemonic web' operating in the parable of the "The House on Rock and Sand"

'The Parable of the House on Rock and Sand' Graphic representation of mnemotechnical devices of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

Repeated pitgâmâs :In the presentation below, the five repeated pitgâmâs in the recitative are marked with solid lines of colour, showing that five of the ten pitgâmâs in each recitative are repeated.

Recitation
(Extract)
(The house on rock and sand)
Recitative 1

[he] who listens to my words	and (*who*) acts on them
(*he*) is like the wise man	who built his house on rock
the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

[he] who listens to my words	and (*who*) does not act on them
(*he*) is like a foolish man	who built his house on sand
the rain fell	the floods came
and the winds blew	and buffeted that house

and it fell	and its fall was terrible

Jesus of Nazareth recited by Matthew 7, 24-27.

'The Parable of the House on Rock and Sand': Graphic representation of mnemotechnical devices of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

'Pair pitgâmâs': In the presentation below, the instances of repeated pitgâmâs has been retained and the incidence of pair words/propositions are marked in broken lines of colour, showing that five of the ten pitgâmâs in each recitative are negatively 'paired'. Each pitgâmâ in these two recitatives is either repeated or paired thus contributing to the 'oral-aural mnemonic web'.

Recitation
(Extract)
(The house on rock and sand)
Recitative 1

[he] who listens to my words	and (*who*) acts on them
(*he*) is like the wise man	who built his house on rock
the rain fell	the floods came
and the winds blew	and buffeted that house
and it did not fall	for it was built on rock

Recitative 2

[he] who listens to my words	and (*who*) does not act on them
(*he*) is like a foolish man	who built his house on sand
the rain fell	the floods came
and the winds blew	and buffeted that house
and it fell	and its fall was terrible

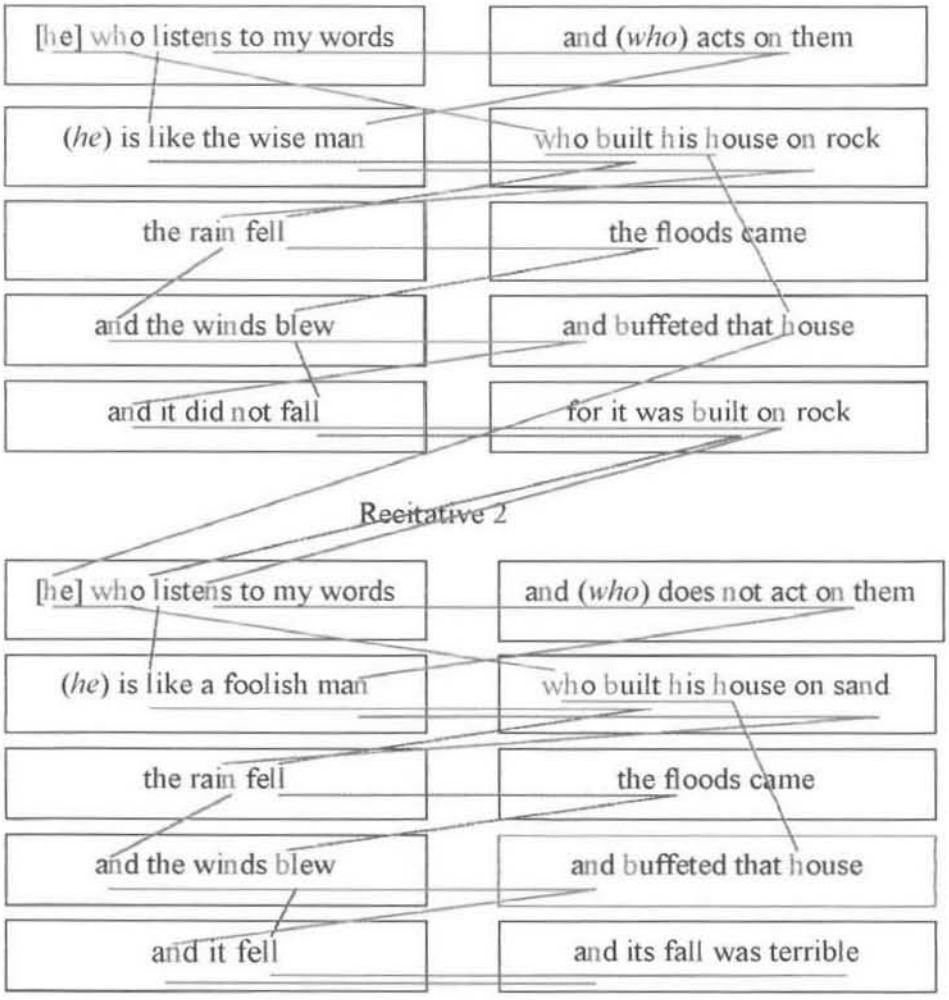
Jesus of Nazareth recited by Matthew 7, 24-27.

'The Parable of the House on Rock and Sand': Graphic representation of mnemotechnical devices of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

Aconsonantisation: In the presentation below, the repeated instances of selected consonant sounds are marked and connected in colour to demonstrate the further enhancement of the 'oral-aural mnemonic web'. I have linked each sound to one other sound even though in reality, every sound links with every other instance of the same sound.

Recitation
(Extract)
(The house on rock and sand)

Recitative 1



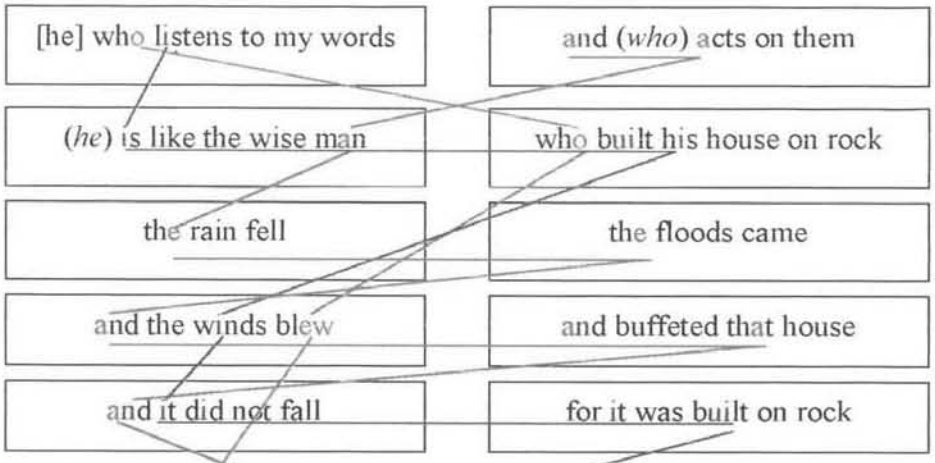
Jesus of Nazareth recited by Matthew 7, 24-27.

'The Parable of the House on Rock and Sand': Graphic representation of mnemotechnical devices of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

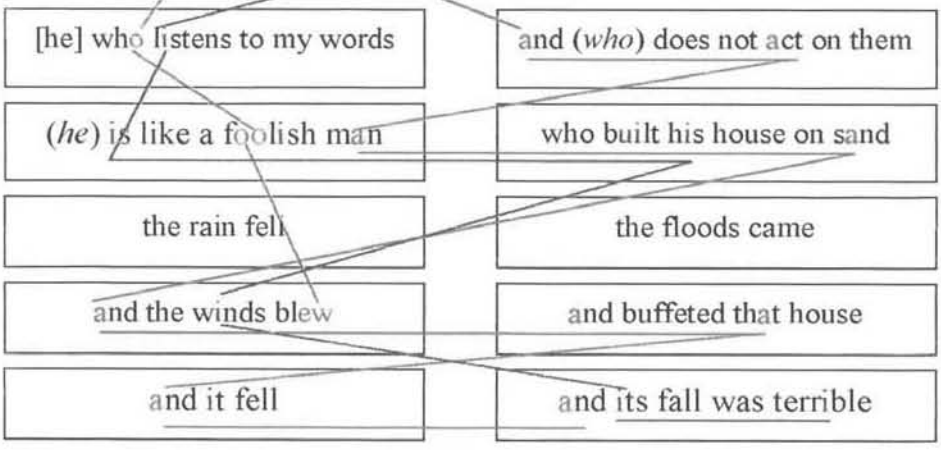
Avocalisation: In the presentation below, the repeated instances of selected vowel sounds are marked and connected in colour to demonstrate the further enhancement of the mnemonic web. I have linked each sound to one other sound even though in reality, every sound links with every other instance of the same sound.

Recitation
(Extract)
(The house on rock and sand)

Recitative 1



Recitative 2



Jesus of Nazareth recited by Matthew 7, 24-27.

'The Parable of the House on Rock and Sand': Concluding Comment : Graphic representation of mnemotechnical devices of Oral-style composition: Matthew 7: 24-27, from *The Oral Style*: page 207

In addition to the above, the following mnemotechnical devices operate in these recitatives:

- **Clamp-words:**

- one repetition: listens, words, man, rock, rain, floods, winds, act/s, fall.
- two repetitions: built, fell;
- three repetitions: house;
- ***And*** is used at the beginning of a pitgâmâ as a clamp element four times in both Recitatives 1 and 2.

- **Pair words:**

- acts : does not act;
- wise : foolish;
- rock : sand;
- fell : did not fall.

- **Isolated words**

In a text such as this one where textual cohesion results from rhythm, balance formula, and textual density results from multiple repetitions and binary pairings and where every element has a 'partner' as it were, either in the form of a repetition or an opposition, instances of single words are starkly foregrounded. In the instance of 'The House on rock and sand' such isolated words are: 'sand' and 'terrible'. Their isolation in a dense cohesive text results in prominence which emphasises the essence of the parable.

- **Onomatopoeia:**

The onomatopoeic character (even in translation) of the sounds together with their sequence and cadence creates a soundscape of collapse and demolition: the incidence of [l,r] in {and its fall was terrible} are onomatopoeically representative of the rolling sound of falling rubble.

In reality of course, the mnemonic oral-aural web is much richer than the sample represented here, the actual density of which constituted the stuff of Jousse's notion of the "manducation" of texts, and cause him to note early in his childhood: "The practice of learning by heart enabled me to feel in my mouth, as I recited, that I was constantly coming across the same formulations." (Jousse

2000:22) In reality the density of the mnemonic oral-aural web constitutes its toughness and durability through eons of recitation and millions of mouths

> The age-old structures of Oral Style require us, not routinely, but emphatically, to project the notion of 'pearls' with thousands of facets fashioned with infinite care over centuries in the human mouth. Such 'pearls' indicate recitatives so condensed that I have used a metaphor to name them: they are pearls or gems ... (Jousse 2000:593)

4.12 Biblical texts: Presentation and analysis

Analysis 3: The Parable of the Father and the Two Sons in the Vineyard (Matthew 21:28-32).

Marcel Jousse refers specifically to the incidence of Graphic Abbreviations in *The Parable of the Father and the Two Sons in the Vineyard* (Matthew 21:28-32). I examined this text in the following editions of the Holy Bible:

- King James Bible (1611);
- The New Jerusalem Bible (1985);
- The Good News Bible (1976)

Step 1. Identification, analysis and interpretation of the characteristics of the texts in the form in which they are presented:

'The Parable of the Father and the Two Sons in the Vineyard' appears in *Matthew* 21: 28-32, in five stanzas of conventional biblical prose.

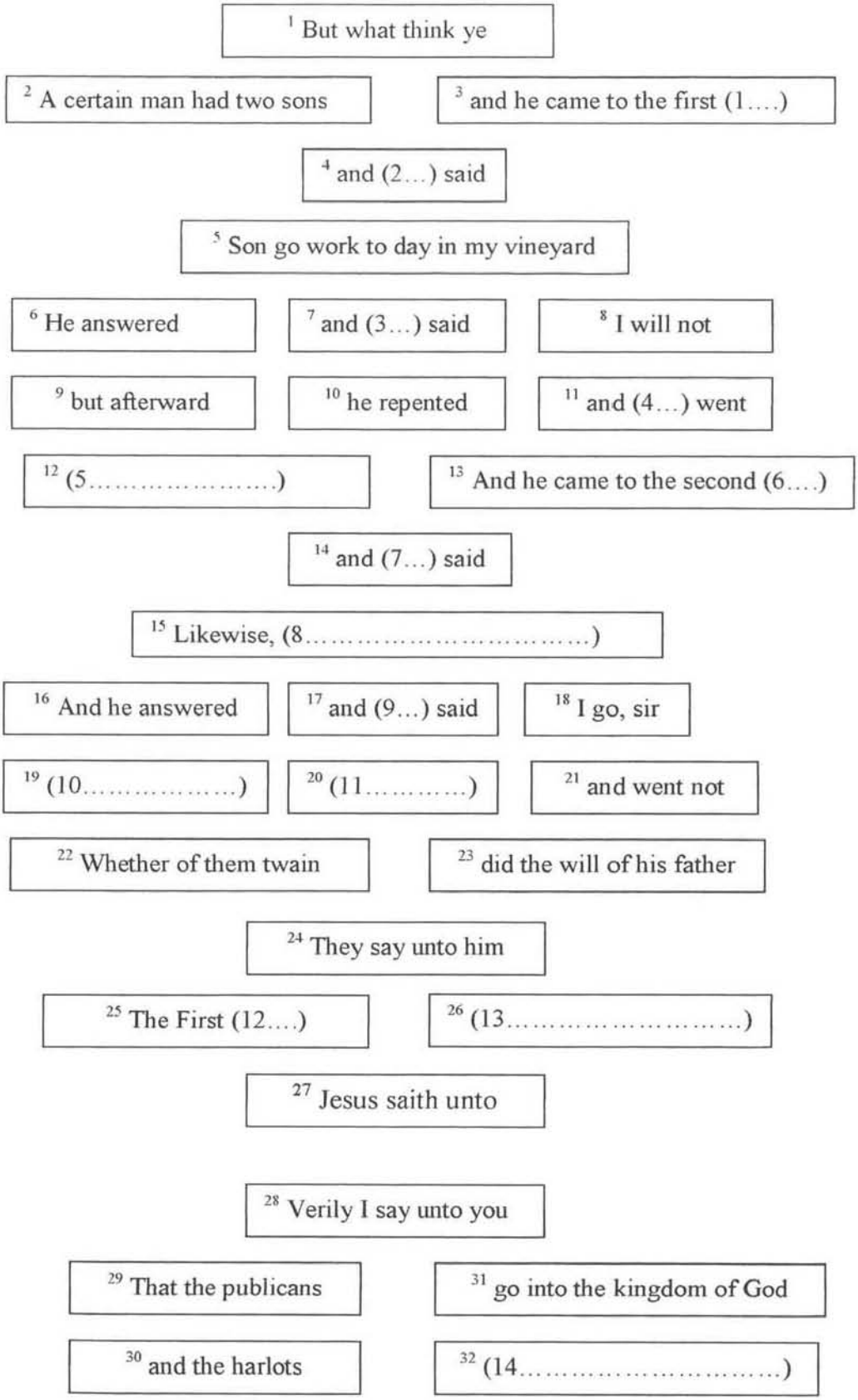
From the King James Bible: Matthew 21: 28-32

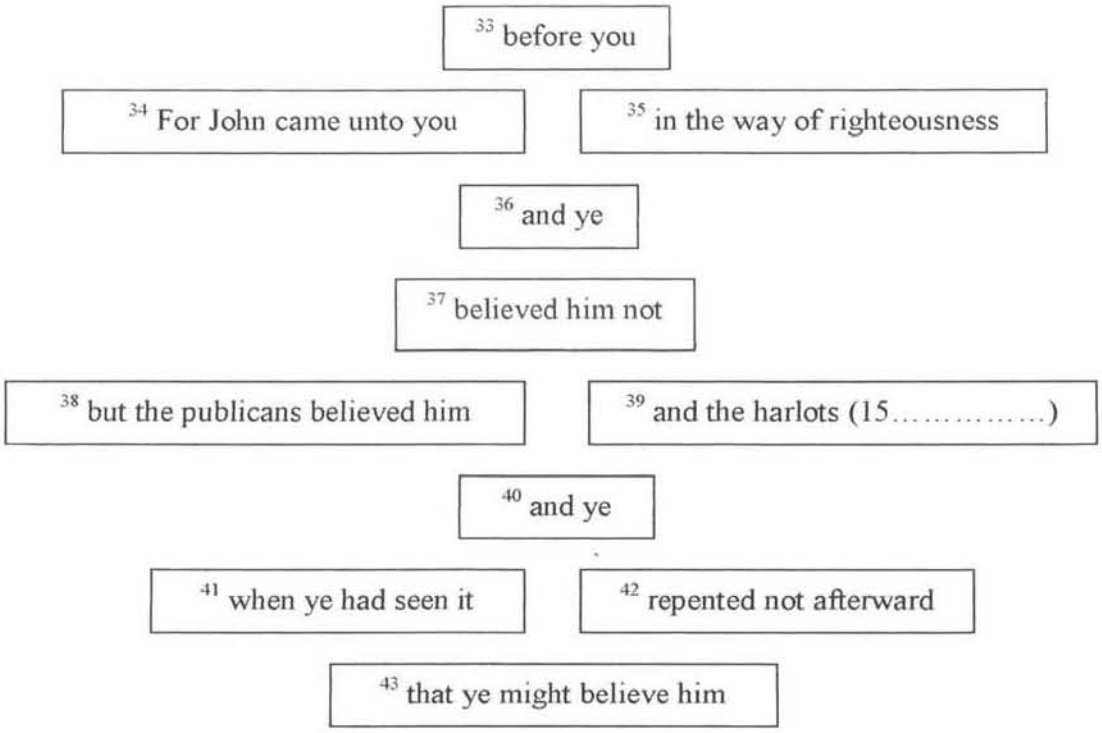
[28] But what think ye? A certain man had two sons; and he came to the first, and said, Son go work to day in my vineyard.
[29] He answered and said, I will not: but afterward he repented, and went.
[30] And he came to the second and said likewise. And he answered and said, I go, sir: and went not.
[31] Whether of them twain did the will of his father? They say unto him, The First. Jesus saith unto them, **Verily I say unto you**, That the publicans and the harlots go into the kingdom of God before you.
[32] For **John came unto you in the way of righteousness**, and ye believed him not: **but the publicans and the harlots believed him**: and ye, when ye had seen it, repented not afterward, that ye might believe him.

Step Two, Three and Four:

Even though the process described above is sequential, I discovered that its systemic nature often requires 'leaping forward' and 'looping back'. In a 'leaping forward', I combine Steps 2-4. This is necessary because the balanced nature of the rhythmic schemas is dependent upon their full representation which is only possibly once the Graphic Abbreviations have been identified and elaborated. In the presentation below, the rhythmic schemas are numbered in superscript, and the positions of the Graphic Abbreviations are marked: (n .....).

From the King James Bible: Matthew 21: 28-32 in rhythmical pitgâmâs with the Graphic Abbreviations identified:





I have in the first instance, as I did earlier, put the account of the parable into rhythmic schemas, as Jousse suggests with hain teny merinas in *The Oral Style* (Jousse 1990:110, 111 *inter alia*) and biblical texts in *The Anthropology of Geste and Rhythm* (Jousse 2000:536-542, 555, 557 *inter alia*). I have indicated where I think the Graphic Abbreviations will occur with the use of dotted lines as exemplified by Jousse (2000:514) and explained in *Memory, Memorisation and Memorisers in Ancient Palestine* (Part One Chapter 2). In every instance the completion of a Graphic Abbreviation fulfills the rhythmic requirements for the purposes of balance and formula to aid the process of Memory. In order to explain and justify why I have identified and placed the Graphic Abbreviations as I have, I have numbered them for easy reference.

- **GA1, GA6 and GA12**: insert the word 'son'.
- **GA2, GA3, GA4, GA7 and GA9**: insert the word 'he'.
- **GA5**: would be some degree of replication of 'A certain man had two sons'.
- **GA8:** would be a repeat of 'Son go work to day in my vineyard'.
- **GA10**: would be a repeat of 'but afterward'.
- **GA11**: would be a repeat of 'he repented'.
- **GA13**: would be a repeat of 'did the will of his father'.

- **GA14**: would be a repeat of 'go into the kingdom of God'.
- **GA15**: would be a repeat of 'believed him'.

It is important to note that the additions that I have made go beyond the process advocated by Jousse, for example, I have broken up the phrase 'but the publicans and the harlots go into the kingdom of God' and 'but the publicans and the harlots believed him'into 'but the publicans go into the kingdom of God and the harlots go into the kingdom of God' and 'but the publicans believed him and the harlots believed him' because this 'repetitive' and 'redundant' style is typical of the Oral-style. That it is not thus replicated in the scription is entirely due to the fact that the Written-style 'algebrises' the process: it summarises the expression and reduces it, but in so doing it destroys the rhythm and masks the Oral-style rhythms in the performed text. To replicate the performed text as Jousse is encouraging us to do, we have to reconstitute the text – we have to reverse the Written-style processes so that the Oral-style text with its rhythms becomes apparent.

In the text below, I have filled in the Graphic Abbreviations as suggested above in italic script for easy identification. To what extent, this experiment will prove successful will depend on how effectively the text now can be interpreted in rhythmic schemas as I demonstrated for the Beatitudes. I will now follow the same procedure as in that case.

From the King James Bible: Matthew 21: 28-32 in rhythmical pitgâmâs with the Graphic Abbreviations completed in italics: Version One

*28. But what think ye

A certain man had two sons | and he came to the first (*son*)

#and (*he*) said

Son go work to day in my vineyard

29. He answered | and (*he*) said | I will not

but afterward | he repented | and (*he*) went

30. (*And the man had two sons*) | And he came to the second (*son*)

#and (*he*) said

(Likewise) (*Son, go work to day in my vineyard*)

And he answered | and (*he*) said | I go, sir

(*but afterward*) | (*he repented*) | and went not

31. Whether of them twain | did the will of his father

#They say unto him

The First (*son*) | (*did the will of his father*)

#Jesus saith unto them

#Verily I say unto you

That the publicans | go into the kingdom of God

and the harlots | (*go into the kingdom of God*)

$before you

32. For John came unto you | in the way of righteousness

^and ye

$believed him not

but the publicans believed him | and the harlots (*believed him*)

^and ye

when ye had seen it | repented not afterward

*^$that ye might believe him

How does one account for the short 'central' pitgâmâs?

I suggest that the short 'central' pitgâmâs function as memory aids in the form of clamp devices or performance markers.

Instances marked:

1. * are isolated to give emphasis: these performance markers mark the beginning and end of the parable. Such performance markers can also be analysed in terms of the Rhythms of Duration, Intensity, Pitch and Timbre, i.e. they will be said more slowly with increased volume, and raised pitch. In addition the initial pitgâmâ will end in an upward inflection indicating that something will follow, and the last will end in a downward inflection indicating the end of the narrative.
2. # and ^are clamp devices. There are two instances here:

2.1 # = variations of 'said/say unto/saith unto': 'said' x2 ('and he said'); 'say unto' x2 ('They say unto him' and 'Verily I say unto you'); 'saith unto' ('Jesus saith unto them'). In addition 'and he said' appears in to other positions within ternary balancings, further strengthening he effect of the clamping device. The sequence and position of 'They say unto him', 'Jesus saith unto them', and 'Verily I say unto you' is significant in that this trio operates as a single clamp device and simultaneously marks the shift in the narrative from the story of the two sons to a personalised admonishment. The shift is specifically marked by the word 'you' in 'Verily I say unto you'. ^ = instances of 'ye': 'and ye' x2; 'that ye might believe him'.

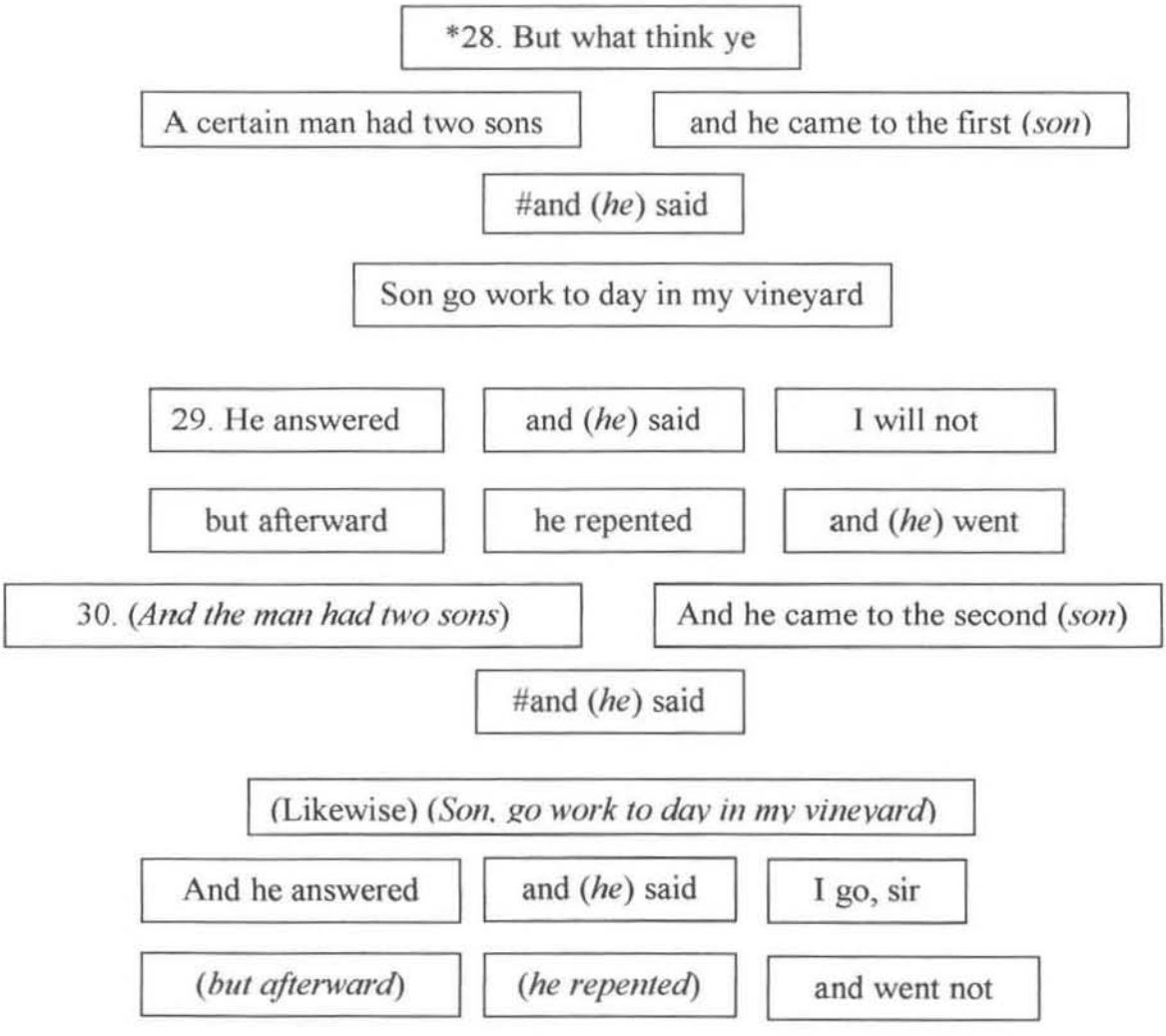
3. $ = is isolated to give emphasis: 'before you', 'and ye believed him not' and 'that ye might believe him'. The emphatic effect of these last instances is heightened by the repetition of the words '(ye) believe(d) him' in two other instances: 'but the publicans believed him' and 'and the harlots believed him'.

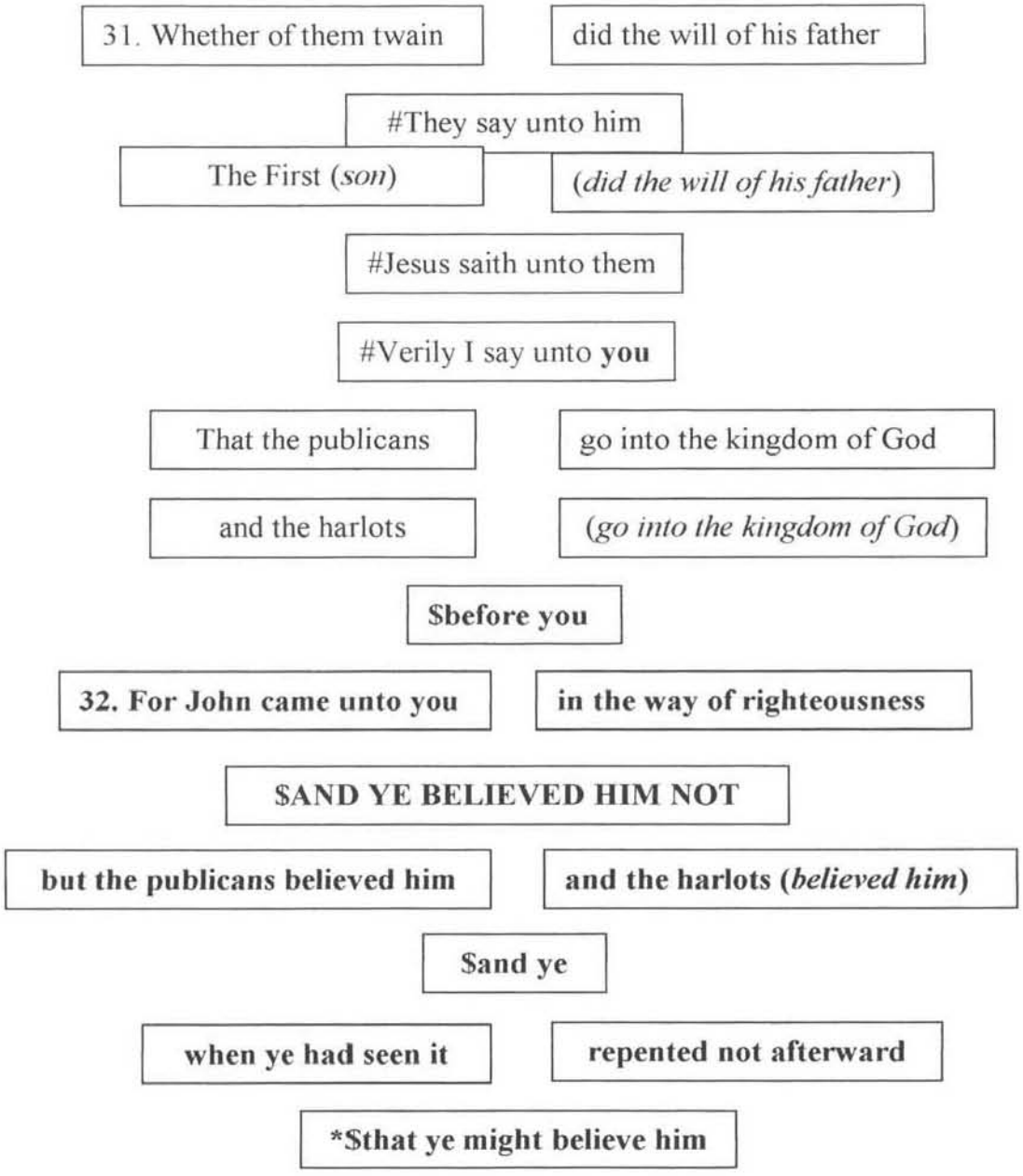
3.1 There is a further pairing that deserves attention: 'you' in "Verily I say unto you' and 'before you' and 'ye' in 'and ye' x2. These pitgâmâs balance 'vertically' as it were. Jousse talks about the balancing of the Yoke (from side to side) and the Burden (up and down) – is this perhaps an instance of this?

4. *$^ = the final pitgâmâ: it is interesting to note that the final pitgâmâ is marked in three different ways, therefore it 'clamps' with three different mnemotechnic systems operating in the text. This adds to the finality and the power of the final utterance in the narrative. (*It will be interesting to see whether this occurs in other narratives to see whether it was perhaps a general technique of the Oral-style. I will have to look out for this in further analyses.*)

There are a number of other instances of mnemotechnical devices in this text which I will not explore at this point, but could be explored later.

From the King James Bible: Matthew 21: 28-32 in rhythmical pitgâmâs with the Graphic Abbreviations completed in italics: Version Two - There is only one change to the arrangement of the pitgâmâs (marked in uppercase), but it has a ripple effect on the interpretation of the text. The affected part is marked in bold.





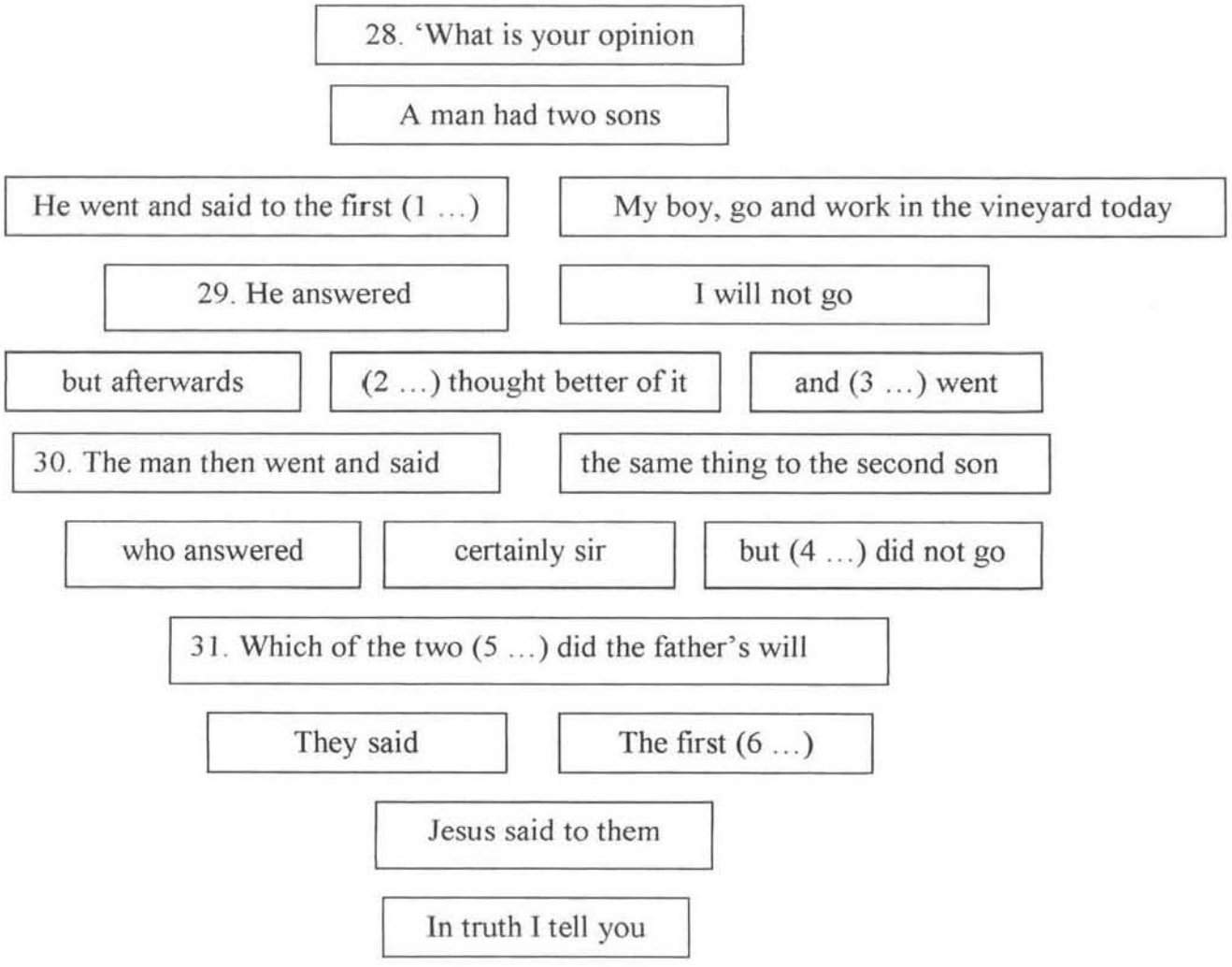
When the pitgâmâs are arranged as in the Version Two, a slightly simpler pattern emerges. Instead of 'and ye' being marked as the clamp device, the clamp device focuses on 'believe' and the 'you/ye' marker is absorbed to a certain extent. Because of the loss of emphasis, I prefer Version One.

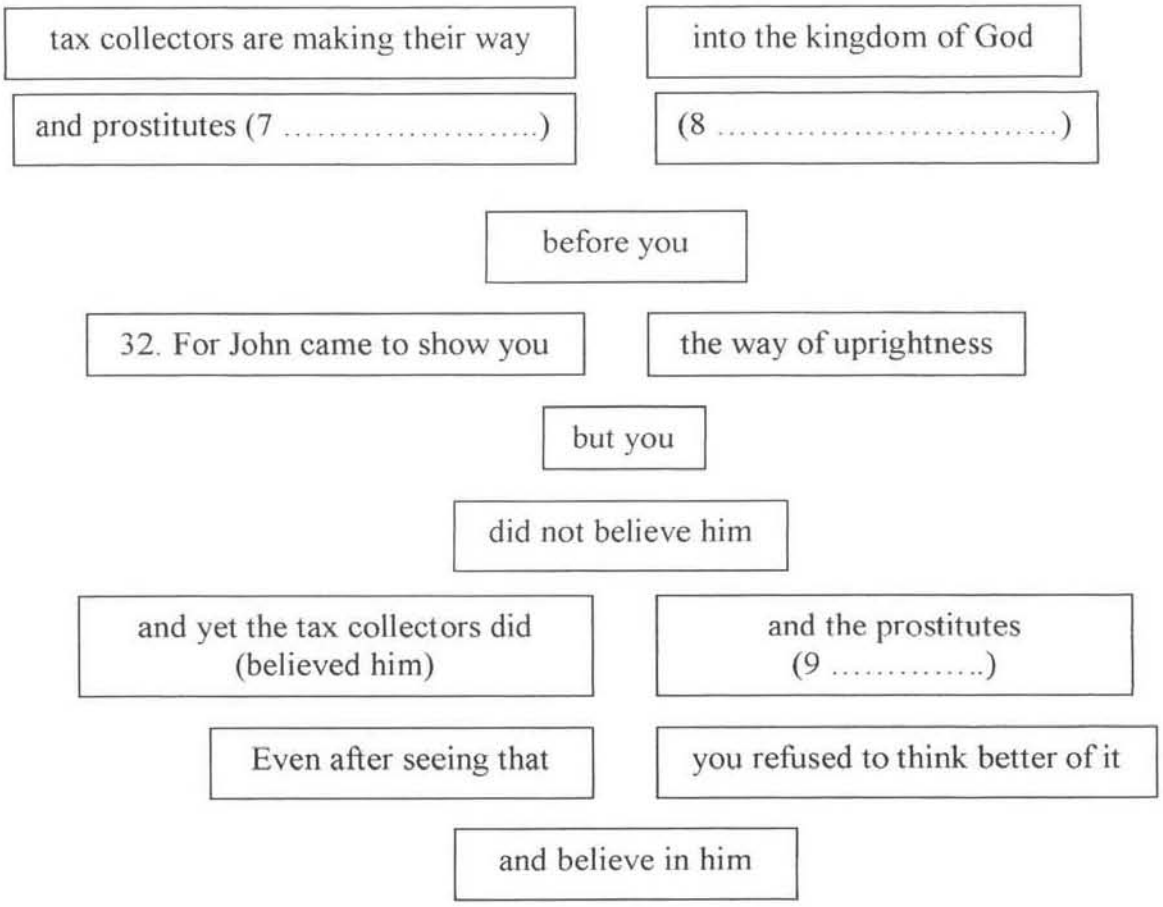
The above accounts for the 'extra' pitgâmâs in the King James text. I will now analyse the New Jerusalem Bible with the same approach.

From the New Jerusalem Bible: Matthew 21: 28-32
Parable of the Father and the Two Sons in the Vineyard

28*'What is your opinion? A man had two sons. He went and said to the first, "My boy, go and work in the vineyard today." 29*He answered, "I will not go," but afterwards thought better of it and went. 30*The man then went and said the same thing to the second son who answered, "Certainly, sir," but did not go. 31*Which of the two did the father's will?' They said, "The first." Jesus said to them, "In truth I tell you, tax collectors and prostitutes are making their way into the kingdom of God before you. 32*For John came to show you the way of uprightness, but you did not believe him, and yet the tax collectors and the prostitutes did. Even after seeing that, you refused to think better of it and believe in him.

From the New Jerusalem Bible: Matthew 21:28-32
Parable of the Father and Two Sons in the Vineyard





Insert words as follows to complete the text for oral performance:

- **GA1 and GA6**: insert the word 'son';
- **GA2, GA3 and GA4**: insert the word "he';
- **GA5:** insert the words 'sons';
- **GA7:** insert the words 'are making their way';
- **GA8:** insert the words into the kingdom of God
- **GA9:** insert the word 'did'.

The first comparison that strikes me is the reduced number and nature of the Graphic Abbreviations as compared with the King James Version. Reduction of Graphic Abbreviations, indicates a fuller text without implied inclusions, which indicates that the version is complete and has not been significantly Graphically Abbreviated for performance. (*What emerges in the analysis of the rhythm in the light of this might be significant.)*

From the New Jerusalem Bible: Matthew 21:28-32
Parable of the Father and Two Sons in the Vineyard

*28. What is your opinion

*A man had two sons

He went and said to the first (*son*) | My boy go and work in the vineyard today

29. He answered | I will not go

but afterwards | (*he*) thought better of it | and (*he*) went

30. The man then went and said | the same thing to the second son

who answered | Certainly sir | but (*he*) did not go

31. &Which of the two (*sons*) did the father's will

They said | The first (*son*)

^Jesus said to them

^In truth I tell you

tax collectors are making their way | into the kingdom of God

and prostitutes (*are making their way*) | (*into the kingdom of God*)

$before you

32. For John came to show you | the way of uprightness

$but you

$did not believe him

and yet the tax collectors did (*believed him*) | and the prostitutes (*believed him*)

Even after seeing that | you refused to think better of it | and believe in him

As with the previous example I will try to account for the short 'central' pitgâmâs, and establish to what extent they operate as memory aids in the form of clamp devices or performance markers.

Instances marked:

1. * are isolated to give emphasis. There are two such performance markers at the beginning of this text. The first focuses attention, while the second introduces the story. There is no balancing pitgâmâ in a similar position at the end of this text. It could be argued that:

1.1 the first two 'central' pitgâmâs could be presented as a binary, but the narrative would them lose its initial 'announcement' in performance. (see bold in reproduction of the full page at end of page 13 below)

1.2 the final ternary could be presented as a binary followed by an isolated pitgâmâ, but the syntactic construction of the text suggests otherwise. The intense sense of cause and effect created by (in the King James Version):

32. For John came unto you | in the way of righteousness

^and ye

$believed him not

but the publicans believed him | and the harlots (*believed him*)

^and ye

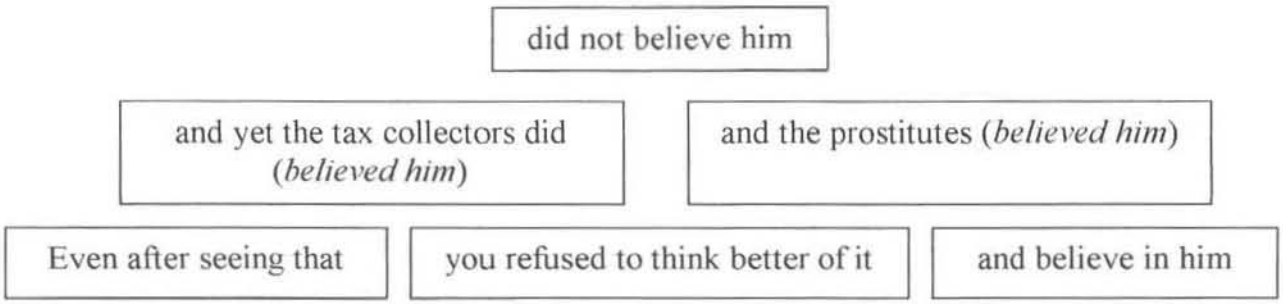
when ye had seen it | repented not afterward

*^$that ye might believe him

Is not evident in the New Jerusalem Version

32. For John came to show you | the way of uprightness

but you



What makes the difference?

The intensity of the account in the King James version is achieved by:

1. The complex embedded construction of the final utterance;
2. Numerous instances of repetition, e.g. 'you/ye' (5); 'believe(d)' (4);
3. The use of 'that' introducing the final pitgâmâ. This implies purposive effect.

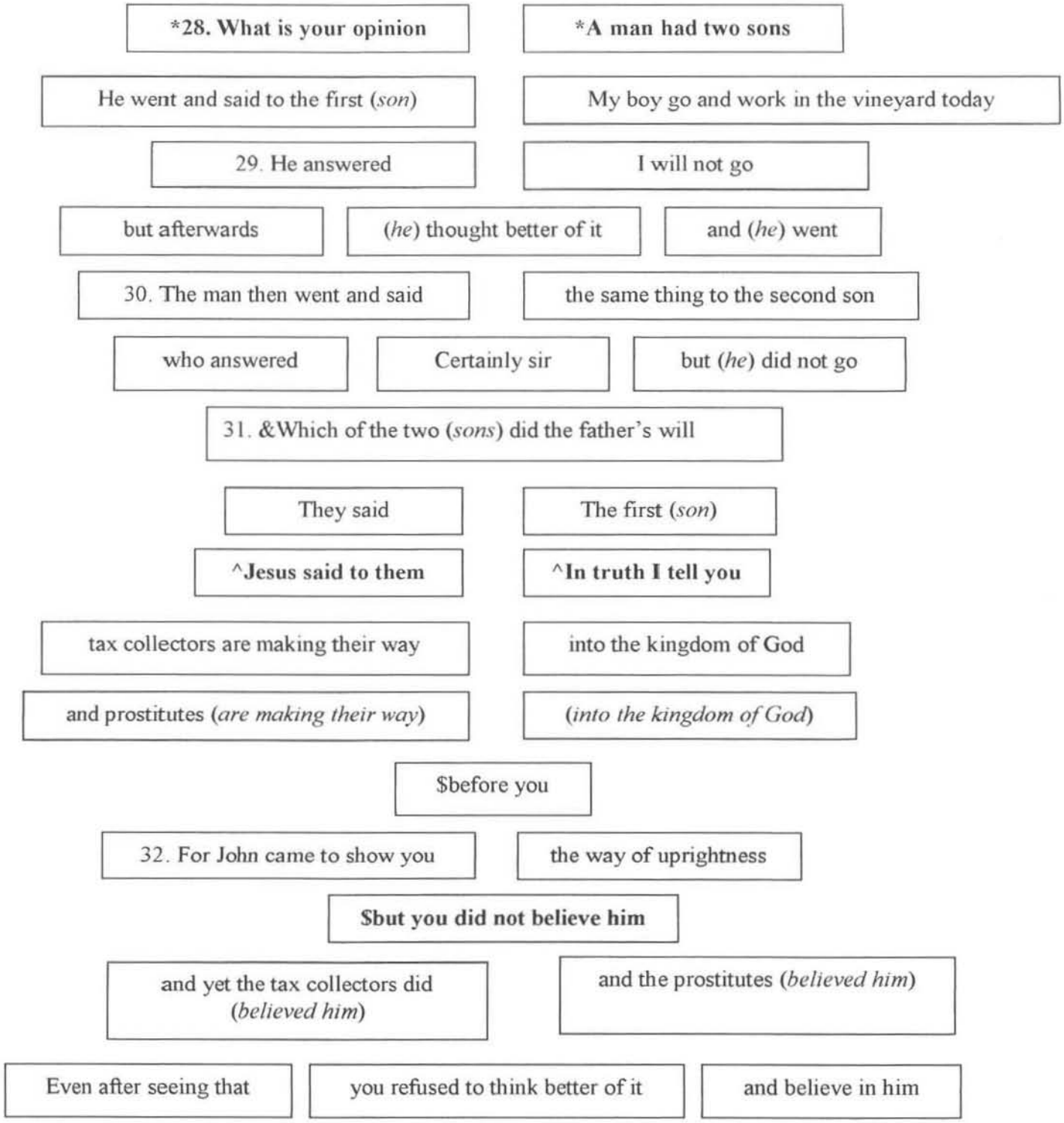
All of the above combine to indicate the emphasis of the final pitgâmâ, which is achieved by its isolation.

On the other hand, the New Jerusalem version lacks the sense of intensity because:

1. the verse is presented in two simple constructions which tend to interrupt the flow of energy in performance;
2. instances of repetition are reduced, e.g. 'you' (3); 'believe(d)' (4);
3. the use of 'and' introducing the final pitgâmâ has an additive effect not a purposive effect.

All of the above combine to reduce intensity which contraindicates the isolation of the final pitgâmâ.

4. ^ = devices marking a change in the movement of the narrative. These two pitgâmâs could also be arranged as a binary balancing, in the 'central' position would fall away.
5. & = device marking emphasis and change from narrative to interrogative;
6. $ = devices marking emphasis because of their semantic importance. The second and third pitgâmâ marked $ could also be presented as a binary balancing. (See alternative representation below, with changes marked in bold.)



I suspect that the first two 'central' pitgâmâs above could also be presented as a binary which would balance the whole. It remains to be seen whether the other requirements would be fulfilled, viz. internal balancing of the pitgâmâs and the incidence of mnemotechnical devices, which would emerge later.

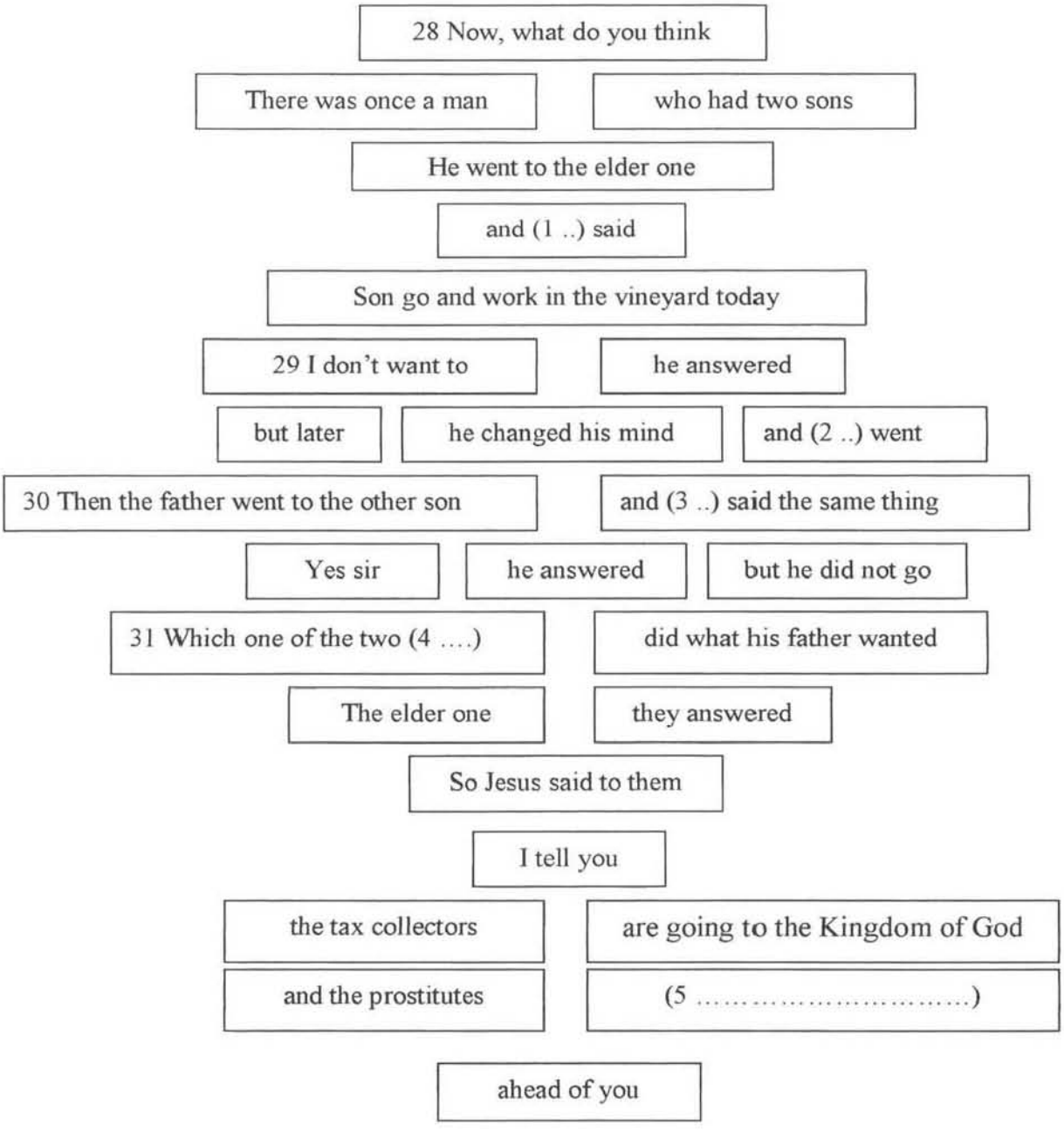
From the Good News Bible:

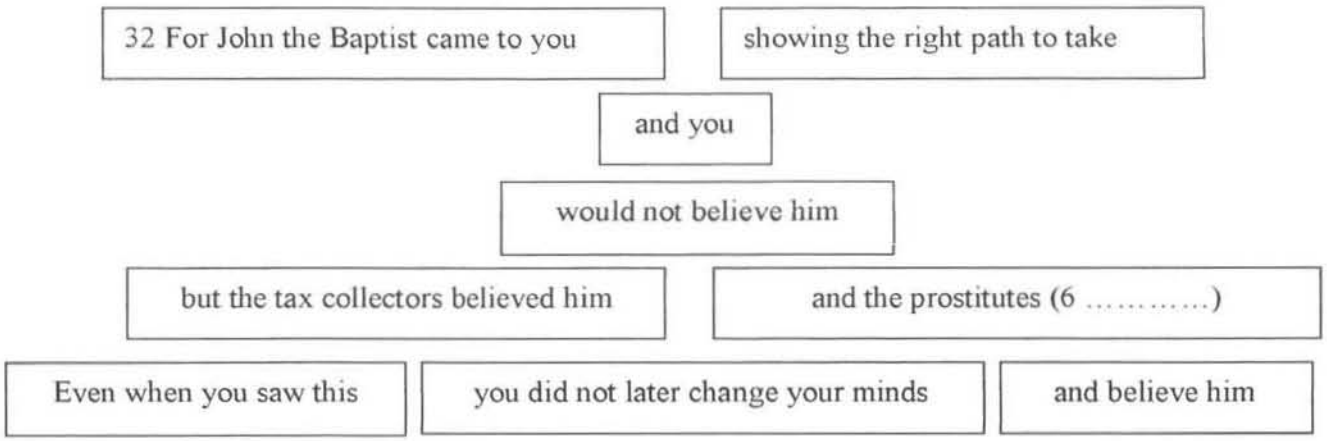
The Parable of the Father and Two Sons in the Vineyard

28 "Now, what do you think? There was once a man who had two sons. He went to the elder one and said, 'Son, go and work in the vineyard today.' 29 'I don't want to,' he answered, but later he changed his mind and went. 30 Then the father went to the other son and said the same thing. 'Yes, sir' he answered, but he did not go. 31 Which one of the two did what his father wanted?"

"The elder one," they answered.

So Jesus said to them, "I tell you: the tax collectors and the prostitutes are going to the Kingdom of God ahead of you. 32 For John the Baptist came to you showing the right path to take, and you would not believe him; but the tax collectors and the prostitutes believed him. Even when you saw this, you did not later change your minds and believe him.

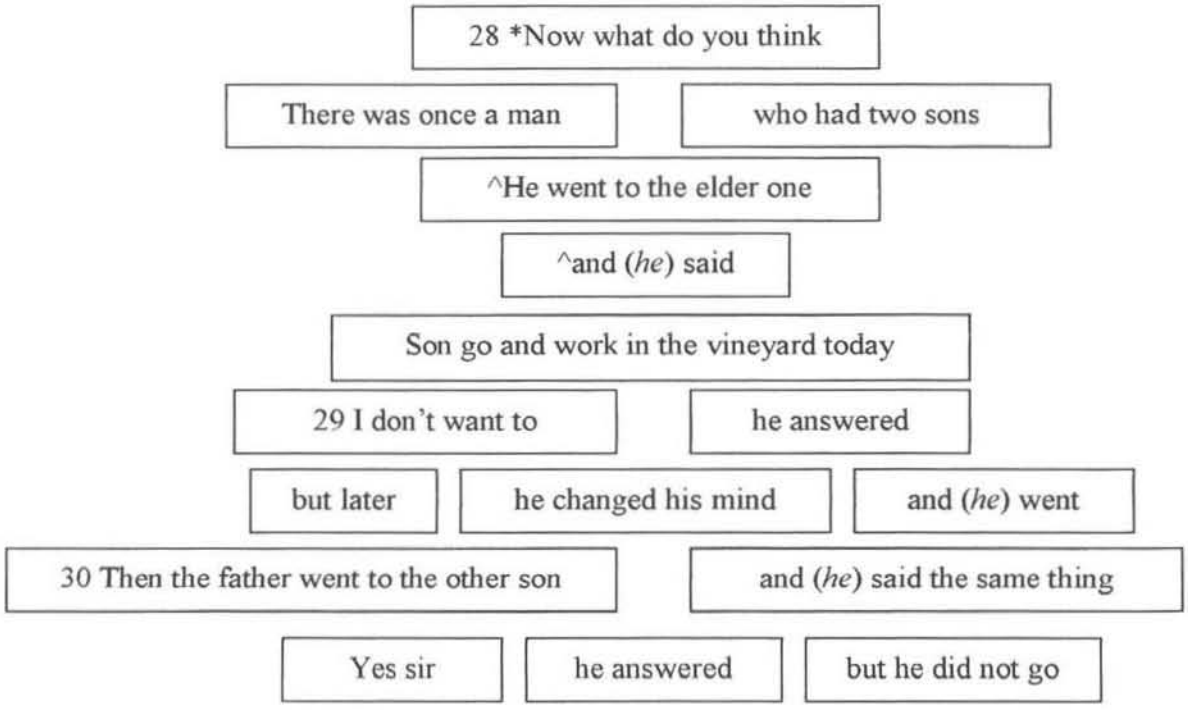


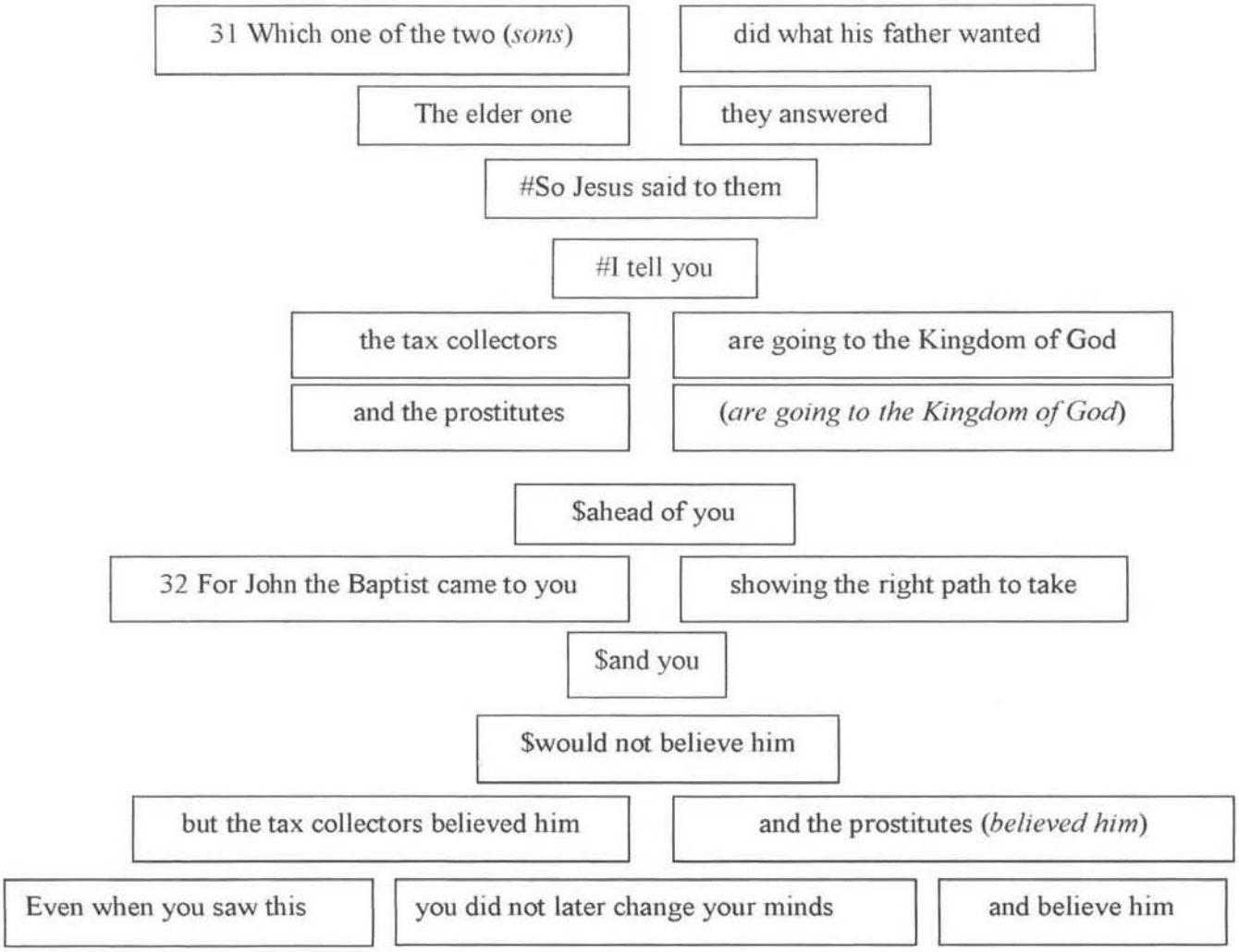


Insert words as follows to complete the text for oral performance:

- **GA1, GA2 and GA3**: insert the word 'he';
- **GA4**: insert the word 'sons';
- **GA5:** insert the words 'are going to the Kingdom of God';
- **GA6:** insert the words 'believed him'.

(I note the scarcity of Graphic Abbreviations in this version. I am wondering whether I can find a connection between the incidence of Graphic Abbreviations and the 'oral-ness' and 'literate-ness' of a text. I feel strongly that there is a connection here that I have not made properly yet.)





Instances marked:

1. * = the initial pitgâmâ announcing the narrative. Isolation gives emphasis and focuses the attention of the listeners;
2. ^ = isolation of the first pitgâmâ makes it possible for the second to be placed centrally where the 'he said' pitgâmâ appears in the King James Version, but this needs to be tested further.) I provide the alternative presentation in a binary in the text below, marked in bold.
3. # = as for 2;

3.1 $ = isolation for emphasis, with the second and the third working as easily in a single 'central' pitgâmâ as below in bold.

28 Now what do you think

There was once a man | who had two sons

He went to the elder one | **and (*he*) said**

Son go and work in the vineyard today

29 I don't want to | he answered

but later | he changed his mind | and (*he*) went

30 Then the father went to the other son | and (*he*) said the same thing

Yes sir | he answered | but he did not go

31 Which one of the two (*sons*) | did what his father wanted

The elder one | they answered

So Jesus said to them | **I tell you**

the tax collectors | are going to the Kingdom of God

and the prostitutes | (*are going to the Kingdom of God*)

ahead of you

32 For John the Baptist came to you | showing the right path to take

and you would not believe him

but the tax collectors believed him | and the prostitutes (*believed him*)

Even when you saw this | you did not later change your minds | and believe him

Comment:

I am beginning to think that 'central' pitgâmâs fulfil the function of clamp devices, but what qualifies as such a device I have not fully worked out.

Even in this work-in-progress, there is ample evidence to support Jousse's contention that mnemonic Oral-style Biblical texts were Graphically Abbreviated when scripted or put-into-writing. Analyses such as this identify the incidence and nature of such Graphic Abbreviations supporting Jousse's contention that that which was best known was most likely to be abbreviated, thus implying that was recorded in writing is possibly the least known and that that which was best known in the original recitation is forever lost in the echoes of the past. This is a salutary consideration for any future scripting of Oral-style performance.

Concluding comment on Rhythmo-stylistic analysis

In this chapter, I have used Jousse's 'Laboratory of Awareness' methodology and a work-in-progress model, to reconstruct and apply Rhythmo-stylistic analysis to the texts of *The Beatitudes* (Matthew 5,3-9; Matthew 5, 10-12, Luke 6,20-26, except the end of 22 and the beginning of 23, as in Jousse 1990:152-153), the parable, 'The house on rock and sand' (Matthew 7. 24-27 as in Jousse 1990:207), and - exploring the incidence of Graphic Abbreviations - to three versions of the Biblical text of the parable of 'The Father and Two Sons in the Vineyard' (Matthew 21:28-32) identified by Jousse as significant in this regard.

This analysis has foregrounded the translation of the invisible and visceral human memory expressed originally in movement and speech - the gestual-visual/ oral-aural mode - into visible and mnemonic Oral-style elements of Mimism, Bilateralism, Rhythmism, and Formulism. The understanding of Oral-style composition and improvisation is informed by the elements of Oral-style composition. The Oral-style allows the recording and holding in memory of the traditional socio-cultural archive, to ensure that they will be understood and transmitted faithfully and reliably.

The analysis of the Oral-style texts also foregrounds the complex skills required of the Metourgemân-Sunergos who encoded such mnemonic texts from an Oral-style rendering in one

language into an Oral-style rendering in another language, accommodating the elements of aconsonantisation, avocalisation and onomatopoeia in addition to the propositional geste structure of the mnemonic Oral-style.

In this Rhythmo-stylistic analysis, I have demonstrated the incidence of the memory supporting structure that Jousse claimed operated in the Oral-style texts of the Envoys of ancient Galilee. Given that Jousse maintains that the Oral Style is anthropological and not merely ethnological, it is reasonable to assume that such rhythmo-stylistic analysis can be applied to texts from other eras and cultures to establish to what extent they are mnemonic in the way that Jousse suggests that they should be. Such exploration has been attempted in a series of workshops conducted in the Centre for Oral Studies. (See appendices to this thesis).

Given the demonstration of the mnemonic Oral-style elements in these recited texts, there is reason to suggest that the adoption of this analytical model based on Jousse's methodology and laboratory practice, would be helpful in establishing the mnemonic structure of human expression in a variety of texts, be they corporeal-manual, laryngo-buccal or mimographic.

As one works with these texts in this way, one begins to realise that that Jousse wrote nothing without a specific purpose. If he noted something, such as all the examples of balancings in *The Oral Style*, he had a very specific purpose in doing so. Every example had a specific meaning and reference. It is only a close analysis such as I am attempting that brings home to me in fine detail something of what he was proposing. In other words, I am attempting to do what he no doubt did do in his lectures and laboratory and what is probably recorded in the archives in Paris

Conclusion

More terrible
than the thunderbolts of the Voice of Sinai,
more honeyed
than the imperious sweetness of the paysan Voice of the Beatitudes on the Mount,
echoing eternally in the formulaic and rhythmo-melodic voice of the Galilean Kephâ
which shook Roman Caesar in eternal Rome,
is the power of the human Geste and Memory!
(Jousse 2000a:43)

In the execution of this study, a number of products have emerged, the three most significant being:

- The translation of *Dernières Dictées* into *Memory, Memorisation and Memorisers in Ancient Galilee*: the perspective of Marcel Jousse of the diaspora of the New Testament as an ethnic example of the anthropological capacity and operation of human memory;
- The construction of a Joussean *Glossary of Concepts, Terms and Usage*: a translation of ideas into words with which meaning and sense can be negotiated;
- Work-in-progress of a proposed *modus operandi* for the presentation and analysis of Oral-style texts: the translation of performance into scripted symbols on the page capable of demonstrating the mnemonic structure of performed human expression.

The process that has produced the output has been widely divergent and eclectically informed. It has raised as many - if not more - questions than answers.

First an answer ...

Memory, Memorisation and Memorisers in Ancient Galilee is a work "Towards a methodology: a study of memory" (Jousse 2000a:1). Jousse states unequivocally that

> We must understand everything in terms of Memory, because it was only through Memory that anything and everything can be learned." (Jousse 2000a:4)

and demonstrates his thesis in the story of the diaspora of the Gospels in Ancient Galilee.

... and some considerations ...

Jousse's insights provide significant pointers for the future of memory research, particularly as the scholarly world, entrenched in literacy, is faced with the irony that literacy undermines human memory, and the loss of orality ...

> From now on, with each passing day, our artificial Written-style ethnic milieu will learn that it has ignored, at cost to its vitality perhaps, the natural mechanism of the ethnic Oral-style Tradition. Perhaps our civilisation is dying for denying the source of its Life two thousand years ago. (Jousse 2000a:3)

Adjustments in attitude and practice are obviously called for. We can take our lead from Jousse who as

> ... an Anthropologist of Memory and a proverbial Oral-style paysan, (...) had to delve within myself to discover that I was faced with an anthropological and ethnic marvel of normal human mechanics as yet singularly ignored by the scholarly world. (Jousse 2000a:3)

Jousse reminds us that ...

> In effect, in a realm such as that of the Memory, everyone is both king and subject to a greater or lesser extent. Trained and practised to this point of mastery, which is normal in the formulaic Oral-style Tradition, Memory might be more reliable than written documents. The Memory can also simultaneously still conserve a suppleness in the use of all its living and interchanging mechanisms in such a way that no Copier and Reviser of written documents can equal. What is normal to the point of banality in the operation of utilitarian Memory becomes at once abnormal and inexplicable in the case of diced and recopied documents. Certain loyal Documentarists have even admitted that trying to use written documents to achieve a result comparable to the one which concerns us here, poses a problem insofar as the editorial honesty of the Copier is concerned! Everyone is moreover of the opinion that we find ourselves faced with a complexity of materials comparable to nothing known.
>
> As the Anthropologist of the Memory operating in the ethnic Milieus of Oral-style Tradition, I am entirely of this opinion when it comes to those materials hitherto studied by Written style Documentarists. What they know does not include a knowledge of the current facts about normal and natural memory in the Oral-style Tradition. Let the unknown become known and familiar to them, and then there will no longer be a problem, because they will understand the use of Memory in an Oral-style Milieu. This is not the first time that a Discovery has occurred in science. More often than not, Discovery consists of merely looking more attentively at the simplest things and drawing conclusions from that observation. There are still many more apples on the apple tree ... that have yet to fall. (Jousse 2000a:291)

Of the 'apples on the research tree', are those that can be re-researched from a Joussean perspective ...

1. The aim of research is to quest for and discover fresh insights and understanding. But how can we discover something fresh and new when it appears as if all has already been discovered? By the incessant, meticulous and detailed scrutiny of the Old. (Jousse 2000:481)

2. Discoveries consist in the bringing together of ideas susceptible to being connected, which have hitherto been isolated.(Jousse 2000:54

... then the questions ...

What then of future research into the work of Marcel Jousse and studies related to his findings? In respect of studies of Jousse's thinking and practice, two issues present themselves as priorities ...

1. Given the paucity of awareness of Jousse's work to an other-than-French-reading audience, the written record of Jousse's work numbers 23 000 pages, housed in Paris by the *Association de Jousse* requires publication and translation into other languages including English, so that it may reach the widest possible readership. Included in the archive are the Aramaic texts that Jousse intended to publish in the series "Parallel Rhythmic Recitatives" of the various genres. (See Jousse 2000b for the "Genre of the Maxim.")

2. The centrality of Celestial Mechanics in Jousse's thinking connects the *Anthropology of Geste and Rhythm* to the Topology of Poincaré, the man who gazed "at the footprints of chaos" (Capra 1996:125) a century ahead of like thinkers. This connection identifies Jousse's perception that the operation of human memory and expression - *The Anthropology of Geste and Rhythm* - is a form of 'systems thinking' along the same lines as other chaos and gaia theorists. This would suggest that a comparative examination of Jousse's notions of 'human mechanics' and 'systems thinking' would illuminate Jousse's thinking.

Given Jousse's position that "We must understand everything in terms of Memory, because it was only through Memory that anything and everything can be learned" (Jousse 2000a:4), future research should be both theoretical and applied including:

- anthropological investigations ... of the unconscious and conscious operation of the individual, and the interactions between individuals;
- ethnological investigations ... of the unconscious and conscious interactions within a group, and between groups of people;
- cosmological investigations ... of the unconscious and conscious interactions between the anthropos and the cosmos.

We need to ask

1. *What does the collection of ethnic manifestations contribute to our understanding of ourselves as anthropos?*
2. *How can the Anthropology of Geste and Rhythm contribute to our understanding of learning and teaching?*
3. *What are some of the implications of Memory, Memorisation and Memorisers in Ancient Galilee for biblical and exegetical studies?*

To answer the first question ... What does the collection of ethnic manifestations contribute to our understanding of ourselves as anthropos?

In assessing Jousse's understanding of the operation of human memory and its importance as a measure of understanding of the species, ethnological instances provide empirical data for an enriched understanding of the anthropological and cosmological implications: ethnological instances are the translations of the visceral invisible memory into visible and audible manifestations. Such studies are invaluable as *Memory, Memorisation and Memorisers in Ancient Galilee* demonstrates.

Where does one access the "ethnic marvel of normal human mechanics" (2000a:3) of human memory? To answer this and other related questions, Jousse focuses on "the greatest number possible of Oral-style Tradition ethnic milieus" (Jousse 2000a:6):

> How does one use traditional formulas, which have been familiar since childhood, to crystallise a masterpiece of triumphant genius? What are the intellectual energies of the past that create memory by methodical and personal mastery so that one can transform oneself to be like the most astounding Informers of the world?" (Jousse 2000a:4)

To support this perception he observes that in the traditional milieu of ancient Galilee,

> ... the Apprehenders who were trained at this Kenishtâh (later encoded in Greek as 'Synagogue'), would come to constitute a common Assembly with memorisation as its sole training, which was why great savants who were completely illiterate were found there. In such a school, memory was the measure of knowledge and learning. A great scholastic Rabbi would not feel degraded by becoming the Apprehender of a brilliant but illiterate Paysan teacher." (Jousse 2000a:22)
>
> The Kenishtâh was thus a family where the intellectual substance was received through the living Memory. One will, therefore, always have to return to the living Memory. One could say that we are dealing with a national and familial Memory in the same way that we deal with a national and familial language." (Jousse 2000a:23)

There is a need to examine the *Anthropology of Geste and Rhythm* as a tool for the measurement of all human expressive forms in 'ethnic' and Rhythmo-stylistic laboratories worldwide to observe, analyse and document performance. Such exercises would also include investigation of notation forms of 'putting-performance-on-the-page' - an extension and re-examination of what Jousse and others have recorded. In such research initiatives, we need to be aware of Jousse's injunction:

> It goes without saying that the subjects who are consulted for such experiments must be mnemonically familiar with innumerable proverbs, and with the various adaptations that are flexibly interchangeable according to audience, situation and circumstance. Otherwise, if we use only bookish Plumitives who think only when writing and who are as devoid of memory as of proverbs, the experiment will be useless. It is guaranteed to fail before it begins, as surely as there was a Reciter who failed to grasp a Counting-necklace analogous to Kephâ's, even though it was mnemonically and mnemotechnically well-structured. (Jousse 2000a:268)

What has been hitherto identified as oral literature or oral history, as folktale or belief system (or any of the other thirty-odd categories noted on page 81*ff*) can be re-investigated as the manifestation of memory in geste and rhythm. It is at this level that the *Anthropology of Geste and Rhythm* could operate as the "unifying theory" advocated by Turner (1986:68). One of the effects would be to unify the 'random' list of orientations of research in Oral Studies/ Orality-Literacy Studies/Oral Traditions exemplified in Chapter two of this thesis (page 81*ff*). In those instances where the *Anthropology of Geste and Rhythm* has been used as underpinning theory, or has influenced the study, the categorisation changes (see Chapter 3.2 p111*ff*) Such studies in what is historically the domain of Oral Studies/ Orality-Literacy Studies/Oral Traditions could extend to include a reassessment of literary and art forms from the perspective of the rhythmo-mimismical geste.

Of memory and language, Jousse says very specifically that he has ...

> ... limited myself to writing an essay that will synthesise the positive experimental data on Oral Style, and the exclusively scientific interpretations of that style advanced by specialists in linguistics and experts in experimental psychology and phonetics. I leave to the philosophers the task of interpreting the facts I offer, and of making use of them in the study of memory and especially of the relationship between language and pure abstract thought. (Jousse 2000:55)

It would be useful to know to what extent the *Anthropology of Geste and Rhythm* could be used as a means of analysing structure (quantatively) and form (qualitatively) simultaneously in the full spectrum of human memory, understanding, knowing and expression. (Capra 1996:80and 81)

At the ethnic Oral-Literate interface, the relationship between forms of writing and gestual-tonal expression needs investigation. Scribal writing as a form of language expression has a flattening and deadening effect. In those ethnic milieus where there is no form of scribal writing in use, forms of written/pictographic expression which accommodate tone and gesture need to be investigated. Jousse indicates a useful direction in this regard:

> The experimental examination of man's expressive process is so complex that I would never hazard a brief analysis of it. I would first have to examine, cinematographically, the admirable languages of geste which constitute the as yet unexplored basis of so-called 'hieroglyphic' writing, more correctly termed 'mimographic'. My next step would be the study of the intermediary, yet always concrete, languages, such as Chinese. Finally, reaching beyond the algebrizing synonyms of Aristotle and his ilk, I would arrive at the affinity formulas of Henri Poincaré, and Einstein's higher mathematical analyses. "From concretism to algebrism" would be an exciting topic for a lifetime of study, but beyond the limitations of the present outline. (Jousse 2000:32)

In a broader context, we need to examine the Orality-Literacy interface as the multi-faith and multi-cultural nexus from the perspective of the *Anthropology of Geste and Rhythm*, remembering that:Friday, October 26, 2001In the light of the above, there is a need to investigate the potential of the *Anthropology of Geste and Rhythm* to contribute to acceptance and appreciation of ethnic commonalities worldwide.

*****

To answer the second question ... How can the Anthropology of Geste and Rhythm contribute to our understanding of learning and teaching?

Learning and teaching are critical anthropological behaviours. *Memory, Memorisation and Memorisers in Ancient Galilee* is essentially about learning and teaching - **without writing** - and **with memory**. Jousse is quite clear that memory, intelligence and understanding are inextricably linked. Memory is a critical component of learning and understanding, of intellectual and emotional operation and competence.

> Until I came along, in spite of its power and reliability, this memory tool was nearly always discredited by those who, since childhood, were encouraged to be dependent on paper and the written word which has all but killed their normal memories and rendered them all but amnesic." (Jousse 2000a:149)

> By an ironic contradiction, it is precisely the mastery of a prodigious memory which creates the perception that the memory is inconsequential. A prodigious memory does not enslave one: it

> enthrones one. Memory reigns imperiously instead of following as a servant. Memory and Formulism support each other in the suppleness of their collaboration." (Jousse 2000a:83)
>
> The Plumitives do not understand what the nature of superior functioning Memory is. They think that Memory does no more than repeat mechanically." (Jousse 2000a:84)

'To know by heart is indeed to know', where the knowing has been rhythmo-melodised as Jousse perceives it was done for the effective dispersal of the Gospels in Ancient Galilee. The nature of effective memorisation in education and training needs to be re-investigated from the perspective of the Oral Style. This implies the development of Oral-style Rhythmo-pedagogical texts for learning, teaching and assessment purposes, including literacy training.

In respect of memory training in a modern context, Jousse points out that:

> It will be said that such a complex mnemonic experience is impossible for a modern memory. The question of what is possible and impossible today is superfluous. It is enough to know how the most formidable mnemonic device conceivable was effectively performed globally, and how it should perhaps be replayed in the objective observer in order to change the definition and the orientation of human Mechanics. (Jousse 2000a:260)

Jousse is assured of the memorising potential that is an innate anthropological response to Oral-style mimismic expression:

> As the Anthropologist of Memory and the Anthropologist of Mimism, I am one and the same person. As the Anthropologist of Mimism, I engage the profoundly analogical mimemes, which are always both unifying yet essentially idiosyncratic, at the same time that, as the Anthropologist of Memory, I engage these apparently multiple and different mimemes in the Mimodrama of Memorisation, resulting in the geste being simultaneously mimorising and memorising. Thus it is that Memorisation stores the erratic, but always analogical, mimemes in the Memory where they are 'ordered' through the unifying analogical principle of Mimism. (Jousse 2000a:345)

Based on this assurance, it follows that the use of rhythmo-stylistic texts should be investigated, particularly though not exclusively in contexts where the human memory is still in daily use to record the socio-cultural archive as the preferred mode of record or because of low and no scribal literacy.

*****

To answer the third question ... What are some of the implications of Memory, Memorisation and Memorisers in Ancient Galilee on biblical and exegetical studies?

In *The Anthropology of Geste and Rhythm* (Part Two) and *Memory, Memorisation and Memorisers in Ancient Galilee,* Jousse suggests that, and demonstrates how, biblical and exegetical texts have been mistranslated and misrepresented. Such suggestions warrant investigation, such as ...

- an investigation that would address Jousse's comments: "And so on up to the seventh Strand where, as in the first symmetrical Strand, only a half-section of Deeds threaded up its symmetrical Strand to match the half-section of the symmetrical Deeds of the first strand." and "The double complementary row of the Counting-necklace is Threaded into the principal Necklace at the point where the last Pearl-Lesson joined the Strand.": (Jousse 2000a:302)
- the identification of the incidence of graphic abbreviations in the gospel attributed to Mark (late Kêphâ - in Rome) from Matthew (early Kêphâ - in Jerusalem), and Luke (Shâ'oûl of Giscala).
- the project envisaged by Father Léonce de Grandmaison from the perspective of the *Anthropology of Geste and Rhythm*: "At the time of his death, Father Léonce de Grandmaison had a project in mind which will most certainly have to be taken up again one day and extended to all Oral-style peoples: he wished to make, for the Touareg, a Gospel according to the Oral-style methods of these Touareg male and female reciters. It is imperative that we grow into their mentality, that is to say into the gestes of these peoples whom we have failed to understand. But to expect them to come and be atrophied and algebrosed in a Graeco-Latin Thomist theology is really courting failure. Anthropological questions can no longer be resolved by an adverb at the end of a syllogism. Reality is needed, a reality which can be re-played in all its anthropological and ethnic objectivity." (Jousse 2000:320)
- an investigation into the sophisticated mechanism informing the functioning of the Counting-necklace: that it had order of a complex kind which allowed flexibility that did not threaten or undermine its stability or reliability.
- An examination and evaluation of the Gospel texts - using the Aramaic, Hebrew, Greek and Latin texts - as scriptings of Counting- necklaces from a Joussean perspective, e.g.
    1. "It will also be invaluable to re-encode, formulaically in Aramaic targumic Formulas, the Hellenistic formulaic encodings of the three states of the Counting-necklace at every level of amplitude, from the short verbo-melodic balancing to the double row of the Counting-

necklace. This is the Concordance which must be urgently developed, elaborated and rhythmo-typographed in French" or any other language? (Jousse 2000a:30)

2. "For more clarity, it seems that we must first rhythmo-typograph the three versions of the first scriptions of the original Counting-necklace. In these three versions, the elements responsible for reinforcing each other from Counting-necklace to Counting-necklace must be fully highlighted. Those Pearl-Lessons which are thought to be in their original place of threading must be clearly distinguished. After that, the re-arranging must depend on the mutual contact of two Memoriser-Teachers. In the last stage, the final re-arrangements must depend on a single Memoriser-Teacher. In this way, we must exhaust all the information that we can obtain on the essential mechanism of the Counting-necklace with the seven Strands." (Jousse 2000a:31)
3. "Whenever we analyse a Counting-necklace, we must suspect the existence of acknowledged Counting-necklace elements and actively search for them. We must first search through the three operating versions of the original Counting-necklace for the verbal elements intercalated at approximately equivalent intervals which divide the ensemble of the Pearl-Lessons of the Counting-necklace into seven strands." (Jousse 2000a:32)

*****

Among his final dictations, we hear Jousse observe ...

> This morning we do not know where we stand. And I cannot say where we are going to. But at least I can foresee that we are drawn towards the renaissance of human memory and its multi-millennia techniques by the uncountable enduring tradition of the Global- and Oral-style Ethnic Milieus. We have been flattened like dead and dried-out butterflies between the pages of our books. For longer than half-a-century, we have not felt the great Breath of Life begin again to leave the lungs and throats of living people, and threaten to clear our books of their powdery inhabitants in order to re-install, scientifically, the primacy of Life and the Anthropology of Geste and Rhythm. (Jousse 2000a:162)

When Kitty Ferguson (1994:226-227) describes the (1) "increasing complexity" "at deeper and deeper levels of magnification" which result in the "mysterious reappearance of the patterns" and (2) "the turbulence pattern (...) which exhibits chaos with structure on every scale, sometimes similar and sometimes not", she could very well be describing the Gospels of the New Testament from a Joussean perspective, but she is not. Instead, she is describing (1) the structure of a Mandelbrot Set and (2) the turbulence from the wing tip of an aircraft. The synchronicity is not

gratuitous: both expose exquisitely simplifying idiosyncratic order hidden in the midst of apparently overwhelming mass chaos. Neither is it gratuitous that Ferguson writes to demonstrate the *Fire in the Equation* - the 'Memrâ of Elâhâ' in Jousse's terms.

The Mandelbrot set is the most familiar example of the 'fractal' quality, the self-similarity on every scale, which Mandelbrot found in his diagram. Within the fantastic swirls of colour and design produced by Benoit Mandelbrot's mathematical scheme, we find repetition on infinite levels of magnification, but the repetitions are not exact. "For more homely examples of fractals, there are cauliflowers, the way frost forms on windows, the structure of snowflakes, the branching of trees." (Ferguson 1994:211) For more human forms of fractals, there are the recitatives of the Oral-style tradition, structured on nonlinear mathematically measurable rhythms that Jousse deliberately does not attempt to define because they are fluid and not fixed, allowing for infinite variety within a pattern or structure.

"Small events have enormous consequences" (Ferguson 1994 208). The "small event" of the rocking sensation that brought Jousse to consciousness, which began in a humble thatched stone home in Beaumont-sur-Sarthe, has not yet ended.

To answer Finnegan's 1990 question, "What is Orality - if Anything?" I would suggest that 'orality' is the translation of the microsopic geste of human memory into the macroscopic geste of human performed expression, given that we understand 'human performed expression' as a form of human quantum mechanics, the human equivalent of 'chaos' in the physical universe formed by the deceptively simple mnemonic laws of the *Anthropology of Geste and Rhythm* which project patterns of increasing complexity and exquisite order and beauty.

In what better way could we explain the miracle of human memory and expression?

> Let us then follow,
> phase by phase,
> and from victory to victory,
> the immense intellectual conquest of the world
> of and by septantological memory.
> (Jousse 2000a:351)

Appendix A: Stylology/ Rhythmo-stylistics Workshops
Extracts from programmes conducted in the Centre for Oral Studies, University of Natal, Durban
(It must be placed on record that it is in the nature of these workshops that what is planned and what actually happens are frequently very different realities. These workshops were planned by the researcher, in collaboration with the performer-researchers noted in the programmes. Attendance registers are recorded. The workshops were video-recorded.)

Centre for Oral Studies: University of Natal, Durban

Masters: Orality-Literacy Studies Coursework

'Stylology' Workshop : Research: Oral Studies

Friday, March 24, 2000

(...)

Thank you all for participating in this exercise!

Please note that the texts provided in this note come from research work undertaken during 1999-2000 of:
1. Z Manqele – *Umakoti Ungewethu*
2. J Hadebe – *Izwe Alithuthuki,*
3. N Madlala – *Madlala(-Bhengu) Family Praises*
4. C Yeni – *Tshelan' uBotha,.*

Two examples of the use of Rhythmic Schemas
The lyrics of the song, *Umakoti Ungowethu* (from Manqele 2000)

ZULU	**ENGLISH**
Umakot' ungowethu	The bride is ours
Siyavuma	We agree
Ungowethu ngempela	She is really ours
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Sithi ê-é-é! ê-é-é!	We say yes! yes!
Siyavuma	We agree
Umakot' ungowethu	The bride is ours
Siyavuma	We agree
Ungowethu ngempela	She is really ours
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Sithi ê-é-é! ê-é-é!	We say yes! yes!
Siyavuma	We agree

Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Sithi ê-é-é! ê-é-é!	We say yes! yes!
Siyavuma	We agree
Angawahambi amadiskho	She must not go to the disco's
Siyavuma	We agree
Angawahambi amadiskho	She must not go to the disco's
Siyavuma	We agree
Singamuthol' emaphathini	She must not attend parties
Siyavuma	We agree
Sithi ê-é-é! ê-é-é!	We say yes! yes!
Siyavuma	We agree
Ngobuzosiwashel' asiphekele	Because she will do washing and cooking for us
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Uzosiwashel' asiphekele	She will do washing and cooking for us
Siyavuma	We agree
Sithi ê-é-é! ê-é-é!	We say yes! yes!
Siyavuma	We agree

The presentation of a song text on the page is problematic in that it then appears to be a written text. To avoid this perception, I have placed the text in the centre of the page. In this way the text is not aligned to a left-hand margin but creates its own 'shape' around a 'spine' running down the centre of the reproduced 'oral' text.

The song, *Umakoti Ungowethu* presented as an Oral-style text in Zulu

Umakot' ungowethu
Siyavuma
Ungowethu ngempela
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Sithi ê-é-é! ê-é-é!
Siyavuma
Umakot' ungowethu
Siyavuma
Ungowethu ngempela
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Sithi ê-é-é! ê-é-é!
Siyavuma

Uzosiwashel' asiphekele
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Sithi ê-é-é! ê-é-é!
Siyavuma

Angawahambi amadiskho
Siyavuma
Angawahambi amadiskho
Siyavuma
Singamuthol' emaphathini
Siyavuma
Sithi ê-é-é! ê-é-é!
Siyavuma

Ngobuzosiwashel' asiphekele
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Uzosiwashel' asiphekele
Siyavuma
Sithi ê-é-é! ê-é-é!
Siyavuma

The song, *Umakoti Ungowethu* presented as an Oral-style text in English

The bride is ours
We agree
She is really ours
We agree
She will do washing and cooking for us
We agree
We say yes! yes! yes!
We agree

The bride is ours
We agree
She is really ours
We agree
She will do washing & cooking for us
We agree
We say yes! yes! yes!
We agree

She will do washing and cooking for us
We agree
She will do washing and cooking for us
We agree

She will do washing and cooking for us
We agree
We say yes! yes! yes!
We agree

She must not go to the disco's
We agree
She must not go to the films
We agree
She must not attend parties
We agree
We say yes! yes! yes!
We agree

Because she will do washing and cooking for us
We agree
She will do washing and cooking for us
We agree
She will do washing and cooking for us
We agree
We say yes! yes! yes!
We agree

***Umakoti Ungowethu* in Rhythmic Schemas**

1	2
Umakoti	*ungowethu*
3	4
Siya	*vuma*
5	6
ungowethu	*ngempemla*
7	8
Siya	*vuma*
9	10
Uzosiwashela	*asiphekele*
11	12
Siya	*vuma*
13	14
Sithi ê-é-é!	*ê-é-é!*
15	16
Siya	*vuma*

17
Uzosiwashela

18
asiphekele

19
Siya

20
vuma

21
Uzosiwashela

22
asiphekele

23
Siya

24
vuma

25
Uzosiwashela

26
asiphekele

27
Siya

28
vuma

29
Sithi ê-é-é!

30
ê-é-é!

31
Siya

32
vuma

33
Angawahambi

34
amadiskho

35
Siya

36
vuma

37
Angawahambi

38
amabhayiskobho

39
Siya

40
vuma

41
Singamutholi

42
emaphathini

43
Siya

44
vuma

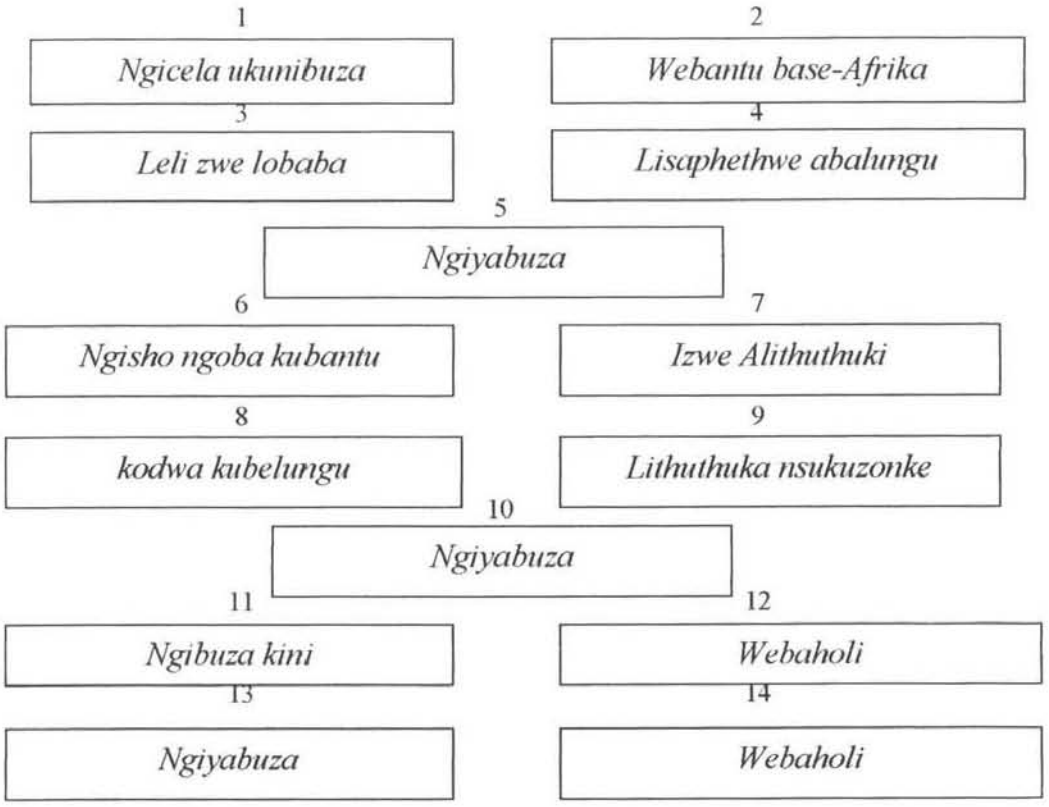
45
Sithi ê-é-é!

46
ê-é-é!

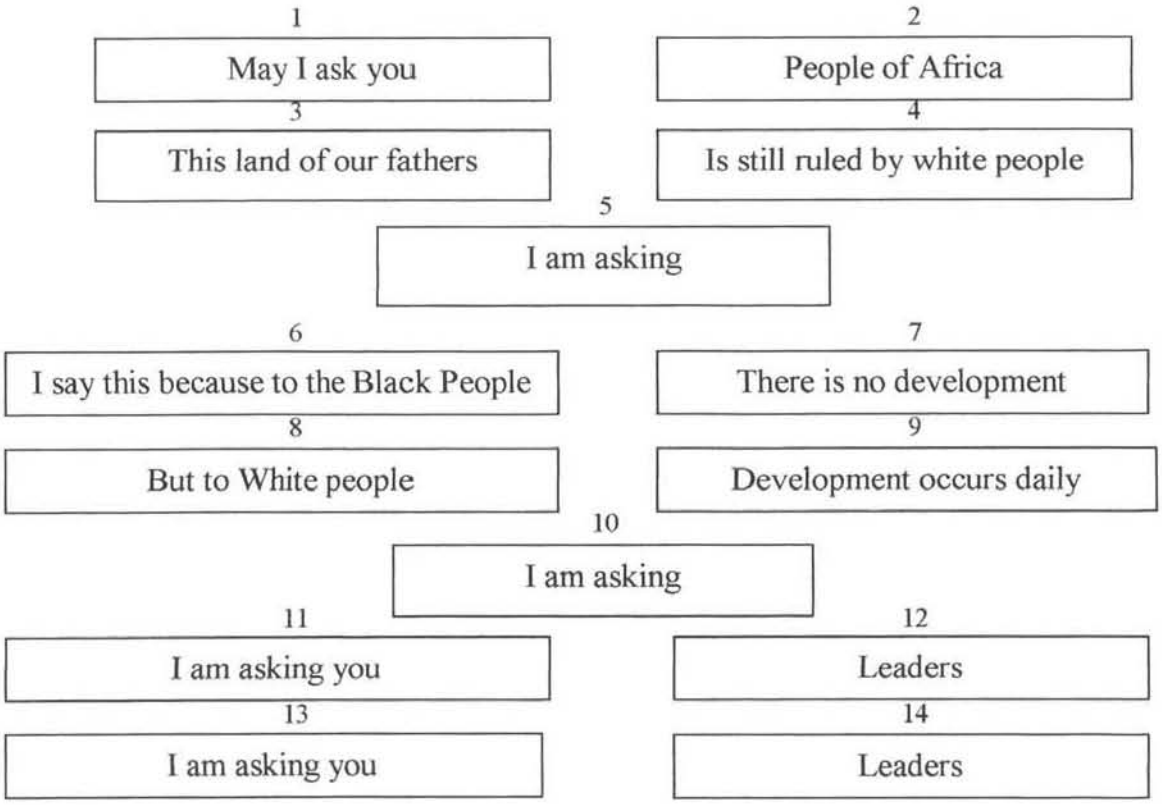
47
Siya

48
vuma

***Izwe Alithuthuki* by Phuzekhemisi in Rhythmic Schemas** (from J Hadebe 2000)



English translation of the above:



Stylology exercise

Exercise 1.1
Identify the incidence of **Mnemonic Laws: Bilateralism and Rhythm**
Place the song printed below in balanced Rhythmic Schemas, i.e. in 'boxes' on either side of the spine of the page. To do this watch the rhythm of the bodies of those performing the song and listen to the rhythms in the singing. Remember that Jousse identifies four rhythms:

1. of duration – what might be called the 'pace and pause' rhythm;
2. of intensity – what might be called the rhythm of emphasis or stress;
3. of pitch – what might be called the rhythm of inflection;
4. of timbre – what might be called the rhythm of the volume.

What is the rhythmic structure of this song? (Identify the number of rhythmic schemas and establish the pattern – are they binary (2) or ternary (3) schemas?) Describe the structure of the song in words.

Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Izwe lobaba
Wemama Izwe lobaba
Izwe lobaba
Wemama Izwe lobaba

You tell Botha
You tell Botha
To leave our Fathers' land
You tell Botha
You tell Botha
To leave our Fathers' land
Our Fathers' land
Oh! Our Fathers' land
Our Fathers' land
Oh! Our Fathers' land
(from C Yeni 2000)

Exercise 1.2
Identify the **Mnemonic Law of Formulism**
Identify the repetitions of whole rhythmic schemas. Mark these boxes in colour.

Exercise 1.3
Identify the **Mnemotechnical Devices** and mark the repetitions in colour, each on a fresh copy of the rhythmic schemas. Repetitions at this level, Jousse termed 'clamp elements' referring to the cohering effect that the pattern of repeated sounds had on the text and on the memory of the reciter.
Identify on the repetitions of
1.3.1 morphemes (annominations);
1.3.2 vowel sounds (avocalisation);
1.3.3 consonant sounds (aconsonantisation);
1.3.4 Comment on the patterns that become evident at each point in this analysis.

Exercise 2
Identify a proverb in any language that you know, and follow the steps described above.

Exercise 3
Refer to the Bible Texts 'put on the page' by Jousse in AGR, pp. 618-619.
Analyse any one of the texts identified below by following the steps demonstrated above:
Step One: Write the text in an Oral-style text;
Step Two: Write the text in Rhythmic Schemas and identify the Bilateralism and Rhythm and comment on the structure;
Step Three: Write the text in Rhythmic Schemas and identify the Formulas and mark in colour;
Step Four: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping annomination (Morphemes/words) and mark in colour;
Step Five: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping avocalisation (vowel sounds) and mark in colour;
Step Six: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping aconsonantisation (consonant sounds) and mark in colour.

Text 1.
From *Ibhayibheli Elingcwele*
Ngokukajohane 14, 15-17
15. "Uma ningithanda, niyakugcina imiyalo yami. 16. Ngiyakucela kuBaba aniphe omunye uMduduzi wokuba ahlale kini phakade, 17. Umoya weqiniso, izwe elingemamukele, ngokuba lingamboni, lingamazi; nina niyamazi yena, ngokuba uhlala nani, uyakuba kini.

From *King James Holy Bible*
John 14, 15-17
15 If ye love me keep my commandments.
16. I will pray the Father, and he shall give you another Comforter, that he may abide with you forever;
17. Even the spirit of truth: whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him; for he dwelleth with you, and shall be in you.

Text 2
From *Ibhayibheli Elingcwele*
Ngokukajohane 14, 25-26.
[25.] "Ngikhulume lokho kini ngisahlezi nani. [26.] Kepha uMduduzi, uMoya oNgcwele, uBaba ayakumthumela egameni lami uyakunifundisa konke, anikhumbuze konke enginitshele khona.

From *King James Holy Bible*
John 14, 25-26.
[25.] These things have I spoken unto you, being yet present with you.
[26.] But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things, and bring all things in your remembrance, whatsoever I have said unto you.

Text 3
From *Ibhayibheli Elingcwele*
Ngokukajohane 15, 26-27.
[26.] "Nxa esefikile u Mduduzi engiyakumthumela kini evela kuBaba, u Moya weqiniso, ophuma kuBaba, nguyena oyakufakaza ngami. [27.] Nani niyafakaza, ngokuba beninami kwasekuqaleni.

From *King James Holy Bible*
John 15, 26-27.
[26.] But when the Comforter is come, whom will I send unto you from the Father, even the spirit of truth, which proceedeth from the Father, he shall testify of me:
[27.] And ye shall also bear witness, because ye have been with me from the beginning.

Exercise 4.
Identify any text of your own choice and analyse it according to the process described above.

Exercise 5
The Madlala(-Bhengu) family praises demonstrate the stability and variety of oral 'family trees'. (from N Madlala 2000)

Madlala!
Bhengu!
Mpumuza!
Bangela!
Nothulisa!
Msengana Omncane
Ngoba omkhul'uyaziwela
Wena wakophekophalala
Kophela amabele
Sidle inyama
Nina bakwaNothulisa
Nina bakwaNyathi yesigenge
Eyagengeleza abanye oNyathi
Jinqa ka MaNdlovu
Madlala!

English translation:

Madlala!
Bhengu!
Mpumuza!
Bangela!
Nothulisa!

Very little *msengana* tree
Because the big one falls by itself
You of *phekophalala*
Corn will be finished
We will eat meat
You of Nothulisa
You of buffalo of red ants
Who wide opened other buffaloes
Jinqa of MaNdlovu
Madlala!

Version 2.

Madlala!
Bhengu!
Mpumuza!
Umsengana omncane
Kophela amabele
Sidle inyama
Abodondolozela ngozipho kwabesesinyameni
Abakwanzipo zinde ngokuncwebana
AbaseMkhomazi abaphuma oPhatheni
AbakwaSothulase
AbakwaMbabala eyagweba igijima
Ukuba ayigwebanga, ngabe asikho
Esiphahleni sakwaLokothwayo
AbakwaSithole asisengwa ngabezizwe
Sisengwa ngabasekhaya
Abathunda kuvele isithokazana
AbakwaMadlala ngendlovu
Zonke izizwe zingakwazi ukudlala ngendlovu
Madlala!

Madlala!
Bhengu!
Mpumuza!
Very little cabbage tree
Corn will get finished
We shall eat meat
They who walked with the aid of finger-nail among the Nyameni people
They of long finger-nail who scratch one another
They of Mkomaas area who came from Phatheni district
They of Sothulase
They of bush buck doe which thrusted at as it ran
If it did not thrust, we would not exist
At Phahleni of Lokothwayo
They of the heifer which is not milked by the foreigners
It is milked by the members of the family only
They who void semen and a daughter is born
They who play with the elephant
When all the other tribes cannot do so
Madlala!

Version 3.

Madlala!
Bhengu!
Mpumuza!
Bangela!
Nothulisa!
Umsengana Omncane
Ngoba okhulu uyaziwela
Kophela amabele
Sidle inyama
Mahlokohloko azishishili
Avun' insimu asale eyililela
Abathunda nkundleni kuvele isakabuli
AbakwaMadlala ngendlovu
Ingabonaze yadlala muntu
Jinqa lamajinqa
Madlala!

Madlala!
Bhengu!
Mpumuza!
Bangela!
Very little *msenge* tree
Because the big one falls by itself
Corn will get finished
We shall eat meat
Group of weaver-birds
Who void semen in the yard, the black tailed finch is born
They who play with an elephant
When no one did play with it
Jinqa of *jinqa*
Madlala!

Version 4.

Madlala!
Bhengu!
Nyathi!
Khuzwayo!
Kuyamuphela
Amabele sidla inyama
KwaMantontokai ebaleni lezigege

Madlala!
Bhengu!
Nyathi!
Khuzwayo!
Corn will get finished
At the yard of Mantothokazi at the royal kraal

Version 5.

Madlala!
Bhengu!
Mpumuza!
Khuzwayo!
Bangela!
Nothula!
Umsengan'omncane
Ngoba omkhul'uyaziwela
Wena wakophekophalala
Kophela amabele
Sidle inyama
Mahlokohloko azishishili
Avun'insimu asal'eyililela
Abadondolozela ngoziphokwabasesinyameni
Abakwanzipho zinde ngokuncwebana
AbaseMkhomazi abaphuma oPhatheni
AbakwaSothulase
Abakwambabala eyagweba igijima
Ukuba ayigwebanga ngabe asikho
Esiphahleni sakwaLokothwayo
Abathunda nkundleni kuvele ithokazi
Abakwasithole asisengwa ngabezizwe
Sisengwa ngabasekhaya
Nina bakwaNothulisa
Nina bakwaNyathi yesigenge
Eyagengeleza abanye oNyathi
AbakwaMadlala ngendlovu
Zonke izizwe zingakwazi ukudlala ngendlovu
Jinqa lamajinqa
Jinqa kamaNdlovu
Madlala!

Madlala!
Bhengu!
Mpumuza!
Khuzwayo!
Bagela!
Nothula
Very little *msenge* tree
Because the big one falls by itself
You of *phekophalala*
Corn will be finished
We'll eat meat
The flock of weaver-birds
Who reap the field and cried for it
They who walked with the aid of the finger-nail among the Nyameni people
They of long finger-nails who pinch one another
They of Mkomaas area, who came from Phatheni district
They of Sothulase
They of bush-buck doe which conquered as it run

If it did not conquer, we won't be on either side of Lokothwayo
Who voids semen and the heifer is born
They of the heifer which is not milked by foreigners
It is milked only by the members of the family
You of Nothulisa
You of buffalo of red ant
Who wide opened other buffaloes
You of Madlala who plays with an elephant
All nations cannot play with an elephant
Jinqa of jinqa
Jinqa of Ndlovu
Madlala!

Centre for Oral Studies: University of Natal, Durban

Masters: Orality-Literacy Studies Coursework

'Stylology' Workshop 2: Research: Oral Studies

Saturday, 24 June 2000

Dear Oral Studies Colleagues and Students

Welcome!

To a Second Feast of Oral Traditions –
of More than One Kind!

This morning's programme:

09:00
Stylology workshop analysing performance of Oral Traditional song and dance, and religious texts.

1. Viewing of video of the performance of *Tshelan' uBotha;*
2. Recording of *Tshelan' uBotha* in rhythmic schemas;
3. Analysis and recording in rhythmic schemas of:

3.1 *Babawethu*
3.2 *Our Father*
3.3 *Tamil Marriage Mantra*
3.4 *Ingelosi Isivuma sikaMaria*
3.5 *Madlala Family Praises*
3.6 A selection of English and Zulu Biblical texts.

(...)

Thank you all for participating in this exercise!

Please note that the texts provided in this note come from research work undertaken during 1999-2000 of:

1. C Yeni – *Tshelan' uBotha;*
2. J Conolly - *Our Father*, and selected English and Zulu Biblical texts;
3. J Gumede - *Baba Wethu* and *Ingelosi Isivuma sikaMaria;*
4. R Govender - *Mantra;*
5. N Madlala - *Madlala Family Praises. (The texts are not repeated here. See previous workshop)*

Stylology Exercise

Exercise 1.1
Identify the incidence of **Mnemonic Laws: Bilateralism and Rhythm**
Place the song printed below in balanced Rhythmic Schemas, i.e. in 'boxes' on either side of the spine of the page. To do this watch the rhythm of the bodies of those performing the song and listen to the rhythms in the singing. Remember that Jousse identifies four rhythms:

5. of duration – what might be called the 'pace and pause' rhythm;
6. of intensity – what might be called the rhythm of emphasis or stress;
7. of pitch – what might be called the rhythm of inflection;
8. of timbre – what might be called the rhythm of the volume.

What is the rhythmic structure of this song? (Identify the number of rhythmic schemas and establish the pattern – are they binary (2) or ternary (3) schemas?) Describe the structure of the song in words.

Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Izwe lobaba
Wemama Izwe lobaba
Izwe lobaba
Wemama Izwe lobaba

You tell Botha
You tell Botha
To leave our Fathers' land
You tell Botha
You tell Botha
To leave our Fathers' land
Our Fathers' land
Oh! Our Fathers' land
Our Fathers' land
Oh! Our Fathers' land
(from C Yeni 2000)

Exercise 2:

2.1 Study the Rhythmic Schemas that Jousse identifies in the performance of the *Our Father* in the English translation from the French which Jousse translated from Aramaic.

The clamp-words of the formulas of the *Our Father*
(Jousse 2000:*The Anthropology of* Geste *and Rhythm* p494)

1	2
Abbâ of ours who is in *Heaven*	Hallowed be the Name of you
3	4
MAY COME the Malkoûtâ of you	May theWill of you be done
5	6
As in *Heaven*	So on Earth
6	8
The Bread of ours that IS COMING	Give us to eat on this day
9	10
And remit to us the Debts of us	As we remitted to our Debtors
11	12
And will not make us COME to Trial	But free us of Evil

2.2 Identify the incidence of **Mnemonic Laws: Bilateralism and Rhythm**

Place the prayers printed below in balanced Rhythmic Schemas, i.e. in 'boxes' on either side of the spine of the page. To do this watch the rhythm of the bodies of those performing the prayers and listen to the rhythms in the praying. Remember that Jousse identifies four rhythms:

1. of duration – what might be called the 'pace and pause' rhythm;
2. of intensity – what might be called the rhythm of emphasis or stress;
3. of pitch – what might be called the rhythm of inflection;
4. of timbre – what might be called the rhythm of the volume.

What is the rhythmic structure of these prayers? (Identify the number of rhythmic schemas and establish the pattern – are they binary (2) or ternary (3) schemas?) Describe the structure of the prayers in words.

Umthandazo Omkhulu
(*Ibhayaibheli Elingcwele:* Ngokukaluka 11,2)

Baba Wethu osezulwini,
malingcwelisiwe igama lakho;
mawufike umbuso wakho;
mayenziwe intando yakho emhlabeni
njengasezulwini;
usiphe isinkwa sethu sezinsuku zonke
imihla ngemihla;
usithethelele izono zethu,
ngokuba nathi sibathethelela
bonke abanamacala kithi;
ungasingenisi ekulingweni,
kodwa usikhulele kokubi.

"The Lord's Prayer"
(King James version of the Holy Bible: Luke 11,2)

Our Father which art
in heaven, Hallowed be thy name.
Thy kingdom come. Thy will be
done as in heaven, so in earth.
Give us day by day our daily
bread.
And forgive us our sins; for
we also forgive everyone that is
indebted to us. And lead us not
into temptation; but deliver us
from evil.

2.3 Identify the incidence of **Mnemonic Laws: Bilateralism and Rhythm**
Place the prayer printed below in balanced Rhythmic Schemas, i.e. in 'boxes' on either side of the spine of the page. To do this watch the rhythm of the bodies of those performing the prayer and listen to the rhythms in the praying. Remember that Jousse identifies four rhythms:
1. of duration – what might be called the 'pace and pause' rhythm;
2. of intensity – what might be called the rhythm of emphasis or stress;
3. of pitch – what might be called the rhythm of inflection;
4. of timbre – what might be called the rhythm of the volume.

What is the rhythmic structure of this prayer? (Identify the number of rhythmic schemas and establish the pattern – are they binary (2) or ternary (3) schemas?) Describe the structure of the prayer in words.

Ingelosi Isivuma sikaMaria

Ingelosi yeNkosi yayisa uMaria
Wabesethabatha kuMoya ocwebileyo
Yethi Maria ogcwele igrasiya, iNkosi inawe
Ubusisiwe esifuzaneni
ibususiwe nenzalo yesisu sakho uJesu
Maria ocwebileyo Nina kaNkulunkulu
mawusihawukele thina zoni
kalokhu nasesikhathini sokufa kwethu. Amen.

Wayesethi uMaria: Ngiyincekukazi Yenkosi: -
akwenzeke kimi njemyokusho kwakho
Yethi Maria ogcwele igrasiya, iNkosi inawe
Ubusisiwe esifazaneni
ibusisiwe nenzalo yesisu sakho uJesu
Maria ocwebileyo Nina kaNkulunkulu
mawusihawukele thina zoni
kalokhu nasesikathini sokufa kwethu. Amen.

Izwi laba inyama lahlala phakathi kwethu
Yethi Maria ogcwele igrasiya iNkosi inawe
Ubisisiwe esifazaneni
ibusisiwe nenzalo yesisu sakho uJesu
Maria ocwebileyo Nina kaNkulunkulu
mawusihawukele thina zoni
kalokhu nasesikathini sokufa kwethu. Amen.

Mzali ocwebileyo kaNkulunkulu sikhulekele
Size sifanele uKristo asithembisa khona
Asikhuleke! Siyancenga Nkosi
thela igrasiya lakho ezinhliziyweni zethu
khona sothi njengoba kubika ingelosi
siqonde ukuthi uKristo iNdodana yakho, wazenza umuntu
size sitholiswe ubukhosi ubotholakala ekuvukeni
ngkuhlushwa nokunqanyulezwa kwakhe
Sicela ngaye uKristo iNkosi yethu. Amen.

Exercise 3
Identify the **Mnemonic Law of Formulism**
Identify the repetitions of whole rhythmic schemas in all the texts that you have arranged in Rhythmic Schemas above. Mark these boxes in colour.

Exercise 4
Identify the **Mnemotechnical Devices** and mark the repetitions in colour, each on a fresh copy of the rhythmic schemas. Repetitions at this level, Jousse termed 'clamp elements' referring to

the cohering effect that the pattern of repeated sounds had on the text and on the memory of the reciter.

Identify the repetitions of
4.1 whole rhythmic schemas;
4.2 whole pitgamas (annominations);
4.3 vowel sounds (avocalisation);
4.4 consonant sounds (aconsonantisation);
4.5 Comment on the patterns that become evident at each point in this analysis.

Exercise 5
The Madlala(-Bhengu) family praises demonstrate the stability and variety of oral 'family trees'. (from N Madlala 2000)

Exercise 6
Refer to the Bible Texts 'put on the page' by Jousse in *The Anthropology of* Geste *and Rhythm* 2000, p. 419.
Analyse any one of the texts identified below by following the steps demonstrated above:
Step One: Write the text in an Oral-style text;
Step Two: Write the text in Rhythmic Schemas and identify the Bilateralism and Rhythm and comment on the structure, and the types of rhythm that are operating in the recitatives;
Step Three: Write the text in Rhythmic Schemas and identify the Formulas and mark in colour;
Step Four: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping annomination (pitgamas) and mark in colour;
Step Five: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping avocalisation (vowel sounds) and mark in colour;
Step Six: Write the text in Rhythmic Schemas and identify the Mnemotechnical Devices: Clamping aconsonantisation (consonant sounds) and mark in colour.

Text 1.
From *Ibhayibheli Elingcwele*
Ngokukajohane 14, 15-17
15. "Uma ningithanda, niyakugcina imiyalo yami. 16. Ngiyakucela kuBaba aniphe omunye uMduduzi wokuba ahlale kini phakade, 17. Umoya weqiniso, izwe elingemamukele, ngokuba lingamboni, lingamazi; nina niyamazi yena, ngokuba uhlala nani, uyakuba kini.

From *King James Holy Bible*
John 14, 15-17
15 If ye love me keep my commandments.
16. I will pray the Father, and he shall give you another Comforter, that he may abide with you forever;
17. Even the spirit of truth: whom the world cannot receive, because it seeth him not, neither knoweth him: but ye know him; for he dwelleth with you, and shall be in you.

Text 2
From *Ibhayibheli Elingcwele*
Ngokukajohane 14, 25-26.
25. "Ngikhulume lokho kini ngisahlezi nani. 26. Kepha uMduduzi, uMoya oNgcwele, uBaba ayakumthumela egameni lami uyakunifundisa konke, anikhumbuze konke enginitshele khona.

From *King James Holy Bible*
John 14, 25-26.
25. These things have I spoken unto you, being yet present with you.
26. But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things, and bring all things in your remembrance, whatsoever I have said unto you.

Text 3
From *Ibhayibheli Elingcwele*
Ngokukajohane 15, 26-27.
26. "Nxa esefikile u Mduduzi engiyakumthumela kini evela kuBaba, u Moya weqiniso, ophuma kuBaba, nguyena oyakufakaza ngami. 27. Nani niyafakaza, ngokuba beninami kwasekuqaleni.

From *King James Holy Bible*
John 15, 26-27.
26. But when the Comforter is come, whom will I send unto you from the Father, even the spirit of truth, which proceedeth from the Father, he shall testify of me:
27. And ye shall also bear witness, because ye have been with me from the beginning.

Exercise 6
Identify a proverb in any language that you know, and follow the steps described above.

Exercise 7.
Identify any text of your own choice and analyse it according to the process described above.

Centre for Oral Studies, University of Natal, Durban

Orality-Literacy Studies Research

Rhythmo-stylistics Workshop 3

A Hindu Collection ... and Connection ...

Facilitator: Joan Conolly
Video Camera: Tra Bi Goh

Saturday, 05 August 2000

(...)

This morning's programme celebrates of the 114th birthday of Marcel Jousse - born on 28 July 1886 into the paysan community of Beaumont-sur-Sarthe, France.

On the topic of "**The Mnemonic Powers of the Oral-style Reciters**,", Jousse wrote in chapter 12 of the *The Oral Style* (1990), entitled "The Instinctive Mnemonic Employment of Rhythmic Schemas" as follows:

> As "all [spontaneous] rhythm is only muscular movement made easier" (LALO:5) 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. (p.125)
>
> 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. (p127).

On the topic of "**Oral Transmission and Written Memory-aids**", Jousse wrote in chapter 15 of The Oral Style as follows:

> As we should expect, too, "all that Buddha did was done through words; he [put nothing into] writing. It seems very likely that, although writing was not known in his time, the profession of writer [of composer in writing] was still unknown. It seems that from about that time, in India, writing was quite often used for brief messages and notes; but as for books, they were not written; they were taught and learned from memory" (Oldenberg: 181) (p171)

In this morning's programme, we will be analysing the performance of song/dance and sculpting texts seeking the incidence of Rhythm, Balance and Formula, following the 'Anthropology of Geste and Rhythm' of Marcel Jousse, and using the Four mnemonic Laws: 'Mimism', 'Rhythmism', 'Bilateralism'

and 'Formulism' to analyse sung (laryngo-buccal), danced (corporeal-manual) and sculpted (algebrised - mimo-graphic) texts.

Our texts today include:

1. The background music with which we start the programme is a recording of the Bhajans of Lord Shiva to demonstrate the incidence of 'rhythm', 'balance' and 'formula'.
2. An excerpt from "The Altar of Fire" to demonstrate a traditional mode of teaching.
3. Nareen Moodley - Bharata Natyam Dance.
4. the research work undertaken during 1999-2000 of:

4.1 Raj and Nirmala Govender - "Vinaiyaga Shlokam" and "Siva Puraanam"
4.2 Sarres Padayachee - "Hariram", "Arungawun" and "Yerumayi".
4.3 Veena Parthab - the Sculptings of the temples of Khajurahoo.
4.4 Clementine Yeni - "Tshelan' uBotha nina"

Thank you ...

To Sarres, Raj, Nareen and Veena for our Oral Manducation of another kind ...

And to you all for participating in this exercise of Oral Manducation ...

... of both kinds!

Rhythmo-stylistic Analysis

At the end of a Rhythmo-stylistic analysis, we should be able to describe the mnemonic structure of the song/ dance/ sculpting in words/ graphics/ codes on a page:

Step one: "The song/dance/sculpting is constructed from (X number of) rhythmic schemas, arranged in (X number of) (simple/double) binaries and ternaries, etc..... (use graphics to show rhythmic schemas in 'boxes', i.e.

Step two: The mnemonic elements, viz. Rhythm, Balance and Formula, include (X number of) repetitions of rhythmic Schemas, pitgamas, vowel sounds, consonant sounds, gestures, body postures, movement of body and/ or voice (these include 'pause', 'silence' and 'stillness') ... which create, inter alia, "rhythmo-mnemonic", "mnemo-melodic" and "rhythmo-melodic" formulas. (use codes - colour is useful - to show formulaic repetition) (see workshop 24 June for details)

Step three: The mnemonic elements relate to the meaning and understanding in the following way .....(explain the Joussean law of Mimism: 'The Universe plays in and the Anthropos plays out' and relate that to the text: the more Rhythm, Balance and Formula the more mnemonic, the easier it will be to remember and understand).

The Analysis

The purpose of the analysis is to examine each of the performed texts to establish the incidence of the Mnemonic Laws: Bilateralism, Rhythm and Formula.
To do this, focus on the balance and repetitions in the song and the rhythms in the singing.

Remember that Jousse identifies

- **three kinds of Balance (Bilateralism):**
  - The Yoke - from side to side
  - The Burden - from back to front
  - The Cradling - as in the rocking of a child in one's arms.
- **four Rhythms:**
  - of duration – what might be called the 'pace and pause' rhythm;
  - of intensity – what might be called the rhythm of emphasis or stress;
  - of pitch – what might be called the rhythm of inflection or vocal movement, and what we call melody;
  - of timbre – what might be called the rhythm of the vocal quality.
- **many kinds of Formulas,** marked by repetitions of
  - rhythmic schemas (see rhythms above)
  - pitgamas
  - vowel sounds
  - consonant sounds
  - gestures.

Questions to be asked:

In order to do a Joussean analysis of a performed text - today we are looking at song, dance and sculpting - we need to ask the following kinds of questions in respect of each of the texts:

1. In which mode is the text performed: 'corporeal-manual', 'laryngo-buccal' or 'algebrised - mimographic'?
2. What evidence is there of Bilateralism in the performance of the song/dance/sculpting?
3. What kind(s) of Bilateralism is/are it/they?
4. At what levels does the Bilateralism become evident?
5. How can the Bilateralism in the song/dance/sculpting be demonstrated on the page.
6. What evidence is there of Rhythmism in the performance of the song/dance/sculpting?
7. Which kind(s) of rhythms is/are most immediately evident?
8. At what levels does the Rhythmism become evident?
9. How can the Rhythmism in the song/dance/sculpting be demonstrated on the page.
10. How do the Bilateralism and the Rhythmism relate to one another?
11. What evidence is there of Formulism in the performance of the song/dance/sculpting?
12. What kind(s) of Formulism is/are it/they?
13. At what levels does the Formulism become evident?
14. How can the Formulism in the song/dance/sculpting be demonstrated on the page?
15. How do each and all of the above relate to meaning?
16. How do each and all of the above relate to memory?
17. How do each and all of the above relate to understanding?
18. Which of meaning, memory and understanding come first?
19. What are the problems associated with "putting performance on the page"?
20. How much performance can we "put on the page"?

Exercise 1

Setting the scene ....

Raj and Nirmala Govender

Vinaiyaga Shlokam

Gajaananam Butha
Gannaadhi Savitham
Kapiththa Jambu
Paala Saara Pachihi Tham Uma Sutham
Soka Vinnaasa Kaarannam Namaami
Vaigneshwara Paadha Pankajam AH AH AH

Exercise 2

Balance and rhythm between performers and audience ....

Nirmala Govender

Siva Puraanam

Nâmâshivayâ Vaâzhgâ
Nadhand Thal Vaazhgâ
Imaippozhudhum Ennenjil
Neengadhan Thalvazhga

Nâmâshivayâ Vaâzhgâ
Nadhand Thal Vaazhga
Imaippozhudhum Ennenjil

Neengadhan Thalvazhga

Nâmâshivayâ Vaâzhgâ
Nadhand Thal Vaazhga
Imaippozhudhum Ennenjil
Neengadhan Thalvazhga

Kogazhi Yanda
Gurumanithan Thal Vaazhga
Agama magi Ninru
Annippanthal Vaazhga
Agan Anagan
Iraivan Adi Vazhga

Eesan Adi Potri..... Potri
Endhai Adi Potri..... Potri
Dhasen Adi Potri..... Potri
Sivan Savadi Potri..... Potri
Nayatha Nonra Nimalan Adi Potri..... Potri
Maya Pirapparukkum Manan Adi ..... .Potri
Seerar Perundhurai Nam Dhavan Adi Potri ..... .Potri
Aradha Inbam Arulu Malai Potri ..... .Potri

Arulumali Potri Potri Potri

Exercise 3
'Oral Tradition' and 'Oral-style Tradition' .... Same? ... Or different?
Sarres Padayachee
The Altar of Fire

Exercise 4
Rhythms in song .... Same? ... Or different?
- Look at the layered complexity of rhythms in Arangawun and Tshelan' uBotha.
- How are they the same?
- How are they different?

Clementine Yeni

Zulu
Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Tshelan' uBotha nina
Tshelan' uBotha
Ayekele izwe lobaba
Izwe lobaba
Wemama Izwe lobaba
Izwe lobaba
Wemama Izwe lobaba
(from C Yeni 2000)

Sarres Padayachee

Arangawun
(Tamil)

Arangawun Magimeyey arinthaver yaar
Arangawun Magimeyey arinthaver yaar
Arinthevar yaar yengum nireynthavaneh -e-e-e
Arinthevar yaar yengum nireynthavaneh
Arungawun .....
Yaaney andru athimulameh yendra
Wohlamidavum wodivantheneyeh
Eenargal Sabaiyil Draupadi Kathere
Eenargal Sabaiyil Draupadi Kathere-e-e-e-e
Maanam kaarthaneyeha-a-a-a nee
Arangawun .....

Pragalaathaneyeh Poolanam seyya
Naragariyaai vantha narananeh
Tharaniyil wuney andri vereh
Yaar thuney sangagathaatharaneh
Arungawun .....
Yethu Nanthanaa Gopala
Jaya Brinthaa vana lola
Jaya Deena vatsala-a-a-a
Jaya Venu koane lola ....
Yethu nanthenoa Gopalaa jaya Brinth-a-a
vane lola

Varetha-a-a-a-a
Varethaa arul tharuvai
vane mali
Jaya meera Prabhu giridhari
Jaya meera Prabhu giridhari
Jaya meera Prabhu giridha-a-a-ri

Oral Studies of the physically sustaining kind .....

Exercise 5
From 'corporeal-manual' to 'laryngo-buccal' .....
Nareen Moodley and Sarres Padayachee

From
Bharata Natyam .....
to
Hariram Hariram Hariram. .....

Exercise 6
From "laryngo-buccal" to "corporeal-manual"...
Sarres Padayachee

Yerumayi
Tamil

Yerumayi leriviley yaadumugam Ondre
Eesarudan gnaanemozhi Pesumugam Ondre
kurumadi yaargalvinai theerkamugam Ondre
kunruruve Velvaaingi ninramugam Ondre

Marupadu Surarey vatheytthamugam Ondre
Valliyey manampunara vanthamugam Ondre
Aarumuga manaaporul neeyarulal Vendum
Aathiyaru Naachalam Amarntha Perumaale

English
(Lord Muruga is depicted as having six faces)

One face depicts Lord Muruga mounted on the peacock playing pranks
One face projects Lord Muruga explaining the mystic mantra, Pranavaa Aum to Lord Siva
One face assists the devotees to overcome the effects of bad karmas performed.
One face depicts Lord Muruga throwing the spear which pierces the krauncha hill
One face depicts Lord Muruga utterly destroying the opposing Asura (demon) Surapadman and his brothers
One face depicts Lord Muruga requesting Valli to marry him.
Please inform me about the mystic significance of the six faces.
Oh Primal One, who resides at Thiruvannaamalai, grant me grace.

Sarres
1. will explain the meaning and function of the song;
2. perform the song in conventional karnatic mode;
3. demonstrate the rhythm and balance in the song;
4. perform the song demonstrating the rhythm and balance;
5. explain the structure of the 'kavady' - in terms of the balance and rhythm and the electromagnetic - 'energy' - field.
6. perform the song demonstrating the balance, rhythm and energy-field of the 'kavady'.
7. Dance the "Yerumayi" in the 'corporeal-manual' mode.

Exercise 7
From paysan didactic text to literate didactic text .....
Recording the sculptings of Khajurahoo as "putting performance on the page".

Veena
7.1 will explain the history of the Temples of Khajurahoo;
7.2 demonstrate the mode in which she has recorded rhythm and balance in the architecture of the Temples;
7.3 demonstrate the mode in which she has recorded rhythm and balance in the sculptings;
7.4 demonstrate the mode in which she has recorded the "Burden" and "Yoke" balancings in the sculptings.

Exercise 8
The Gummi ……..

and

Shanti ……... Shanti ……... Shanti ……

and

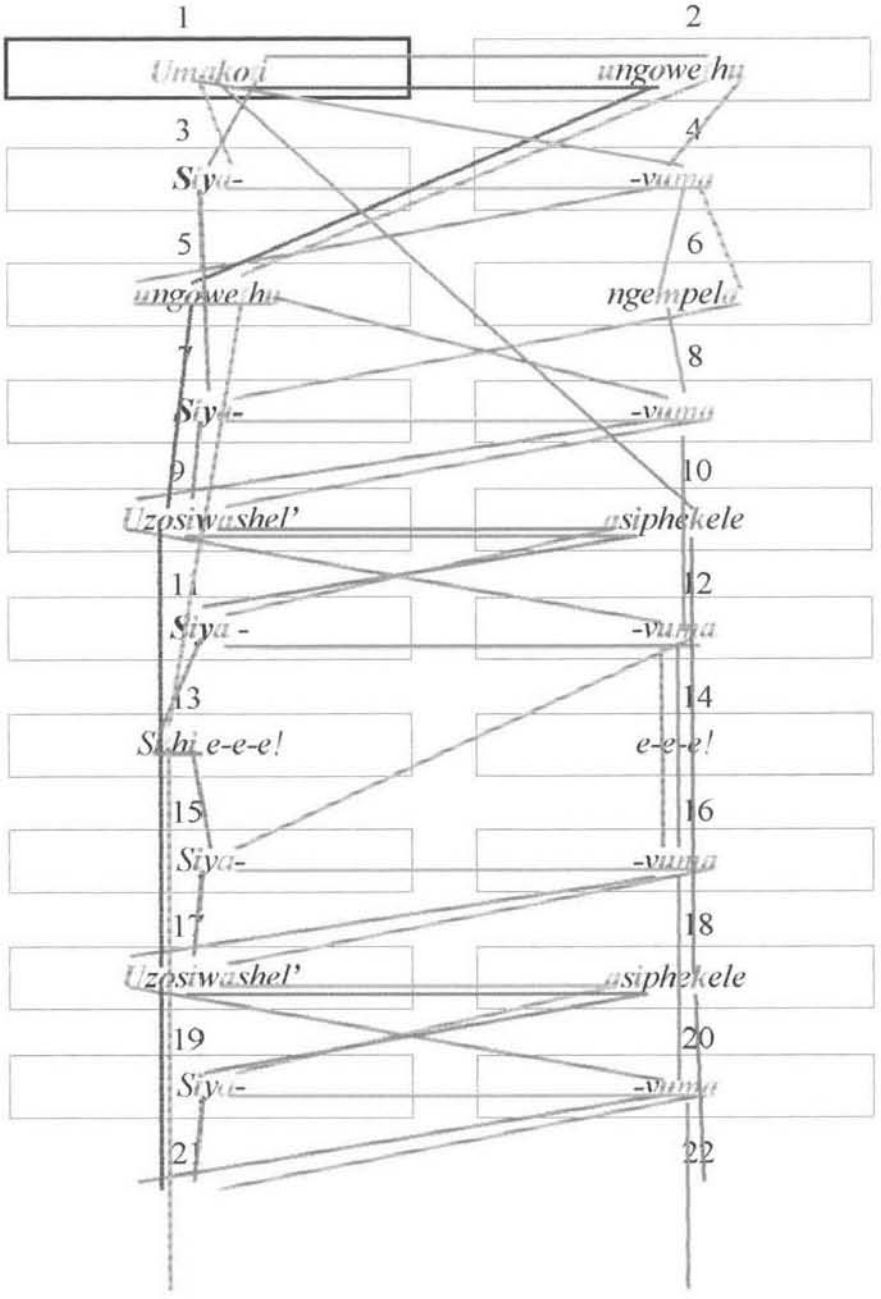
Lunch …… . Lunch …… Lunch ……

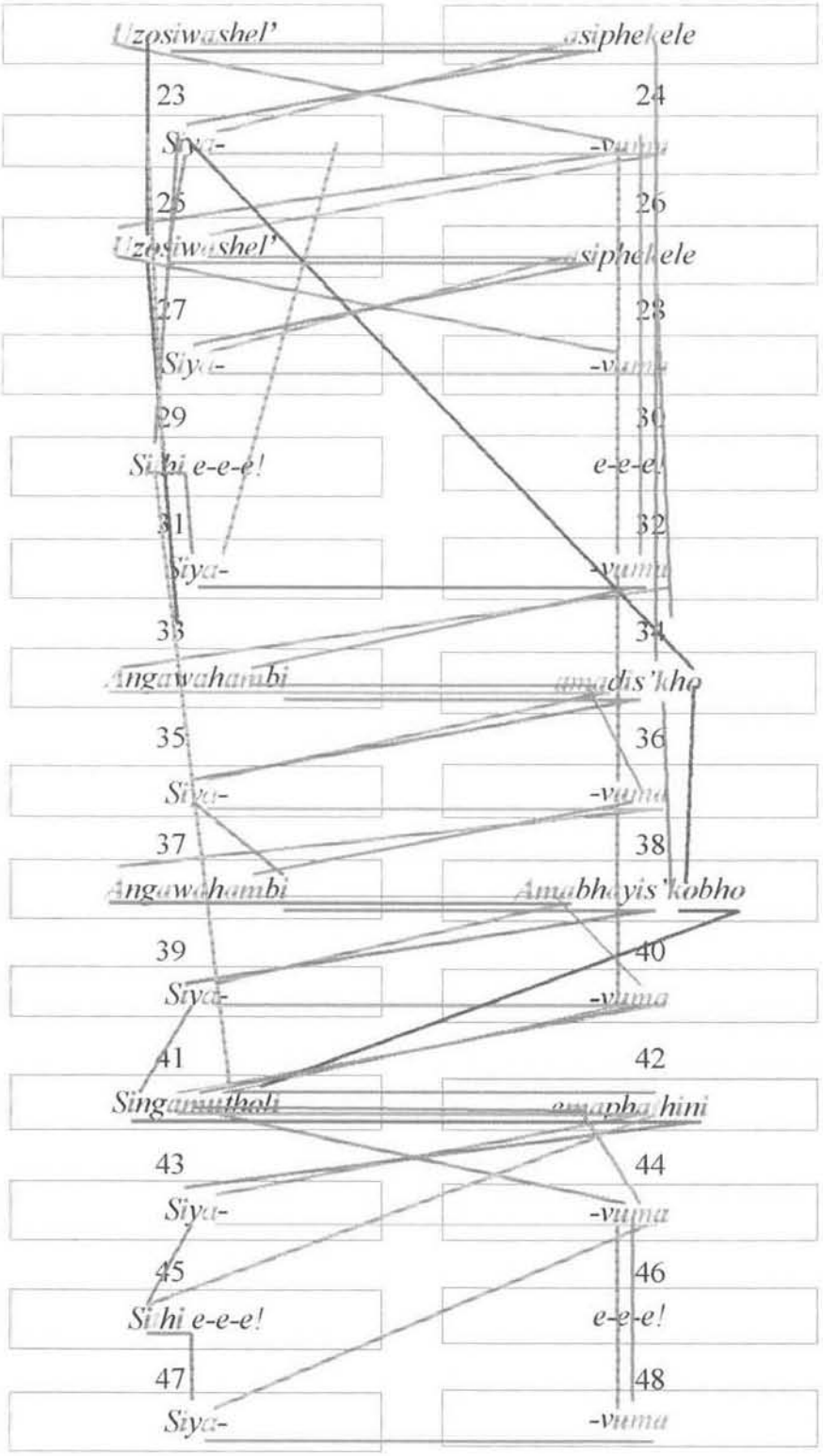
.

Appendix B: "From "Zulu Marriage Values and Attitudes Revealed in Song: An Oral-style Analysis of *Umakoti Ungowethu* as performed in the *Mnambithi* Region at *Kwahlathi"* by Zandile Heavygirl Manqele (pp 48-49): Masters thesis: Orality-Literacy studies, (2000) University of Natal, Durban

Linking *Umakoti* to the rest of the text

In the following presentation of *Umakoti Ungowethu,* I demonstrate the 'avocalisation' formulaic rhythm, by means of lines linking the incidence of the vowel and consonant sounds comprising the word '*Umakoti*' to the rest of the text and colour-coded as follows **Umakoti**:




Uzosiwashel'
asiphekele
23
24
Siya-
-vuma
25
26
Uzosiwashel'
asiphekele
27
28
Siya-
-vuma
29
30
Sibi e-e-e!
e-e-e!
31
32
Siya-
-vuma
33
34
Angawahambi
amadis'kho
35
36
Siya-
-vuma
37
38
Angawahambi
Amabhoyis'kobho
39
40
Siya-
-vuma
41
42
Singamutholi
amaphahini
43
44
Siya-
-vuma
45
46
Sibi e-e-e!
e-e-e!
47
48
Siya-
-vuma

Comment on the above representation:

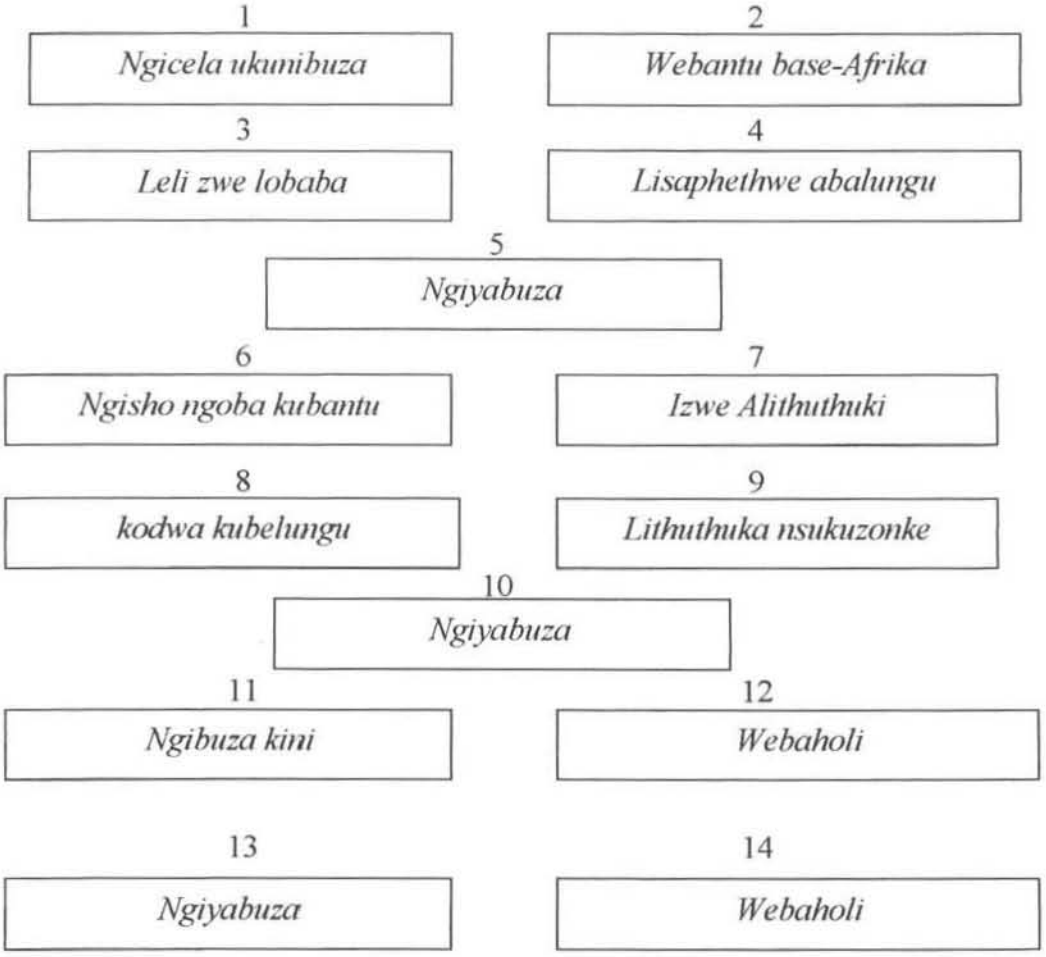
Even though the word '*umakoti*' is mentioned only once in the song, it is clamped to the song in a 'danced weaving of sound connections'. The density of connections is visible in the colours used. The seven sounds – four vowels and three consonants – are repeated sufficiently frequently to create a weaving of sound that 'clamps' the song in memory.

The incidence of the Mnemonic Laws and the Mnemotechnical devices identified by Jousse as elements of the Oral-style is clearly evident in *Umakoti Ungowethu*.

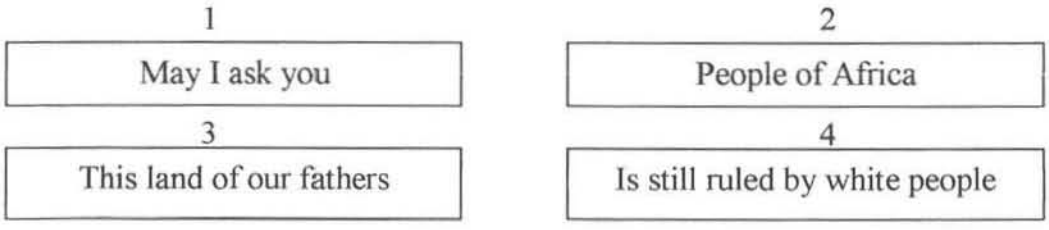
Appendix C: *From "Izwe Alithuthuki* by Phuzekhemisi as sung in KwaZulu-Natal: *Maskandi* song as social protest analysed as an Oral-style text" (pp30-31) by Josiah Sillo Hadebe: Masters thesis: Orality-Literacy Studies, University of Natal, Durban

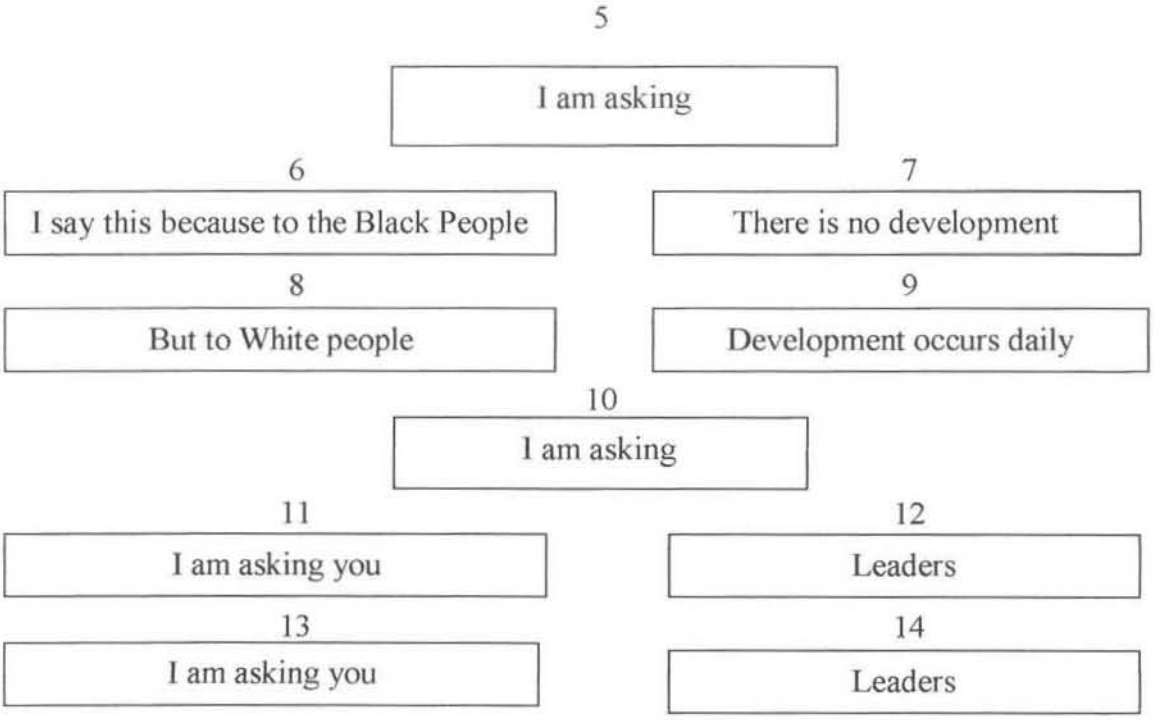
Izwe alithuthuki in Bilateralised Rhythmic Schemas

The song is constructed as follows: Two binary rhythmic schemas (1-4) are followed by a single rhythmic unit (5) followed by two binary rhythmic schemas (6-9) followed by a single rhythmic unit (10) followed by two binary rhythmic schemas (11-14), as indicated in the following layout.



English translation of the above:




5
I am asking
6
I say this because to the Black People
7
There is no development
8
But to White people
9
Development occurs daily
10
I am asking
11
I am asking you
12
Leaders
13
I am asking you
14
Leaders

Appendix D: Extracts from "Compliments and Caveats: An 'implicated' view of Zulu personal naming as a retaliatory function in the *Emaqwabeni* and *KwaLuthuli* areas of KwaZulu-Natal" by Mzuyabonga Amon Gumede (pp 30-42)

Name: *Bajabhise* (Disappoint-them)

Mnemonic Rhythmic Schema:

Baja	***bhise***

Mnemotechnical Devices: Aconsonantisation of [b] and avocalisation of [a].

Name: *Dinweyini?* (What-angered-you?)

Mnemonic Rhythmic Schema:

Dinwe	*yini*

Mnemotechnical Devices: Avocalisation of [i] and aconsonantisation of [n].

Name: *Ngenzeni?* (What-have-I-done)

Mnemonic Rhythmic Schema:

Nge	*nzeni*

Mnemotechnical Devices: Avocalisation of [e] and aconsonantisation of [n].

Name: *Nomona* (The-envious-one)

Mnemonic Rhythmic Schema:

No	*mona*

Mnemotechnical Devices: Avocalisation of [o] and aconsonantisation of [n].

Name: *Felindawo* (One-who-dies-for-land)

Mnemonic Rhythmic Schema:

Feli	*ndawo*

Mnemotechnical devices: aconsonantisation of the lingua-palatal articulatory feature in [l], [n], and [d].

Name: *Lethuxolo* (One-who-brings-peace)

Mnemonic Rhythmic Schema:

Lethu	*xolo*

Mnemotechnical Devices: Avocalisation of [o] and aconsonantisation of [l].

Name: *Songeleni*? (Why-are-you-intimidating)?

Mnemonic Rhythmic Schema:

Songe	*leni*

Mnemotechnical Devices: Avocalisation of [e] and aconsonantisation of [n].

Name: *Velosongweni* (He-who-was-born-out-of-intimidation)

Mnemonic Rhythmic Schema:

Velo	*songweni*

Mnemotechnical Devices: Avocalisation of [o] and [e] and aconsonantisation of [n].

Name: *Khulumani* (You-must-talk)

Mnemonic Rhythmic Schema:

Khulu	*mani*

Mnemotechnical Devices: Avocalisation of [u] and aconsonantisation of nasal continuant feature in [n] and [m].

Name: *Sibangani?*(What-causes-dispute-between-us?)

Mnemonic Rhythmic Schema:

Siba	*ngani*

Mnemotechnical Devices: Avocalisation of [a] and [i] and aconsonantisation of [n].

Name: *Sandile* (We-are-increasing)

Mnemonic Rhythmic Schema:

Sa	*ndile*

Mnemotechnical devices: aconsonantisation of the lingua-palatal articulatory feature [n], [d] and [l].

Name: *Bangindawo* (The-one-who-disputes-over-land)

Mnemonic Rhythmic Schema:

Bangi	*ndawo*

Mnemotechnical Devices: Avocalisation of [a] and aconsonantisation of [n].

Name: *Mbewu* (The-seed)

Mnemonic Rhythmic Schema:

Mbe	*wu*

Mnemotechnical Devices: Aconsonantisation of labial features in [m], [b] and [w].

Name: *Sonosakhe* (His-sin)

Mnemonic Rhythmic Schema:

Sono	*sakhe*

Mnemotechnical Devices: Avocalisation of [o] and aconsonantisation of [s].

Appendix E: Research Studies in the Centre for Oral Studies, University of Natal, Durban under the directorship and/or supervision of Professor Edgard Sienaert

PhD Orality-Literacy Studies: Centre for Oral Studies

1993

Mkhize V	The spoken and the written word: stylistic creation in Black broad-casting.

1996

Alant J	Beyond Traditional Literature: Towards Oral Theory as Aural Linguistics.
Philips, N	An Investigation into the Correlation between English Sound Formation and Signification.
Hersalek G	Analsis de los Mecanismos Orales Que Han Asegurado La Conservacion Del Romancero En Colombia Con Referencia Especial a Las Colecciones Hechas Por G Beutler, G de Granda, F Dougherty, Y G Hersalek (Analysis of the Oral Mechanisms that have secured the Conservation of Columbia's Romancero)

1997

Poland-Oosthuizen M	*Uchibidolo*: The Abundant Herds. A Descriptive study of the Sanga-Nguni Cattle of the Zulu People. (Co-supervised)

1998

Khumalo, L	*Ucwaningo Olunzulu Ngodwendwe Lombadu.*

1999

#Magwaza, T	Function and meaning of Zulu female dress. A descriptive study of visual communication.

2000

#Padayachee, S	Kavady as an expression of contemporary Hindu Ritual worship in South Africa as Oral Tradition

PhD Research due for completion at end 2001

Archary, K	Employment and Exploitation in Industry.
Conolly, J	*Memory, Memorisation and Memorisers in Ancient Galilee* by Marcel Jousse: an annotated English Translation: A study of the origin, nature, analysis and recording of mnemonic rhythmo-stylistic texts.
Hendricks, G	Deconstruction and the concept Logos in the Gospel of John and the binary opposition between the oral and the written text with special reference to primary oral cultures.
Ndela, GS	The African Renaissance. Cultural Renaissance and the Credo of Orality in the context of Africa's Social Development and Economic Growth.

MA Orality-Literacy Studies

1989

Mkhize, V	Oral-formulaic Language in King Zwelethini's *Izibongo*

1990

Maphalala, WN	Oral traditional aspects of Zulu proverbs.

van der Merwe, V	Oral Studies in Southern Africa: An Introduction to Orality-Literacy Studies, and a Bibliography, with select annotations of studies in Primary Orality published in or on Southern Africa.
1991	
Buthelezi, FN	The binary opposition of left and right hand in Zulu culture.
1992	
Nobin, B	Afro-American oral tradition with special reference to the formal aspects of the poetry of the spirituals.
1993	
Archary, K	The transmission of oral tradition in religious and domestic contexts among South African Tamil Indians.
Dube, S	Text and context -The Ministry of the Word in selected Africa indigenous churches.
Govender, S	Evam me Sutam: A critical evaluation and interpretation of oral features of the Brahmajala Sutta.
Hadebe, S	The history of the Amahlubi Tribe in the Izibongo of its Kings.
Nzama, E	Imagery and oral formulaic language in the late Rev Dr John Langibalele (uMafukzela) Dube's Izibongo.
1994	
Fanning, R	The Anthropology of Geste and the Eucharistic Rite of the Roman Mass.
Magwasa, T	Orality and its Cultural Expression in some Zulu Traditional Ceremonies.
Nkosi, EP	Educational Value of Selected Zulu Folktales.
Pillay MG	Orality-Literacy, and the Psychology of the Individual as Exemplified by the Royal Hunt of the Sun by Peter Schaffer.
Reddy, R	A Critical Evaluation of the Poetical Works of Vusi Mahlasela with Special Emphasis on the Oral Tradition.
1995	
Conolly, J	"From Mimism to Music in the Child": an Oral-style Textual Reading of the Primary Learning Theory of Marcel Jousse with special reference to Rudolf Laban.
Damane, B	An Examination of Political Sloganeering as a Mode of Communication and its Relationship to the Oral Tradition with Special Reference to South Africa.
Magubane, TM	Zulu Song and Poetry: A Study of Metaphor, Imagery and Symbolism in Maskanda performance.
Maharaj, P	The Influence of Oral Culture and English on the Academic and Social Interaction Among Non-Mother Tongue Tertiary Students.
Maharaj, R	An Examination of Oral elements in South African Black Protest Poetry with Special Reference to Mzwakhe Mbuli.
Debipersad, C	Orality and the Sixteen Vedic Sanskaras.
Mocktar, H	A Study of the Bhagavadgita as an Example of Indian Oral-Literate Tradition.

Moollan, B	Sacramental Symbols and the Oral Tradition.
Pillay N	A Preliminary Study of the Shaping of Indian Identity in Durban through Music Broadcasts on Radio.
Pillay, S	The Anthropology of Geste and the Hindu Mantra.
Reuben, JJ	The Communication of Deaf Children and the Problems Related to the Transition from Orality to Literacy.
1996	
Cele, N	A Tradition in Transition - The Consequences of the Introduction of Literacy among the Zulu people in Umbumbulu
Govender, M	The Anthropology of Geste and the Architecture of the South Dravidian Temple.
Naidu, V	The Integration of the Spoken, Written and Gestual Expression of the Learner through Educational Drama, with Specific Reference to the Theories and Practices of Dorothy Heathcote.
Ngcobo, S	Orality and Transformation in some Zulu Ceremonies: Tradition in Transition.
Ntuli, NS	Orality versus Literacy: The Story of the Duzi.
Sishi, MV	Messages Conveyed through Songs in a Zulu Wedding Ceremony.
Somers S	The Propagation and preservation of Orally transmitted Omens and Beliefs and the Extent to which they Influence Behaviour among South African Indians.
1997	
Blose, T	Transformation and Continuity in the Umemulo Ceremony.
Frow, J	Improving Adult Tongue Literacy Learning through the Application of the Insights of Marcel Jousse.
Khan, H	The Oral Transmission of Culture amongst Indian Muslims in the Metropolis of Durban.
Namaseb, L	The Narrative Performance of Khoekhoe Folktale Narrators.
Tyatyeka M	Towards the understanding of ntonjane (female initiation ritual): the oral transmission of values and beliefs through ritual, ingoma acts and dance.
1998	
Bansilal, S	The Oral Transmission of Popular Knowledge and Understanding of Some Hindu Deities and Rituals among the Hindi Speaking People in Durban.
Debipersad, H	An investigation into the presence of gestual and oral expressions in the performance of the Yajna: a Vedic perspective.
Giraud, A	The Form of the fable genre with specific reference to selected fables by Jean de la Fontaine.
Gordon, L	Humour in Oral Tradition
Makwaza, I	Elements of satire in Zulu folk-songs

Mthembu, A	Verbo-motor expression: tradition in the service of liberation
Naicker, L	An investigation into the Teaching Practice of Maria Montessori with special reference to the Theories of Learning and Expression of Marcel Jousse.
Ndela, GS	Le Slogan, dixieme forme simple.
Hunsraj, S	Prana and Pranayama in the Hindu Oral Tradition with reference to the Jewish Rouhah
Kona, V	A pilot case study investigating the relationship between the SMILE project, Outcomes Based Education and the Theories of Learning, Expression and Memory of Marcel Jousse
1999	
Gumede, M	Compliments and Caveats:An 'implicated' view of Zulu personal naming as a retaliatory function in the Emaqwabeni and KwaLuthuli areas of KwaZulu-Natal
Mathaba, J	Cattle Praises of the KwaMthethwa Area of Empangeni, KwaZulu-Natal as a Reflection of Some Socio-cultural Norms and Values of the Area.
Ngaloshe, C	Characteristics, modifications and concerns: Ritual initiation among KwaBhaca males
Tra-Bi Goh	Gestuality and Sculpting: Personal Reflections on the Process of Sculpting as Human Ex-pression.
2000	
Gumede, J	The Anthropology of *Geste* and Rhythm in modern Zulu Roman Catholicism: an Oral-style analysis of selected liturgical texts
Higgs, CM	Metaphor, Mimodrama, Mimism and Mind: the Perceptions of Meaning and 'meaning-making' of Marcel Jousse
Khuzwayo, NN	Characteristics, modification and motivations for virgin-testing among the Zulus in the Maphumulo district of KwaZulu-Natal between 1950-2000
Moodley, N	An Investigation into Similarities and Differences between Human and Artificial Expression and Memory from a Joussean perspective
Hadebe, JS	*Izwe Alithuthuki* by Phuzekemisi as sung in KwaZulu-Natal: *Maskandi* song as social protest analysed as an Oral-style text
Madlala, NM	Madlala-(Bhengu) *Izithakazelo* at *Ebabanango, Enkandla, Ephathane, Emtshezi* and *Emfundweni* in Kwazulu-Natal, South Africa
Manqele, Z	Zulu Marriage Values and Attitudes Revealed in Song: An Oral-Style Analysis of *Umakoti Ungowethu* as performed in the *Mnambithi* Region at *Kwahlathi*
Nyawose, T	Codes and Modes of Expression at Zulu Funerals in KwaZulu-Natal at the turn of the millenium
Partab, V	"The Temple is the Text": an analysis of the sculptures on the walls of the temples of Khujaraho as *paysan* didactic mimographic texts
Yeni, CS	Empowerment through expression: the land dispossession story of the Marburg Black Lutheran Community in KwaZulu-Natal

Appendix F: Topics addressed in Oral Traditions/ Orality-Literacy Studies/ Oral Studies creating a 'conceptual logjam' ...

The range of topics treated in Oral Tradition/ Orality-Literacy Studies/ Oral Studies has created a 'conceptual logjam', or put another way - 'have no cognate direction'. Both perceptions are products of monodisciplinary thinking. Once the interdisciplinary view is accommodated the 'conceptual logjam' loosens up, and the cognate direction is identified as the study of 'human memory and expression' as it was for Jousse, it floats them productively downstream. In the light of this statement consider that Oral Tradition/ Orality-Literacy Studies/ Oral Studies has been studied ...

- as forms of oral literature – including poetry, drama, epic, narrative (Whallon 1961, Lord 1960, Girvitz 1963, Whitaker 1969, Parry 1971, Finnegan 1992, Opland 1983, Hutchings 1986, Gasinzski 1986, Stewart Smith 1986, Whitaker 1986, Henderson 1986/1988, Wynchank 1986/1988, Nyamende 1988, Haydar 1989, Jargy 1989, Nobin 1992, Reddy 1994, Niditch 1995, Waugh 1995, Arnovick 1996, Raffel 1996, Henke 1996, Brown 1998/1999, Neethling 1998);
- as oral history narrative (Morin 1982, de Wet 1986, Mould 1986, Parker 1986, Shostak 1987, Scott and Criticos 1988, Hart 1989, Leydesdorff 1990, Chircop 1993, van Eck 1995, Roth 1998, Denis et al 1999);
- as [ethnic] song and chant (Gunner 1979, Bezuidenhout 1986, Boodhoo 1994, Dlamini 1994, Ntshinga 1994, Magubane 1995, Sishi 1996, Opondo 1998, Makwaza 1998, Hadebe 2000, Manqele 2000);
- as religious texts (Gunn 1974a/b and 1976a/b, Coote 1976, Kelber 1983, 1989, 1995, Denny 1989, Achtemeier 1990, Le Roux 1991);
- as the orality-literacy debate (Ong 1965, 1967, 1977)
- as anthropological and/or ethnographic description (Johnson 1989, Hareven 1990, Hofmeyer 1990);
- as ritual ceremony and performance (Soko 1988, Mvula 1988, Groenewald 1994, Magwaza 1994, Ngcobo 1996, Blose 1997, Tyatyeka 1997, van Vuuren 1998, Bansilal 1998, Ngaloshe 1999,);
- as "literary-anthropology" (Poyatos 1988)

- as folklore (Neethling 1986, Canonici 1988, Magamatha 1998);
- as teaching texts (Asante 1988, Canonici 1988, Groenewald 1988, Nkosi 1994),
- as Zulu praises (Mkhize (personal) 1989, Hadebe (personal) 1993, Nzama (personal) 1993, Mathaba (cattle) 1999, Madlala (family) 2000)
- as storytelling and performance (Finnegan 1992, Namaseb 1997)
- as modes and codes of worship (Dube 1993, Govender 1993, Fanning 1994, Debipersad 1995, Mocktar 1995, Moollan 1995, Pillay 1995, Debipersad 1998).
- as belief system (Sekgothe 1998, Somers 1996);
- as genealogy (Wilson 1973 and 1997);
- as proverbs (Maphalala 1990, Mathumba 1994, Mutasa 1994);
- as learning and teaching (Conolly 1995, Maharaj 1995, Naidu 1996, Naicker 1998, Kona 1998)
- in relation to literacy (Cele 1996, Ntuli 1996, Frow 1997, Pillay 1994)
- as slogan and chant (Damane 1995, Ndela 1998, Mthembu 1998)
- as satire (Dyubele 1994);
- as social protest (Sitas 1990, Soko 1994);
- as social commentary (Okumu 1994);
- as social regulator (Dowling 1988, Archary 1993);
- as popular culture (Pihel 1996).
- as traditional culture (Khan 1997)
- as aural linguistics (Alant 1996)
- as oral-aural semantics (Philips 1996)
- as broadcasting (Mkhize 1993, Pillay 1995)
- as handedness (Buthelezi 1991)
- as sculpting and architecture (Govender 1996, Tra-Bi Goh 1999)
- as empowerment (Yeni 2000)
- as naming (Gumede 1999)
- in relation to the deaf (Reuben 1995)
- as fable (Giraud 1998)
- related to the breath (Hunsraj 1998).

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