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Book review: Jousse, M. (2000). *The Anthropology of Geste and Rhythm, (1954-1978)* pp.91-99. Eds, ER Sienaert and translated in collaboration with J. Conolly. Pub. Centre for Oral Studies, University of Natal, Durban.

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Abstract

For my master's degree I thought I had understood *The Anthropology of Geste and Rhythm* as it formed my theoretical framework in answering the question: What makes reciters to recite texts with meaning and from memory even though texts are long and complex? After completing my master's degree I read the book again. I discussed my finding with Dr. J. Conolly and we came to the conclusion that the gist of the book was in pages 91 to 92, as they implicitly declare learning is based on *mimism* to *music* as the language.

I have tried to condense my review but realized that a lot would be missed and then decided to unpack what Jousse says. I realized the importance of pages 91-92 in my own learning, in the learning of others and in the learning of the social formation in which they (people) live and work (Whitehead, 2008, p.104).

What has greatly triggered me to like what (Jousse ,1997, pp,91-99) says is about the 'inner voice', 'inner *ocular* (of the eye)' and 'inner *auricular* (of the ear)' that any teacher needs to know about. I use normal everyday language for clarity, what (Wittgenstein, 1986, p.107)) refers to as 'moving from glacier back to the rough ground' as I use simple language and unpack the jargon that Jousse uses. (Wittgenstein 1886, p.133) we use words not to confuse people but 'For the clarity that we are aiming at is indeed complete clarity. But this simply means that the philosophical problems should completely disappear'. I have also provided a prelude as I believe it will throw some light about who Jousse was as an unknown author to some cultures.

Prelude

Marcel Jousse was born in 1886 in the rural area of Beaumont-sur- Sarthe, West of Paris, an area that was populated by a community of “Paysan”(peasant) farmers (Jousse 1997:74) By the end of fifteen , in addition to his native French, he had learnt Hebrew, Latin and Greek in order to study the origins and translation of the Bible, with particular reference to the *ipississima verba* (the exact language used by someone quoted) of the Rabbi Ieshoua(Jesus). Jousse was a linguist, teacher, an anthropologist, a physiologist and a theologian.

He identified and named the Mnemonic Laws of Mimism, Rhythmism, Bilateralism, and Formulism and mnemotechnical devices that support the Mnemonic Laws. Marcel published his first work in 1925 ‘The Oral Style’. He entered the Jesuits novitiate in 1931. He lectured at the Pontifical Biblical institute in Rome in the Aramaic Oral Style of the Gospels. From 1932 until 1950 Marcel Jousse held a chair in Linguistic Anthropology at the Ecole d’Athropologie. Jousse died in 1961 after a long illness.

This article is my attempt to unpack the compact work of Marcel Jousse. Any read that is Joussean is a layered read such as –The Oral Style, Know Thyself, and Holism and Education. The reason could be that his books are more oralate and seminal than literate as they are based on his oralate and seminal observation. The Anthropology of Geste and Rhythm was influenced by Jousse’s observation and reflection on children between the age of four and five. The seminal nature of his work, the language he uses, and that his book is a translation from French to English – edited from the original French by Edgard Sienaert and translated in Collaboration with Joan Conolly, could be the reason for the layered nature of the book.

1. Corporeal and Manual Mimism

Jousse asserts that man uses his body and hands in learning through receiving, registering and replay as part of intussusception (grasping of the external world) thus making the learnt part of his viscera. Man is surrounded by a myriad of information that he is bombarded with and that makes him to learn whether he likes or not. Man is infused with ability to receive information through his whole being. After receiving information the information is registered in him and stored in him. Both receiving and registering of information can occur knowingly or unknowingly, as one might be heard saying: ‘I do not remember how I learnt it but I know this’. Man thus replays received and registered information as coherent information that is intelligently intussuscepted as triphasic propositional geste: An Acting One; Acting on; an Acted upon.

These three phases are similar to the language/grammar Subject Verb Object SVO but in nature as receiving and registering takes place the order is not the same as one may start from the object and follow with subject or verb. For example in the sentence: Never home came she. The semantics of the sentence is more important than grammatical rules that govern it. To the orally challenged people of sign language that would be more evident as their communication would not necessarily follow the grammatical rules of the able bodied.

It would then suffice to consider mimo-pedagogy (receive, register, replay) in our teaching and learning as a natural and spontaneous mode of pedagogy/teaching.

2. Propositional Parallelism

Man is a bilateral being with [front/back, top/bottom and left/right] that responds to the universe or environment bilaterally. He then produces performances that resemble the bilateral nature that he has in all that he invents:

Popular dance versus gymnastic movements distinguish man from animal as only man can dance as he is imbued with gift of being teachable. The animals are able to move gymnastically but can only be trained but cannot be taught. Rhythm in a song is brought about by the short versus long, high versus low, stress versus unstressed words more musically said rhythm is brought about by timbre, time, intensity and pitch these are also displayed in voice as the instrument of teaching and learning. It is for this reason that toddlers are taught through rhymes and thus learn with ease. As grades get higher silent reading is introduced to the learner which is not normal for an oral man who is a free man. This then becomes a selective barrier that only a few can pass through.

Popular songs that we have are nothing but the residues of balanced human intussusceptions-taking information in him and making it part of himself that are larygeo-buccally replayed through the mouth.

Instrumental music is also a macroscopic display of the intussusceptions that are produced through the vibrations of the instruments that produce music. As man plays a musical instrument he is replaying himself through the musical instrument.

All these (dance, songs and instrumental music) bear in them the parallelism that man possesses. They are then residues or incarnations of mimism. Whether what man produces or performs is; popular dance, popular music, instrumental music the psycho-physical that man is, is revealed in the production or the performance. The aesthetic nature of the production is admiration of rhythm, balance and form that the production exhibits.

It would then serve educators well to always ensure that the rhythmic, balanced and formulaic being is taught or preserved in teaching and learning in a manner that does not disrupt human rhythm, balance and form.

3. From Mimism to Mimography

What man intussuscepts as he learns is depicted in what man does as he draws as the primal form of writing. Mimography is the drawing/writing performance that reveals bilateralism. In different cultures writing is from right to left or right to left and some from top to bottom. They may be far from the concrete such as the letters of alphabet compared to Chinese characters that are nearer to the concrete for example the character for man resembles a walking figure. I believe the word characters is well befitting in that they are not removed from the concrete and bilateralism. Drawing and writing are replay of intussusceptions of man –the graphein of mimemes (when we no longer have the real in front of us , we have mimemes).The child plays/portrays what plays in the child and cause the child to spontaneously replay what has played in the child. It is sometimes said that the child is an artist as he draws mental pictures from the mimemes. What man receives

registers then replays as he visually shows what is in him as he draws. Mimemes are thus made visible in inanimate drawings.

I can attribute my love for drawings as a means of simplifying what I learn from my mimographic nature as well as my later training as a Biology teacher for thirty-four years. I also find Geography interesting. I initially learnt most of my English at the age of fifteen through picture novels more than the ordinary texts that only had letters of alphabet.

I believe that if the innate talent or ability of man to draw could be harnessed in teaching and learning it can serve as a mnemotechnical devise that would enhance teaching and learning as well as research. I do not say the use of drawing in teaching and learning is not used but purport that if more can be done to use it in teaching, learning and research more can be attained.

4. Auricular Phonomimism

The child or man has an inner (microscopic gestes/movements) voice (delicate and supple) that plays him and makes him to replay his mimemes. But it is becoming increasingly impossible for the child to be given the chance to listen to this inner voice as much emphasis is laid on bookish learning. Language and music robs the child the opportunity to hone the auricular phonomimism.

Adults have ruined hearing that quickly dismisses unfamiliar sounds as nonsensical without trying to find the hidden/obvious sense that could enhance learning as the unknown nonsensical is made sensible. If man /child would be prone to oversensitivity of/to subtler sounds of nature he would presumably be exposed to pleasures unknown of which he is robbed by his restrictive teaching /learning that is selectively influenced by socialization. It could thus be said that socialization kills man's intussusception.

In my culture isiZulu learning was mainly oralate through stories and acting of the storyteller and the audience had to take part in the continuation of the story. This played a major role in ensuring that the inner voices of both the storyteller and the audience were in unison and thus lively. Sometimes the story would later be chanted or parts that were considered important were chanted by both the story teller and the audience. This made teaching and learning less cumbersome but pleasurable as the auricular (of the ear) ocular (of the eye) and the oral speech) were used in unison.

5. Oral Phonomimism

The child is imbued/infused with inner *ocular* (of the eye) and inner *auricular* (of the ear) re-play that the teacher cannot access and thus makes the teacher unable to have complete control of teaching. The teacher will never know or apprehend what the child inner hears or inner sees.

What the child hears and sees can be replayed as *oral* (speech) phonomimism of the voice. The child as a 'living video' will replay the sounds that are injected in him as he listens to the mother. The child that is like the microphone that reproduces/amplifies the speaker's voice

As a result of the child's exposure to nature, the child would imitate the sounds of animals that the child hears even before he is able to speak. The child would hum a song

that he hears sung in the family at/to the surprise of the adults. The sounds that the child makes would be rich in timbre, pitch, tone, duration as the child is the best mime(r). For successful teaching both the oral and auricular phonomimes must be aligned and verified as they are vital in teaching and learning.

6. From Mimage to Langage

The child replays the three interwoven phases; a manual, oral and bilaterally balanced propositional gestes (verbalization of mimemes) that are found in the actions of acting one- acting on -an Acted upon. The child is played by his intussusception more than he seems to replay them. The child's bodily movements as oral play should be enhanced as they are primordial means of learning that are/could be spontaneously used in his teaching and learning. The child like man is a spontaneous/curious learner that mimes sound and language as he learns. Man expresses what he learns through his body and hands that is mimage-geste of the body and hand and is completed by voice langage-voiced gestes (movements subtle to blatant movements in a living being) of the tongue. The child like the oral man uses language that is less algebrised (less emptied of their concrete or real meaning) but rich in the seminal/creative such as anomotopoeia or phonomimism. The richness of the language can be discerned from the presence of its immediacy to concrete sounds from which they originate.

IsiZulu my mother tongue has a lot of nouns that are derived from ideophones and use of such word give a rich meaning when used for example juqu-ujuqu, juqu is the sound that occurs when cutting using an axe or a bush knife. The noun ujuqu means that which is done in a manner that cuts or brings an end to something for example a story or life or as one cut a live chicken.

It sometimes said that all language is metaphor as not of the things represented by the words are the words for example the word hand is not the hand but represents the hand. I have also noted that richness of the language is boosted by the proximity of the word to the concrete that enlivened the word. The more removed the word is from the concrete the more abstract it becomes and thus difficult to grasp.

For teaching and learning to be improved all that man is taught and learns should be aligned to the concrete that he is and made to touch his viscera for the taught and learned to be easily accessible.

7. From Language to Oral Style

Body and hand performances are filled with living energy are balanced and occur in binary /two's but rarely in ternary /three movements in a spontaneous rhythm. Rhythm is in man or living matter a repetition of the same physiological phenomenon at biological equivalent interval. *Mimes*- the instinctive tendency of man to replay all the geste of the universe that man alone possesses, *Bilateralism/balance*- man's being/having the front/back, left/right, top/bottom sides that make learning of universal information possible, Rhythm- the reproduction, at biological equivalent intervals, of the sensation of a particular muscle and Formulism- word from French fromage-cheese or something structured. *Mimism, Rythmism, Bilateralism and Formulism* make teaching and learning possible. Anything that is to be easily learnt must be balanced, rhythmic, and formulaic/structured.

The environment provides conditions that make intussusception by mimism, as information that is balanced, rhythmic (al) and formulaic is impressed in the child/man as a teachable and a learning being. Man thus like a supple plastic matrix takes in (receives, registers) the information and replays (takes out) it when it is needed. Replayed getse never leaves the anthrops(man) like straining tea from a tea bag but like a film/video that is watched over and over though it has been played several times. Information that is, I (n) impressed in man can also be replayed in a similar manner.

Both binary (in twos) and ternary (in threes) balanced propositions have one thing in common that is; the triphasic nature of the: Acting one; the Acting on; the Acted upon.

The three elements have in them energy that occurs in intensity and relaxation that continually develops; this results in rhythm that is found in; the rhythm of intensity (strength) and the rhythm of duration (time/interval) Emitted sounds that are produced have in them four rhythms that is: intensity, duration, timbre and volume.

The use of silent reading robs the learner the opportunity to hear the voice in that way employ the laryngo-buccal -mouth and the auricular-ear in adding memory. I have many times experienced that I would know something that I learnt better if I also talk about it. Talking about what is read to me intensifies my knowledge. I talk with my whole body. I learn as I talk and talk as I learn.

8. From The Oral Style to Music

The man or the child is a rhythmic being, a born drawer and a rhythmic mimer. A child is not taught to sing but to him singing is natural. Jousse states that Latin brought the intensity of iambi (2 syllables; weak strong), and trochee (2 syllables; strong weak) to the Gaul (modern France, Belgium, the South Netherlands, South West South Germany, and Northern Italy as stated in www.britannica.com/place/Gaul-ancient-region-Europe). As time went on the intensity that Latin brought disappeared with time to the point that French can only guarantee the presence of rhythm of duration in in their language. Jousse avers that French rhythm of intensity tending towards anapaest (3 syllables weak strong weak) mainly existed in the language. The stressed and unstressed syllables of the language can be traced as the bearers of music as the residues of the oral.

Man as a rhythmic being learns to sing (music) naturally but the emphasis on teaching music sometimes distort or kill the inborn zeal to sing/music. If the child were to be left to him (self) to master all that radiates from his natural talent he would easily learn all that comes thereafter. The rhythm in him as emanating from his inner ear or inner voice would automatically tell him how to sing or how to play a musical instrument as the musical hand listens to the inner voice and the rhythm that he has or that he is.

I concur with Jousse's *From Mimism to Music in the Child* as it resonates with observations of the learning and teaching performance/process. Man/child learns through the whole body and the child observes through the body and hands. The hands and feet can at first be used as the 'voice' to express his feelings. The expressions can develop as the child grows older the expressions improve. For example twitching of legs can express joy or unhappiness.

Learning is made possible by the bilateral nature of man that is all his actions are nothing but a way of expressing what is in him. As the child grows his actions are that were/are expressed through the body and hands can be expressed through language/voice. The prominence of the hands as the first 'voice' can be noted in that the child will find a way of expressing his feelings using the hands before speech. The child then later uses drawings to express his feelings.

From what the child does one would discern that the child has an inner ear and an inner voice that listens and speaks to the child a condition or occurrence that no one has access to. The accessibility of the inner ear and inner voice would enhance teaching and learning if that could be 'touched' and reached as this would make connection between the teacher and learner better.

If one were to observe as Jousse did learning is from watching/listening, questioning (What is this?) as that happens the inner voice answers before one answers the question and the inner ear listens to the answer before it is given to be heard by other people. Answers by a child would be given through a positive response or the use of the body or hands. My observation has been (in second language teaching and my personal experience) in old children the answer might be known but lack of words would stop the child from giving the answer but a smile would tell you that the child knows. Development of the child can be traced through the sounds that the child makes a positive sign that the child would one day be able to utter comprehensible language, the language that the child uses has stressed and unstressed syllables which vary in intensity, timbre, duration and pitch. The qualities (intensity, timbre, duration and pitch) are well heard in music and I believe that it is for this reason that Jousse refers to music as the residue of language.

My rhetoric question is: Would the rhythm that the teacher is imposing on the child be contrary to that of the child's rhythm and dislocates the child and thus retard teaching and learning? I would thus recommend Jousse's *From Mimism to Music in the Child* as a good read for any prospective or practicing teacher as it would help the teacher to understand the child as 'The child is father to a man'. Understanding the child would lead to understanding of how he could be taught without distorting his 'nature' but enhance it (nature/child) as well as teaching and learning.

I once told Prof. Sienaert that I was trying to read a book on curriculum but find it difficult to follow. He simply said stop reading it and I wondered why he said so but now I understand the book was too theoretical for me then and made me uncomfortable. Learning should be made pleasurable and natural as artificial learning is detrimental as it dislocates man's corporeal –manual being.

Why I Would Recommend *From Mimism To Music In A Child* For Researchers And Educators

What researchers normally do is to observe something that is of interest to them or something that unsettles them. To remove the disturbance the researchers then ponder about the matter of upset. Pondering gives rise to questions that when answered silence the unnerving mental noise.

My interest in Living Theory research and, *From Mimism to Music in a Child*, is that both theories answer the question of how to improve teaching and learning as the researchers look at both seminal learning Jousse (1997), *How does a child (man) learn?* and literate education, *How to improve practice and general knowledge?* (Whitehead, 2008).

I ask the question (Gumede, 2000) : *What makes reciters to recite texts with meaning and from memory even though texts are long and complex?* In Gumede (2011) I ask the questions: *Why do I do things the way I do? What has enabled me to meet, face and resolve the challenges that I have come across in life?* My questions are based on my observations as a learner, educator and researcher.

These questions to me are questions that question long held theories about knowledge that result in knowledge stagnation. I (Gumede, 2017, p.1) declare my dislike of stagnation as I say: I look at the incommensurability between cultures, i.e. the oral versus the literate, and seek to demonstrate how differences in culture can be seen as a development of new of new epistemologies. I further assert that it is my contention that each culture produces unique and valuable knowledge, which can itself become the means for solving diverse problems.

I recently read (1996) Emotional Intelligence and this led me to the conclusion that as questions of researchers are answered the disquiet is settled as the balance between emotional and rational intelligence is attained. I find some resonance between Jousse- *From Mimism to Music in the Child*, Goleman- *Emotional Intelligence* as these texts, in way advocate the use of man's entire being body and soul to enhance teaching and learning. I believe that if these are read and applied by teachers or educators at all levels of teaching and learning there would be great improvement in learning and in turn in learners' results.

Furthermore Jousse (1997), Goleman (1996), Whitehead (2008) and Gumede (2000 and 2011) in their works can be regarded as different approaches to solving issues of teaching, learning and research as (Jousse, 1990, p.4) avows that for any study to be a success, it needs borrowing from other subjects, science has nowadays become so complex that in order to make an advance into new sector, we must employ the method of modern warfare: the joining of the forces.

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