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Gestural Ekphrasis: Toward a Phenomenology of the Moving Body in Joyce and Woolf

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ABSTRACT

This theoretical project seeks to introduce a new critical methodology for evaluating gesture—both represented in text and paratextual—in the works of Virginia Woolf—specifically *The Voyage Out* (1915), *Orlando* (1928), *The Waves* (1931), and *Between the Acts* (1941)—and James Joyce—particularly *Ulysses* (1922) and *Finnegans Wake* (1939). Though gesture studies has developed significantly as an interdisciplinary field in recent decades and performance studies has elaborated on the moving body's significance to both text and performance, literary scholarship itself has not yet adequately incorporated possibilities for specific critical attention to gesture. Gesture is defined here as: *any movement of a body, human or nonhuman, which is carved in space and time and experienced (or has the capacity to be experienced) as an embodied, sensate phenomenon.* Drawing on interdisciplinary theories of gesture—psychological, psycholinguistic, musicological, and anthropological—this study moves primarily toward a phenomenology of the moving body in Joyce and Woolf. Its five chapters address musical gestures, ritual gestures, language-gestures, adaptation/process gestures, and archival gestures. In order to emphasize the intermedial capacity of gesture, I consider gesture within the framework of gestural ekphrasis: *the rendering of gesture—comprising quotidian lived gestures as well as gestural art forms—in another artistic medium and/or the gestures enacted by the artist as part of an ekphrastic process.*

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PREFACE

Imagine the angler. She skims across the lake in a boat, bouncing on the waves, shifting her hand forward to rev the engine, eyes scanning the horizon in the dim light of dawn. She conducts her fly line above her, a swish cutting the cold air in two—flat note in the minor key, in opposition to the melodic lapping of the water and the sharp call of the seagull—building momentum and rhythm to a crescendo before coming to a sharp stillness with arm straight forward, allowing the fly to drift gracefully onto the water, sending ripples outward and bobbing gently on the small waves. A fish rises and engulfs the fly. She raises her hand in a sharp quick jerk upward—"answer the phone," her father used to remind her. She reels quickly, gesture building on gesture: the previous fishing trips that strengthened and tanned her arm, enabling it to cast in its nuanced way, inscribed with the sun of brighter fishing days; the minute gestures of fly-tying, winding the string around and around the hook, turning it into a facsimile of a native insect; previous lost fish as spectral reminders, muscle memory instructing her not to move too abruptly and break the line. Even though she is alone, she stands up straight, holds the rod at the appropriate angle, feels the tingle of imagined eyes observing her, imagined voices interrupting her. She feels a crack, and the line goes slack. The escaped fish wriggles away, powerful body cutting through the water, a phantom limb at the end of her line, extending from her body, further and further. She slumps her shoulders forward, defeated, lets her rod clatter to the deck from her now slack fingers, and leans over the edge of the boat. She plunges both hands into the frost-cold water, and moves them slowly—figure eights in opposing directions. Feeling returns to and again dissipates from the hand muscles that clenched rod, the biceps that tensed in turning reel. The rhythm of

her gesture builds, and its intention shifts from reinvigorating cold hands and waking up more completely to masochism: a ritualistic penance for the mistake that lost the fish. She rises, shakes the water from her hands, and begins to conduct the line in the cold air again.

INTRODUCTION

"There should be an art of gesture"

James Joyce, *Stephen Hero*

"Waves of hands, hesitations at street corners, someone dropping a cigarette into the gutter—all are stories. But which is the true story?"

Virginia Woolf, *The Waves*

The following study of gestural ekphrasis begins in an understanding that gesture is capable of moving not only in space and time, but also between/across artistic media. The movements human (and in some cases nonhuman) subjects make in the world are vital to diverse aspects of experience: the expression of individuality, attunement with other subjects, ritual and social engagements with broader groups, and processes of making and responding to art. Gesture, in its infinite variability, is also persistently ephemeral. When gesture is represented by language, therefore, it is simultaneously preserved—archived—and opened to illimitable interpretations. Unlike the spectator of a ballet, who uses visual stimulus to perceive quality of movement, the reader of a text is left to *imagine* what a described gesture looks and feels like. This experiential process of envisioning textual gesture crosses between gesture's significance in human experience and its stylistic effect in prose; gesture is central not only to an experience of being-in-the world, but also to an experience of being-in-the-text. Whether represented in prose or

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lived, gestures are carved in space and time (they are rhythmic), and they produce a sensate, somatic experience for both gesturer *and* observer. This theoretical project seeks to introduce a new critical methodology for evaluating gesture in the works of James Joyce and Virginia Woolf. Though gesture studies has developed significantly as an interdisciplinary field in recent decades and performance studies has elaborated on the moving body's significance to text and performance, literary scholarship itself has not yet adequately incorporated possibilities for specific critical attention to gesture. Gesture not only creates significant thematic effect when it is represented in text, but is also capable of acting as a theoretical axiom that renders the text itself as a gesturing body and facilitates diverse stylistic techniques. Attention to gesture in this dissertation is concrete in the sense that it uses a methodology for analyzing the thematic range of gestures explicitly represented within texts. It is also conceptual, considering gestures that precede and succeed texts: writing/editing and archiving/adapting. It employs a dramaturgical critical apparatus that enlivens written gestures and offers possibilities for how those may be translated onto living bodies and understood by reading bodies.

Etymologically, the word gesture derives from medieval Latin *gestūra*, a noun of action, and *gerĕre,* to carry. Its first two definitions in the Oxford English Dictionary correspond with this linguistic sense: "manner of carrying the body; bearing, carriage, deportment" and "manner of placing the body; manner, posture, attitude." The alternate definition, "a movement of the body or any part of it [. . .] a movement expressive of thought or feeling," is more pertinent to the present study for its focus on motion as well as on potential cognitive and expressive connotations. The OED defines ekphrasis in its

original incarnation as "an explanation or description of something, especially as a rhetorical device" and in its present usage as "a literary device in which a painting, sculpture, or other work of visual art is described in detail." Focusing on gesture in combination with the concept of ekphrasis rather than in isolation serves four salient purposes for this inaugural study of gesture in the works of James Joyce and Virginia Woolf. First, and most significantly, the notion of ekphrasis advances this dissertation's argument that gesture is integral to *process* as well as *product*. While this study might instead have focused only on gestures as represented in published literary texts, its intervention in scholarship is dependent in part upon the fact that it considers gestures of creating and responding to texts in addition to those contained within them. Ekphrasis, originally intended as a rhetorical exercise for vivid description, shifts focus from a completed art object to the process that wrought it. Second, the fact that ekphrasis is predicated on a transition from one artistic medium to another aligns well with this dissertation's focus on the notion of intermedia (*working between and among diverse artistic media*). The Joyce and Woolf texts discussed throughout this study are persistently multimodal in that they represent visual art, music, and gesture in modernist prose. Third, both gesture and ekphrasis are based on a word-image dialectic: the complex and often antagonistic relationship between the capacities of a visual, spatial medium (a Grecian urn, a gesture) and a verbal, temporal art form (an ode, modernist prose). This is a purposeful oversimplification; just as pottery and poetry can express both temporal and spatial characteristics, a gesture can function as both a word and an image. Finally, it is logical to align gesture and ekphrasis because the terms have a shared

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genealogy in Hellenistic antiquity for the purpose of rhetorical emphasis. This study's focus on *gestural ekphrasis*, then, provides an innovative application of the historical concept of ekphrastic writing and emphasizes an *intermedial* aesthetic.

Though a critical methodology of gestural ekphrasis has applications for diverse aspects of literary studies, it is uniquely significant in modernism due to its position at the nexus between stylistic innovations—stream of consciousness and attempts to write simultaneity, for instance—and an increased attention to embodiment. Because it is based in movement, gesture uniquely facilitates stylistic "movements" like indirect discourse, ellipses, and digressions in narrative. This project's aims overlap with a recent turn in modernist studies to address previously overlooked intersections between performance studies and canonical modernism, in response to claims such as Ogla Taxidou's in *Modernism and Performance* that "the concept of performance remained [. . .] stubbornly ignored in canonical readings of literary Modernism" (8).[1] Historically, there are several reasons to attend to modernism's changing perspective on gesture. The early twentieth century saw an increased prevalence of acting and conduct guides related to gesture including the Delsarte system of expression, a program of postures which Carrie Preston claims "is part of an overlooked genealogy that repositions the performing body as a site combining disparate trajectories of modernism" (214). Other key gestural developments during the period included the emergence of silent film and the shift from narrative ballet to non-representational modern dance that credited abstract images and movement for movement's sake.

This thesis is anchored in the work of James Joyce (1882-1941)—specifically *Ulysses* (1922) and *Finnegans Wake* (1939)—and Virginia Woolf (1882-1941)—including *The Voyage Out* (1915), *Orlando* (1928), *The Waves* (1931) and *Between the Acts* (1941). While Joyce's and Woolf's biographical connections with gesture and gestural art forms are not a persistent concern of this dissertation, they do serve to justify why this pairing is fitting for an initial application of a new methodology for understanding gestural ekphrasis. The writings of Joyce and Woolf—especially the texts which most fluidly traverse the boundary between modernism and postmodernism—produce a sensate, embodied experience for the reader, one achieved in part by representations of gesture and by its use as a stylistic device. As well as evidencing the claim that gesture contributes to qualities of modernist innovation, my selection of texts reflects an inclination toward works that blend genre and emphasize an intermedial aesthetic. Woolf and Joyce were both consistently engaged with performative/gestural art forms (music, theater, dance, and cinema), and considered the aesthetics of gesture from early stages in their careers.

While living in Paris and Pola between 1903 and 1904, Joyce made his first serious, recorded attempt at the development of his rhythmic gesture aesthetic in the "Early Commonplace Notebook" (National Library of Ireland Manuscript 36,639/2/A). Here, alongside ledgers and reading lists, Joyce copied quotations from Aristotle and Aquinas and began to formulate the aesthetic of gesture that is evinced in the style and content of his early works: *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916)*,* and *Stephen Hero* (an early version of *Portrait* published posthumously in 1944).

Joyce defines rhythmic aesthetic in an entry from 25 March 1903, calling rhythm "the first or formal relation of part to part in any whole or of a whole to its part or parts, or of any part to the whole of which it is a part" (12v). This Aristotelian notion is connected with gesture in the 27 March 1903 entry suggesting that sculpture is "associated with movement in as much as it is rhythmic; for a work of sculptural art must be surveyed according to its rhythm and this surveying is an imaginary movement in space" (12v). The connection between rhythm and gesture finds more specificity in Stephen Daedalus' assertion that "there should be an art of gesture [. . .] Of course I don't mean art of gesture in the sense that the elocution professor understands the word. For him a gesture is an emphasis. I mean a rhythm" (*SH*, 184). This postulation develops into Stephen's similar statement in *Ulysses*: "So that gesture, not music not odour, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm" (15.97-107). Joycean gesture, then, is inextricably connected with rhythm, distinct from an elocutionary context, and became associated with Joyce's interest in universal language theories. Later in his career, Joyce discovered the work of Marcel Jousse, an anthropologist and Jesuit priest who advocated the theory that language originated in gesture. It was Jousse's influence which—as we will discuss in detail in chapter two—elevated Joyce's aesthetic of rhythmic gesture from an *aspect* of his work to its underlying principle.

Joyce's interest in dance and cinema also contributed to his perspective on gesture and the inclusion of moving images throughout his corpus.[2] His daughter Lucia was a talented modern dancer who, according to her biographer Carol Loeb Shloss, "worked

with a fervor and vision comparable to Joyce's own" (5). In Paris, Lucia studied with

Émile Jacques-Dalcroze (the founder of the eurhythmics technique of teaching music

through movement), Raymond Duncan (Isadora Duncan's brother), and modern dancer

Margaret Morris. References to dance abound throughout *Finnegans Wake*, which Joyce

composed during the height of Lucia's dance career.

Discussing translation, Joyce suggested that it would be impossible to adapt

Ulysses into another language, but that it could be translated into film (Ellmann 561).

While living in Trieste, Joyce approached a group of four businessmen who ran two

successful cinemas in Trieste and a third in Bucharest, informing them that Dublin did

not yet have a cinema and—with them—was instrumental in establishing the Volta in

December 1909. The "Circe" episode of *Ulysses* blends prose with theatrical genre, and

uses cinematographic techniques to move toward Stephen's "universal language of

gesture." Notably, Anthony Paraskeva has discussed gesture in "Circe" in relation to

specific performance styles of early cinema and to Joyce's relationship with theater,

claiming that Bloom's style of performance in "Circe" is a Joycean parody "not only of

melodramatic over-emphasis in early cinema, but also of the grand gesture in Yeatsian

Revivalist theatre" (72).[3] As we will discuss in more detail throughout this dissertation,

Joyce's aesthetic of rhythmic gesture—in connection with influences from dance, film,

and music—positions gesture as a vital field of interest within his work.

While Woolf did not delineate an explicit aesthetic of rhythmic gesture, her

theoretical understanding of rhythm (and employment of rhythm in her writing praxis) is

similarly connected with movement. In the early essay "Street Music," Woolf contends

that "[t]he beat of rhythm in the mind is akin to the beat of the pulse in the body; and thus though many are deaf to tune hardly any one is so coarsely organized as not to hear the rhythm of its own heart in words and music and movement" (*E* 1: 30). In this, Woolf suggests that rhythm is integral to an experience of one's own physiology as well as to developed rhythmic art forms. Words, music, and movement are given equal weight as media in which one might recognize physiological rhythm. Writing to composer Ethyl Smyth in April 1931, Woolf noted that "all writing is nothing but putting words on the backs of rhythm. If they fall off the rhythm one's done" (*L* 4: 303). Woolf imagines her writing process as both physical and musical. The choice of words is ancillary to the choice of rhythm, which is construed as involving a physical body: an equine image of consistently progressing rhythm. Throughout her corpus, Woolf instills her characters with similarly sensate experiences of physiologically, rhythmically experienced movement and, at times, similar perspectives on writing. In *The Waves*, Bernard's writing process takes the same shape as Woolf's; he comments that "the rhythm is the main thing in writing" (79) and describes himself as "the man who kept a book in his pocket in which he made notes—phrases for the moon, notes of features; how people looked, turned, dropped their cigarette ends" (291). In the passage which serves as an epigraph to this introduction, Bernard also implies that gestures reveal the inner life of a character. A movement as simple as "someone dropping a cigarette into the gutter" (167) is capable of expressing a story, and the writer therefore must also act as an anthropologist of gesture. She observes lived gestures in their natural setting, describes and interprets them in field notes, then uses these findings in her own artistic process.

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Woolf was significantly influenced by Sergei Diaghilev's *Ballets Russes*, which performed throughout Europe between 1909 and 1920. The *Ballets Russes* was a vital hinge between narrative ballet and the new form of modern dance which emerged in Europe and America during the early twentieth century. The company's work featured an innovative generic blend of music, dance, and visual art. Diaghilev commissioned music by composers including Stravinsky and Debussy and set design by artists including Picasso and Matisse. References to the *Ballets Russes* span the entirety of Woolf's career, from Mrs. Elliot's "Have you seen those wonderful Russian dancers?" (274) in *The Voyage Out* (1915) to *Between the Acts* (1941): "a place where swallows darting seemed, by the regularity of the trees, to make a pattern, dancing, like the Russians, only not to music, but to the unheard rhythm of their own wild hearts" (45).[4] The influence of dance on Woolf was not limited to the *Ballets Russes*, however. As Susan Jones suggests in *Literature, Modernism, and Dance* (2013):

> [S]he reflected both a Mallarméan emphasis on economy of gesture and a Nietzschean "primitivism" as she sought alternative modes of expression and responded to the burgeoning popularity of social dance, Greek dance, the Ballets Russes, and [. . .] the earliest choreographic experiments of Frederick Ashton and Ninette de Valois in the 1930s. (128)

While, compared with Joyce, Woolf's perspective on cinema was much more ambivalent, she did note its intermedial potential and capacity for altering a viewer's experience of temporality and for representing gesture. In the 1926 essay "The Cinema," she writes that:

> Watching crowds, watching the chaos of the streets [. . .] it seems sometimes as if movements and colors, shapes and sounds have come together and waited for someone to seize them and convert their energy into art; then, uncaught, they disperse and fly asunder again. At the cinema for a moment through the mists of

irrelevant emotions, through the thick counterpane of immense dexterity and enormous efficiency one has glimpses of something vital within. (*E* 4: 352)

While she is critical of cinema,[5] Woolf does acknowledge its potential capacity as an art form to represent a concatenation of energies: shapes, sounds, movements, and colors. Reading "The Cinema" in relation to Bloomsbury's reception of film, Laura Marcus suggests that Woolf employed filmic techniques—presence/absence, interplay between past and present, and altered time and motion—variously throughout her work. Marcus discusses the cinematic resonances of *Jacob's Room* (1922), *To the Lighthouse* (1927), and *The Years* (1937) in particular, and notes that "[g]esture as a form of bodily hieroglyphics" appears as one of Woolf's filmic techniques, alongside a preoccupation with movement/stasis (145-46). Although Woolf expressed ambivalence concerning cinema, she did acknowledge its potential and, more significantly, seemed to take it as a challenge to represent cinematographic gestures within her writing. Across the œuvres of both Joyce and Woolf, then, gesture provides a link to other gestural art forms (music and theater as well as dance and cinema) and is a significant representative and stylistic aspect of the work in its own right. Gesture is an eminently intermedial phenomenon and, for both Joyce and Woolf, is persistently represented in text directly as well as performed as an underlying aesthetic principle.

In *Gesture: Visible Action as Utterance* (2004) Adam Kendon defines gesture as "visible action when it is used as an utterance or as part of an utterance" (7). Kendon's definition focuses on gestures that are intimately connected to speech, expressive, and intentional; he delineates these as including "actions that have the features of manifest deliberate expressiveness" (15). These actions "tend to be directly perceived as being

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under the guidance of the observed person's voluntary control and being done for the purposes of expression rather than in the service of some practical aim" (15). Following Kendon, David McNeill elaborates the relationship between movement and thought, bringing gesture and speech into a real-time dialectic relationship. Unlike Kendon, McNeill (2005) includes "everyday occurrences—spontaneous, unwitting, and regular accompaniments to speech," and views gestures as "ingredients in an imagery-language dialectic that fuels speech and thought" (3). Gestures, for McNeill, both reveal thought and are integral to its formation.

Carrie Noland widens the definitional scope of gesture studies, admitting not only communicative gestures that operate in conjunction with speech, but also intersubjective and acculturated gestures. She analyzes "the role of the moving body in the transmission and transformation of subjectivities, expressive practices, and bodily techniques" (4). Reflecting this phenomenological turn to include social and cultural habituation in a theory of movement, Noland defines gesture as "the organized forms of kinesis through which subjects navigate and alter their worlds" (4). Noland's definition, therefore, is open to a range of gestures (rather than focusing on communicative/expressive or instrumental specifically). It emphasizes the ways in which gestures move in their spatial and social worlds. Working from the perspective of musicology, Robert S. Hatten discusses the metaphorical musical gestures that take place within musical compositions as they relate to human communication and culture. He suggests that "[g]esture draws upon the close interaction (and intermodality) of a range of human perceptual and motor systems to synthesize the energetic shaping of motion through time into significant events with

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unique expressive force" (1). The connection between musical gesture and communicative human gesture is significant, as is the discussion of an "energetic shaping of motion through time," which implies (much like Joyce's and Woolf's understandings of rhythmic movement) an association with rhythm and temporality. As we can determine from this brief foray into definitions of gesture, they are extremely interdisciplinary and nuanced.

In his landmark study on Keats' "Ode on a Grecian Urn," Leo Spitzer characterizes ekphrasis as a literary genre: "known to Occidental literature from Homer and Theocritus to the Parnassians and Rilke, of the *ekphrasis*, the poetic description of a pictorial or sculptural work of art" (206-7). Jean Hagstrum works from a similar framework, instead preferring the term "iconic" to refer to this tradition of "poetry, of which a work of graphic art is the subject" (18). Hagstrum reserves the term ekphrasis to refer "to that special quality of giving voice and language to the otherwise mute art object" (18n34). This focus on envoicing is significant, as it suggests the tension between mute image and articulate language that is at the heart of many debates surrounding ekphrasis. Perhaps the most definitive and straightforward definition of ekphrasis in use today is offered by James A. W. Heffernan: that ekphrasis is "*the verbal representation of visual representation*" (3). This definition confines the interest of ekphrasis to works about visual art (excluding texts about other texts), and to work on representational art, rather than natural objects or artifacts.

The definition of ekphrasis that is most germane to this study is Murray Krieger's

that ekphrasis is "the imitation in literature of a work of plastic art" (265). Referring to T.

S. Eliot's "Burnt Norton" for its language—

> Words move, music moves
> Only in time, but that which is only living
> Can only die. Words, after speech, reach
> Into the silence. Only by the form, the pattern,
> Can words or music reach
> The stillness, as a Chinese jar still
> Moves perpetually in its stillness. (121)

—Krieger suggests that "the object of imitation, as spatial work, becomes the metaphor

for the temporal work, which seeks to capture it in that temporality. The spatial work

freezes the temporal work even as the latter seeks to free it from space" (265). Krieger's

definition draws on fundamental distinction between visual and verbal art expressed

throughout studies of ekphrasis—that the former is primarily a spatial art and the latter

primarily a temporal art. Like Eliot's description of the Chinese jar that "moves

perpetually in its stillness," Krieger's definition of the ekphrastic principle draws on the

tension between movement and stillness, between temporal and spatial art forms. Further,

Krieger notes that ekphrastic criticism is characterized by "moments in which it is

dedicated to words as capturing a stillness and moments in which it is dedicated to words

in movement; or even moments dedicated to the more difficult assignment of words as

capturing a *still movement*" (3). Ekphrasis, therefore, centers around a spatio-temporal

negotiation similar to that of gesture.

Before we begin to delineate the definitions of gesture and gestural ekphrasis that

will be employed throughout this dissertation, however, it will be necessary to broaden

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our understanding of both ekphrasis and gesture studies in their historical and interdisciplinary contexts.

Ekphrasis from Rhetorical Exercise to Modernist Multimodality

We might begin this brief trajectory of ekphrasis by placing it in dialogue with Kendon's definition of gesture—"visible action as utterance." Etymologically, ekphrasis (ἐκφράζειν) comes from the Greek roots "out" and "speak." In one of the early studies to address this, *The Sister Arts* (1958), Hagstrum addresses these connotations, "to speak out" or "to tell in full," to justify his use of the term ekphrasis to "refer to that special quality of giving voice and language to the otherwise mute art object" (18n34). Building on Hagstrum's discussion, Heffernan's *Museum of Words* (1993) addresses this etymology in order to highlight both the voicing component of ekphrasis and its word-image dialectic:

> To recall this root meaning is to recognize that besides the representational friction and the turning of fixed forms into narrative, ekphrasis entails prosopoeia; the rhetorical technique of envoicing a silent object. Ekphrasis speaks not only *about* works of art but also *to* and *for* them. In so doing, it stages—with the theater of language itself—a revolution of the image against the word. (6-7).

While we will return to consider both the notion of envoicing and that of an antagonistic relationship between word and image, it is useful at this point to consider other ways in which this etymology might be interesting at the outset of a study of gesture. As well as speaking out and narrating ("speak" before "out"), ekphrasis can connote an expressive movement outward, which originates in an individual body then begins to move in the world ("out" before "speak"). This outward movement toward expression is characterized first by its externalizing impulse—the *movement* from internal to external—before it

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settles on a mode of expression which may or may not be spoken language. We may also consider "out" "speak" as that which operates outside the bounds of speech: outstrips the momentum of speech. Ekphrasis conceived of as "out-speak" pushes the boundaries of articulation and operates more expansively than speech; it is the moment when gesture, or multimodal expression more generally, out-speaks speech. Gesture (visible action as utterance) is to out-speak in the sense that it moves beyond the constraints of a body to become utterance and operates outside the boundaries of what we typically consider speech.

Ekphrasis originated in ancient Greek and Roman rhetoric, specifically as a rhetorical exercise. While the term's movements in philosophy and aesthetics are significant to our discussion, ekphrasis as a practice/process will remain the term's most significant connotation in this study. Hagstrum notes that "[t]he skill to create set descriptions, intended to bring visual reality before the mind's eye by means of words, was taught in the schools" and that this type of ekphrasis "was an admired and fully approved trick of the rhetorician's trade and as such was a regular scholastic exercise" (29). Ekphrasis, then, was both significant in the skill-set of a developed rhetorician and an important exercise in his training. As a fully-fledged rhetorical device, ekphrasis was not only intended to explain or describe, but also to interrupt the temporality of a debate. As Murray Krieger articulates, it served to provoke a material and perceptible difference in the progress of discourse:

> More flagrantly than other rhetorical devices of the second sophistic, the ekphrasis, as an extended description, was called upon to intrude upon the flow of discourse and, for its duration, to suspend the argument of the rhetor or the action of the poet; to rivet our attention upon a visual object to be described, which it

was to elaborate in rich and vivid detail. It was, then, a device intended to interrupt the temporality of discourse, to freeze it during its indulgence in spatial exploration. (7)

Importantly, the original purpose of ekphrasis was as an interruptive description to advance an argument by halting its progress. While the *subject* of ekphrasis was spatial, the orator accomplished its articulation through temporal means: pausing to shift the audience's focus from the discussion at hand to a vivid, tangential description. These two points concerning the rhetorical origins of ekphrasis are equally significant for this discussion. The impetus of ekphrasis entails process rather than product. On one hand, the original intention of ekphrasis was as a rhetorical exercise—students of rhetoric gained oratorical skills by practicing ekphrastic descriptions—and therefore the term is rooted in development and learning rather than in finished work. Equally, as a rhetorical skill, ekphrasis interrupts the flow of discourse, interjects a new temporality, and suspends an argument. These spatial and temporal terms do not center on "completed" ekphrasis *or* content but on an ongoing rhetorical process that alters the temporality of discourse.

The most longstanding debates surrounding ekphrasis are those that consider its relationship to these temporal and spatial effects and the art forms to which they correspond. As such, it will be useful to outline these debates briefly and place them in conversation with the concept of gesture. Aristotle's association of painting and poetry in the *Poetics* differentiates the art forms by their mode of mimetic expression: painting employs color and form (spatial tools), whereas poetry uses rhythm, language, and harmony (temporal tools). This differentiation prompts Hagstrum to note that, in an

Aristotelian conception, poetry and painting "are not sisters but cousins; and the sisters of poetry, when one considers the *means*—but only the *means*—of imitation employed are music and dancing (the arts of temporal movement) and not the visual or graphic arts (the arts of spatial stasis)" (7). Aristotle's notion of ekphrasis as mimetic was shared also by Horace and Simonides, who are significant to mention if only because their statements have become two of the most aphoristic in studies of ekphrasis: Horace's *ut picture poesis* (as a painting so a poem; *Ars Poetica* ll.361.ff.) and Simonides' notion that painting is mute poetry and poetry a speaking picture (qtd. in Hagstrum 10). Significantly, Hagstrum notes that the context of Horace's statement was that some poems, like some paintings, can be read only once, whereas others stand up to repeated reading; therefore, the statement implies only: "'As sometimes in painting, so occasionally in poetry.' There is no warrant whatever in Horace's text for the later interpretation: 'Let a poem be like a painting'" (9). Simonides' notion of mute poetry and speaking pictures serves to highlight the connotations of envoicing a silent subject, but it also provokes debate because it privileges a hierarchical and mutually exclusive, rather than multimodal, form of expression. These postulations assume that visual and verbal art objects aspire to the conditions of the other medium, and attempt to achieve their aims by imitating a different—even superior—art form.

The earliest example of ekphrasis in western literature is Homer's depiction of the shield Hephaestos makes for Achilles in the *Iliad*. As such, that example is discussed in most studies of ekphrasis, both in positive and more problematic terms. Eighteenth-century essayist and anti-pictorialist G. E. Lessing's *Laocoön: An Essay on the Limits of*

Painting and Poetry (1767) advances an argument that painting and poetry are disparate

because of the spatial and temporal qualities intrinsic to each, and that the qualities of a

subject should be reflected in the medium used to represent it. Lessing's admiration of

Homer's depiction of Achilles' shield therefore presented a significant problem. As W. J.

T. Mitchell suggests: "For antipictorialists [Homer's] passage is a problem to be

explained away. Lessing, for instance, treats the shield not as a prototype of ekphrasis,

but as an alternative to it" (176-77). As well as the antipictorialist insistence on the

separation of spatial and temporal art forms—"succession of time is the department of the

poet, as space is that of the painter" (Lessing 120)—Lessing's work is significant for our

purposes for the fact that its attempt to justify Homer's description is rooted in its

gesturality. Lessing suggests that a shield is a spatial, material object, and thus, should

not be described in the temporal poetic form. In *Laocoön*, Lessing decries this type of

description as a general practice, but admits admiration of Homer's masterful use of the

form. He resolves the problem by focusing on the passage's gesture:

> Homer does not describe the shield as finished and complete, but as it is being
> wrought. Thus, he here also makes use of that knack of art, which I have already
> commended; by which he changes that, which, in his subject, is coexistent, into
> what is consecutive, and thereby converts a tedious painting of a body into a vivid
> picture of an action. We see not the shield itself, but the divine craftsman who
> executes it He steps with hammer and tongs before his anvil, and, after he has
> forged the plates out of the raw material, the figures, which he destines for the
> ornament of the shield, grow, one after another, out of the bronze, under our eyes,
> beneath the finer strokes of his hammer. We never lose sight of him, until all is
> ready. (126)

Hagstrum disagrees with Lessing on the basis that the passage is not "the presentation of

an action or a process" and instead suggests that the progressive depiction of the shield

causes the viewer to focus on each of its segments in turn (19). Both statements are

perhaps incorrect in equal measure: one for its reliance on the gestural to avoid the issue

of multimodal expression and the other in its refusal to admit the gestural to the

ekphrastic process of the passage. If we return to Homer's text with an aim to seeing it

not as expressing disparate or unidirectional ekphrasis but as a kind of multimodal

modernist ekphrasis (if you'll permit the abrupt leap from antiquity to this study's

temporality), it reflects a merging of temporal and spatial qualities that includes the

gestural as well as the visual and poetic:

> Thus having said, the father of the fires
> To the black labours of his forge retires.
> Soon as he bade them blow, the bellows turn'd
> Their iron mouths; and where the furnace burn'd,
> Resounding breathed: at once the blast expires,
> And twenty forges catch at once the fires;
> Just as the god directs, now loud, now low,
> They raise a tempest, or they gently blow;
> In hissing flames huge silver bars are roll'd,
> And stubborn brass, and tin, and solid gold;
> Before, deep fix'd, the eternal anvils stand;
> The ponderous hammer loads his better hand,
> His left with tongs turns the vex'd metal round,
> And thick, strong strokes, the doubling vaults rebound. (18.520-34)

In addition to the notion of ekphrasis as envoicing the art object itself, Homer envoices

the bellows that forge it, while simultaneously introducing its visual materials—brass,

and tin, and solid gold—and the concentric manner of both the shield's shape and the

gestures of its making. While Lessing overextends and Hagstrum denies the passage's

gesturality, it is significant to point out, at this juncture, that the first known example of

ekphrasis is one with a great deal of multimodal (and gestural) potential. Mitchell

likewise contends that the shield of Achilles need not be an argument either for or against

pictorialism, but notes that "Homer's whole point seems to be to undermine the

oppositions between movement and stasis [. . .] The shield is an image/text that displays rather than concealing its own suturing of space and time, description and narration" (178). Again, then, the vital interplay in definitions of ekphrasis is between temporal/spatial qualities and those of image/word. In its simplest form, this is the crux of the relationship between gesture and ekphrasis: both operate at the intersection of time and space/word and image. Heffernan too addresses the multimodality of the passage, suggesting that "Homer never forgets that he is representing representation itself: that he is describing both the act of sculpting and a work of sculpture as well as all the things it represents" (22). In this, Homer's ekphrasis is integral to this dissertation in that it attends to the artistic process: the gestures that precede the work, as well as the gestures present in the completed work itself. It is this focus on the processual that makes ekphrasis important to this study.

Murray Krieger's definition of ekphrasis, as articulated in his 1967 essay "Ekphrasis and the Still Movement of Poetry; or *Laokoön* Revisited," is especially germane to this dissertation. Significantly, Krieger's work negotiates the delicate balance between the temporal and spatial dimensions of ekphrasis by addressing the ways in which they both interact with and antagonize one another. Ekphrasis, he contends, is "the still movement of poetry," and a form "to be viewed only as movement, though as movement that the aesthetic would permit us to grasp even as it was slipping away" ("My Travels" 221-22). Drawing on Keats' "Ode on a Grecian Urn" alongside T. S. Eliot's "Burnt Norton" for his overarching principle, Krieger describes ekphrasis as the "Always-in-motion but never-to-be-completed action that, as with Keats' urn,

accompanies the introduction, in accordance with the ekphrastic principle, of spatial

forms within literature's temporality" ("Ekphrasis and the Still Movement" 270-71).

Krieger's theory of ekphrasis, then, is one in which the process of moving across artistic

media is a significant site of interplay for its temporal and spatial dimensions. Again, this

notion of ekphrasis aligns well with gesture in its ephemerality and fraught spatio-

temporal negotiations. Significantly, Krieger's definition concerns not a literary form but

rather a principle of ekphrastic expression that can be applied more broadly:

> *Ekphrasis*, no longer a narrow kind of poem defined by its object of imitation, broadens to become a general principle of poetics, asserted by every poem in the assertion of its integrity. Is it too much to say that essentially the same principle lies behind the employment of the poetic refrain, indeed behind the employment of meter itself? (284)

The ekphrastic principle, in this understanding, does not require a translation from one art

form to another. It is a more general multimodal impulse and a principle of poetics.

While the spatio-temporal interplay is significant, it is this broad applicability of

Krieger's term that causes Heffernan to deem it too broad and to offer his own oft-cited

definition of ekphrasis as *the verbal representation of visual representation*. Heffernan

argues that Krieger's theory does reinvigorate the concept of ekphrasis, but is so broad

that it no longer applies to any specific aspect of literature and becomes instead a

synonym for formalism (2). Instead, Heffernan's ekphrasis defines itself in terms of the

art in which it originates and that which it becomes, as well as by an antagonistic word-

image dialectic:

> Ekphrasis, then, is a literary mode that turns on the antagonism—the commonly gendered antagonism—between verbal and visual representation. Since this contest is fought on the field of language itself, it would be grossly unequal but for one thing: ekphrasis commonly reveals a profound ambivalence toward visual

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art, a fusion of iconophilia and iconophobia, of veneration and anxiety. To represent a painting or sculpted figure in words is to evoke its power—the power to fix, excite, amaze, entrance, disturb, or intimidate the viewer—even as language strives to keep that power under control. (7)

Heffernan aptly articulates the contentious nature of verbal and visual representation, particularly as it relates to gender, and concisely summarizes its tensions. Further, Heffernan's work is significant for our purposes here because his discussion of Dantean ekphrasis in Canto 10 of the *Purgatorio* is a key example of gestural ekphrasis;

> The angel who reached earth with the decree
> of that peace which, for many years, had been
> invoked with tears, the peace that opened Heaven
>
> after long interdict, appeared before us,
> his gracious action carved with such precision—
> he did not seem to be a silent image.
>
> One would have sworn that he was saying, "Ave";
> for in that scene there was the effigy
> of one who turned the key that had unlocked
>
> the highest love; and in her stance there were
> impressed these words, "Ecce ancilla Dei,"
> precisely like a figure stamped in wax. (10.34-45)

Here, Dante performs ekphrasis by giving voice to the statue through attitude and gesture. Though a static form—frozen movement rather than actual gesture—the sculpture's visible, "gracious" action becomes utterance in the viewer's interpretation: "one would have sworn that he was saying 'Ave.'" Moving from artistic process to represented gesture to spoken language, Dante's ekphrasis is multimodal and multitemporal. The sculpture was carved in the past, but is articulating meaning through attitude in the present. This gestural potential suggests future speeches as well; if the sculpture can

articulate "Ave," it has the capacity for further elocutions. As Heffernan explicates the passage:

> The sculpted Mary can speak with her "atto" (10.43): with a pose or gesture so eloquent that speech is stamped ("impressa") upon it just as a figure ("figura") is stamped on wax (10.43-45). Dante's ekphrasis brings the incarnation full circle. The word is made flesh, which in turn is made stone, which in turn is made to speak, to become Word again. (38)

Dante's phrase, "visibile parlare" or "visible speech" (10.95), Heffernan notes, describes "the silent eloquence of the sculptures," and there is "nothing inherently oxymoronic about the phrase. It can be used to designate not just all sign language and all gesture but all writing" (43). Further, there is "nothing in the nature of painting or sculpture that makes either one fundamentally incompatible with the visible speech of inscription" (43). Dante's eloquent sculptures provide an apt image of what Kendon means when he describes gesture as "visible action as utterance." Dante achieves this passage's ekphrasis—verbal representation of visual representation, as Heffernan would have it— through the visible language of gesture.

In connection with the etymological potential of ekphrasis as that which operates outside the bounds of speech, Dante's eloquent sculptures circumvent and surpass speech by articulating through attitude and gesture. Like Achilles' shield, this passage also considers the gestures that preceded this ekphrastic potential: "his gracious action carved with such precision / he did not seem to be a silent image." Dante specifies that it is the precision of the sculptor's carving that facilitates the characterization of the sculpture's action as gracious and the illusion of the sculpture's speech. The gestural, ekphrastic process that created the work of art is significant to its eventual effect. Ekphrasis, then,

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should always retain its connection to rhetorical training: an exercise and a practice that is always in progress, never completed. The eloquent sculptures in Dante speak with their own gestures, but also with those that carved them. The attention to the spectator's perception of the sculpture's speech in this passage also suggests a significant aspect of gestural ekphrasis: "One would have sworn that he was saying 'Ave.'" Ekphrasis thus attends not only to the sculptor's process of making the art work, but also to the viewer's process of interpreting it. The viewer-reader-perceiver of the sculptor plays an active role in the envoicing by acting as a listener. Ekphrastic process, as considered throughout this dissertation, also includes the perception, cognition, and gestures of the reader who responds to gestural ekphrasis.

While this is necessarily a cursory overview of the study of ekphrasis, it does serve to demonstrate that some of its major concerns—the temporality of verbal art in contention with the spatiality of visual art/the word-image dialectic—are closely aligned with those of gesture and that, consequently, much canonical work on ekphrasis has already overlapped with gesture studies. Before moving to a consideration of the history and interdisciplinary implications of gesture studies, it will be useful to consider three recent studies of ekphrasis that have significant implications for ekphrasis in modernism, including ekphrastic ethics and the connection between ekphrasis and perception/cognition. Emily Bilman's *Modern Ekphrasis* (2013) considers modern ekphrastic poetry, including that of Sylvia Plath, John Ashbery, and Howard Nemerov, in connection with memory, perception, and cognition. She notes that:

> In ekphrasis, poems and paintings mediate between objective reality and the
> subjective worlds of the artist and the reader-perceiver. Both poems and paintings

translate private emotions and/or ideas evoked by the perceptual realm into the cognitive and emotional plane. As works of art, they explore the relations of percepts to objects and/or percepts to emotions: thus, they stimulate the perceiver's cognitive reactions. (1)

As in the case of Dante's sculptures, a discussion of modern ekphrasis should attend to the perception and cognition of readers/perceivers. Bilman comments on the polysensorial nature of perception, and argues that the very act of ekphrastic perception must be both temporal and spatial.

As evidenced by Heffernan's attention to the gendered antagonism of word and image, ekphrasis has long been connected with a male/female dichotomy. Recent work has begun to suggest new directions for study that attends to the ethics of ekphrasis. Brian Glavey has interpreted Djuna Barnes' *Nightwood* (1936) in terms of both its modernism and its queerness through an understanding of ekphrasis:

> Modernism's desire to endow literature with the spatiality of an art object is typically read as an attempt to preserve text from context. But the fact that such ambition is pursued through imitations of other art forms itself suggests a less hermetic interpretation. To the extent that it models itself after well-wrought urns and Chinese jars, ekphrasis can seem like a confusion of poetry with pottery: all literature aspiring to the condition of ceramics. Though usually understood as writing that maximizes autonomy, ekphrasis could just as easily be seen as literature at its most mimetic, as a copy of a copy, an imitation with no original. Barnes reveals precisely this queer potential within ekphrasis, a form that emphasizes the impossibility of coherence and identity even as it testifies to the power of their appeal. (751)

Glavey suggests that the ekphrasis in *Nightwood* is a negotiation not only between temporal and spatial dimensions, but also between queerness and heteronormativity. Ekphrasis in *Nightwood* is both mimetic and autonomous (in the sense that it produces a unique artistic effect by imitating other art forms) and Barnes employs it to draw attention to these tensions. Glavey's work is significant not only because it opens new

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avenues for the use of ekphrastic concepts in queer studies, but also because its application to a modernist text illustrates the importance of applying ekphrastic theories—like Krieger's and Heffernan's—to modernist writing that negotiates not only temporal and spatial but also *ethical* concerns.

W. J. T. Mitchell's *Picture Theory* (1994) also suggests a significant ethical implication of ekphrasis. Writing on "Ekphrasis and the Other," Mitchell notes that "the ambivalence about ekphrasis [. . .] is grounded on our ambivalence about other people, regarded as subjects and objects in the field of verbal and visual representation" (163). Further, he notes that the social structure of ekphrasis "cannot be grasped fully as a phenomenological encounter of subject and object, but must be pictured as a *ménage à trois* in which the relations of self and other, text and other, are triply inscribed" (164). Ekphrasis, then, provides an avenue through which to navigate the relationships among subjects as well as between self and text. Further, it allows us to consider possibilities of identity within a concept that is simultaneously mimetic and assertive of the power of identity. While these implications are not the focus of this dissertation, I will draw attention to similar ethical implications of both ekphrasis and gesture throughout this study. This type of work indicates the urgency and applicability of the concept of ekphrasis to modernist and contemporary texts.

As well as drawing out its ethical potential, Mitchell makes a significant contribution to a multimodal concept of ekphrasis. "One polemical claim of *Picture Theory*," Mitchell notes, "is that the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are

heterogeneous; there are no 'purely' visual or verbal arts, though the impulse to purify media is one of the central utopian gestures of modernism" (5). While I agree with Mitchell that all art forms are multimodal, I would argue that modernism usually drives at multimodality (even synesthesia), rather than the purification of media. Indeed, I will suggest that the Joyce and Woolf texts addressed throughout this dissertation insist on mixed media and heterogeneity as a central impulse of their modernist projects.

Mitchell also delineates the fascination with ekphrasis as taking place in three phases or "moments of realization": "ekphrastic indifference," which is the commonsense realization that ekphrasis is impossible; "ekphrastic hope," the intervention of imagination in which the ekphrastic impulse begins to seem possible through metaphor, and "ekphrastic fear," in which we begin to sense that "the difference between the verbal and visual representation might collapse and the figurative, imaginary desire of ekphrasis might be realized literally and actually" (154). Again, these findings are significant for our study because they place the impetus on the process of making and responding to ekphrasis rather than on the finished ekphrastic object. Arguing against the purification of a single medium, Mitchell addresses the fact that "speech-acts" (performative utterances, as per J. L. Austin, to which we will return later in this introduction), are not "medium-specific" and that their independence from phonetic language "is illustrated by the subtlety and range of communication available to the Deaf in visual/gestural/sign languages. These signs are not, of course, purely pictorial or linguistic [. . .] but they are necessarily *visual*" (161). Even, therefore, if we were to take the most limited and straightforward definition of ekphrasis—verbal representation of visual representation—

gestures are visual forms that are represented verbally in the texts discussed throughout the remainder of this study. These visible actions—gestures—should be considered in connection with ekphrasis because they negotiate similar boundaries of time and space. Further, gestures are archetypal examples of the word-image dialectic that operate outside the bounds of speech: "out"/"speak."

An Abridged History of Gesture Studies

Like ekphrasis, the study of gesture originates in Greek and Roman antiquity— Aristotle and Cicero, among others, discussed the use of particular gestures for rhetorical emphasis. In the rhetorical tradition, and especially in the elocutionary guides of antiquity, gesture commonly follows thought and is used as an accent to language, but even as early as the *Institutio Oratoria* (written in the first century AD), Marcus Fabius Quintilianus considers gesture as potentially agentive outside of language: "[gesture] can signify most things even without the aid of words" (IX, III.65). Quintilian also addresses the connection between gesture and thought, rather than speech in isolation, suggesting that the orator's "gesture should be suited rather to his sense than to his words" (XI, III.89). This understanding of gesture is unique within the rhetorical tradition, admitting possibilities for the emotive and communicative potential of gesture. This type of gesture transcends elocutionary emphasis and moves toward powerful aesthetic expression:

> Nor is it surprising that such [gestural] signs, which must at any rate depend on motion, make such an impression on the mind when even a painting, a voiceless production, and always keeping the same form, penetrates into our innermost feelings with such force that it seems at times to surpass the power of words. (XI, III.67)

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As well as asserting the expressive capability of gesture, Quintilian's statement is significant in that it draws on ekphrastic concepts in comparing gesture with emotive painting, "a voiceless production." In relation to the rhythm of speech, Quintilian claims, gesture too should be performed rhythmically: "[i]t is therefore a better method, as there are in every period short phrases, at the close of each which we may, if we please, take breath, to regulate our gesture in conformity with them" (XI, III.110). Throughout the Middle Ages, the study of rhetoric drew primarily on Cicero and—while attention *was* paid to bodily comportment and gesture in legal ritual—teaching of gesture was minimal. This was true, in part, because the full text of Quintilian's treatise was absent from discourse until a complete manuscript was found in 1416. This find, as well as changing perspectives on the emphasis of acting skill and teaching proficiency among the clergy, and the development of ideas of appropriate conduct for "courtly" classes, contributed to the understanding of gesture as significant in its own right. In 1571, Arias Montanus included a discussion of gesture in his biblical commentary, *Liber Ieremiae, sive de actione*, and claimed that his work was the first instance of systematic attention to gesture.[6]

The first treatises devoted entirely to gesture appeared in the early seventeenth century, including Giovanni Bonifacio's *L'Arte de' Cenni . . .* in 1616. The full title, as translated by Adam Kendon, provides a précis of its intentions:

> The Art of Signs with which a visible language is formed, deals with the mute expressiveness that is none other than an eloquent silence. It is divided into two parts. The first part deals with the signs that are made by us by the parts of our body, revealing their meanings which are confirmed by famous authors. In the second part it is shown how all the liberal and mechanical arts make use of this knowledge. New material pertinent for all men and particularly for Princes who,

because of their dignity, make themselves understood more with signs than with words. (23)

L'Arte de' Cenni . . . is the earliest direct ancestor of this study in that, to support his corporeal catalog of human body movements, Bonifacio cites gestures represented in works by Virgil, Ovid, Dante, and Petrarch. Importantly, Bonifacio's work evidences the significance of lived gesture to human experience—"the signs that are made by us by the parts of our body"—with gesture as represented in literature. Bonifacio considers gesture revelatory, conveying the state of the soul more truthfully than words: "as one knows the will of the master through the activities of his servants, so from bodily actions one can comprehend the inclinations of the soul, and from the acts, gestures, and bearing of bodily members our internal feelings can be conjectured" (qtd. in Kendon 23). The first English language study of gesture, John Bulwer's *Chirologia: or the Naturall Language of the Hand*, was published in 1644. A physician, Bulwer produced several works on the body and communication, including a book on methods for teaching the deaf (published in 1648). Bulwer considered gesture the only speech natural to man and, like Bonifacio, "saw gesture as a kind of symptom of the state of the soul" (Kendon 28). Gesture began to garner interest in relation to philosophy and the origins of human life in the eighteenth century, particularly in France. It also formed the basis for universal language schemes in which a codified system of hand movements could replace language.[7] A contemporaneous school of thought argued that language originated in gesture. In *Scienza nuova* [New Science] (1725) Giambattista Vico contended that the first form of linguistic expression in humans was gesture (and, as we will discuss in chapter three, Vico was a significant influence on Joyce and on the structural design of *Finnegans Wake*).

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Similarly, Etienne Bonnot de Condillac's 1746 *Essai sur l'origine des conaissances humaines* ("Essay on the Origin of Human Knowledge"), claimed that spontaneous gestures, which accompanied indistinct vocalizations, were eventually conventionalized into sign-signifying gestures.

Figure 0.1. John Bulwer*, Chirologia: or The naturall language of the hand*, London: Tho. Harper, leaf L3 verso, leaf L4 recto, Folger Shakespeare Library Digital Image Collection

This interest in gestural theories of language origin prompted two reactions that led to a decline in gesture studies (and the study of evolutionary linguistics), which persisted until the 1970s. The Church considered language to be a gift from God and forbade speculation on the origins of language. As an ordained priest, Condillac was subject to this proscription, and his theory is therefore presented as a fable. While

because Adam and Eve "came from the hands of God, they were able, by special

assistance, to reflect and communicate their thoughts to each other," Condiallc notes,

"two children, one of either sex, sometime after the deluge, had gotten lost in the desert

before they would have known the use of any sign" (113). Thus framed, Condillac's

discussion continues to suggest that the children, prompted by a need to communicate,

connected cries of passion with gestural cues to make their expressions more memorable:

> They usually accompanied the cries with some movement, gesture, or action that
> made the expression more striking. For example, he who suffered by not having
> an object his needs demanded would not merely cry out; he made as if an effort to
> obtain it, moved his head, his arms, and all parts of his body. (114)

Thus, Condillac concludes, "the cries of the passions contributed to the development of

the operations of the mind by naturally originating the language of action, a language

which in its early stages [. . .] consisted of mere contortions and agitated bodily

movements" (115). Alongside the church's influence in expurgating discussions of the

origins of language, in 1866 the Linguistic Society of Paris announced that, owing to lack

of empirical evidence, "the Society does not accept papers on either the origin of

language or the invention of a universal language" (qtd. in McMachon xiv). This ban,

which was enforced formally by the Paris society and informally elsewhere, curtailed two

avenues of research in which gesture had previously been prominent. While the field of

evolutionary linguistics still sparks polemical debate, interest in the topic has reemerged

since the 1970s and 80s, including insightful arguments for a gestural origin of language.[8]

Despite obstacles to gesture studies, there were several significant psychological

and anthropological developments in gesture studies throughout the nineteenth century.

Andrea de Jorio's 1832 *La mimica degli antichi investigata nel gestire napoletano*

("Gestural expression of the ancients in the light of Neapolitan gesturing") is the first

significant ethnographic study of gesture in a particular community. It performs a

detailed semiosis of the gestures of modern Naples in connection with those represented

in ancient art. de Jorio articulates the importance of the field passionately:

> Is there anything more readily observible, more common and more elementary
> than the gesturing of man? And yet how little is known about it!! [. . .] When one
> thinks through thoroughly its descriptive, philosophical, and archaeological parts
> and when one adds to these the practice of gesture, which can be found in all
> living nations, one sees how little is known of the power of gestural expression,
> and how much more there is to observe. (3)

In a similar vein, Edward Tylor's cultural anthropology, especially *Researches into the*

Early History of Mankind (1865), details the anthropological and linguistic functions of

gesture. Tylor notes that "[b]esides articulate speech, the principal means by which man

can express what is in his mind are the Gesture-Language, Picture-Writing, and Word-

Writing" (15). While Tylor does not propound a gestural origin of language, he does

suggest that gesture-language provides insight on the development of language and the

development of a sign-system. These early anthropological discussions of gesture studies

have significant twentieth-century inheritors, including the field of performance studies

and the landmark performance ethnographies by Victor Turner and Richard Schechner.

In the field of psychology—still intimately connected to the question of human

language development—Wilhelm Wundt's *Language of Gestures* appeared in 1901.

Known as the father of modern experimental psychology, Wundt discusses the

psychological connections between gesture and meaning, suggesting that "the

'etymology' of a gesture [. . .] is indicated when its psychological meaning and its

connection with the general principles of expressive movement is recognized" (72). As

we will discuss in more detail in chapter five, Wundt's *Language of Gestures* is also notable for its creation of a methodology for the semiosis of gesture. Further, the relationship between the field of psychology and that of gesture studies continues to provide evidence for the inborn significance of movement, particularly infant gesture studies and developmental psychology.[9]

Studies exclusively related to gesture continued to appear only sparingly throughout the early twentieth century. Kendon alludes to just three extensive addressals of gesture in English between 1900 and the 1970s: David Efron's *Gesture and Environment* (1941), Charlotte Wolff's *Psychology of Gesture* (1945), and MacDonald Critchley's *Language of Gesture* (1939). While these are not completely innovative interventions in the field, Critchley's work in particular is worth considering. While Joyce was influenced by much earlier gesture studies—rhetorical discussions of antiquity and Vico—we should address *Language of Gesture* if only because it is one of the only extensive studies of gesture published during Joyce's and Woolf's lifetimes (both were born in 1882, sixteen years after the 1866 Linguistic Society of Paris ban on language-origin publications). Further, Critchley's work is significant in its interdisciplinary approach to gesture studies. In the preface, Critchley modestly minimizes the significance of his book, citing its inspiration as relating to medical studies of a deaf-mute patient at the National Hospital in London, who had experienced a gestural aphasia. Even when paralysis subsided, the patient could not return to his accustomed mode of sign-talk: "One came to realize," Critchley notes, "that there exists among the deaf and dumb a gestural

system of speech which is independent of racial and linguistic barriers and which is largely instinctive in its nature" (5-6). He suggests that:

> These observations, in no way original, were nevertheless unfamiliar within medical circles, despite their very great importance. Here was an aspect of language which was in some ways older and more primitive than spoken speech. The functions of gesture; its role as an embellishment of articulate speech and as a substitute; its place among expressive movements in general, were some of the problems which led to this present publication. (6)

Addressing the fact that the medical community understood the principles of the patient's aphasia, but not the wider context of gesture-languages, Critchtley (a neurologist) produced a wide-reaching interdisciplinary study in *Language of Gestures*. Even the work's table of contents suggests the unique approach to gesture studies taken in this 1939 study; chapters range from "the neurology of gesture" to "sign-talk among Australian Aborigines" and "the Oriental theatre." Originality of research aside, Critchley's work is notable in that it brings aspects of historical (the topics of rhetorical art and Graeco-Roman theater have chapters) and interdisciplinary (encompassing neurology, philology, anthropology, psychology, sign-language studies, and theatre) gesture studies together.

A marked resurgence of gesture studies occurred during the 1970s when, according to Kendon, three factors caused a renewal of interest in the field: the return of discussions of language origins, renewed interest in sign languages, and the emergence of the field of psycholinguistics—the study of the relationship between thought and language (73). The contemporary field of interdisciplinary gesture studies has gained strength especially in the last two decades: the first international conference of gesture studies was held in 1996 in Austin, Texas, the journal *Gesture* began publication in 2001,

and the International Society for Gesture Studies was formed in 2002. The ISGS defines

the purview of its field as:

> [B]roadly concerned with examining the use of the hands and other parts of the body for communicative purposes. Gesture researchers work in diverse academic and creative disciplines including anthropology, linguistics, psychology, history, neuroscience, communication, art history, performance studies, computer science, music, theater, and dance. (*The International Society for Gesture Studies*)

The field, in both historical trajectory and present incarnation, is eminently

interdisciplinary. Any study of gesture, therefore, should attend to impulses from multiple

theoretical backgrounds. Further, this interdisciplinarity suggests that gesture studies

provides a significant intersection between diverse disciplines, aspects of human

experience, and linguistic modes. As such, it is fitting that our focus on gesture centers on

its role in *intermedial* gestural ekphrasis. Though broad, the ISGS definition does not

mention literary studies in particular, a fact that is also reflected in the infrequent focus

on the question of gesture among literary scholars. However, as this brief history

suggests, gesture studies has remained connected to diverse questions of language: how

to accent language for the orator, how gesture is used to form sign language (or could be

used to develop a universal language), and the contentious debate surrounding the

possibility that language originated in gesture. It is fitting, then, that we endeavor to

reinvigorate a discussion of gesture within the language experiments of Joyce and Woolf.

This dissertation is based on the central premise that language is multimodal, and it thus

views gesture-language (to borrow Tylor's term) as a fluid concept that pervades all

aspects of art and experience.

Toward a Definition of Gestural Ekphrasis

The title of this project—*Gestural Ekphrasis: Toward a Phenomenology of the Moving Body in Joyce and Woolf*—draws attention to its most significant underlying principles. It defines gesture broadly, addressing "the moving body," a focus that encompasses any movement of any (human or nonhuman) body. It is not, therefore, limited to communicative or intentional movements. While the project draws its theoretical framework from a broad range of fields, its most consistent critical impulse is the movement toward a *phenomenology* of gesture. As we will discuss in more detail throughout the rest of this introduction, it draws extensively on Maurice Merleau-Ponty's *Phenomenology of Perception* (1962) and Vilém Flusser's *Gestures* (2014) and on the works within its interdisciplinary scope—performance studies, communication studies, psycholinguistics, psychology, and musicology—that pay the most attention to gesture as an embodied and experiential phenomenon. In line with this phenomenological leaning, I acknowledge gesture's constitutive role in the human experience of being-in-the-world and its role in constructing (inter)subjectivity. I focus on the *sensate* (perceiving or perceived by the senses) quality of gesture in its lived, textually represented, and successively experienced (by a reader, adaptor, or archivist) incarnations. I define gesture as: *any movement of a body, human or nonhuman, which is carved in space and time and experienced (or has the capacity to be experienced) as an embodied, sensate phenomenon.*

To clarify this definition, we should address four ancillary principles of gesture that underpin this dissertation. First, gesture is a unit of performance, which negotiates

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between performance and performativity. Gesture, as understood in this discussion, also negotiates between live, ephemeral performance and archivable document. Second, gestures are informed, altered, and conditioned by the imprints the external world (social, cultural, and epochal influences) has always left on the individual body. Although gesture is subject to external influence, it is also the mode by which subjects may subvert (in the sense of acting in contravention to expectation) their cultural conditioning. Third, gesture is necessarily connected to rhythm and temporality. Gesture may be performed musically, and it has the capacity to augment or attenuate an experience of time. Fourth, gesture is integral to a phenomenological understanding of human experience: the formation of individual subjectivity, an experience of being-in-the-world, and the development of intersubjective interactions. Before turning toward a more detailed definition of gestural ekphrasis, I will further nuance these (performative, socially habituated, musical, and phenomenological) resonances in my definition of gesture.

Performance/Performativity

My definition positions gesture as a unit of performance. As combinations of dance movements or stage directions construct ballets and plays, each individual gesture functions as a unit of a larger, if less categorically defined, expression of performance. We should attend here, therefore, to the ways in which this study navigates the boundaries of performance and performativity, and detail its relationship with the field of performance studies. This question of performance pushes the boundaries between public performance and intimate human or artistic interactions. Gesture is vital to both of these categories, though, and serves as a significant unit in the construction of each. Gesture is

a unit of performance; performance is a concatenation of gesture. The attempt to distinguish between performance and performativity has troubled many accounts of performance studies, and, though it is not our central concern here, it is worth mentioning as it relates to the ways in which this study defines gesture. Following Judith Butler following J. L. Austin's speech-act theory, *performativity* is generally defined as the illocutionary action in which saying something is doing something ("I do thee wed" is the canonical example). *Performance*, as construed by Elin Diamond, consists of "embodied acts, in specific sites, witnessed by others (and/or the watching self)" (1). The notion of performance, then, does not necessitate a rigidly defined audience outside the self, though it does require an audience of some description. As Marvin Carlson contends, "performance is always performance for someone, some audience that recognizes and validates it as performance even when [. . .] that audience is the self" (6). Performativity emphasizes the means by which actions define the subject performing the actions, whereas performance emphasizes the actions being made by the subject. Joseph Roach elaborates this distinction concisely, noting that "with performance, the performer makes the acts; with performativity, the acts make the performer" (458). Gesture is capable of functioning as both performance and performativity; when a gesture is habituated (by cultural experience or individual characteristics) and when it accomplishes a constitutive task (we might parallel Austin's "I do" example with the gesture of placing the ring on a partner's finger which accompanies it) it is performative. In her groundbreaking study of agency and embodiment, Carrie Noland addresses gesture in direct connection with the performative: "*All* gestures are performative insofar as they bring into being, through

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repetition, a body fabricated specifically to accommodate their execution" (16). However, Noland allows gesture to act as performance as well: " A gesture is a performative—it generates an acculturated body for others—and, at the same time, it is a performance—it engages the moving body in a temporality that is rememorative, present, and anticipatory all at once" (17). The category of gestures that act as performance, in my definition, includes all gestures that are enacted for any purpose—be they autotelic or instrumental—which proceed from an internal impulse and are performed before an audience (this audience is often the self).

I do not make use of the concept of gesture in order to delineate a rigid boundary between performativity and performance, but rather consider gesture as a tool by which to negotiate with the terms along a spectrum. Because our focus here is on gesture in relation to individual subjectivity, this account considers performance a fluid category that allows for more intimacy and self-awareness outside of an audience (typically defined). Though gestures performed before a traditional audience or in a socially contrived, inflected manner are relevant here as well, the more *interoceptive* (relating to internal stimuli; used in opposition to *exteroceptive*), intimate incarnations of gesture will feature more prominently in this analysis. The issue of performed gesture also brings with it the question of the "live" and ephemerality. The question of the ephemeral body has shaped the development of performance and archival studies since the 1960s, when Richard Schechner described the theater as a transient medium that has "no *original artwork* at all" (22) and Marcia B. Siegel wrote that dance "exists at a perpetual vanishing point [. . .] it is an event that disappears in the very act of materializing" (1).

Though drawing to an extent on Peggy Phelan's claim that live performance, and by extension any gesture, "cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations [. . .] Performance [. . .] becomes itself through disappearance" (146), this study contends that gesture may also be a mitigating factor in this abject, loss-centered definition of performance. Discussing "performance remains," Rebecca Schneider argues that the performing body is

> Not only disappearing but resiliently eruptive, remaining through performance like so many ghosts at the door marked 'disappeared'. In this sense performance becomes itself through messy and eruptive reappearance, challenging, via the performative trace, any neat antinomy between appearance and disappearance, or presence and absence—the ritual repetitions that mark performance as simultaneously indiscreet, non-original, relentlessly citational, and remaining. (103)

Schneider's work pushes back against an inflexible dichotomy between material document and live performance. She suggests that ritual repetitions are the means by which an archive is constructed from material (gesture and performance) that should not be archivable at all. Schneider also focuses on the question of reenactment and the gesturing body as an archive. Because we are considering gesture in text—which is simultaneously ephemeral movement and material document—our definition similarly works between an understanding of gesture as persistently ephemeral and as capable of acting as an archive. In its placement *between* performance and performativity—*between* ephemeral movements and archivable performance remains—gesture is liminal. Victor Turner defines the notion of the liminal (as it applies to both ritual and performance) concisely as "that time and space betwixt and between one context of meaning and action and another" (113). Providing an example of a liminal gesture, he suggests that:

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The passage from one social status to another is often accompanied by a parallel passage in space, a geographical movement from one place to another. this may take the form of a mere opening of doors or the literal crossing of a threshold which separates two distinct areas, one associated with the subject's pre-ritual or preliminary status, and the other with his post-ritual or postliminal status. (The army conscript's "two steps forward" when he obeys his first military order may serve as a modern instance of a ritualized move into liminality.) (25)

The liminal, therefore, is the threshold. This description addresses a particular liminal gesture, but the liminal is also present in any performance in the sense that it activates alternatives and is a realm of infinite variability. Gesture therefore, is liminal in the sense that it exists betwixt-and-between: performance/performativity, ephemeral/documentable, and between any application of Turner's amorphous "two distinct areas."

Gesture's archival function, which we will discuss in more detail in chapter five, means that it always brings something with it from the past, whether this is the spectral influence of previously performed gestures or a form of social/cultural habituation. In *Between Theater and Anthropology* (1985) Richard Schechner constructs his definition of performance as restored behavior: "Performance means: never for the first time. It means: for the second to the nth time. Performance is 'twice-behaved behavior'"(36). Like a broader performance, an individual gesture is also a "twice-behaved behavior" in that it always carries with it something from past (communal or individual) experience. My definition of gesture follows Schechner's notion of restored behavior, and attends to the social, cultural, and epochal influences previously performed gestures bring with them. Lisbeth Lipari articulates the notion of an embodied culture astutely, contending that:

[C]ulture is a living being, and its habitat is the body. Embedded in the five senses, the cultured body lives and breathes in moving corporeality, enacting and reenacting itself moment by millimeter, with every gaze and passing sigh, moving with the rhythmic patterning of gestures, posture, and everyday talk. (30)

While I acknowledge the role of habituation and culture in the performance of gesture, I also contend that gesture is the means by which individuals may subvert their conditioning.

Gesture and Cultural Conditioning/Subversion

Following Carrie Noland's important perspective on gesture in *Agency and Embodiment: Performing Gestures/Producing Culture* (2009) I view gesture as capable of negotiating between innate movement impulse and symptoms of cultural conditioning. Noland suggests that "embodiment through qualitative kinesthetic feedback is a matter of cultural performance as well as genetic destiny" (5-6). Noland uses gesture, specifically gestural consciousness, as a pivot between biological naturalness and cultural influence, claiming that although gestures are (to a great extent) habituated by culture, they also provide the means by which to challenge this conditioning: "Gesturing is the visible performance of a sensorimotor body that renders the body at once culturally legible (socially useful) and *interoceptively available to itself* " (21). This notion of the body as interoceptively (relating to internal stimuli) available to itself aligns with our phenomenological leaning, and with this study's postulation that (whether socially conditioned or subversive of conditioning) gesture is the primary means by which an individual expresses her being-in-the-world. Much like our focus on the *performance* (rather than performativity) of gesture in which the audience is the self, this study acknowledges the social conditioning of gesture, but focuses more on gestures which subvert that cultural conditioning.

Rhythmic/Musical Gesture

Gestures are inherently rhythmic. Because they are performed within space and *time*, and because they are embodied phenomena, they possess both physiological and metrical/musical rhythm. For the purposes of this discussion, I define rhythm as *repetition with alteration.* All gestures are rhythmic, but gesture also has the capacity to become musical. In the field of musicology, the role of gesture has long been studied, although often as an ancillary concern. While suggestions regarding the relationship between music and gesture are longstanding, recent interest in embodiment and phenomenology among musicologists has led to several publications which are specifically focused on musical gesture. While chapter one will provide a specific, thematic application of musical gesture theory, several aspects of the field also form a more general theoretical underpinning for this dissertation. The field of musical gesture research is uniquely applicable to this project in the sense that it provides focus not only on the lived, anthropological implications of gesturality, but also directly applies the notion to artistic production and creativity. In prefiguring the aesthetic ideology of the chapters which follow in *New Perspectives on Music and Gesture*, Anthony Gritten and Elaine King contend that:

> [G]estures operate holistically and there are overlaps between musical gestures and other human or 'worldly' gestures; gestures are immediate in perception and form an innate part of the human musical toolkit; interaction is an important component of gesture [. . .] musical gestures are cross-modal and [. . .] include non-sounding physical movements as well as those that produce sound. (6)

This dissertation shares this grounding in the cross-modality of gestures, as well as the intention of navigating between and acknowledging the mutually informative relationship between artistic gestures and other human gestures.

Discussions of musical gesture are also foundational for our definitional focus on gesture's temporality. In addition to Hatten's notion of gesture as an "energetic shaping of motion through time" (1), I draw on Marc Leman's notion of body as mediator: "the human body is thereby understood as a mediator between the musical mind and the physical environment, and gestures can be conceived as the way in which this mediator deploys itself in space and time" (127). As well as emphasizing the capacity of gesture to operate in space and time, Leman's statement is significant to the mediation between the creative mind and the physical world. Albrecht Schneider discusses gesture as "a temporal structure that, in most cases, comprises a sequence of parts, and that typically communicates emotional states (which in turn have their origins in physiological processes)" (69). While my definition does not require gesture to communicate emotional states, it does view gesture as a temporal structure that is founded in physiological processes. Gesture's rhythm and temporality is connected, at a foundational level, with human physiology. Gesture also has the capacity, however, to be performed musically on a much more complex scale, *and* to alter an experience of time.

Gesture and Phenomenology

Drawing primarily on Merleau-Ponty, Flusser, and Noland as phenomenological influences, this dissertation considers gesture as the primary means by which human subjects express (Heideggarian) "everyday being-in-the-world" and achieve

(inter)subjective experiences. In *Ideas I*, *General Introduction to Pure Phenomenology*, Edmund Husserl defines the field as the reflective study of "the science of pure consciousness" (33) approached from a first-person perspective. For our study of gesture, the first-person focus on the experience of consciousness allows for a personal and experiential reading of gesture. It encompasses awareness of the ways in which gestures express consciousness for characters within texts, *and* admits the experience of consciousness that a reader, adaptor, or archivist of a text might experience. The scope of "consciousness" is broad, and encompasses:

> [T]emporal awareness (within the stream of consciousness), spatial awareness (notably in perception), attention (distinguishing focal and marginal or "horizonal" awareness), awareness of one's own experience (self-consciousness, in one sense), self-awareness (awareness-of-oneself), the self in different roles (as thinking, acting, etc.), embodied action (including kinesthetic awareness of one's movement), purpose or intention in action (more or less explicit), awareness of other persons (in empathy, intersubjectivity, collectivity), linguistic activity (involving meaning, communication, understanding others), social interaction (including collective action), and everyday activity in our surrounding life-world (in a particular culture). (Stanford Encyclopedia of Philosophy)

I suggest that gesture, as an integral aspect of conscious experience, has a similar purview: it operates within temporal awareness, forms a kinesthetic experience of moving in the world, constructs individual subjectivity—the awareness of the self—and facilitates intersubjectivity—the awareness of and interaction with other people.

The phenomenological impulse, as grounded in gesture, involves the *kinesthetic*—the sensation of movement—and *proprioceptive*—sensation of movement relative to position in space—aspects of perception. My primary influence in a phenomenology of gesture is Maurice Merleau-Ponty's *Phenomenology of Perception*, which reads as an extended discussion of the role of gesture within human experience.

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Merleau-Ponty addresses the significance of gesture as an experience of reciprocal

intersubjectivity, contending that the communication "or comprehension of gestures

comes about through the reciprocity of my intentions and the gestures of others, of my

gestures and the intentions discernible in the conduct of other people. It is as if the other

person's intentions inhabited my body and mine his" (215). As well as awareness of, and

interaction with, other subjects, Merleau-Ponty construes gesture as the primary means

by which an individual perceives the self and the world:

> Consciousness is being towards the thing through the intermediary of the body. A
> movement is learned when the body has understood it, that is, when it has
> incorporated it into its 'world,' and to move one's body is to aim at things through
> it; it is to allow oneself to respond to their call, which is made upon it
> independently of any representation. (139)

Following Merleau-Ponty, therefore, this study is founded on the premise that both

individual consciousness—an experience of moving in the world—and all intersubjective

interactions are achieved through the medium of the moving body.

Vilém Flusser's *Gestures* advances a similar phenomenology of gesture, working

from an understanding that "gesture is a movement through which a freedom is

expressed, a freedom to hide from or reveal to others the one who gesticulates" (164).

Flusser's definition deftly traverses the difficult question of whether or not gesture must

be communicative. For Flusser, gesture is capable of communicative function, but

likewise may be used to hide the subject's inner life. This dissertation moves toward a

phenomenology of the moving body in the sense that it attends to the ways in which

gestures construct individual subjectivity, enact everyday being-in-the-world, and are

formative of intersubjective experiences. This phenomenology exists for multiple sets of

subjects. When we discuss gesture as represented in text, we consider the ways in which characters express (inter)subjectivity through gesture. However, we also consider *paratextual* phenomenologies of gesture for: the writing/editing body, the reading body, the adapting body, and the archiving body. Importantly, this study consistently acknowledges both the responses of the reading body to gestures in text, and the gestures required to read it. In an effort to acknowledge the responses and gestures of my own critical body, this study periodically features autoethnographic interludes. These function as moments during which I pause to archive my own gestures in response to reading or critical movements. This phenomenology of the reading (and critical) body, centers on the notion of sympathetic embodiment in which reading a gesture compels us to imagine those movements with our own body. This sympathetic attunement with text has a basis in neurology. In area F5 of the ventral premotor cortex of a monkey, mirror neurons fire when the animal makes grasping motions *and* when it watches another individual make the same movements.[10] It is possible, then, that our mirror neurons fire in reading about a character making grasping motions as well as when we make those grasping motions ourselves. We are engaged in a discursive, empathetically embodied relationship between our own (imagined) movements, and the movements we imagine as we read a text. Throughout this study, therefore, I acknowledge both my subconscious neurological and purposefully sympathetic gestural interactions with the texts I discuss and attempt to chart these connections where possible.

If we return now to our definition of gesture— *any movement of a body, human or nonhuman, which is carved in space and time and experienced (or has the capacity to be*

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experienced) as an embodied, sensate phenomenon—we should note its focus on

phenomenological impulses: its capacity to be experienced as an embodied, sensate

phenomenon. We should also begin to see the ways in which it connects to the other

interdisciplinary postulations: that gesture walks the line between the ephemeral/material

and performance/performativity; that it is socially and culturally habituated but also

provides the means by which to subvert that conditioning; that it is inherently rhythmic,

operates in space and time, and may become musical; and, finally, that it is integral to a

phenomenological understanding of consciousness from a first-person perspective.

Ode on a Gesture

　　　While this study does provide a new critical methodology for reading gesture in

literature, it also extends this notion toward one of *gestural ekphrasis*. The inclusion of

gestural ekphrasis in our purview allows us to move into an intermedial realm: to

consider the ways in which gesture crosses between life and art as well as between and

among individual art forms. Reading gesture in text is always an ekphrastic enterprise in

that it exists not only as a spectral reflection of a lived gesture, but also as its own entity.

It is an *inscribed* representation of an ephemeral movement that resists inscription, and is

thus contradictory. It is both moving and immobile, rendered ekphrastic by its very

inclusion in text—its border crossing between the moved and the written. In part, my

intervention is using the term ekphrasis to refer not only to gestural *art forms*—which,

though a departure from the more typical discussion of painting as represented in poetry,

would be more conventionally aligned with the ekphrastic tradition—but also to refer to

quotidian human movements that become art at some intangible moment during the

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process of their representation. In many ways, this is a return to the earliest definition of ekphrasis, which was not the representation of one art form in another, but a description of anything. Murray Krieger notes that in this original definition the term "was totally unrestricted: it referred, most broadly, to a verbal description of something, almost anything, in life and art" (*Ekphrasis* 7). It is this distinction—"in life *and* art"—that is most integral in my application of ekphrasis to the concept of gesture. The gestural ekphrasis to which we will be referring throughout this study runs the gamut from the most fundamental of lived gestures to their most ornate and elaborate artistic realizations. Gestural ekphrasis, then, is *the rendering of gesture—comprising quotidian lived gestures as well as gestural art forms—in another artistic medium.* While the primary medium addressed in this dissertation is modernist prose, gestures are also rendered in music and visual arts by way of the same ekphrastic process. In line with this study's focus on process as well as product, my definition of gestural ekphrasis also attends to the actual, physical movements the artist enacts in order to achieve the ekphrastic (intermedial) process. Therefore, gestural ekphrasis also includes *the gestures enacted by the artist as part of an ekphrastic process.* The first facet of this definition is purposefully broad, as it is possible to consider any gesture within text (or in any other artistic medium) as gestural ekphrasis. It is my intention throughout this dissertation as a whole to draw attention to the significance of the translative, ekphrastic process that writing movement requires. The language of ekphrasis is helpful in considering the challenges and benefits of this type of generic multimodality. More significantly, ekphrasis foregrounds cross-media conversation and the intermediality of expressive, artistic form which—given that

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my definition of gesture within text is predicated on the fact that language is cross-modal—evidences the cross-modality of gesture.

Before moving to modernism, and suggesting that it is fitting to begin a study of gestural ekphrasis with Joyce and Woolf, it will be useful to nuance our definition of gestural ekphrasis by way of a canonical example. As the most archetypal example of the genre, Keats' "Ode on a Grecian Urn" rarely escapes mention within studies of ekphrasis. In his landmark study on the work, Leo Spitzer defines its ekphrasis as "the reproduction through the medium of words of sensuously perceptible *objects d'art*" (206-7). This sensuous, material perceptibility again calls up the physicality of ekphrastic process, as in the Aristotelian notion Joyce copied into his 1903 "Early Commonplace Notebook," that sculpture is "associated with movement in as much as it is rhythmic; for a work of sculptural art must be surveyed according to its rhythm and this surveying is an imaginary movement in space" (12v). Spitzer too attends to the imaginary movement in space, working through Keats' process of surveying the urn and the cognitive process of adapting it, and to the cross-modality (even beyond sculptural and visual to musical and lyrical) of the work. Responding to the opening of the second stanza—"Heard melodies are sweet, but those unheard / Are sweeter; therefore ye soft pipes, play on; / Not to the sensual ear, but, more unear'd" (288)— he details the process by which Keats "has realized that, just as it is impossible in this case actually to hear the sounds (wild or soft) of the instruments depicted on the frieze, so it may be true that the silent urn itself may contain, as it were, congealed sound" (210). The music that silently scores the image on the urn, then, is translated in content, but also underlies the lyrical, rhythmic quality of

the poem. Like Krieger's still movement, Spitzer's analysis attends to the spatio-temporal

negotiations of the "Ode" and its interplay between movement and stillness. Though

space does not permit an in-depth discussion here, the genre of lyric poetry is also

relevant to consider as a precursor to the gestural ekphrasis performed by Woolf and

Joyce. Several definitions of the lyric attend closely to gestural, performative components

of the form.[11] Northrop Frye's gestural, apostrophic postulation on the genre establishes

the centrality of an "I-Thou" relationship in the lyric, and notes that the poet "turns his

back on his listeners, though he may speak for them and though they may repeat some of

his words after him" (250). The poetic gesture of turning away from the listeners, in

Frye's statement, renegotiates the poet-listener relationship as well as accords it a

rhythmic quality; there is a rhythm to the movement of turning away and the repetition of

the words spoken after this gesture occurs. Frye's generic conception facilitates a space in

which both the vocative and gestural are part of the apostrophic move.

 If we consider "Ode" as the archetypal example of ekphrasis, we might read

Keats' late-lyric "This living hand" as a similarly apt example of *gestural* ekphrasis. As

"Ode" represents a sensuously perceived Grecian urn in poetry, "This living hand" begins

and ends in the sensate materiality of a hand gesture:

> This living hand, now warm and capable
> Of earnest grasping, would, if it were cold
> And in the icy silence of the tomb,
> So haunt thy days and chill thy dreaming nights
> That thou would wish thine own heart dry of blood
> So in my veins red life might stream again,
> And thou be conscience-calm'd—see here it is
> I hold it towards you— (331)

The piece was composed on the outside of a folded sheet of manuscript, on the other side of which Keats drafted stanzas 45-51 of "The Cap and Bells" or "The Jealousies," the unfinished satirical fairy poem. Biographer Walter Jackson Bate suggests, regarding the compositional shift, that "[Keats] appears to have stopped, and to have thought of something else. The space may have been left vacant a few minutes, a few days, indeed a month" (626-27).[12] The work, then, is marked initially by the evidence for the thinking and writing gestures that preceded it—the movement of shifting thought and turning the page over. Gesture also forms the basis of the poem itself. The movement of the hand is the sensuously perceived art form that is being translated into lyric poetry. The poem is framed by the most overt gestures of the hand—the opening, "this living hand," is a fairly abrupt introduction to the embodied representation throughout, and suggests perhaps planting the hand onto the table or setting the pen emphatically to the page. The final half line emphasizes a similarly clear moment of embodiment, with a gesture so particular as to be almost a stage direction—*holds hand towards audience*. This seeming clarity is belied by the fact that we have no grammatical certainty concerning whether the hand represented is the living or the cold one. As well as this most overt gesture, the poem is saturated with other indications of gesture, both real and imagined, extra- and inter-textual. The first two lines introduce both temporal gestures and gestures that move outward from the hand and extend to the whole body. The movement from "now" to "would" to "if it were" establishes fluctuation between present and future and between potential and actual. That these shifts in time are presented alongside distinct physical gestures creates a sense of layered movement: not only the particularity of the hand

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gesture, but also the abstract movement of time. Keats also allows the hand the gesture of grasping, the (spectral) gesture of haunting, and considers the physiological gesture of blood: the red life streaming in veins. The gesture, and the poem that represents it, is both temporal and spatial.

If we read gesture as a central and underlying feature of the poem, it may not actually have an incomplete eighth line; it may not be a fragment at all. The last five syllables and three metrical emphases are not missing, but have a spectral presence in the actual reaching movement of the hand. The gesture of reaching a hand toward the potential addressee would likely take precisely the same amount of time as the missing half line. In *Communicative Musicality*, Mazokopaki and Kugiumutzakis detail the shared patterns of rhythmic, gestural communication in infants, noting that "separate movements, equivalent to syllables or musical notes or chords, have regulated timing at periodicities from 1 to 3 per second, and they are grouped in phrase units of about 3 to 5 seconds in duration" (201). This suggests that the most innate versions of rhythmic gesture take place for a duration commensurate with the standard length of a musical or poetic phrase. If we read gesture as one of the most innate, deeply represented elements of "This living hand," we can allow the poem an ending. "I hold it towards you—" is not an empty offer, but a verbal cue of the gesture that is imagined to follow, and thus complete the poem's rhythm by way of gestural ekphrasis.

Gestural ekphrasis, therefore, is a means by which we can extend our application of a critical methodology for reading gesture in texts. This extension moves toward work outside modernist prose, both that which precedes modernism and that which succeeds it.

It allows us to consider the antecedents of Joyce and Woolf, as well as their inheritors, and other works that emerged independently but consider gesture in a similar way. Further, it allows us to cross the boundaries of media, and to suggest that gesture is essential across art forms and across human experience.

Methodology

This study progresses through thematic aspects of gesture; it begins within the body of the book, but gradually moves outside the realm of represented gestures. It opens with a discussion of musical gesture (as represented within text), before moving to a reading of ritual gesture (as represented within text). The third chapter, the hinge point of this study, shifts toward an understanding of the text itself as a gesturing body, and attends to language-gestures: the ways in which Joyce and Woolf construct innovative stylistic gestures. The fourth chapter moves outside the book's temporality, attending to intermedial gestures of process that precede (writing/editing) and succeed it (adaptation). The study concludes with a discussion of archival gestures, and performs the critical gesture of attempting to archive the modernist gesture. Its discussions of gesture are based in close-readings of the phenomenological aspects of any given gesture (whether represented in text or not). Working through this discussion, my central argument is that gesture is vitally significant in both life and art, and that this significance crosses the boundary between life and text, across artistic media, and across individual bodies. I move through this argument by means of a conceptual progression that is unique to both gesture studies and modernist studies.

As discussed earlier, the key players in the field of psycholinguistics—Adam Kendon and David McNeill—define gesture primarily by its relationship to speech: Kendon's "visible action as utterance." McNeill moves this connection into the register of thought, and considers the dialectical relationship by which gestures fuel thought and speech. Anthony Paraskeva's significant contribution to the study of gesture in modernism also works in this vein. Drawing on a phrase of Samuel Beckett's coinage for its title, *The Speech-Gesture Complex: Modernism, Theatre, Cinema* (2013) addresses the concert or discordance between the illocutionary potential of speech and that of the gestures that accompany it. Its primary concern, placed in relation with contemporaneous theatrical and cinematic developments, is with the ways the gestures of a character either amplify or contrast the content/tone of her speech. Paraskeva addresses the speech-gesture complex in the work of James Joyce, Wyndham Lewis, Vladimir Nabokov, and Samuel Beckett. With regard to Joyce, Paraskeva provides an illuminating study of gesture as stage direction in *Dubliners*, draws attention to Joyce's previously overlooked obsession with actress Eleanora Duse, and addresses the cinematic gestures of the "Circe" episode of *Ulysses* in connection with notions of Yeatsian Revivalism and Joyce's interest in early cinema. While I do consider the relationship between gesture and the prose that represents it (a kind of language-gesture complex which will be addressed in chapter three), this study's interest in a speech-gesture complex is limited to definitional purposes. Instead, I consider gestures in connection with thematic correspondences, and as agentive in their own right, rather than as ancillary or necessarily

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connected with speech. Rather than a psycholinguistic approach, therefore, I consider gesture primarily from a phenomenological perspective.

In its progression of distinct thematic resonances with regard to gesture in the work of James Joyce, this dissertation also owes a debt of influence to Christy Burns' 2000 study *Gestural Politics: Stereotype and Parody in Joyce*. Burns navigates questions (and stereotypes) of gender, homosexuality, and nationalism arising from Joycean parody. She traverses the boundary between bodily and stylistic gesture deftly, noting that in Joyce's work "parody emerges first as a gesture that is so intertwined within the artist's subjectivity as to be barely distinct from his own body" (12). The work primarily addresses gestural politics in the sense that, as Burns articulates, "Joyce's work repeatedly retraces a double gesture, one that both mimics the subject's turn toward stereotypes and inscribes narrative ripples and ironies that draw attention to the absurdity of such aggressive representations" (2). Burns chooses the term gesture as a means by which to approach Joycean parody because it is a Joycean term (Stephen's "art of gesture") and because it allows for a more embodied consideration of parody as a stylistic gesture. Burns' work opens several significant invitations to the study of gesture in Joyce's work which this study takes up. First, it evinces the capacity of gesture (as a concept) to navigate between its physical incarnation and its stylistic one. This work similarly oscillates between represented physical gestures and gestural elements of style, and admits paratextual gestures outside of its immediate temporality: writing, editing, reading, archiving, and adapting. Further, Burns demonstrates the fact that gesture can be instrumental in developing other thematic elements of the text—gender, sexuality, and

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nationalism/politics in Joyce's work. I extend this discussion to include differing thematic resonances, and bring it into conversation with gesture studies—an expansive, interdisciplinary field—rather than drawing (exclusively) on Joyce's use of "art of gesture" as an aesthetic term.[13]

Chapter one—"Musical Gesture"—continues to develop the notion of gestural ekphrasis and notes the influence of Siglind Bruhn's *Musical Ekphrasis* on this study's understanding of an intermedial notion of ekphrasis with regard to the "Sirens" chapter of Joyce's *Ulysses* and Woolf's *Between the Acts*. After elaborating on the findings of musical gesture research in order to define different types of musical gesture and outline the musicological theory that underpins the chapter, I consider the ways in which gesture is integral to the musical ekphrasis of "Sirens" and *Between the Acts*. I begin by addressing the intergeneric nature of *Between the Acts*, and suggest that the musical ekphrasis in the chapter is consistently connected with gesture. I then perform an extended reading of the gestural voices in "Sirens," intervening in longstanding debates as to the accuracy of the episode's fugal structure by advancing an argument that it can be read as a successful *fuga per canonem* only if we read the voices in the fugue as gestural rather than vocal. The next section moves to the question of (inter)subjectivity, and considers the ways in which this is constructed and navigated by way of rhythmic, musical attunement, in both lived and represented senses. It claims that rhythm— *repetition with alteration*—becomes music at a point of connection: with another rhythm, a gesture, a musical element, or an interaction with another subject or environmental feature. It addresses the concept of sympathetic resonance, and argues that

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intersubjectivity produced by musical gesture may be either harmonically *or* discordantly attuned. I pay close attention to gestures of communal interlistening and spectatorship, and contend that musical gestures are the means by which Joyce and Woolf bring groups of characters into and out of attunement and achieve consistent (inter)subjective modulations. The third section considers the spatial implications of rhythm and musical gesture; it addresses territorial navigations of rhythm and the ways in which musical gestures operate in and move *between* the interstices of music. Finally, I contend that musical time and temporality provide a cogent reason to consider gesture carefully in modernist prose; the durational, temporal, non-linear techniques of modernism are alternately developed and amplified by Woolf and Joyce through the use of gesture.

Chapter two—"Ritual Gesture and (Inter)subjectivity"—continues to build this dissertation's theoretical framework with regard to the connections between gesture and its (inter)subjective, ritual, performative, and social implications. I define ritual gesture as: *an expressive movement of the body, characterized by repetition with alteration, which negotiates kinesthetically between self and world.* I subdivide "gestures of ritual" into three categories: *ritual gesture* (gesture which originates in ritual impulse; its medium of expression—of achieving interaction with the world—is necessarily gestural), *ritualized gesture* (gestures which originate outside of ritual *or* gestural intention—in productive or communicative capacities, for example—but are performed with elements of ritual), and *gesture ritual* (a movement that originates in a physical impulse to gesture, and becomes ritual through repetition). This theoretical framework established, I turn toward individual considerations of Virginia Woolf's *The Voyage Out* (1915), and James

Joyce's *Finnegans Wake* (1939). While this pairing of texts is jarring in terms of their temporal placement in each author's body of work, it provides a wide scope in which to evaluate gestures of ritual. It also evidences the fact that, for both Joyce and Woolf, gesture acts as an origin point *and* a culmination. In *The Voyage Out*, we see an early (but substantive) use of gesture as a represented thematic resonance and stylistic technique, and in *Finnegans Wake* we are met with the culmination of Joyce's longstanding engagement with an aesthetic of gesture. In both cases, gestures of ritual provide an apt framework in which to evaluate the capacity of gesture to form and subvert cultural conditioning, and to operate in liminal spaces.

Chapter three—"Language as Gesture"—elaborates our premise that language is multimodal in order to turn toward a discussion of the *gesturality* of modernist prose. Although, to this point, our "thematic" discussions of music and gesture have drawn on diverse aspects of gesture studies (with a focus on the phenomenological capacities of movement within text *and* that which crosses outside it and involves the body of the reader), this chapter marks the point at which we reconfigure both the gestures we evaluate and the critical apparatuses with which we do so. I reframe the definition of gesture slightly, expanding the notion of body (sentences and words possess gesturing bodies) and changing the impetus from "movement *of* a body" to "movement experienced *by* a body." As such, this chapter develops the most substantive phenomenology of reading, attending in more detail to the experiential attunement and sympathetic resonance produced for the body that reads gestural modernist prose. After addressing the multimodality of language through an interdisciplinary lens that includes

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phenomenology, evolutionary linguistics, and psycholinguistics, I turn toward the enactment of (thematically organized) language-gestures in *The Waves* and *Finnegans Wake*. I suggest that both Joyce and Woolf acknowledge their intentional linguistic gesturality by including language-gestures in which the text is aware of itself as text. I then define the *gesture-gesturality* complex—situations in which a gesture represented in text is rendered with enhanced gesturality of language—and address syntactical gestures, the dash as a gestural form of punctuation, and imagistic/narratological gestures.

The penultimate chapter—"Gestures of Process and Intermedial Ekphrasis"—turns both outside of the body of the book and its temporality, addressing the editorial and compositional gestures that precede it and the adaptation gestures that succeed it. Chapter four provides an extended reading of gestural ekphrasis, amending its definition slightly to focus on process—across music, dance, and writing— and on the liminal, somatic experience of the artist who creates between art forms. I use the term *intermedial* rather than gestural ekphrasis here to broaden the scope of interest slightly, and define intermedial ekphrasis as: *a multidirectional process of moving between and among art forms, which is dependent on negotiating conceptual/formal difference and is thus productive of additional meaning.* Within this notion of intermedia, I focus on gestures of process: the modes by which intermedial ekphrasis is enacted, especially the physical movements enacted by the artist during the process of moving from one art form to another. This chapter contends that gestures of process facilitate intermedial ekphrasis. I substantiate this claim by addressing a wide range of unconventional "texts": biographical material and draft manuscripts that indicate the compositional and editorial

gestures of Woolf and Joyce, accounts of process in letters and mesotics that precede the music and dance gestures of John Cage and Merce Cunningham, rehearsal videos that preserve Wayne McGregor's choreographic/rehearsal process in *Woolf Works*, and interview material that addresses compositional gestures surrounding Patrick Gutman's orchestral adaptation of Joycean melody in *Who Goes with Fergus*.

Chapter five—"Toward a Semiotic Archive of Gesture"—considers the relationship between gesture and archive: the ways gesture acts as an archive of previous performances and habituations, the archive constructed across texts when gestures are inflected and repeated throughout a novel, and the problematic but generative questions of how we should endeavor to archive gesture. I first elaborate on the relationship between the archive and performance studies, a field which has been preoccupied with the question of ephemerality since its inception. We turn, then, to Woolf's *Orlando* (1928) and Joyce's *Ulysses* (1922) as examples of works with archival gestures. I then consider several existing semiologies of gesture—Wilhelm Wundt's psychological system in *Language of Gestures*, Adam Kendon's system (and David McNeill's elaboration of the "Kendon Continuum"), and Flusser's phenomenological classifications. Finally, I offer three potential classification systems for modernist gesture: a corporeal typology, in which gestures are addressed according to the body part which performs them, a thematic resonance typology which chooses conceptual connections (like those of music/ritual/language/process/archive that dictate the structure of this dissertation) from innumerable possibilities, and a gestural qualities typology, in

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which gestures are considered by their position on spectrums from: human to nonhuman, intimate to performative, spontaneous to intentional, and autotelic to functional.

As we turn toward the musical gestures in *Between the Acts* and "Sirens" (and as we navigate other thematic resonances throughout the rest of this study), we should retain our focus on gesture: as a unit of performance, as socially inflected/inflecting entity, as a rhythmic, musical phenomenon, and as a center of phenomenological awareness of the individual consciousness in relation to its world. Further, we will continue to expand our notion of gestural ekphrasis to include diverse art forms—far beyond gesture/dance/modernist writing—and credit the gestures that precede and succeed the text. Gesture is a fundamental experience of both life and art, and gestural ekphrasis is the vehicle through which we understand the sweeping motions of art, art forms, and moving bodies.

CHAPTER ONE: MUSICAL GESTURE

When I carve a gesture in space, I am also marking it within metrical time.
The rhythmic patterning of my movement gives way to a melodic landscape, in which
boundaries are crossed and relationships are negotiated. I gesture when producing
sound and music, and am aware of my kinesthetic embodiment while listening to music,
but the movements of my body also score my being-in-the-world on a sonic-tactile scale.
I attune my movements to those of another with musical gesture; I navigate territories by
way of rhythmo-melodic departures and returns; I experience harmonic and discordant
modulations of intersubjectivity.

Following the revival of stained glass liturgical art in 1950s France, Marc Chagall

(with Roger Bissière and Jacques Villon) was asked to design stained glass windows for

the Cathédrale de Saint Étienne in Metz. On display in Paris, Chagall's contribution

caught the attention of the president and architect of the Hadassah Hebrew University

Medical Center in Jerusalem, who commissioned him to produce the Jerusalem

windows—twelve panes, each representing one of the Twelve Tribes of Israel, which

compose the square lantern of the medical center's synagogue. Excepting the proscription

on portrayals of God and [complete] human figures (Mosaic law prohibits the

representation of both), Chagall was afforded freedom of subject matter and mode of

representation—the completed windows are made up of human hands, elemental

symbols, animal figures, fanciful creatures, and religious iconography, on jewel-toned

backdrops. Although the panels are distinctive in tone and content, each is narratively

driven, expertly exploits the emotive capabilities of the stained glass medium, and is

animatedly gestural. Composer John McCabe had already considered the possibility of an

orchestral adaptation upon first seeing photographs of the Jerusalem windows in the early

1960s, before a 1974 commission by the Hallé Concerts Society led to the completion of

his score, *The Chagall Windows*, first performed by the Hallé Orchestra in Manchester on

9 January 1975. That McCabe's score echoes structural, tonal and motivic qualities of

Chagall's stained glass highlights a multimodal, cross-genre process of adaptation, and

invites a consideration of the unique, ekphrastic process enacted.

In her work on musical ekphrasis—which delineates the field as distinct from

other ekphrastic art and provides examples including Maeterlinck, Schoenberg, and

Mallarmé—musicologist Siglind Bruhn addresses the musical qualities of the McCabe

piece (as well as a 1966 adaptation for instrumental ensemble and singers by Jacob

Gilboa, *The Twelve Jerusalem Chagall Windows*) in relation to each window

individually. McCabe's composition follows the order of the windows—from

"Benjamin" to "Rueben," with each tribe represented in a discrete section—and

musically echoes the spatial circularity of the windows. However, Bruhn notes a

potentially contradictory structural design of the orchestral work in that rather than the

windows' architecturally-dictated quadrilateral grouping of four groups of three panels,

McCabe's piece features sections of three groups of four musical pieces. Attending to

nuanced thematic qualities in the piece of music, Bruhn contends that this choice

emphasizes characteristic pairings among the brothers in the biblical story, and thus

"generate[s] a meaningful patterning in music that can stand as an alternative to that

prescribed by the shape of the synagogue" (288). In addition to considering motivic,

tonal, and structural likenesses, Bruhn attends to musical gestures and their relationships

to visually represented movement in the windows. Responding to the "Dan" window, for instance, Bruhn contends that

> [T]he heavenward stabs of the high woodwinds seem like the sonic supplement to the dramatic vertical line of the erect lion's whelp with its raised weapon. Just as the animal seems to shoot up but retains its hold on the candelabrum, the musical gestures charge upwards but are moored to their base by the incoming instruments. (329)

In the transition from a primarily visual to a primarily auditory medium, gestural qualities provide a tangible point of intersection. McCabe's musical gestures are palimpsestic in the sense that they have already been transformed through the adaptation process—from the gestures of the biblical narrative, translated into gesturally rendered stained glass images by Chagall, and then adapted for orchestra. Musical gestures, then, are not only present in the score itself, but also in the verbal and visual forms that preceded it.

Chagall's "Gad" is perhaps the window with the most ostensibly gestural content. The piece depicts combatants (taking the form of various birds and beasts) at war, and is inscribed with Jacob's blessing from Genesis: "Raiders shall raid Gad, but he shall raid at their heels" (*ESV*, Genesis 49:19). The upper left corner of the window features concentric circles, one of which forms a shield held by a crowned bird; a swath of red flows from the shield down to the center of the frame, in which three creatures meet in combat; the lower third of the window pans out to reveal a wider scene of battle, in which an armed force that includes winged creatures and twisted serpent figures marches into battle.

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Figure 1.1. Marc Chagall, *The Tribe of Gad,* from *The Twelve Maquettes of Stained Glass Windows for Jerusalem,* Original Color Lithograph, 1964

Compared with the other windows in the series, "Gad" is largely monochromatic,

rendered in a deep teal that is complemented by blues and greens, and less frequently

contrasted with reds and a single pane of yellow. The shapes delineate circular

movement. The viewer's eye traces concentric circles—and considers the flight pattern of

the crowned bird—before flowing slowly downward to follow the seepage of blood into

battle. Each beast is either poised to fight or recoiling from a blow, and smooth

curvatures between panes of glass are abruptly bisected by harsh lines and jutting

interruptions of color. The experience of viewing the window is necessarily gestural. The eye follows shapes, and the viewing body experiences sympathetic resonance, imagines the sensations of battle, and attempts to discern a narrative. Chagall's abstract modernist adaptation of the liturgical stained glass form necessitates an allegorical gesture, as the spectator visually parses the window for understanding. Even as she begins to draw one conclusion, the light changes, another segment of the window moves into focus, and the actions of the figures depicted become still more amorphous. Stained glass is inevitably rhythmic. It is segmented, patterned with shapes that repeat with alteration throughout the window. Chagall establishes a unique rhythmic pattern in each of the twelve panes of glass. These variations invite the viewer to take in the individual panes of glass in a linear manner, sporadically, and in dialogue with one another, as well as viewing the window in its entirety. The viewing process is temporally marked by the amount of time it takes to scan each piece, and is underpinned by global, natural time as light moves throughout the day and pierces the glass in different patterns.

In addition to highlighting structural and motivic correspondences in his composition, McCabe draws on the rhythmic and gestural components of the Jerusalem windows. The "Gad" section of *The Chagall Windows* is the second fast segment of the composition, its eighth-note rhythm mirroring the rapid action and piercing transitions represented on the window. What Bruhn describes as a "melodious, rhythmically idiosyncratic and highly syncopated gesture in the tuba" (333) echoes the unpredictability of the stained glass—the idiosyncratic hues of yellow and red cutting, staccato, across swaths of blue and green. McCabe's musical motifs also mirror the subtle gesturality of

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Chagall's window. As light passing through the window, curvatures of lines, and transitions in colors constitute subtly gestural components of Chagall's image, the "Gad" section of the orchestral adaptation features the motif of what Bruhn terms a "spatially vibrating chord" in which "[c]hord 1 wanders from the first violins to the second violins and back, etc., while chord 2 complements this with a motion from the second violins to the first and back, etc. The pitches heard remain identical, and the ripples sensed are truly spatial" (334). Although gesture is a peripheral mode of expression for both the Jerusalem windows and McCabe's orchestral adaptation, spatial articulation and movement quality mark a point of consistency across the transition in media, and contribute to the emotive qualities of both pieces.

This brief consideration of Chagall's Jerusalem windows and McCabe's interpretation serves two salient purposes for the discussion to follow. First, this chapter is concerned with musical gesture, and, while we will consider this category primarily within the Woolf and Joyce texts discussed, it is useful to begin with a tangible example of musical gesture as expressed variably in the rhythmic negotiations of light/color in Chagall's stained glass and in the spatially vibrating chords of the McCabe composition. The broad nature of these examples evidences the fact that gesture is significant to consider in diverse art forms and processes of adaptation. Second, musical ekphrasis invites a process-based comparison with the ways in which Joyce and Woolf represent gesture in prose form. As Chagall renders narrative in stained glass, and McCabe adapts stained glass for orchestra, Joyce constructs a fugue in language, and Woolf fuses prose and drama by way of musical, motivic style. As such, the synesthesic resonances between

stained glass and orchestra suggest a fluidity of media which is integral also to the generic conflation in Joyce's "Sirens" and Woolf's *Between the Acts*.

As outlined in the introduction, musical gesture is one of several interdisciplinary fields of research that is especially useful in nuancing definitions of gesture and gestural ekphrasis. Jensensius et al. define musical gesture broadly, as "human body movement that goes along with sounding music" and note that it may be subcategorized into "the gestures of those that produce the sounds (the musicians), and the gestures of those that perceive the sounds (the listeners or dancers)" (13). While this definition is focused more literally on music production (as opposed to this chapter's focus on gestures that are performed musically/the gesturality of musical ekphrasis), its two-part basis is especially relevant. I highlight a similar duality by privileging listening gestures, and other gestures that respond to music, as well as the gestures that produce it. As this chapter focuses on the intersubjective attunement facilitated by musical modulations, musical gesture theory that employs phenomenology is particularly relevant, and the discussion to follow echoes some of the methodology employed by that approach. As Jensensius et al. note, "[t]he subjective phenomenological level focuses on the descriptive aspects of gestures, such as describing a gesture in terms of its *cinematic* (e.g. the speed), *spatial* (the amount of space), and *temporal* dimensions (e.g. frequency range)" (19). As the fourth section of this chapter will contend, the spatio-temporal aspect of musical gesture is one of the primary reasons why it is particularly suited to the generic experimentation of modernism, and pairs well with the liminal time represented in the interwar texts considered here. Further, the sensate, material qualities of this type of phenomenological

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methodology allow for the experiential critical and reading process that is at the heart of the study of gesture within text.

The notion of musical gesture has been broadly defined, and—alongside this chapter's general bent toward descriptive phenomenological and temporal understandings of musical gesture—it is particularly productive to consider various types of musical gestures as well as to consider possibilities for taxonomic extraction and subcategorization. As the definition above suggests, the gestures of musicians and listeners/artistic responders are two of the most significant categories of musical gesture. Jensensius et al. subcategorize these gestures further into *sound-producing* gestures (which actively create sound, and which might be subcategorized into excitation and modification gestures), *communicative* gestures (which include conducting gestures and gestures of communication among performers or between performers and audience), *sound-facilitating* gestures (ancillary gestures like tapping a foot to keep tempo), and *sound-accompanying* gestures (gestures of listeners, audience members, or dancers) (23-28). Both "Sirens" and *Between the Acts* include examples of each of these types of gestures: Simon Dedalus plays the piano with sound-producing and communicative gestures, the piano tuner makes sound-facilitating gestures in advance of the performance, and Bloom is continually involved in sound-accompanying gestures, adding music by twanging his catgut. The gramophone in *Between the Acts* is manipulated by Miss La Trobe in a sound-producing gesture, she directs her cast in song in a communicative gesture, the staging constitutes a sound facilitating gesture, and the audience engages in a chorus of sound-accompanying gestures. As well as addressing

these subcategories of musical gesture, this chapter provides new focus on sound-accompanying gestures (I consider these as intersubjective listening and reactive gestures), and advances movement-study-oriented attention to musical gestures as read in relation to gestural ekphrasis.

In the same way in which Bruhn discusses gestures within the McCabe score—including subtle musical shifts like the spatially vibrating chord—musical gesture researchers have also considered musical gesture in a metaphorical sense—gesture as it takes place within a musical score or composition. Albrecht Schneider explicates the parameters of this form of musical gesture:

> Though the notion of gesture in general implies a movement of a body in space and time, it is the aspect of expressiveness as connected to motion which has led to the view that music is itself gestural, and that gestures are intrinsic to music. Given the qualification that gestures require a movement of a body in space and time, one can substitute musical notes, realised as sounds, for this "body." (73)

The notion that a nonhuman or even non-animate "body" is capable of gesture widens the boundaries of what we consider to be gesture, and changes where we might assign the agentive power of *deciding* to gesture. While human gestures may be spontaneous or reflexive, musical gesture is usually (to an extent) premeditated as a movement for an expressive purpose. The notion of music as premeditated applies only to music that is scored before being rehearsed and performed. However, we should also consider the musical gestures of improvised music—jazz, for example—as being closer to a spontaneous/reflexive gesture in that they require simultaneous listening, real-time response, and spontaneous creative intervention. If we consider impulse to gesture on a spectrum, we could liken spontaneous physical movements to improvisational jazz at one

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end, and intentional/rehearsed movements to scored music at the other. The gesture of the "body" of the musical composition, however, is always preceded by the human gesture which created it, the emotion which preempted that event (and the physiological gestures associated with that emotion), and succeeded by the gestures that perform the music, respond to the composition, and even collate or archive the printed score. Richard Middleton considers metaphorical musical gesture in relation to the interpretation of music, noting that "how we feel and how we understand musical sounds is organized through processual shapes which seem to be analogous to physical gestures" (177). Middleton's formulation is significant in that it considers the role of metaphorical gesture in the thought process—the subjective, cognitive phenomena by which we take in and interpret music. Further, he credits the notion that it is not only the actual physical shapes involved in musical production or response that are important, nor even the metaphorical gestures made by tonal and motivic shifts within a composition, but also the gestural, processual thought process by which we consider music. This statement is particularly significant in its cross-modality, as it is possible to suggest that modernist prose may also be understood by way of processual shapes which are analogous to physical gestures. For our purposes in this chapter, metaphorical musical gestures are considered within modernist prose; both Woolf and Joyce depict musical gestures of characters, write musical/gestural prose, and create cross-genre musical ekphrasis that is imbricated with gesture.

The notion of gestural ekphrasis— *the rendering of gesture—comprising quotidian lived gestures as well as gestural art forms—in another artistic medium and/or*

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the gestures enacted by the artist as part of an ekphrastic process—parallels this dissertation's shift in focus from gestures represented in prose to the *gesturality* of modernist prose, textual bodies, and the creative process itself. While this chapter addresses a specific thematic resonance by focusing on musical gesture, it also moves toward a broader answer to the question of why evaluating gestures as rendered in prose is a productive enterprise. Further, both texts addressed here include a form of musical ekphrasis in addition to gestural ekphrasis: "Sirens" takes the form of a musical fugue, and *Between the Acts* negotiates among theatre, literature, and reality in the "prose-drama" genre, underpinned by the voice of a gramophone and numerous aural resonances throughout the text. The multimodality of human communication, of language, and of artistic expression necessarily includes gesture; therefore, the consideration of movement with regard to the language of ekphrasis is a generative way to expand and elaborate the implications of this work. This chapter first addresses the essential role of gesture in the musical ekphrasis of "Sirens" and *Between the Acts*. I then discuss the modulations of intersubjective attunement—the means by which musical gesture plays a formative role in bringing subjects into and out of attunement—before detailing the spatial and territorial implications of rhythm by way of Deleuze and Guattari's "Of the Refrain." This chapter concludes with a discussion of the ways in which rhythmic gesture is capable of augmenting and altering an experience of temporality.

Intermedial Innovation and Gestural Ekphrasis in *Between the Acts*

Virginia Woolf's *Between the Acts*, published after her death in 1941, takes place over the course of twenty-four hours, and centers on an outdoor pageant that represents

several hundred years of English history. Set at the Oliver family's country house, Pointz Hall, in June 1939, *Between the Acts* follows the participants and spectators of the pageant, including its director Miss La Trobe, Mr. Bartholomew Oliver, the owner of the estate, his son Giles (and his wife Isa, and their two young children, George and an infant daughter), and a wide array of other spectators including Rubert Haines, Mrs. Manresa, William Dodge, and Mrs. Swithin. *Between the Acts* is a pervasively intermedial work, existing between theatrical and prose genres, and underpinned by the music of the gramophone and repetitious poetic verses: "Scraps, orts, and fragments" (131).

Before turning to our discussion of rhythmic and musical gesture, it will be useful to consider *Between the Acts* as an important example of gestural ekphrasis more generally. By reading the text with our new critical methodology for the study of gesture within modernist prose, it is possible to view the work as even more experimental (perhaps even to the extent that it could supplant *The Waves* in our estimation as Woolf's most innovative effort) through this intermedial lens. A work Woolf intended to be "a concentrated small book" (*D* 5: 114), the text enacts the temporal liminality of existing on the brink of WWII. As she finished the novel, Woolf was beset with worries about the impending war and the "darkness, strain [and] conceivably death" (*D* 5: 166) it would bring. She also expressed anxiety that *Between the Acts* was "slight and sketchy" (*L* 6: 482) or "silly and trivial" (*D* 6: 484). When *Between the Acts* was published in July—after Virginia Woolf drowned herself in the river Ouse on 28 March 1941—Leonard Woolf's note on its publication stated that:

> The MS of this book had been completed, but had not been finally revised for the printer, at the time of Virginia Woolf's death. She would not, I believe, have

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made any large or material alterations in it, though she would probably have made a good many small corrections or revisions before passing the final proofs. (2)

The work is therefore significant to consider in relation to *process* rather than finished product. While, as Leonard Woolf suggests, major revisions were complete at the time of Virginia Woolf's suicide, our study of the text should also imagine her unmade gestures of revision. As we will discuss persistently throughout the rest of this study, gestures that precede and succeed works of literature are as integral to this study's focus as those represented within texts. In the case of *Between the Acts*, we must consider a set of spectral revision gestures that Woolf might have made to the text had she lived.

Further, the work is significant for our discussion here because it hinges on intermediality. Woolf wrote that it was to be "dialogue: & poetry: & prose" (*D* 5: 105), and thought that the work-in-progress [then called Pointz Hall] would "become in the end a play" (*D* 5: 139). She also noted that it would "contain many varieties of mood. And possibly criticism" (*D* 4:114-15). Upon finishing the work, Woolf conflated the book's theatrical form with the pageant at the center of its plot: "Finished Pointz Hall, the Pageant: the Play—finally Between the Acts this morning" (*D* 5: 356). Woolf's shifting of prose-drama frames is integral to the sensate experience of reading the work. It is both theater and prose, and involves its readers as complicit spectators by concluding: "Then the curtain rose. They spoke" (149). The text persistently considers the interplay between actor and spectator and what it means to move in the world in the interval, between the acts. This conclusion explodes the bounds of this (already jarring) spectatorial oscillation considerably, suggesting that—through the gesture of closing the book and returning to everyday life—the reader herself moves firmly into the spotlight.

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If we perform a close reading of the end of the pageant (near the end of the text itself), it becomes apparent that this spectatorial (dis)attunement (on the part of both characters and readers) is constructed, in large part, by gesture and gestural stylistic techniques. Further, this section provides a way into the methods of close reading with regard to represented gestures and stylistic gesturality that will appear throughout the rest of this study. The pageant in *Between the Acts* concludes with a mistake in the musical programming: "a hitch occurred here. The records had been mixed. Foxtrot, Sweet Lavender, Home Sweet Home, Rule Britannia—sweating profusely, Jimmy, who had charge of the music, threw them aside and fitted the right one" (128). Rather than focusing on the music itself, Woolf shifts immediately to Jimmy's emotional and physical role in the hitch. Woolf then enacts a stylistic gesture across the paragraph break, including the simile—"Like quicksilver sliding, filings magnetized, the distracted united" (128)—before confirming that this unification occurs because "the tune began" (128). The reader, therefore, has imagined the physical descriptions of unification—the quicksilver and filings compelled together by material force—before she is instructed to turn back to the image of music and the spectatorial response to it. The passage continues to address cognitive communal attunement through the music:

> The whole population of the mind's immeasurable profundity came flocking; from the unprotected, the unskinned; and dawn rose; and azure; from chaos and cacophony measure; but not the melody of surface sound alone controlled it; but also the warring battle-plumed warriors straining asunder: To part? No. Compelled from the ends of the horizon; recalled from the edge of appalling crevasses; they crashed; solved; united. And some relaxed their fingers; and others uncrossed their legs. (128)

Woolf describes the expanse of gestures in the individual mind before shifting promptly

to natural (meteorological and cosmic) images and then back to a musical realm with

"cacophony," "measure," and "melody." The passage also includes imagery of

impending war with "warring battle-plumed warriors straining asunder." The imagery of

coming together (actually produced by music and the conclusion of the play) therefore,

shifts between associations with cognitive, natural, meteorological, musical, and

militaristic gestures. Woolf then confirms the unification, from an originally dispersed

location—"from the ends of the horizon" and "from the edge of appalling crevasses"—

and reiterates the fact that the audience "crashed; solved; united." Woolf uses a subtle

gesture of punctuation, here, using a longer more emphatic semicolon pause between

each word that represents concatenation rather than the briefer, more continuous pause

cultivated by the comma. This unification established, Woolf allows communality of

intention and experience to coincide with individual gestures: "and some relaxed their

fingers; and others uncrossed their legs." Individual gestures, then, do not undercut

communal experience, but participate in a spectatorial cacophony in which music

produces an intense unification, while still allowing space for individual being-in-the-

world.

 The next paragraph contains only the question: "Was that voice ourselves?

Scraps, orts and fragments, are we, also, that? The voice died away." That the individual

gestures come before this sweeping existential question (rendered in the first person

plural) suggests that they are the culmination of its communal experience, rather than

representations of its dispersal. The performance of the pageant immediately gives way to

another performance: an oration by the Rev. G. W. Streatfield:

> As waves withdrawing uncover; as mist uplifting reveals; so, raising their eyes
> (Mrs. Manresa's were wet; for an instant tears ravaged her powder) they saw, as
> waters withdrawing leave visible a tramp's old boot, a man in a clergyman's
> collar surreptitiously mounting a soap-box. (128-29).

Again, Woolf provides a natural, gestural image of ebbing and flowing waves—including

the unexpected image of a tramp's old boot washed ashore—before revealing that the

image actually depicted is that of the clergyman taking the stage. The frame thus shifted

from pageant performance to performative oration, Woolf continues to address

intermittent spectatorial responses and interpretations by way of parenthetical "stage

directions" and shifts to the perspective of the audience.

"'But' ('but' marked a new paragraph)" (131). In this, Woolf addresses the

audience's collective reactions to Streatfield's rhetorical choices within parentheses.

Streatfield then goes on to note that the afternoon's entertainment raised thirty-six pounds

ten shillings and eightpence for the "illumination of our dear old church" and says:

> "But there is still a deficit" (he consulted his paper) "of one hundred and seventy-
> five pounds odd. So that each of us who has enjoyed this pageant has still an opp
> . . ." The word was cut in two. A zoom severed it. Twelve aeroplanes in perfect
> formation like a flight of wild duck came overhead. *That* was the music. The
> audience gaped; the audience gazed. The zoom became drone. The planes had
> passed. ". . .portunity." (131)

As we shift between theatrical time (the pageant) to quotidian social time (the solicitation

of church funds) the oscillations between performance and auditors ebb and flow calmly.

This shift to wartime—the planes slicing through the sound of the speech as well as the

experience of everyone present—is a jarring interruption, fitting with the interwar period

of the novel's early composition and setting and the wartime period of its publication. The moment draws attention to the disconnect between the (more extended) time it takes to read the passage, and the (much more condensed) amount of time it would take the planes to come into and out of the field of vision and soundscape of the novel's events.

The speech interrupted and concluded, the novel shifts to the performance of leaving a performance, and the gestures which accompany it:

> The gramophone was affirming in tones there was no denying, triumphant yet valedictory: *Dispersed are we; who have come together. But,* the gramophone asserted, *let us retain whatever made us that harmony*. O let us, the audience echoed (stooping, peering, fumbling), keep together. (133)

The gramophone is an agentive actor in the pageant *and* its dissolution. Again, Woolf includes individual gestures in the communal experience of spectatorship within a parenthetical stage direction. This gestural dispersal continues across the pages that follow:

> Dispersed are we, the gramophone informed them. And dismissed them. So, straightening themselves for the last time, each grasping, it might be a hat, or a stick or a pair of suede gloves [. . .] One hailed another, and they dispersed, across lawns, down paths, past the house to the gravel-strewn crescent, where cars, push bikes and cycles were crowded together. Friends hailed each other in passing. (134)

The communality remains, expressed by gesture: "friends hailed each other in passing." As the gramophone hoped, the spectators remain in harmony, although it is now disparate. Returning to a very conventionalized and readable gesture—that of hailing a friend with a wave of the hand—Woolf continues to prioritize gesture as a cue for attunement: a unit of individual subjectivity that works in communal attunement with the gestures of others. The final shift in frame, "Then the curtain rose. They spoke." (149),

invites the reader of the text to close the book and begin again to move in the world, to come into and out of attunement with other subjects, to listen to different music, and to enact different gestures.

Represented gestures proliferate *Between the Acts* (often in the form of parenthetical stage directions). Importantly, however, these are joined by stylistic/linguistic gestures and gestures that negotiate among artistic genres (theatre/prose/poetry/music). The novel epitomizes gestural ekphrasis in the sense that it includes gesture within text in a unique manner—rendering lived gesture in "text" that is both text and performance. The gestures in the text are markers of the characters' being-in-the-world, and allow them to both perform and alter their social conditioning, form and evade intersubjective interactions, and to participate in the communal ritual of spectatorship. Woolf writes these in prose which is stylistically gestural and the narrative shifts between prose and drama necessitate cognitive movement for a reader. Further, we should imagine Virginia Woolf's writing gestures as she composed these scenes and, perhaps more importantly, the revision gestures she did not make. Finally, our process of reading the text (as reader, critic, adaptor, archivist) is gestural, and we should attend also to the phenomenological experience of reading it. Woolf's *Between the Acts* is an extremely innovative novel in its intermedial aesthetic and especially in its production of a sensate, complicit experience for the reading body.

In addition to functioning as an example of this study's interest in and methodology for reading gesture, *Between the Acts* is integral to this chapter because its overall gestural ekphrasis interacts with a simultaneous process of musical ekphrasis.

Using language that could also be used to describe the structure of a fugue, Woolf noted that the novel's narrative would feature "the statement of the theme: then the restatement: & so on: repeating the same story: singling out this & then that: until the central idea is stated" (*D* 5: 114). In discussing Woolf's relationship to music, several critics have attended to the ekphrastic nature of her novels, reading them in connection with theories (including Bruhn's) of ekphrastic art. Adriana Varga cogently evaluates the changing role of music in *The Voyage Out*, *The Waves*, and *Between the Acts* and argues that "[i]n some cases, language in Woolf's fiction may be seen as an example of what Bruhn calls musical ekphrasis [the adaptation of a message/meaning from one artistic medium to another]" and that through this process, "Woolf also reconfigured the relationship between reader and text; actor, performance, and audience" (78). Trina Thompson also cites Bruhn, and argues that *Between the Acts* "becomes 'musical' in several meanings of the word. Woolf's attention to aural imagery in general, and to music in particular, pervades the work [. . .] sound and music also frequently appear in service as metaphors or symbols" (209). Thompson carefully attends to the role of motivic images in constructing musicality and emphasizes the relationship between these fragments and the overall musical ekphrasis of the text: "a motive can be more subtle and flexible than a musical theme. It can be used to create connections between otherwise contrasting passages. The musical motive, while itself fragmentary, generates the expectation of continuity" (213). Similarly, writing on silence in *Between the Acts*, Sanja Bahun alludes to musical ekphrasis and delineates a connection between the performative adaptation of music and modernism: "Woolf represents silence vocally (descriptions), visually

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(elisions), metrically (caesuras), and rhythmically (stases) [. . .] This treatment of silence likens Woolf's art to the empowering of silence in modernist music" (248). Existing scholarship on musical ekphrasis in Woolf focuses on the stylistic modes by which text transposes music, generic conflation (in *Between the Acts*), and the significance of this process of musical ekphrasis in the relationship between reader/text and performer/audience. However, there is a notable lacuna in considerations that read music (and musical ekphrasis) in connection with gesture.

As the rest of this chapter will demonstrate, kinesthetic resonances operate alongside musical ones throughout *Between the Acts* and, further, the inclusion of gesture is essential to the effect of musical ekphrasis, intersubjectivity/attunement, spatio-melodic negotiations, and temporal alteration. Although the significance of gesture to musicality and musical ekphrasis throughout the text will be further developed in later sections, it is useful at this juncture to provide an example that forms a concatenation of musical and visual ekphrasis in connection with gesturality:

> But the lady was a picture. In her yellow robe, leaning, with a pillar to support her, a silver arrow in her hand, and a feather in her hair, she led the eye up, down, from the curve to the straight, through glades of greenery and shades of silver, dun and rose into silence. The room was empty.
>   Empty, empty, empty; silent, silent, silent. The room was a shell, singing of what was before time was; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence.
>
>   Across the hall a door opened. One voice, another voice, a third voice came wimpling and warbling [. . .] (26)

The passage includes two significant and distinctive incarnations of ekphrasis. The picture, translated into prose, is surveyed by an ocular gesture. Woolf first notes the subject of the painting's posture (leaning), before detailing the visual movements

required to survey the piece—"she led the eye up, down"—then expressing that movement in terms of the lines of the piece—"from the curve to the straight." The movement then takes on a more abstract and expansive nature in the nebulous "through glades of greenery and shades of silver, dun and rose" before concluding with the shift to an aural register—"into silence." Across the paragraph break, the language performs a repetitious and incantatory chant—"empty, empty, empty; silent, silent, silent"—which allows music (even though it is not ostensibly present in the room as yet) to pervade the linguistic rhythms. Music then enters content, as the room becomes performer, "singing of what was before time was." The blank space between paragraphs is architectural, expressing the blank space of the corridor as well as that on the page, and shifting the reader's focus across the hall to the opening door and the voices it emits. Again, the shift in focus and the gesture of opening the door add a physical, motor phenomenon to a passage with two overt incarnations of ekphrasis. Both visual-prose and musical-prose transitions, however, are made tangible and experiential by way of gesture.

Musical Ekphrasis "Sirens" and *Between the Acts*

"Sirens" is the eleventh episode of *Ulysses* (1922), and serves as an attempt—on the part of James Joyce—to achieve the qualities of musical fugue form in language. Speaking to Georges Borach, Joyce discussed the musical endeavor of the just completed chapter:

> I finished the Sirens chapter during the last few days. A big job. I wrote this chapter with the technical resources of music. It is a fugue with all musical notations: *piano, forte, rallentando,* and so on [. . .] Since exploring the resources and artifices of music and employing them in this chapter, I haven't cared for music any more. I, the great friend of music, can no longer listen to it. I see through all the tricks and can't enjoy it any more. (qtd. in Ellmann 459)

Indeed, Joyce was so confident in his success in crafting the fugue of "Sirens" that—during the intermission of a performance of Wagner's *Die Walküre*, which Joyce attended with Ottocaro Weiss (to whom he had already read some of "Sirens)—Joyce asked "Don't you find the musical effects of my *Sirens* better than Wagner's?" (Ellmann 460). When Weiss did not affirm this supposition, Joyce refused to return for the rest of the opera. In the narrative of *Ulysses*, "Sirens" discusses Bloom's stop in the Ormond hotel for tea, an event which is coextensive with Blazes Boylan's passage across Dublin to his adulterous affair with Bloom's wife, Molly (which is consummated during this chapter). The episode includes musical content, as Simon Dedalus and others play the piano in the bar during the scene, as well as elaborating unique listening and spectatorial gestures, and moving toward musical and linguistic simultaneity.

The fugal structure of Joyce's "Sirens" has been discussed frequently with regard to musical ekphrasis, typically separated into scholarship that evaluates the episode with regard to rigid definitions of musical forms and that which eschews music altogether to focus on other aspects of the text—at times with particular attention to synecdochic body parts.[14] There is, however, validity to a combination of the two ideas: the bodily representation of, and contribution to, musical effects. Indeed, gesture and movement fit so closely into the schema of the fugue that their inclusion is instrumental to the episode's effect. Without the inclusion of movement and gesture within the "Sirens" episode, the fugal structure would lack the simultaneity required for categorization as a fugue. The episode's sirens are represented in part by Miss Mina Douce and Miss Lydia Kennedy. The attraction of the women is not primarily their song or sound, but their

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movement. With the exception of the major and minor scales suggested by their names, Douce and Kennedy are not indicative of music; the roles of the musical sirens of the episode are taken by Ben Dollard and Simon Dedalus. Jean-Michel Rabaté comments on this phenomenon in "The Silence of the Sirens" claiming that "the real song of the Sirens is a song of silence" (86). Still, the characters retain their expected Odyssean "siren song" through the language of the body. Miss Douce and Miss Kennedy employ gesture as their attracting force and as the mystic draw for the men in the episode, especially Lenehan, Boylan, Dedalus, and Bloom. "Bronze" and "gold" are first described spatially as they listen to the viceregal cavalcade pass by: "bronze from anear, by gold from afar, heard steel from anear, hoofs ring from afar, and heard steelhoofs ringhoof ringsteel" (11.112-13). Immediately, Joyce associates his partial siren figures with space—anear and afar— and rhythm—the sound and arrangement of the words "steelhoofs ringhoof ringsteel." Movement of the women themselves is soon added, as gesture draws attention to the physicality of both sirens: "she darted, bronze, to the backmost corner, flattening her face against the pane in a halo of hurried breath" (74-75). The form of movement—darted—is detailed, as is the staging—to the backmost corner. Joyce allows the movement of one figure to orient the reader in space. The mention of the face draws attention to the body, and the rhythm of "hurried breath" associates bronze with sensuality. Gold "sauntered sadly from bright light, twining a loose hair behind an ear. Sauntering sadly, gold no more, she twisted twined a hair. Sadly she twined in sauntering gold hair behind a curving ear" (11.81-83). As in the gesture of viewing a sculpture, Joyce allows the viewer to take in the moving female form as if from different angles. We see "sauntering"

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movement and "twisted" hair, which then becomes a "curving" ear and "sauntering" hair. Each separate unit of the body is imbued with its own sexual gesture within fluidly rhythmic syntax. Prefiguring the firework episode in "Naussica," during which Bloom watches Gerty MacDowell and experiences orgasm at the climax of a display of fireworks, a gesture of ascent indicates the attraction and near orgasm of Lenehan as he watches the sexual gestures of the sirens: "Miss Douce reached high to take a flagon, stretching her satin arm, her bust, that all but burst, so high. – O! O! jerked Lenehan, gasping at each stretch. O!" (11.360-63).

A frequently repeated motif in the siren gesture, and an archetypal musical gesture, is "*sonnez la cloche.*" In keeping with the fugue form, this gesture is introduced obliquely in the opening of the chapter in which the fugal themes are individually introduced: "Avowal. *Sonnez.* I could. Rebound of garter. Not leave thee. Smack. *La cloche!* Thigh smack" (11.17-18). Joyce's introduction of voices and refrains in the opening of the chapter renders the phenomenological reading experience similar to that of listening to a fugue. The perceptive reader leans forward in her chair toward the music, waiting to hear the theme repeated later in the composition. As Miss Douce teases Boylan and Lenehan with her movement, there is a merging of sound and gesture. *"*—Go on! Do! *Sonnez!* Bending, she nipped a peak of skirt above her knee. Delayed. Taunted them still, bending, suspending, with wilful eyes. –*Sonnez!* Smack. She set free sudden in rebound her nipped elastic garter smackwarm against her smackable a woman's warmhosed thigh" (11.409-14). Again, gesture is indicative of the powerful sexual pull of the sirens. This time, though, it is associated with a tangible sound rather than just a

structural rhythm. The rhythm and repetition of the "smack" of the garter is both movement *and* sound. The bell indicated by the phrase *sonnez la cloche* is indicative of both movement and music. The pendular movement of a bell is reminiscent of the sexual rhythms throughout the rest of the chapter, and the implied sound of ringing indicates a close connection between sound and motion.

The structural form of "Sirens" is architecturally dependent on the way gesture fits into its form. There has been a great deal of debate over the ekphrastic success in the fugal form of the episode: whether the episode is in fact a fugue, and if it is, whether it takes the form of a traditional fugue or a *fuga per canonem*.[15] Regardless, the fact that the narrative melds literature with some type of organized musical form of blending and culminating polyphonic elements is certain. It does not follow, however, that the only art and means for accomplishing this effect is the auditory. In addition to music, the rhythms of movement and gesture fit into the pattern of a fugue. For our purposes, the nine-voice *fuga per canonem* is the most effective means for categorizing the gestures of the chapter into a musical structure. Nadya Zimmerman argues that the chapter is in the canon form, describing the *fuga per canonem* as a "form that consists of melodic lines, juxtaposed polyphonically: an initial voice enters alone with a melody called the subject. It is then joined by a second voice, carrying the answer" (110). This process then repeats itself as each of the other voices joins in, in this case nine of them. The nine voices are the nine gesturing characters: Bloom, Boylan, Pat the waiter, Simon Dedalus, Lenehan, the blind tuner, Ben Dollard, Father Cowley, and the sirens (Miss Douce and Miss Kennedy act as one voice in the fugue due to their similar gestures).

Each voice has distinct gestures and movements that fit into the polyphonic character of the fugue. In the fugal structure, at least one voice must retain the subject, or a variation of it, as others provide countersubjects and harmonies, "so if there are eight voices, as in 'Sirens,' not all of the voices are required to replicate the subject introduced by the first voice; some of the voices pick up the subject, while others develop harmony" (Zimmerman 110). I have deviated from the exact number of voices Zimmerman uses— her eight left out Father Cowley, who makes several relevant gestures—but the basic principle is the same. In the fugue of movement, the subject or theme is linear motion that moves forward in space. Of all gestural motion, progression through space occurs the most frequently and is repeated in many forms. The first mention of forward motion is that of the viceregal cavalcade, in the fugal voice of Miss Douce and Miss Kennedy, who observe it passing. In answer to this movement, Miss Douce provides a counterpoint in the gesture of darting "to the backmost corner" (11.74). The opposition of the steady, forward motion of the procession by this quick movement backward provides rhythmic contrast. Miss Kennedy's "sauntering sadly" (11.82) gesture adds another voice of progressive (though more meandering) motion to the central subject, but with slightly different timbre and rhythm. The gestural voice of the sirens continues in this way, some gestures acting as subject and others as countersubject or harmony.

Bloom provides the next voice to modify the theme, as he "went by Moulang's pipes bearing in his breast the sweets of sin, by Wine's antiquities" (11.86-87). Bloom's voice repeats the subject again as, "between the car and window, warily walking, went Bloom, unconquered hero" (11.341-42). Fittingly, Boylan's voice provides a variation of

the theme as he also makes gestures of forward motion, though with a more confident air and manner than Bloom: "jingle jaunted by the curb" (11.330) and "smart tan shoes creaked on the barfloor where he strode" (11.337-38). Though Bloom and Boylan both engage in forward motion, Bloom's motion is defeated and Boylan's jaunty. In considering movement as fugue, this tonal difference is representative of slight variation on the musical theme. Boylan's movement is perhaps a different tempo or in a different key than Bloom's, though in essence it is derived from the same root. From this point, Boylan's movement continues to play on the theme as the "jingles" repeat, signifying the rhythm of *productive* forward motion: "by Bachelor's walk jogjaunty jingled Blazes Boylan, bachelor, in sun and heat, mare's glossy rump atrot, with flick of whip, on bounding tyres: sprawled, warmseated, Boylan impatience" (11.524-526). At the same time, Bloom's movements become more nervous and diminutive. Bloom's voice in the fugue begins to sing the harmony of small, frustrated gestures of winding and unwinding the elastic band. The plucking of the catgut string is reminiscent of the *sonnez la cloche* gesture, though opposed in meaning: "cloche" is a seductive gesture, and Bloom's plucking reflects nervousness *about* seduction. Other variations of the theme occur in simple stage directions of forward motion, as in "up stage strode Father Cowley" (604) and in another of the priest's gestures, "down stage he strode some paces, grave, tall in affliction, his long arms outheld" (587). Perhaps the most insistent reminder of the theme of the gestural fugue is the voice of the piano tuner, as the tap of his cane constantly reminds the reader of forward motion.

Each remaining character engages in gestures that create tonal and rhythmic variety in the fugal structure. Pat the waiter, though sometimes hinting at the theme, often provides a soft harmony in his gestures of stillness and waiting. Pat is often referred to in relation to the movement of others, as "bald Pat in the doorway met tealess gold returning" (453) and "by deaf Pat in the doorway straining ear Bloom passed" (1130). Pat's gesture exemplifies Joyce's notion of sculptural movement in the rhythm of viewing. By drawing attention to Pat standing in a doorway, Joyce causes his reader to perform the rhythm of looking and observe him there: "Bloom signed to Pat, bald Pat is a waiter hard of hearing, to set ajar the door of the bar. The door of the bar. So. That will do. Pat, waiter, waited, waiting to hear, for he was hard of hear by the door" (11.669-72). The rhythm of the sentence and the narrative command to view Pat provides him with a movement even in his stillness. By evaluating the fugue by way of gesture, therefore, we (as spectator-readers) can take up Joyce's experiential suggestion to join in the fugue: gesturing by shifting from the primary narrative movement in order to view Pat. In this still gesture, Pat fits into the fugue as an understated melody.

Lenehan also provides a counterpoint to the theme of forward motion in gestures of roundness as "round him peered Lenehan" (228) and again as "round the sandwichbell [he] wound his round body round" (240-241). The round, curving gesture adds textural variety when taking place alongside those which convey the theme of forward motion. Ben Dollard's gesture begins to indicate simultaneity among the fugal voices as the pronouns in the description of his gesture jumble together: "he ambled Dollard, bulky slops, before them (hold that fellow with the: hold him now) into the saloon. He plumped

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him Dollard on the stool. His gouty paws plumped chords. Plumped, stopped abrupt" (11.450-52). The gesture is also slow and thick, a tonal counterpoint to some of the lighter motions of Boylan and the sirens. The voice of Simon Dedalus is perhaps the most colorful of the tones in the fugue, as his gestures are the most varied. By this definition, Dedalus can be said to take on the most central role of siren in the chapter, as both his music and movement have a significant function in the form of the episode. At different points in the chapter, Dedalus moves within the theme, adds unique harmonies and counterpoints, and colors the tone of the music with more abstract gesture. As he enters, the theme is blended immediately with a variation: "into their bar strolled Mr Dedalus. Chips, picking chips off one of his rocky thumbnails. Chips. He strolled." (11.192-93). Both the forward-moving strolling of the theme and the minute, counterpoint gesture of picking "chips" off his thumbnails are described at once. After he presses Miss Douce's hand "indulgently" (11.202) his gesture becomes more ethereal and abstract than those of the other characters: "Yes. He fingered shreds of hair, her maidenhair, her mermaid's, into the bowl. Chips. Shreds. Musing. Mute" (11.222-23). In the musical analogy, this line takes the role of a unique harmony that blends with the tone of the other elements of the fugue, though it does not directly match them. As this ambiguous movement blends elements that have been presented in the chapter thus far, it harmonizes well with the rest of the voices.

The motion and gesture of the episode fit into the definition of a *fuga per canonem* in nine parts through the polyphonic voices, simultaneity, and use of subject, countersubject, and harmonic melodies. Joyce's purpose in allowing the gesture to fit into

this structure may be aligned with the original purpose of fugues themselves. Zimmerman highlights that:

> Fugal forms served as musical analogues to the notion of the centered Self [. . .] in which heterogeneous elements of self came together as an autonomous whole. Joyce, however, employs a fugal structure to question autonomy and simulates simultaneity in order to reveal a multi-vocal interiority. (109)

Joyce focuses on the communal experience of music and the ability of disparate individuals to coalesce through musical experience while simultaneously maintaining individuality. That this occurs in part through gesture is consistent with Joyce's focus on kinesthetic elements and the rhythmic gesture. Leopold Bloom questions a purely aural aesthetic when he asks, "Words? Music?" The answer, "No: it's what's behind" (11.703) indicates that the nonverbal reality of "Sirens" is what is behind words and music: the gesture and movement employed by Joyce as a key element of the fugal structure. The musical ekphrasis of "Sirens," then, is a significant translation from fugue form to modernist prose, which could not be achieved without the inclusion of musical gesture.

Modulations of Intersubjectivity

Rhythm becomes music at a point of connection. All music is rhythmic—even music without periodic repetition includes an arrangement of sounds compiled with attention to duration (John Cage's 4'33" is rhythmic by way of the pulse of quotidian and physiological sounds; rhythmic by way of arrhythmic concatenation and variation). Conversely, not all rhythms are musical. A piece of music moves from rhythm to music when rhythm is used in connection and dialogue with other musical qualities—tone, melody, modulation, structure. The ticking of a metronome is not musical although it is rhythmic, but in combination with the sounds of a piano being tuned and a breeze moving

the curtains of an open window, it may become musical. For this transition to occur, however, rhythmic elements must be perceptibly combined. Often, this transition occurs through the perspective of a listener; a willing audience is required to cognitively compile sounds and hear music.[16] This suggests a reciprocal, and significant, relationship between the producer of music and its potential listener. It also evidences the claim that listening (and other sound-accompanying) gestures and sounds are an integral part of music. In "Street Music," Woolf addresses:

> [M]usic in the air for which we are always straining our ears and which is only partially made audible to us by the transcripts which the great musicians are able to preserve. In forests and solitary places an attentive ear can detect something like a vast pulsation, and if our ears were educated, we might hear the music which accompanies this. (*E* 1: 31)

Significantly, Woolf comments on an underlying rhythm in the natural world, and suggests that the listener (if adept) may hear a culmination that moves from the level of rhythm to that of music. Likewise, one of the primary ways in which rhythmic gesture becomes musical gesture is by means of connection. As with the transition from rhythm to music, this point of connection may be that of a rhythmic gesture as combined with other tonal or motivic movement qualities; it may occur when an auditor views a rhythmic gesture in combination with an adjacent melody; it may appear in the use of rhythmic gesture to form sympathetic attunement between two subjects. It is this latter suggestion that is most germane as a point of focus here, and that which provides a basis for the argument that connects rhythmic and musical gesture at the point of attunement.

A couple walking arm-in-arm move forward in repetitious rhythm; if the pace and duration or length of stride is incongruous, they will fall out of step. This is already a

rhythmic gesture of attunement, but it has the potential also to become musical. One might breathe more slowly, exhaling steadily to accent the other's quicker cycle of inhalation and exhalation. One might hum a tune that matches the rhythm of their steps, and the other might tap a melody on hip or arm in response. This point of connection—both between the two subjects and among aspects of their intimate somatic score—facilitates the transition from rhythmic gesture to musical gesture. This transition also results in enhanced attunement, as it requires close attention (even subconscious attention) to the stimulus provided by the physiology of another subject. If this occurs, as in the above example, as a movement toward attunement, it will result in enhanced rhythmic intimacy. However, it is also possible for rhythmic gesture to become musical gesture as a discordant connection to the gestures of another; if one subject's rhythmic gestures are contrapuntal to those of another, the music created may result in intersubjective conflict, but is no less musical for that. The failure of two strands of rhythmic gestures to intertwine, in either harmony or discord, may also be construed as a musical gesture—stillness, silence, or the musical gesture of separation. In *Between the Acts* and "Sirens," musical gestures are continually established and dissolved. Woolf and Joyce both attend to the possibility for intersubjective attunement and disharmony by way of musical gestures. Both works, therefore, are concerned with the role of musical gesture in facilitating modulations of intersubjectivity.

In *Listening, Thinking, Being: Toward an Ethics of Attunement* (2014), Lisbeth Lipari makes a significant case for "thinking listening as a way of being," a process she suggests to be "drawn toward an ethics of attunement—an awareness of and attention to

the harmonic interconnectivity of all beings and objects" (2-3). Lipari's argument centers

on an embodied, gestural concept of sound production and reception. She attends

persistently to the vibratory capabilities of sound and the physiological (tympanic,

cochlear) effects of sound waves. "When you are listening to music," she notes, "the

music is not just playing in you, it is, rather, playing you, your body becoming a musical

instrument, a resonating chamber. The music echoes through your mind, reverberating

your bones and synapses such that you become the music" (31). For our purposes

throughout this study, it is significant to attend to a broad range of gestures and to catalog

not only broad, expressive movements in space but also minute physiological motility

within a concept of gesture. Significantly, the vibratory nature of sound waves provides a

connection between the movement of sound and that of a body in space, as well as

existing expansively both within and without the confines of "music." In line with the

ethics of attunement that is central to her work, Lipari regards musical vibration and

embodied listening in relation to intersubjectivity and attunement among various human

and nonhuman subjects: "everything vibrates and the quality of those vibrations as well

as our ability to perceive them are due to the periodicity of the cycles which in turn

resonate with other vibrating bodies, which produce yet another series of vibrations, in a

virtually infinite rippling effect" (39). In *Between the Acts*, Woolf saturates the text not

only with musical and rhythmic gestures, but also with vibratory gestures that relate

closely to moments of (harmonic or discordant) intersubjectivity. In describing the

response of Mrs. Giles Oliver to Rupert Haines—which is already a motivic gesture as

"he handed her a cup and a racquet" (4) appears earlier in the text—Woolf attends to various vibrations of intersubjectivity:

> "In love," she must be; since the presence of his body in the room last night could so affect her; since the words he said, handing her a teacup, handing her a tennis racquet, could so attach themselves to a certain spot in her; and thus lie between them like a wire, tingling, tangling, vibrating—she groped, in the depths of the looking-glass, for a word to fit the infinitely quick vibrations of the aeroplane propeller that she had seen once at dawn at Croydon. (11)

The passage highlights the cross-modality of intersubjectivity, as the "words he said" are connected with the gestures of handing her cup and racquet, then grounded physiologically with the specificity of a "certain spot in her." They originate in rhythmic gesture, as reflected in repetitious syntax, accented by periodic repetition of the present participle—"handing her a teacup, handing her a tennis racquet"—before moving into her body, and connecting the two subjects with physically described ("like a wire") intersubjective vibrations. Woolf associates the vibratory nature of the words and that gestures which accompany them, not only as a line of connection between Isa and Haines, but also with the vibratory world at large. Woolf acknowledges the continuity of the vibrations and the expansive nature of this particular point of intersubjective communication by extending the association of the vibrations to a memory of mechanical vibration: "the infinitely quick vibrations of the aeroplane propeller." The passage thus comes full circle in its intermediality; the words, which became gestures, which became vibrations, end in a search for a descriptive word.

"Sirens" similarly evidences the role of gesture in modulations of harmonic and discordant intersubjectivity. In the moment just after the communal response to Simon Dedalus' song, Bloom thinks of the moment of separation and silence at the end of the

song as he listens to Richie Goulding tell a story of hearing Simon sing on another

occasion:

> Brothers-in-law: relations. We never speak as we pass by. Rift in the lute I think.
> Treats him with scorn. He admires him all the more. The night Si sang. The
> human voice, two tiny silky chords, wonderful, more than all others.
>   That voice was a lamentation. Calmer now. It's in the silence after you feel
> you hear. Vibrations. Now silent air.
>   Bloom ungyved his crisscrossed hands and with slack fingers plucked the
> slender catgut thong. He drew and plucked. It buzz, it twanged. While Goulding
> talked of Barraclough's voice production, while Tom Kernan, harking back in a
> retrospective sort of arrangement talked to listening Father Cowley, who played a
> voluntary, who nodded as he played. While big Ben Dollard talked with Simon
> Dedalus, lighting, who nodded as he smoked, who smoked. (11.789-801)

With musically inspired sympathy, Bloom evaluates discordant relationships and

separation by way of musical metaphor—"rift in the lute"—and considers the meaning of

the voice through its vibrations. Bloom attends to the silence after song as well as

acknowledging the somatic origins of listening by noting that you feel musical vibrations

before hearing them. The thought of the vibratory listening gesture prompts Bloom again

to enact his crossing-uncrossing gesture, this time accompanied by musically charged

language. The catgut thong has become an instrument to be drawn and plucked, and

which itself produces vibrations and music: "it buzz, it twanged." This vibration is the

impetus for another reflection on various moments of intersubjectivity as Tom Kernan

"harking back" speaks to "listening Father Cowley" as he plays the piano and Ben

Dollard talks with Simon Dedalus "lighting, who nodded as he smoked, who smoked."

Again, these interactions are intersubjectively charged by gesture. The rhythmic gestures

of nodding become musical at the point of connection with the other gestures and

vibratory stimulus present in each combination. Bloom, the willing auditor, sees these

musical gestures even as he makes his own. As in the *Between the Acts* passage, the rhythm of the prose echoes the musical gestures described, as language is rhythmically repeated and present participles accent each phrase and action.

This transition from rhythm to music often occurs gradually, incrementally, and with a subtle result. While Joyce and Woolf use musical gesture to connote intimate intersubjectivity throughout their works, that *Between the Acts* and "Sirens" are both marked with separation and disunity among characters means that musical gestures at times result in a brief and subtle moment of attunement that is met with prompt separation. *Between the Acts* in particular pulses with continual shifts between rhythm and music, sound and silence, and dispersal and return. As such, several passages indicate a very gradual development of intersubjectivity and gestural attunement. As Old Bartholomew considers Lucy's perch "on the edge of a chair like a bird on a telegraph wire before starting for Africa" (80), he hears the sounds of someone practicing scales in the garden through the open window. He considers the sound, until "it languished and lengthened, and became a waltz. As they listened and looked — out into the garden — the trees tossing and the birds swirling seemed called out of their private lives, out of their separate avocations, and made to take part" (80-81). As Bartholomew listens and looks out the window, the sound and movement coalesce into a natural, universal version of musical gesture, which is not yet echoed by intersubjectivity between Bartholomew and Lucy. He continues to consider the tune as it shifts, imagining it as a physical being—"the tune with its feet always on the same spot, became sugared, insipid; bored a hole with its perceptual invocation to perpetual adoration. Had it—he was ignorant of

musical terms—gone into the minor key?" (81). Motivic sound-accompanying gestures

persist throughout the passage, first in narrative—"Old Bartholomew tapped his fingers

on his knee in time to the tune" (81)—and then in parenthetical "stage direction": "(he

tapped his forefinger on his knee)" (81). Although the perspective of the passage focuses

more persistently on Bartholomew's thought than on Lucy's, it is she who eventually

indicates intersubjective attunement by way of musical gesture: "He knocked the ash off

his cheroot and rose. 'So we must,' said Lucy; as if he had said aloud, 'It's time to go'"

(82). It is Bartholomew who enacts the musical gesture that brings the moment to a close:

"he knocked the ash of his cheroot and rose." However, it is Lucy who is responsible for

recognizing it as such, and taking the (vocative) action of acknowledging that gesture's

meaning. Woolf explicitly acknowledges the surprising yet effectual communicative

quality of this gesture in "as if he had said aloud." Throughout this passage, individual

rhythms—the human sound-accompanying knee tapping, the natural movements of trees

tossing and birds swirling, the up and down gestures of practicing scales—eventually

unite into a "readable" gesture which stands in for language. While musical gestures need

not be sign-bearing or instrumental, it is significant that a passage that consists of

gradually combining rhythms and rhythmic gestures results in a precisely interpreted

musical gesture.

The formation of musical intersubjectivity is processual. The transitions from

rhythm to music, from rhythmic to musical gesture, from discord to attunement and back

again are as important to the process as a sustained moment of intimate attunement.

Indeed, if this type of attunement were sustained, allowed to stagnate, it would cease to

be a musical gesture at all. Music, and intersubjectivity produced through musical gesture, is dependent on modulation. Charles-Henri Blainville articulated this concept as early as 1767, noting that "[m]odulation is the essential part of the art. Without it there is little music, for a piece derives its true beauty not from the large number of fixed modes which it embraces but rather from the subtle fabric of its modulation" (qtd. in Forte 265). As such, we need not attend to fixed or "ideal" intersubjectivity, but rather to the musical, modulating process by which people slip into and fade out of attunement. In moving toward an ethics of harmonic intersubjectivity, Lipari coins the term "interlistening" as a means to describe the embodied, eminently discursive process of interactive and attuned communication. She contends that "the concept of interlistening expresses the dialogic simultaneity of listening, thinking, and speaking, which coalesce in the polyphonic, polychromic chorale of human communication" (158). Lipari specifically includes the somatic in her definition of interlistening, suggesting that physicality is important to the "embodied dimension of interlistening. It involves proprioception, the interacting and mutually influencing patterns of breathing, posture, and gesture. It also involves the sensory dimensions of smell, taste, and touch, as well as body movement and energy" (162). Somatic-musical attunement is predicated on vibration, particularly the sympathetic resonance that occurs between vibratory subjects. Even when these subjects are inanimate/non-sentient, as with objects made musical by wind or sound produced by an instrument, interlistening produces sympathetic intersubjectivity. Although Lipari focuses on ethics and intentionality with regard to human intersubjectivity, she also credits non-human/human and non-human/non-human intersubjectivity with

significance—"[j]ust as musical instruments and other objects can resonate sympathetically in response to vibrations produced by external bodies, interlisteners too can hum in and out of rhythm, harmony, and time in dialogic interaction" (159). The sympathetic musical gesture and the musical gesture of listening, therefore, are expansive categories that can take place in both human and nonhuman connections. While the setting of *Between the Acts* means that ethological musical gestures are more prevalent, "Sirens" also includes the sympathetic resonance of listening in an environment that is more expansive than a solely human context. As Bloom watches Lydia Kennedy listen to Simon Dedalus' song, he (as an aural/visual spectator) hears the sympathetic musical gesture of her experience, which blends with the rhythm of his own cognitive processes: "Low sank the music, the air and words. Then hastened [. . .] Thrilled she listened, bending in sympathy to hear" (11.1081-85). As the music, air, and words—in Bloom's estimation—sink lower, Lydia's gestures imitate them. If we read this in connection with the idea of sympathetic resonance and consider listening as a musical gesture, Lydia's body responds to the vibration of the music in the air, the emotion in the words. Her rhythmic gesture of bending closer to listen becomes musical in its connection with the declining "music, the air and words," and in its connotation of sympathy.

In a similar sense, Lydia expresses her empathetic reaction to "The Croppy Boy" and its eponymous protagonist by way of musical, gestural interaction with an inanimate object:

> On the smooth jutting beerpull laid Lydia hand, lightly, plumply, leave it to my hands. All lost in pity for croppy. Fro, to: to, fro: over the polished knob (she knows his eyes, my eyes, her eyes) her thumb and finger passed in pity: passed, reposed and, gently touching, then slit so smoothly, slowly down. (11.1112-17)

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The gesture begins in musically-inspired pity and, like "bending in sympathy to hear," inspires a gestural response. Lydia listens by way of her rhythmic response, and her gesture forms an intersubjective connection between producer of music and audience, Lydia and the fictitious character in the song, and between Lydia and Bloom, through his observation. Joyce emphasizes the polyphonic and variable sets of relationships in the parenthetical shift between subjects—"(she knows his eyes, my eyes, her eyes)." Further, musical gesture pervades the syntactical rhythm, and as Lydia continues to stroke the tap, the rhythm and punctuation of the passage echo her movement; "fro, to: to, fro." This musical gesture, directed toward an inanimate object, implies transference from a *potential* haptic gesture to a substitute. The comforting, and perhaps sexual, rhythm she imagines in relation to the boy in the song is accorded instead to the beerpull; however, as occurs throughout the chapter, this somatic siren is always in the gaze of the male characters present, and as such the sexual rhythm finds some degree of completion in Bloom's (and likely other characters') observation of it.

As well as this sympathetic transference, interlistening takes place across various sensory modes. Lipari argues that interlistening is "polyphonic (occurring through the voices of different characters such as self, other, real, imagined, inner, outer [. . .] and polychromic (occurring in a confused multiplicity of temporal modalities such as past, present, future, duration, and so forth)" (160). While Lipari does focus primarily on positive, well-attuned examples of interlistening, the focus on multiplicity suggests that it is open to a process of modulation, and that the way into and progression out of attunement by way of interlistening is also significant. Writing on enactive

intersubjectivity, a phenomenological theory of social cognition, Thomas Fuchs and

Hanne DeJaegher articulate the modulations of incorporation and intersubjective sense-

making:

> In social interactions [. . .] our body's operational intentionality is partially decentred. There are now two "centres of gravity" which both continuously oscillate between activity and receptivity, or "dominance" and "submission" in the course of the interaction [. . .] This unity of centering and decentering is the presupposition for embodied intersubjectivity: In order to understand the other as other, empathy has to be balanced by alterity. Both partners bring in their dispositions that are based on acquired intercorporeal micro-practices [. . .] When two individuals interact in this way, the coordination of their body movements, utterances, gestures, gazes, etc. can gain such momentum that it overrides the individual intentions, and common sense-making emerges. (476)

Fuchs and DeJaegher take the term "operative intentionality" from Merleau-Ponty, who

employs it to suggest that the connection between the body and its environment is

prereflective, resulting from an action/perception dialectic. Like Lipari, Fuchs and

DeJaegher similarly focus on the somatic-communicative aspects of the interaction, and

highlight the dynamic interplay between individual intentions. This focus on continual

oscillation aligns well with the idea of musical modulation. It is not through sustained

melody (or ideal interaction) that the expected/potential result (music, or attunement) is

achieved, but through the transitional process. Like music, "common sense-making," as

Fuchs and DeJaegher term this result of enactive intersubjectivity, does not come from a

static level of understanding and attunement, but from the vacillations between individual

interactions. The suggestion that empathy must be balanced by alterity also evidences the

need for modulation in intersubjective interaction, as any stagnant process of empathic

interlistening would give up too much of the self, and negate the intersubjective

attunement altogether. The process of attunement by way of musical gesture, therefore, is

not merely in a constant state of flux, but rather is ontologically *dependent* on fluctuation.

Variation on Modulations of Intersubjectivity

That musical gesture—and subsequent attunement—is predicated on continual

modulation requires us to take a dual approach and to credit both intimate (harmonic) and

detached (discordant) forms of intersubjectivity. Woolf persistently connects gestural

attunement with processes of social attunement. In a study that considers incarnations of

sympathy in texts including *The Waves* and *Between the Acts*, Kate Martin addresses the

differences between Woolf's rhythms of sympathy in the two novels: "Woolf had moved

from a sympathy based in blood and fibre to one which emphasized culture . . . [*Between*

the Acts] is interested not in the implicit energies of the body, but in acts of artistic

communication, in the social elements of people" (128). Martin also addresses the

allusive shift between the two novels, from Shakespeare and Romantic literature in *The*

Waves to broader "scraps and fragments" of English plays, literature, traditional music,

Bach, Handel, Beethoven, and Mozart in *Between the Acts*. She also contends that

Between the Acts features uneasy relationships between characters, and contrasts this

effect with that of earlier works, in which

> Woolf had shaped the form of the novel, the method of characterization, and the
> very rhythms of her sentences to portray the forms sympathy might take, and
> through this had prompted a similar form of sympathy in the reader. *Between the*
> *Acts* [. . .] does not forge connections between characters by means of overarching
> form, or by compelling rhythms. (128-9)

While this point is apt in a comparative sense, the lack of *sustained* attunement or

completed rhythms in *Between the Acts* need not signal their complete absence. While the

work does not provide the reader with a prolonged experience of connection or immersion in sympathetic rhythm, modulations of intersubjectivity are prevalent. Woolf builds and interrupts moments of attunement—between characters, and between reader and text—by way of short phrases of musical gesture, staccato accents of discord, silence, and separation. Although, as the third chapter will discuss in relation to linguistic and semiotic gestures, *The Waves* is somatic in a much more vital and physiological sense, *Between the Acts* also creates (and persistently disrupts) intersubjective attunement. And, further, its modulation is integral to its musicality.

A fleeting moment of attunement between Mrs. Swithin and William Dodge, for example, is approached *and disrupted* by way of musical gestures. As Mrs. Swithin rises and exclaims, "come, come and I'll show you the house" (46), Dodge responds by imitating her gesture, although "she addressed no one in particular [. . .] William Dodge knew she meant him. He rose with a jerk, like a toy suddenly pulled straight by a string" (47). As the pair progress on their tour through the house, Woolf scores the text with a series of near moments of attunement by way of motivic resonances of music and gesture. They walk together, but with different tempos and movement qualities, "Mrs. Swithin tottering yet tripping; and Dodge unfurled and straightened, as he strode beside her" (47). As they continue, her movements prompt an environmental gesture that imitates Dodge's movement quality—"She went up, two stairs ahead of her guest. Lengths of yellow satin unfurled themselves on a cracked canvas as they mounted" (47). Through this resonance, the reader becomes involved in her own process of musical listening, as she acknowledges the periodic interval that separates the repetition of the

word unfurled. The passage continues, largely from Dodge's perspective, as he observes and moves into attunement with Mrs. Swithin. Although the narration and perspective in *Between the Acts* is involved in the same degree of modulation as the levels of attunement and shifts in music and genre, Dodge's observations of Mrs. Swithin pervade this section, and it is through his perspective that we are told about her musical gesture of panting slightly as she goes upstairs and that "she ran her hand over the sunk books in the wall on the landing, as if they were pan pipes" (47). It is significant also that the haptic gesture that plays an object like a musical instrument is in relation to books, subtly implying a connection between music and language.

Dodge continues his attunement with Mrs. Swithin's musical gestures: "she tapped twice very distinctly on a door. With her head on one side, she listened" (48) To this, Dodge responds by expecting this gesture to be necessary—"he half expected to see somebody there, naked, or half dressed, or knelt in prayer" (48). Even as he imagines a positive relationship and seeks approval—"She had lent him a hand to help him up a steep place. She had guessed his trouble. Sitting on the bed he heard her sing, swinging her little legs" (49)—Mrs. Swithin forgets Dodge's name—"twice she had said "Mr." and stopped" (49). Dodge accords increasing significance to Mrs. Swithin's speech as well, as "words raised themselves and became symbolical. 'The cradle of our race,' she seemed to say" (50). Throughout the progression of Mrs. Swithin and Dodge's tour of the house, their attunement modulates as she responds to him fleetingly, and he responds to her and seeks an intersubjective intimacy that never materializes. Lacking the balance between empathy and alterity as articulated by Fuchs and DeJaegher, Dodge does not

acknowledge his individuality, gives too much away in his desire to engage in meaning-

making with Mrs. Swithin, and becomes attuned non-reciprocally. The apex of

attunement in the passage comes in the same moment as its dispersal. Mrs. Swithin and

Dodge watch the musical gestures of the courtyard together, joining the chorus with a

rhythmic gesture of their own although they are spatially separated from the scene below:

> Down in the courtyard beneath the window cars were assembling. Their narrow
> black roofs were laid together like the blocks of a floor. Chauffeurs were jumping
> down: here old ladies gingerly advanced black legs with silver-buckled shoes; old
> men striped trousers. Young men in shorts leapt out on one side; girls with skin-
> coloured legs on the other. There was a purring and a churning of the yellow
> gravel. The audience was assembling. But they, looking down from the window,
> were truants, detached. Together they leant half out of the window. (50)

As the audience assembles for the pageant below, forming communal spectatorship by

way of joining their individual rhythmic gestures, Mrs. Swithin and Dodge are

accomplices in their separation from the crowd, in attunement with each other by way of

their shared truancy and their gesture of leaning half out of the window.

However, the gesture of leaning out the window is what provokes the final rupture

in their intersubjective attunement. Dodge considers his desperation for Mrs. Swithin's

approval and sympathy regarding his insecurity and homosexuality—"I married; but my

child's not my child, Mrs. Swithin. I'm a half-man, Mrs. Swithin; a flickering, mind-

divided little snake in the grass, Mrs. Swithin; as Giles saw; but you've healed me. . .' So

he wished to say; but said nothing" (51). Even as his desire for her approval crescendos,

Dodge determines, through sartorial symbolism, that such a tolerant fantasy is an

impossibility:

> Once more he looked and she looked down on to the yellow gravel that made a
> crescent round the door. Pendant from her chain her cross swung as she leant out

and the sun struck it. How could she weight herself down by that sleek symbol? How stamp herself, so volatile, so vagrant, with that image? As they looked at it, they were truants no more. (51)

The modulations of their (near) intersubjectivity move into the minor key in this moment; Dodge is struck, jarringly, with the realization that Mrs. Swithin will not understand or heal him; she will never accept him, weighted down as she is with the image of the cross. In connection with Lipari's ethics of attunement, this passage is significant in that the unsatisfying conclusion reached—the lack of true intersubjective attunement achieved— has a vital bearing on a socio-political issue of prejudice and intolerance. Just as Dodge reaches this conclusion, the gesture switches from the register of Swithin's physical leaning out the window, to the movement of the pendant itself; as he detaches himself from the attunement he so desperately craved, her musical gestures become inanimate: the gesture of object rather than flesh. There is no pause, however, during which this musical process of attunement and detachment is met with silence; Woolf rather sweeps Dodge immediately up in another movement toward communal attunement—"The purring of the wheels became vocal. 'Hurry, hurry, hurry,' it seemed to say, 'or you'll be late. Hurry, hurry, hurry, or the best seats'll be taken'" (51). Although this moment of modulating attunement has ended, another phrase begins, and the characters move toward their next experience of movement toward communality and intersubjectivity. Rather than a general lack of sympathetic attunement, then, *Between the Acts* expresses sympathetic attunement by way of a modulating, interrupted, and disharmonic score. The text does not resolve its musical phrases, nor does it lack them.

The other most persistent example of musical, gestural intersubjectivity in both

Between the Acts and "Sirens" takes place in moments of communal, spectatorial gestures

of listening. Despite the ultimate failure of sustained intersubjective attunement in both

texts, the works do persistently illustrate the ways in which music can hold an audience

of listeners (though they may be detached from one another) collectively in its thrall. This

effect is not necessarily positive, and often connotes a physical sense of entrapment.

However, these moments are significant in that they blend communal gestures with

gestures of listening, and allow Woolf and Joyce to question what it means to hear and

respond to music not only as an individually embodied subject, but also as part of a

collective body. "Sirens" finds its point of communal interaction during the conclusion of

Simon Dedalus' song. As the song progresses, the voice of the subject of the song,

Lionel, begins to speak to a crowd which becomes communally blurred as they engage in

gestures of listening: "The voice of Lionel returned, weaker but unwearied. It sang again

to Richie Poldy Lydia Lidwell also sang to Pat open mouth ear waiting to wait" (11.717-

19). The music speaks to characters, whose identities are blurred, in a familiar manner,

using nicknames. Joyce focuses also on the embodied listening gestures and means of

taking in sound ("open mouth ear") juxtaposed with the familiar motif of Pat's movement

and vibratory stillness in "waiting to wait." As the passage reaches its climax and Simon

concludes the song, the music takes on an animate, abstract quality and Joyce blurs the

lines between individual identities.

> It soared, a bird, it held its flight, a swift pure cry, soar silver orb it leaped serene,
> speeding, sustained, to come, don't spin it out too long long breath he breath long
> life, soaring high, high resplendent, aflame, crowned, high in the effulgence

symbolistic, high, of the ethereal bosom, high, of the high vast irradiation
everywhere all soaring all around about the all the endlessnessnessness.....
—*To me!*
    Siopold!
    Consumed.
    Come. Well sung. All clapped. She ought to. Come. To me, to him, to her ,
you too, me, us. (11.745-55)

The exclamation "Siopold" blends singer, song-subject and listener (Simon, Lionel, and

Leopold) and the transference and confusion of pronouns highlights the communal

experience of those watching the music. "Breath *he,*" for example, may refer

simultaneously to the breathing ebb and flow as the musical note changes symbolistic

shape, the breathy flight of the bird that has embodied the music, the breath required by

Simon to produce the music, and the intake of breath among the chorus of listeners who

accompany the music with their movements. The music's resonance throughout the room

and within individual bodies is abstracted to the movement of the bird as it leaps and

soars, continually accompanied by indications of height and temporal instructions:

speeding, sustained, long. Its progress is "all soaring all around about the all," in which

the all may refer to all gathered to listen to the song. A thematic implication of the song,

the notion of endlessness(nessness ....), transitions from meaning within song to

performance within the word in the text that expresses it. The word, which lengthens and

becomes musical, presumably represents the silence between Simon's singing of "*come*"

and "*to me*." Endlessness(nessness ....) also preempts the indication that the audience

(or the sound) is "consumed." The audience expresses its appreciation with the typical

gesture of clapping. However, the individual rhythms of applause become a communal

cacophony in which identities and sound are both equally confused, an effect that is

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reflected in the condensed words: "Broavo! Clapclap [. . .] Clappyclapclap. Encore!

Clapclipclap clap. Sound as a bell. Bravo, Simon! Clapclopclap. Encore, enclap, said,

cried, clapped all" (11.756-58). The language imitates the sound of clapping, and the

conclusion suggests that multimodal expressions—"said, cried, clapped all"—are equally

significant to the gesture of appreciating Simon's performance. "Sound as a bell"

translates the oft-cited motif of the musical gesture "*Sonnez la cloche.*" As in the passage

between Dodge and Mrs. Swithin, the moment of communality is quickly dispersed, and

the musical motifs begin again to follow individual rhythmic gestures which ebb and

flow into and out of attunement as music fades and rhythmic gestures move into the

register of music and back again—"Blazes Boylan's smart tan shoes creaked on the

barfloor, said before. [. . .] An afterclang of Cowley's chorsed closed, died on the air

made richer" (11.761-67).

Woolf too continually enacts shifts between communal musical experience and

dispersal. In a strikingly similar moment to that in "Sirens," the audience of the pageant

in *Between the Acts* listens to an abstractly, and ethologically, rendered depiction of

music playing, reaching a brief point of attunement before reaffirming individual

listening gestures:

> For I hear music, they were saying. Music wakes us. Music makes us see the hidden, join the broken. Look and listen. See the flowers, how they ray their redness, whiteness, silverness and blue. And the trees with their many-tongued much syllabling, their green and yellow leaves hustle us and shuffle us, and bid us, like the starlings, and the rooks, come together, crowd together, to chatter and make merry while the red cow moves forward and the black cow stands still.
>   The audience had reached their seats. Some sat down; others stood a moment, turned, and looked at the view. The stage was empty; the actors were still dressing up among the bushes.

Over there behind the tree Miss La Trobe gnashed her teeth. She crushed her manuscript. The actors delayed. Every moment the audience slipped the noose; split up into scraps and fragments. (83)

The first person plural is choral and incantatory in "music wakes *us*" and "music makes *us* see," which constitutes a near-immediate shift from the interpersonal disconnect in "I hear music, they were saying." The imperative to look and listen suggests that, as well as providing the communal audience with awakening and insight, music also instructs the audience to appreciate the environment. The rhythms of the audience and the music itself join with those of the flowers and trees; this effect quickly involves the audience in the natural, musical environment. The trees are accorded a voice, "with their many-tongued much syllabing," which quickly provokes physical action, as the leaves "hustle us and shuffle us." The involvement of the vocally inclined trees then renders the audience communally connected with birds as they "bid us, like the starlings, and the rooks, come together, crowd together" and then bring the voices of the audience into the tune as *we* "chatter and make merry while the red cow moves forward and the black cow stands still." Interestingly, this period of attunement occurs while the audience members progress to their seats, rather than in the midst of the performance. This is, however, particularly fitting in the sense that the most significant moments of the novel—and especially its most important moments of human interaction—occur before, *between*, and after "the acts." In the very moment when the audience takes its place as a communal spectator, its individuals assert their independence by way of individualized movements—"some sat down; others stood a moment, turned, and looked at the view."

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Again, the music of these attuned interactions takes place not because of any kind of

sustainment, but rather in their modulation.

The most prevalent musical instruction toward this communal spectatorship in

Between the Acts is the cue of the gramophone. In the contrast between the pageant's

outdoor setting (and the prevalent musical gestures produced by the natural landscape)

and the mechanical voice of the gramophone, the very call to commune is also a jarring

reminder of the modern temporality and the uneasy binary between the historical and the

now and between the human, natural, and automated worlds. The gramophone is often

figured as an authoritarian device, herding and collating the audience, and resisting their

attempts to subvert the choreography that has been imposed on them: "Could they talk?

Could they move? No, for the play was going on. Yet the stage was empty; only the cows

moved in the meadows; only the tick of the gramophone needle was heard. The tick, tick,

tick seemed to hold them together, tranced" (57). Despite the fact that "nothing

whatsoever appeared on the stage" (57), the gramophone holds the audience hostage. The

gramophone has the character of a metronome, and its intrusion is partially that of the

measured, rhythmic present time which is at odds with the broad historical ambit of the

historical pageant, and seems to tick ever closer to the impending war: "Time was

passing. The audience was wandering, dispersing. Only the tick tick of the gramophone

held them together" (105). Indeed, the only reaction of the audience to this constriction is

often a micro-gesture, and (when the gramophone and the interval allow it) peripatetic

dispersal: "Their minds and bodies were too close, yet not close enough. We aren't free,

each one of them felt separately, to feel or think separately, nor yet to fall asleep. We're

too close; but not close enough. So they fidgeted" (45). As the text progresses, the gramophone seems to take on still more autonomy and offers a warning to the crowd even as they disperse, again beginning to find individual gestures as they move away from the pageant:

> The gramophone was affirming in tones there was no denying, triumphant yet valedictory: Dispersed are we; who have come together. But, the gramophone asserted, let us retain whatever made that harmony.
> O let us, the audience echoed (stooping, peering, fumbling), keep together. For there is joy, sweet joy, in company.
> Dispersed are we, the gramophone repeated. (133)

Although the audience and the gramophone are often seen to be at odds throughout the performance, it is not a rebellious gesture on the part of the audience to leave the space in which the gramophone has sovereignty, but rather one that is ordained (with a caution) by the machine itself. "Let us retain whatever made that harmony," the gramophone suggests, which the audience echoes by way of their parenthetical gestures—"(stooping, peering, fumbling)"—before it repeats its frequent motif, including itself in the company: "Dispersed are we."

That this communal spectatorship is heralded by the music of a technological assemblage is especially significant to our study of musical gesture in modernism. In its precise, automated musical gestures, the gramophone is not given to as much physical modulation as the natural world; at odds with this effect, the gramophone has the capacity to play (and in *Between the Acts* it certainly does) a wide variety of music across numerous temporalities. As well as the sentience of the gramophone in *Between the Acts*, the machine is possessed of an extremely long memory. Writing on the gramophone in relation to the "yes" in *Ulysses*, Jacques Derrida writes that:

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> The yes can say itself only if it promises to itself the memory of itself. The affirmation of the yes is an affirmation of memory. Yes must preserve itself, and thus repeat itself, archive its voice to give it once again to be heard. This is what I call the gramophone effect [. . .] The machine reproduces the living, and duplicates it with its automaton. (56)

The mechanical-mnemonic qualities of the gramophone both preserve memory—in the case of *Between the Acts*, a broad memory of English culture over time—and inflict memory on an audience. The memory housed in the body of the gramophone is transferred to the audience throughout the performance, and they take the "tick, tick, tick" of the machine with them as they finally disperse. Writing in response to the pianola in *Ulysses*—a device which he claims is a hybrid between piano and gramophone—Paul K. Saint-Amour opens his essay with the statement that "literary studies has a gramophone problem" (15), before moving to denote the gramophone's relationship to the speech-writing complex. He concludes his argument by claiming that we should "aim to place literature in the fullest possible mediatic landscape, with all its weird materialities, its compound and parallel modes, its mutant, dormant, and resurgent forms" (32). Saint-Amour clarifies the paradoxical nature of the pianola as a technological assemblage that functionas as: "in one region, a technology that makes air vibrate, reproducing the voice but not the breath; in another, a way of using air to make technology vibrate, harnessing breath without reproducing the voice" (32). He thus insists on the mediality and multi-modality of technologies of voice as well as the voices themselves. The vibrations to which Saint-Amour refers take place in *Between the Acts* across a rhythmic landscape that includes human bodies, nonhuman actors, natural/architectural spaces, as well as

machines. In *Between the Acts*, Woolf persistently interrogates the difference between a

mnemonic, historical repository of music and the music created by the present moment.

Bonnie Kime-Scott notes that the gramophone "does approach the human,

producing both movement and emotions" (107).[17] Kime-Scott also addresses the

relationship between the gramophone and the female characters of *Between the Acts*; she

argues that the verse "orts and scraps and fragments":

> [I]s most closely associated with Isa, the wife of Giles and a poet. Her repetitions
> of verse and song may bear some relation to Derrida's concept of human
> gramophony, as she seeks to affirm her self to another marginal character, the
> homosexual William Dodge [. . .] Furthermore, Miss La Trobe, in varied uses of
> the gramophone, enters and then escapes with the master's voice. Thus the
> women artists of *Between the Acts* suggest a new relation to, and different
> potentials for, mechanical reproduction. (105)

Whether produced by machine or human vocalist, the vibrations of music (and the

rhythms of musical gesture) are one of the keys to the production of intersubjectivity and

attunement throughout both "Sirens" and *Between the Acts*.

Musical gesture, therefore, is capable of performing an array of intersubjective

functions. In combination—with other rhythms, gestures, or subjects—rhythm becomes

music at a point of connection. The modulation of the ephemeral, embodied quality of

musical gesture (as it combines with other human or environmental rhythms) is capable

of producing intersubjective attunement and eliciting a vibratory sympathetic attunement

in its reader. This attunement can be reciprocal and harmonic, or non-reciprocal and

discordant. As we leave this section and begin to move more broadly and

cartographically in the discussion on spatio-melodic landscapes to follow, we should

pause to apply the findings of this section to our study more broadly. Though we have

been discussing musical gesture in particular, music is only one of an expansive number of thematic resonances we might have chosen. The central premise on which this argument turns, is that gestures (in combination with rhythms/musical qualities, or with other aspects of their enactment) are productive of attunement and (inter)subjective experience. Gesture is modulation. Modulation makes the music.

Spatio-melodic Landscapes

As discussed in relation to ritual and the liminal/liminoid in the introduction, gesture is marked by being *in between*. Gesture operates between thought and language, between spontaneity and intention, between physiological impulses and physical movements, between tangibility and ephemerality. It moves between people, as in the case of intersubjective attunement, but it also traverses boundaries of space and time. It is this relationship between gesture, the space in which it moves, and the varying duration of those movements, that underpins its relationship to music. The movement of notes on a scale (variation in pitch and tone) is achieved by movements of gesture in space; the duration of phrasing and transitions in rhythm are as central to gestural expression as they are to the expressive capabilities of a musical composition. Though I've termed this section "*spatio*-melodic landscapes," they are also temporal, interpersonal, and durational. The focus, rather, is on the construction (as well as modulation and deconstruction) of these melodic landscapes—a physical or psychic setting, which is made musical by gestural or rhythmic modulation, in which the negotiations of space and time occur. I choose the term *melodic* over rhythmic (as rhythm does not always constitute music) or musical (a broader category) because melody implies a specific

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series ("of single notes arranged in a musically expressive sequence," as per the OED definition) and a *construction* that forms the central, structural aspect of a composition. In this discussion, melodic is not used in the sense of a pleasant or harmonic quality, but rather to denote the central, structural framework of a musical landscape, which may be disharmonic or unpleasant. This section prefigures the discussion of augmented temporality to follow, and begins with a more general interest in questions of what it means to negotiate the boundaries of a melodic-landscape—to define and re-define its territories, to move between harmony and discord, to reach across socio-historical and interpersonal lines, and to manipulate time and phrasing. In other words, it is interested in the interstices produced by musical gesture, and posits that what happens *between*—movements, musical notes, genres, and epochs—is as essential as what happens *during*. It attends to silence and stillness, aspects of the liminal space produced by musical gesture. In this way, this section provides an analogue to the movement of *Between the Acts*—the shift in spatial orientation from the central action to its margins and interstices. In her introduction to the text, Melba Cuddy-Keane notes that "[t]he title of this novel itself enacts a radical reorientation, like a syncopated beat that places the stress a little offside" (lx). This shift in focus is both spatial and musical: it features reorientation of focus as well as attention to an underlying or ancillary rhythm. Spatio-melodic landscapes, then, are the locations in which music and gesture assemble, navigate, and challenge structure.

"Sirens" takes place during a pivotal moment in *Ulysses*, as Blazes Boylan enters the Ormond hotel before proceeding across Dublin to 7 Eccles Street and his affair with Molly Bloom. Listening to the music in the bar and observing its occupants, Leopold

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Bloom is in a liminal space; he knows the consummation of the affair is about to occur, or occurring, yet is unable to do anything but wait. Joyce sets up motivic rhythms in the first section of "Sirens," and these provide the framing devices by which the chapter proceeds, as well as the means by which interpersonal and generic territories are established and undercut. Musical gesture is central to both effects in its persistent association with fugal voices and role in the spatial orientation of the characters onstage in the chapter:

> Piano again. Cowley it is. Way he sits to it, like one together, mutual understanding. Tiresome shapers scraping fiddles, eye on the bowend, sawing the cello, remind you of toothache. Her high long snore. Night we were in the box. Trombone under blowing like a grampus, *between the acts*, other brass chap unscrewing, emptying spittle. Conductor's legs too, bagstrousers, jiggedy, jiggedy. Do right to hide them. Jiggedy jingle janty jaunty. (11.573-79; emphasis added)

Here, Joyce develops the melodic landscape of the passage by way of musical gesture, and emphasizes several incarnations of betweenness. Cowley's posture at the piano prompts an image of the intersubjective attunement between instrument and instrumentalist—"like one together"—and this thought leads to the relationships between performers and different types of instruments. The gestures of "tiresome *shapers*" (shaping tone by shaping their gestures in space) who scrape fiddles are paired with the actions of cellists who "saw." Rather than an association between the music Cowley is playing and the tune Bloom heard in this memory, the cognitive connection is of the music's gestural components. Bloom thinks of a sawing cello and a toothache before he is reminded of Molly's snoring and then a concert they attended together. He then considers an interval in the performance, his syntax echoing the focus on the space

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between constructed musical performances—"trombone under blowing like a grampus" and "other brass chap unscrewing, emptying spittle" are separated by the parenthetical "between the acts." This characteristic blend of form and content also highlights the generic interstices that make up the chapter as Joyce moves between language, music, and gesture within the structure of the fugue form. Bloom's focus on the chaotic sound produced between the acts, and the gestures associated with it, is indicative also of his perspective on his current situation. His derision at the jiggling of the conductor's legs and his suggestion that he should hide them leads him to a repetition of the metonymic musical accompaniment of Boylan's progress across Dublin to Molly's bed. Musical gesture is thus central to Bloom's reflections on the interval, the spatial relationships between characters and their instruments, the boundaries developed and crossed between people, and the awareness of the space between the Ormond and Bloom's home.

In "Of the Refrain," Deleuze and Guattari develop the relationship among rhythms, milieus and territorial assemblages that negotiate among genres, times, and species. The chapter considers the complex roles of rhythms and milieus in constructing refrains and highlights the multimodality with which the refrain operates. Differentiating between rhythm and milieu, Deleuze and Guattari contend that:

> Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between—between two milieus, rhythm-chaos or the chaosmos [. . .] In this in-between, chaos becomes rhythm, not inexorably, but it has a chance to. Chaos is not the opposite of rhythm, but the milieu of all milieus. (313)

In the note on his translation of the work, Brian Massumi comments that "In French, *milieu* means 'surroundings,' 'medium' (as in chemistry), and 'middle.' In the philosophy of Deleuze and Guattari, milieu should be read as a technical term combining all three

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meanings" (xvii). This notion of mediality aligns precisely with this section's concern

with the interval, particularly in its connection with rhythm and vibration. Deleuze and

Guattari note that "[e]very milieu is vibratory, in other words, a block of space-time

constituted by the periodic repetition of the component" (313); these segments of space-

time, then, operate within metrical time, and this moving, vibratory entity is a spatial

intermediary. Rhythm, the authors contend, "is the milieus' answer to chaos" (313), and

is ontologically dependent on variation:

> How can one proclaim the constituent inequality of rhythm while at the same time
> admitting implied vibrations, periodic repetitions or components? A milieu does
> in fact exist by virtue of a periodic repetition, but one whose only effect is to
> produce a difference by which the milieu passes into another milieu. It is the
> difference that is rhythmic, not the repetition. (314)

Deleuze and Guattari thus emphasize the difference between meter (which is repetitious

and constant) and rhythm, which is marked by variation. I have previously defined

rhythm as repetition with alteration and—while I have used rhythm as a category that

includes precise meter—this focus on modulation and difference is also central to the

argument I am making here. Further, it is the passage *between* milieus, the variation and

transformation of betweenness, which is significant. For the purposes of this argument,

Deleuze and Guattari's definitions of rhythm and milieu are germane primarily because

of their insistence on boundary-crossing and transformative capacities of the in-between.

The transformation from rhythm and milieu to refrain occurs at a recursive point of

expression and territorialization: "the refrain is rhythm and melody that have been

territorialized because they have become expressive—and have become expressive

because they are territorializing" (317). Deleuze and Guattari define territory as "an act

that affects milieus and rhythms" (314), a space that "has the interior zone of a residence or shelter, the exterior zone of its domain, more or less retractable limits or membranes, intermediary or even neutralized zones, and energy reserves or annexes" (314). This nebulous definition is particularly important to our discussion of musical gesture in that it focuses on action as well as space and emphasizes the negotiation/modulation of the landscape. Further, it privileges the *act* of marking a territory rather than the territory itself as place, which lends itself well to the continuous motion of gesture and music. The act of forming a territory through expressive phrasing of a musical gesture—the point at which one subject's rhythmic movement accents the melodic gesture of another, for instance—is one such example of the action of territorialization. In this way, musical gesture is itself a territory. Musical gesture as employed by Joyce and Woolf is consistently expressive and is productive of these kinds of "territories"—the actions and markers by which spatial or musical landscapes are defined—territories which play a pivotal role in navigating the spaces between people, space/time, or genre.

Still more significantly, "Of the Refrain" emphasizes the multimodality of the refrain, suggesting that it is defined as "*any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes* (there are optical, gestural, motor, etc., refrains)" (323). While the authors do eventually comment on reasons why the refrain is "sonorous par excellence" (348) in comparison to visual art, they also emphasize the intermediality of the refrain, and persistently comment on its vibratory, gestural qualities. Indeed, the example with which the chapter opens is predicated on the innate relationship between music and gesture:

> A child in the dark, gripped with fear, comforts himself by singing under his
> breath. He walks and halts to his song. Lost, he takes shelter, or orients himself
> with his little song as best he can. The song is like a rough sketch of a calming
> and stabilizing, calm and stable, center in the heart of chaos. Perhaps the child
> skips as he sings, hastens or slows his pace. But this song itself is already a skip:
> it jumps from chaos to the beginnings of order in chaos [. . .] (311)

Deleuze and Guattari note that "one ventures from home on the thread of a tune. Along
sonorous, gestural motor lines that mark the path of a child and graft themselves onto or
begin to bud 'lines of drift' with different loops, knots, speeds, movements, gestures, and
sonorities" (311-12). The refrain—this expressive and territorialized landscape—is
constituted and negotiated by gesture as well as sound. Gesture both accompanies sound
physically, as in the child's skipping, and metaphorically, taking place within the song
itself. Further, Deleuze and Guattari emphasize the fact that the interstitial aspects of the
refrain are applicable not only to human music, but also to the refrains of the animal and
natural worlds.

Throughout *Between the Acts*, Woolf develops both spatio-melodic and
ethological aspects of the refrain. As discussed with regard to communal and
environmental musical gestures in the previous section, the work enacts the transition
from rhythm to gesture as a concatenation of environmental or intersubjective factors:

> The other trees were magnificently straight. They were not too regular; but
> regular enough to suggest columns in a church; in a church without a roof; in an
> open-air cathedral, a place where swallows darting seemed, by the regularity of
> the trees, to make a pattern, dancing, like the Russians, only not to music, but to
> the unheard rhythm of their own wild hearts. (45)

Here, Woolf constructs a territorial assemblage in the spatial orientation of the trees and
the associations with the religious-architectural space of an open-air cathedral. The trees
are rhythmic, by Deleuze and Guattari's definition, in that they are not too regular (they

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are marked by variation and difference). The gaps between them also imply the medial

category of the milieu. The rhythmic quality of the landscape is what is "played" as an

instrument by the swallows. This ethological music is what becomes a refrain: the point

at which a musical gesture forms through the combination of the spatial rhythm of the

trees with the dancing of the swallows. That Woolf mentions the Russians (Nijinsky and

the *Ballets Russes*) is significant in association with the multimodal, ekphrastic nature of

the passage in that the company was known for work that innovatively blended aesthetic

elements: set and backdrop design, dance, and music. Thus, Woolf is implicitly

commenting on a spatial, rhythmic, musical, and gestural concatenation. Further, this

refrain is scored by a physiological rhythm rather than a musical one—"the unheard

rhythm of their own wild hearts"—which further deepens the interstitial nature of the

passage by moving it into a realm between interior and exterior, human and nonhuman.

Both Woolf and Joyce also use the refrain as an experiential tool to involve their

readers in the phenomenological experience of the time between the acts. Woolf was

aware of the immersive nature of her work, noting its effect on herself (and an imagined

audience) in her diary: "It is the rhythm of a book that, by running in the head, winds one

into a ball: & so jades one. The rhythm [. . .] became so obsessive that I heard it, perhaps

used it, in every sentence I spoke" (*D* 5: 339). If we consider this statement in terms of

Deleuze and Guattari's definitions, we might term the motifs in the text milieus, in that

they are vibratory fragments of space-time, and that they take place in periodic repetition.

The "chuff, chuff, chuff" of the gramophone, for example, is both a vibration of sound

and is vibratory in a sense of energy and movement. It produces music with temporal

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variation and is a unique spatio-temporal mode in that it plays (archives) pre-recorded

music, and its appearance is repeated frequently throughout the text. The relentless

rhythms of the text Woolf speaks of, therefore, are the transitions between motivic

milieus—the distances and durations traversed between them—rather than specific

resonances. The gramophone also serves to form one of the refrains of the text in that it

provides an array of expressive melodies. More importantly—when combined with the

phenomenological experience of the audience and heard in connection with other

rhythms of the text—it is integral to an act of territorializing perhaps the most important

spatial-temporal marker in *Between the Acts:* the interval.

> Was there an interval? Yes, the programme said so. The machine in the bushes
> went chuff, chuff, chuff. And the next scene? "The Victorian Age," Mrs.
> Elmhurst read out. Presumably there was time then for a stroll round the gardens,
> even for a look over the house. Yet somehow they felt—how could one put it—a
> little not quite here or there. As if the play had jerked the ball out of the cup; as if
> what I call myself was still floating unattached, and didn't settle. Not quite
> themselves, they felt. (102)

Woolf emphasizes the hesitancy of an audience who, in their communal spectatorship,

lacks an impulse toward individual decision—to be the first to applaud, the first to stand

during an intermission or at the conclusion of the pageant. The passage begins

straightforwardly, as the audience considers movement and contemplates what they

might have time for, before they realize that they are psychosomatically trapped by their

sensations of liminality and displacement—"a little not quite here or there." Cuddy-

Keane discusses the shifting subjectivity Woolf achieves through this emphasis on the

space between, noting that:

> The characters *at* the play are also the characters *in* the play, inhabiting a site in
> between. And, by domino effect, as the pageant's audience transforms into

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players, so, too, a responsive reading audience will feel itself shifting position, to become the subject seen as well. Caught between two worlds, the liminal space is unstable; it is also uncertain terrain. (lxi)

It is through the refrain—the chuff of the gramophone, the persistent phrasing of musical gesture into an expressive territory—that the reading audience slips into the place of the textual audience. Woolf blurs the subjects of the sentence to the extent that the reader feels herself implicated: "as if what I call myself was still floating unattached." The generic blending of *Between the Acts* is not only that between prose and drama, but also the experience (the refrain) that navigates and nuances territories among prose, drama, and reality. The conclusion of *Between the Acts* expands its territory, allowing the space after the text to continue as a liminal space in which the player-audience dynamic is left in a permanent state of flux: "Then the curtain rose. They spoke" (149).

Rhythm, Musical Gesture, and Augmented Temporality

Bookending the interwar years, *Ulysses* (1922) and *Between the Acts* (1941) are marked by global, historical time as well as by metrical time. In both texts, rhythm and musical gesture modulate various incarnations—and spectatorial/reading experiences—of time. Deleuze and Guattari define the refrain as "a prism, a crystal of space-time" (348). They emphasize the multiplicity of the refrain in constructing different times: "Time is not an a priori form; rather, the refrain is the a priori form of time, which in each case fabricates different times" (349). Throughout both "Sirens" and *Between the Acts*, musical and gestural refrains—as well as other types of musical gestures—facilitate the construction of a setting in which time is plastic, withdrawn, and nonlinear. Lipari similarly renders the multivalence of time in relation to the qualities of music—

"synchronous time moves the way a symphony moves—all the instruments together blending as melody, harmony, rhythm, recapitulating earlier themes anticipating later motifs, and echoing fugue-like with memories of other music" (154). She also alludes to the gestural components of musical time, contending that synchronic time "is a happening, a concurrence of events. These are not frozen events in stasis, for synchrony involves movement and co-occurrence" (153). Musical time, particularly in the structure of a fugue is thus capable of—and ontologically based in—modulation and temporal manipulation. Further, gesture is significant not only in the means by which Woolf and Joyce use musical gesture to alter the reader's experience of time, but also in that it is a metaphor for the nonlinearity of time as a whole. In both texts, musical gestures and gestures of music alter temporality.

In "Sirens," Joyce uses gesture in the sense of cognitive resonances occasioned by music, as well as musical gestures enacted by the characters in the chapter, to augment and alter the experience of time:

> —*Each graceful look* . . . .
>   First night when first I saw her at Mat Dillon's in Terenure. Yellow, black lace she wore. Musical chairs. We two the last. Fate. After her. Fate. Round and round slow. Quick round. We two. All looked. Halt. Down she sat. All ousted looked. Lips laughing. Yellow knees.
> —*Charmed my eye* . . . Singing. *Waiting* she sang. I turned her music. (11.724-30)

The interstice between the lines of the song compresses the present moment, and acts as an extended musical rest in the score of the chapter. Bloom's reflections fit into the space between the lines of song on the page, but temporally take much longer to read than the musical break is likely to take. Joyce compresses present and past as well, as Bloom looks back to his first meeting with Molly. The content of the song, and potentially the

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musical gestures of the composition, have reminded Bloom of the musical gestures

surrounding his meeting with Molly: musical chairs and the intimate, sound-

accompanying gesture "I turned her music." Time is thus experienced in a synchronous

and nonlinear manner even in a fleeting moment in the text.

Between the Acts similarly operates along multimodal and multiply-experienced

spectrums of time: quotidian to monumental, intimate to performative, and linear to fluid.

The narrative continually brings human and nonhuman entities into and out of

attunement, but the points of transition between performance and interval—where

theatrical time slips into the temporality of "between the acts"—are especially

concentrated with both musical time and rhythmic gesture. As the first act of the play

ends and the curtain rises on the first interval, Woolf employs rhythmic gesture and

musical temporality to write a moment that shifts between dis- and re-attunement:

> At that, the audience stirred. Some rose briskly; others stooped, retrieving
> walking-sticks, hats, bags. And then, as they raised themselves and turned about,
> the music modulated. The music chanted: *Dispersed are we.* It moaned:
> *Dispersed are we.* It lamented: *Dispersed are we,* as they streamed, spotting the
> grass with colour, across the lawns, and down the paths: *Dispersed are we.*
>
>   Mrs. Manresa took up the strain. *Dispersed are we.* "Freely, boldly, fearing no
> one" (she pushed a deck chair out of her way). "Youths and maidens" (she
> glanced behind her, but Giles had his back turned). "Follow, follow, follow me. . .
> Oh Mr. Parker, what a pleasure to see *you* here! I'm for tea!"
>   "Dispersed are we," Isabella followed her, humming [. . .] (66-7)

This passage follows two auditory cues for the break in the theatrical event: a megaphone

intoning "an interval" and the gramophone blaring music. The text records four lines of

song from the gramophone, which fade into "*etc., etc.*" (66) before the audience begins to

stir. The signal "At that" appears to mark a precise and immediate temporal realization of

the interval's start; however, Woolf's representation of the announcement as gradual and multimodal contrasts with the suddenness of this recognition, and the fading of the song into "etc." belies the possibility of a single decisive cue. Instead, "that" must be understood as a communal shifting of spectatorial attunement from the rhythm of watching a theatrical event—in which time is ordered and predetermined by the performance—to the real-time experience of deciding when, where, and how to move during the interval. "That," therefore, is not a single aural cue, but rather a fluid period of time in which the collective consciousness of the audience begins to re-attune to a different temporality, at first through the small gestures of stirring and stretching, then by looking around to be informed by how the other spectators are moving, and finally by preparing for their next movements.

The temporal effect Woolf achieves here resonates with Maurice Merleau-Ponty's somatic phenomenology, in which all experience takes place only by virtue of embodied perception, and the body is thus both the subject and object of experience. In his chapter on temporality, Merleau-Ponty refutes a linear perception of time, constructing instead a concept of plastic time through a correspondence to gesture: "Time is the one single movement appropriate to itself in all parts, as a gesture includes all the muscular contractions necessary for its execution" (419). Merleau-Ponty portrays time as not only gestural, but more broadly performative as well: "the passage of one present to the next is not a thing which I conceive, nor do I see it as an onlooker, I perform it; I am already at the impending present as my gesture is already at its goal, I am myself time" (421). Time, then, is nonlinear, both incited by and experienced in the body. Woolf's manipulation of

time in this passage functions similarly; the embodied experience "as they raised themselves and turned about," precedes the modulation of the music. The body thus brings the musical temporality into being, and the rhythmic gesture of "turning about" is itself already a representation of time.

Further, the audience often attunes with the natural world throughout the novel, and, perhaps more importantly, ecological time is presented as the most nonlinear alternative to the other temporalities the narrative cycles through: theatrical, quotidian, and war, among others. In the passage that opens the interval, the musical intonation and the communal movement toward attunement with nature occur within plastic, nonlinear time. The broad, decisive movement the audience takes is that of a stream—out onto the grass, lawns, and paths of the natural environment. They are taken up by the landscape and influence it visually, "spotting the grass with colour." Woolf synchronizes this description of progress into the natural world with the most musical part of the passage. Significantly, even if music and movement into nature are coextensive—the evidence for this is the relatively equal length of the lines that describe each and the cue "as" placed between them—multiple, simultaneous experiences of time are present in the passage. The music both anticipates the movement and describes it as already done. The grammar of "dispersed are we"—inverted to emphasize verb over subject—suggests the dispersal has already happened; "as" implies that the music and the movement happen concurrently. Yet, a chronological reading experience only allows for the movement to take place *after* the music. The fact that, at this central narrative point of the first interval, the audience moves immediately from theatrical time to musical, ecological time suggests

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that Woolf is participating in a project of writing language into both landscape and into alternate, plastic temporalities.

The section break falls on a musical cinematographic view of dispersal with "*Dispersed are we*." The audience, "spotting the grass with colour" is seen from above as the music of the final "*Dispersed are we*" fades into silence and wordlessness, like that of the "*etc., etc*" which began the interval. The blank space on the page creates a visual as well as auditory silence, in which the moving bodies are still, at least when viewed from this height, and silent. Woolf thus scripts a pause, a listening gesture on the part of the reader, at a moment of communal dispersal and attunement with music and nature. The section break is a choreographed rest in which the reader not only participates in the experience of the spectators, but has also become a spectator of this scene herself. It is also worth noting that this moment of flux between performance and life is actually a more focused attunement than most descriptions of spectatorship of the play, which contributes to Woolf's exploration of what it means to be *between*. In comparison to the spectator experience, the attunement to the everyday, natural time of the interval is more holistic and more representative of the dissolution of boundary between subject and world. The interval does not begin with a moment of one-to-one subjectivity, but communal re-attunement to a real-time experience of relating to the environment at large. Woolf thus creates a sense of attunement that extends beyond the interpersonal to a broader, environmental/universal attunement. The dispersal before the section break is significant because it is a completely "between" experience of time; it is natural but inflected by the theatrical time that preceded it, pertains to the quotidian as well as to a

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monumental, global experience of time, and is communal but individually experienced. Woolf achieves this broader examination of what it means to perceive different temporalities by way of precise representations of rhythmic gesture and musical temporality that the reader (spectator) of the novel can experience individually.

After the section break, the focus shifts from the broad, aerial view to zoom in on an individual subjectivity: "Mrs. Manresa took up the strain." Though she "takes up the strain," it does not yet enter into dialogue, and it is thus more likely that she takes up the strain of dispersal gesturally rather than vocally. The prevalence of allusion throughout the text to this point—individual characters and narrative voices often quote poetry and songs—creates an expectation that Mrs. Manresa's "Freely, boldly, fearing no one" may be a reference to a song that has been quoted in the text already. This is, in fact, the first time the line is uttered in the narrative, which indicates an improvisatory move in which Mrs. Manresa has entered into the scripting of poetic, musical text outside the temporality of the play. Further, the expectation that this may be an allusive reference to something else in the text may prompt the reader to scan back through the text for it, thus implicating her in the production of a nonlinear temporal experience of reading. Mrs. Manresa's mode of taking up the strain equally balances musical, improvisatory language with gesture, this time in the form of stage direction. Early in the text, Mrs. Manresa is the first character whose movements are represented in a parenthetical stage direction: "(here she pressed her hands to her sides—she was stout)" (30). After she utters the improvisatory lyric, attention turns to her movement, but from an external, dramaturgical perspective: "(she pushed a deck chair out of her way)." The stage direction form slips

out of the theatrical time of the play and into that of the interval, emphasizing a slippage in the boundaries between stage space/world, private/public, and intimate/performative. The parenthetical gesture also complicates the question of witness and spectatorship by creating ambiguity as to who sees the gesture. If there are multiple spectators, Mrs. Manresa has become the observed performer; if just Isabella is watching, the gesture is an intersubjective experience of imitation between the two characters; if Mrs. Manresa experiences the gesture interoceptively within her own body, theatrical observation has slipped into her everyday way of being-in-the-world; or, finally, perhaps the only observer is the reader, which more completely collapses the boundary between drama and narrative. Again, the gesture is prompted by a musical intonation—"freely, boldly, fearing no one"—and gesture and musicality function in a reciprocal and mutually informing relationship. We should pause, here, to recall our initial premise that gesture negotiates between *performance* and *performativity*, and that performed gestures include enactments before any audience, even if that audience is the self. Mrs. Manresa's parenthetical gesture is an apt example of the ways in which the audience for a performed gesture alters its phenomenological capacities, shifting among communal performance and spectatorship, to intersubjective capacities, to a movement situated in individual subjectivity. Even a simple gesture, therefore, is capable of constituting an array of experiential and performance/performative capacities, depending on the presence of its spectators (be they audience of characters or paratextual readers).

Similarly, "Youths and maidens" is followed by a parenthetical stage direction, this time representing Mrs. Manresa's abortive desire to make a connection with Giles,

who has his back turned. Still, she continues her improvisatory riff, and rhythm and gesture converge as she intones "Follow, follow, follow me," which suggests both her rhythmic movement in the present moment and the imagined future movements of those who may follow her. This moment slips into ellipsis and prompts the first tangibly verbal moment of dialogue in the interval—"Oh Mr. Parker, what a pleasure to see *you* here! I'm for tea!" This phrase creates the potential for Mrs. Manresa's rhythmic utterance to become an accomplished instruction, if Mr. Parker indeed follows her. The phrase's, and with it the paragraph's, ending rhyme of "tea" with the "me" of the previous line allows the conversation to remain in musical temporality. Like the stage directions that move out of the space of the play, Woolf's blending of literary and theatrical genres refuses a completely discrete shift between their temporalities. Woolf allows performative gesture to slip out of spectacle into real time and musical tempo and rhyme scheme to construct everyday conversation as well as song. Woolf questions linear temporality by creating a sensate landscape in which musical time and rhythmic gesture move in pastpresentfuture time, dis- and re-attuning themselves within multiple subjectivities. It is this participatory, experiential quality that allows the text effectively and persistently to question linear and binary notions of time.

Across the paragraph break, the concept of dispersal moves into the linguistic realm as it enters Isabella's dialogue. This effect emphasizes the level of intersubjective attunement the audience members have attained. A concept that Mrs. Manresa and Isabella have thus far experienced only as rhythmic gesture and abstract musical time is now linguistic; it has the capacity to effect a transition from Mrs. Manresa's taking up the

"strain" to a direct placement in Isabella's language. It is also significant that the

narrative follows not the tangible interpersonal connection between Mrs. Manresa and

Mr. Parker, but the abstract, musical correspondence Mrs. Manresa's movements have

suggested for Isabella. As "dispersed are we" becomes language, rhythm and gesture

detach from, but follow after, the words: Isabella physically follows Mrs. Manresa,

"humming." The relationship between rhythmic gesture and musical temporality, then, is

one of reciprocal and cyclical interaction—movement is absorbed into music and music

is absorbed into gesture. The periodicity inherent in rhythm means that this reciprocity

takes place, as all experience does, in some form of time. Yet, Woolf frequently uses

rhythmic gesture and musical time to challenge and negotiate a linear experience of time.

The beginning of the interval is both carefully choreographed and improvisatory.

As such, it operates as a metonym of communication on a larger scale. Lipari, for

instance, argues that:

> The coordinated rhythmic patterns of gesture, vocal inflection, and gaze in
> intersubjective interaction are similar to those found in improvisation, in
> particular, that in improvisational jazz, where players begin with a shared context
> of a 'tune' [. . .] and then, one by one, or perhaps in tandem, push beyond the
> boundaries of rhythmic, harmonic, and/or melodic structure. (132)

Earlier in this chapter, I likened improvisational jazz with spontaneous gesture as

opposed to scored music and purposeful, instrumental gesture. Following Lipari, we

should consider the possibility that improvisational jazz is similar to the reflexive

gestures of intersubjective interaction, as distinguished from individually contrived and

enacted gestures that are more like a rehearsed musical composition. The spectators in

this passage of *Between the Acts* similarly begin with the shared experience of a "tune,"

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which is the temporality of watching the first act of a play and then move spatially, temporally, and musically out of that space. Woolf negotiates between moments of connection and separation, as well as communality and individuality, by way of rhythmic gesture that both forms and is formed by musical temporality.

The interplay of rhythmic gesture and musical tempo in this central passage in *Between the Acts* also reveals some of the larger novelistic and modernist projects at work. The novel takes place in June 1939, thus situating its temporality on the inevitable precipice of World War II and questioning what the English village fête atmosphere means in light of broader global events. Stephen Kern addresses the impact of technological changes on perceptions of space and time, casting their most significant consequences in terms of artistic representation and effect on the mechanics of war. Kern claims that the most significant change of spatial/temporal conception in the early twentieth century was that of simultaneity, prompted by the development of World Standard Time, the cinema, telephones, and telegraphs: "as an experience that had spatial as well as temporal aspects, simultaneity had an extensive impact, since it involved many people in widely separate places, linked in an instant by the new communications technology and by the sweeping ubiquity of the camera eye" (315). Kern's methodology of moving from the specificity of a technological advancement to its phenomenological temporal implications, and then to its applications in art or war, is especially useful here. The technology that prompts the interval in *Between the Acts* is the gramophone, which throughout the text is represented often as an oppressive timekeeper: "Tick, tick, tick, the machine continued. Time was passing. The audience was wandering, dispersing. Only the

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tick, tick of the gramophone held them together" (105). An alternating dis- or re-attunement with the gramophone allows for a multiply experienced means of working either with or against alternate temporalities. Woolf does not, however, take representation of simultaneity, or any other technologically influenced temporal shift, as an aesthetic project, but instead moves it into the realm of performance—for reader, performer, and narrative rhythm, simultaneity is merely one of many instances of temporality present in the text. These participatory narrative techniques provide the reader with an invitation to take up and try on each of these alternate forms of time. The titular "between" extends out of the performative metaphor and the narrative itself to express an open and generative ambivalence about what it means to be between the everyday and the monumental, the read and the observed, the intimate and the performative, the private and the public.

"Between" exists in both the most minute gestures of life and the most overarching—extending from the specific temporality of retrieving a walking-stick during a performance to an expansive Heideggerian sense of being-towards-death, the idea that "everydayness is precisely that Being which is 'between' birth and death" (233). Heidegger's formulation slips between the everyday being-in-the-world and its end, portrayed not as a morbidity but a freedom, merely the fact that being is time and the experience of time will end at death. Woolf's narrative, largely by way of musical temporality and rhythmic gesture, similarly navigates between everyday and monumental experiences of time.

It is fitting to close this chapter as we opened it, with a discussion of intermedial ekphrasis. The presence and significance of gestural ekphrasis in stylistic innovations (simultaneity, choral voices) and in an experience of augmented, nonlinear time evidences our overall argument that it is logical to begin, but by no means conclude, a study of gesture with regard to modernist texts. Painted in the year of *Ulysses'* publication, Paul Klee's 1922 *Die Zwitscher-Maschine* [Twittering Machine] is a unique example of musical ekphrasis which translates birdsong into a machinated comment on modernity. In *History of Art*, H. W. Janson contends that "[w]ith a few simple lines, [Klee] has created a ghostly mechanism that imitates the sound of birds, simultaneously mocking our faith in the miracles of the machine age and our sentimental appreciation of bird song" (527). The work both represents the mechanics of sound by way of ekphrastic process—sound itself, rather than a complete artistic work, into a visual medium—and critiques a modernist ethos of appropriating or sacrificing nature in service of the technological assemblage. Klee adeptly blends performative, natural, and mechanical images in his *Twittering Machine*, which features four representations of mechanical birds with a hand crank on their immediate right. The lower third of the piece features a rectangular shape, which may function as a stage; as Bruhn notes, "[t]he strange object to the left of the group of birds will represent a music stand when perceived in connection with the stage, or else as a device pertaining to the machine, both supporting the thread that operates the wheeling motion and keeping the birds confined" (365).

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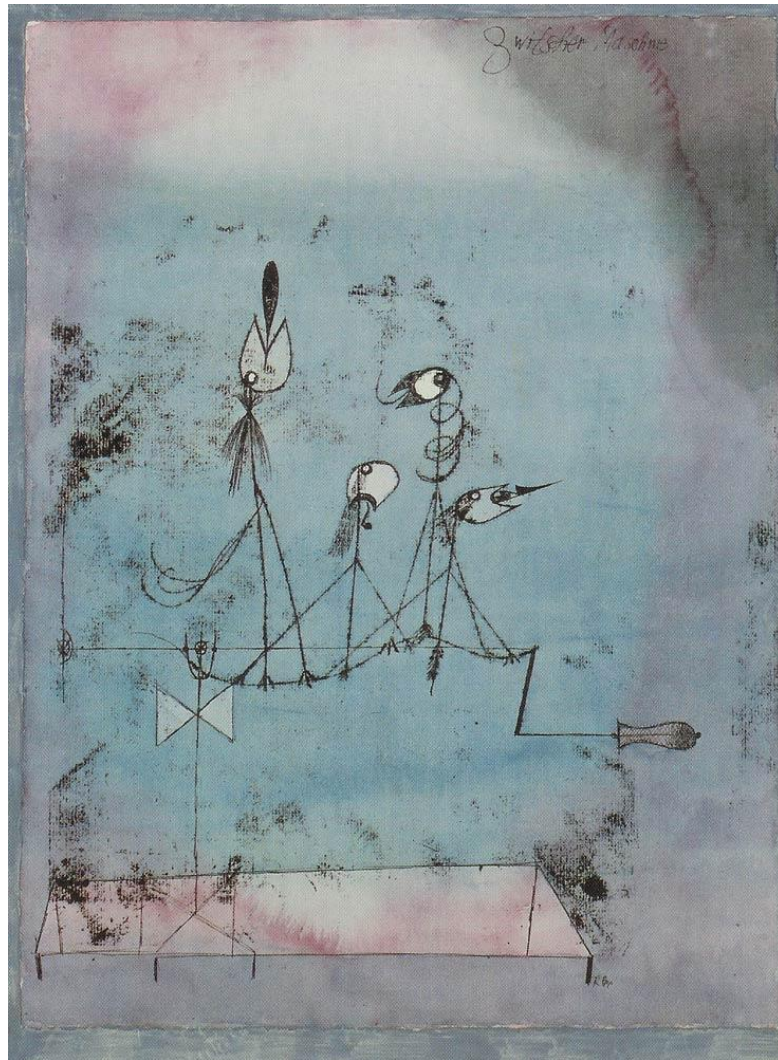
Figure 1.2. Paul Klee*, Die Zwitscher-Maschine*, 1922, Museum of Modern Art

The piece is gestural in a similarly subtle manner as Chagall's Jerusalem
windows; the viewer must engage in an ocular gesture to follow the bodies of the birds
toward the lines of their implied songs and the hand crank functions as an invitation to an
imagined spectator to produce the sound by way of movement. The ekphrastic process is
both facilitated by gesture and is itself a gesture of adaptation. In Joyce, Woolf, and Klee
(and Chagall and McCabe), gesture is ekphrastic in the sense of being represented in a

medium that is not innately gestural and in assisting the process by which musical (or other) ekphrasis is achieved. Musical, gestural ekphrasis, therefore, is significant in that it produces effects of generic conflation and musical form in prose, attunement and intersubjectivity, spatio-melodic landscapes, and a vital and augmented modernist conception of nonlinear time. More importantly, however, it allows for modulations and disharmonic resonances within those structures. As we turn from musical gesture to ritual gesture, we should remember that their connection is at the point of rhythm—repetition with alteration. Just as rhythms can combine to form musical gestures, rhythm is an essential element in building toward ritual gestures.

CHAPTER TWO: RITUAL GESTURE AND (INTER)SUBJECTIVITY

 "As the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm. If you persist, lawyers' clerks will have to make flying leaps into the mud; young lady typists will have to fidget behind you. In the streets of London where beauty goes unregarded, eccentricity must pay the penalty, and it is better not to be very tall, to wear a long blue cloak, or to beat the air with your left hand."

Virginia Woolf, *The Voyage Out*

Ritual is a choreographed, repeated means by which individual subjects interact with their social worlds and, more dynamically, a transitional space in which the body comes to understand its position in (and plays a formative role toward constructing) the world around it. Ritual is multimodal, composed of visual, auditory, and kinesthetic components, and is enacted through dancing, singing, gesticulating, acting, or chanting, among a multitude of other behaviors. Following the influential performance ethnographies by Richard Schechner (*Between Theater and Anthropology*, 1985) and Victor Turner (*From Ritual to Theatre*, 1982), I understand ritual's connection to performance as predicated on the fact that both are processual, reiterative, and move toward the creation of a liminal state; this effect is present not only in ostensibly ritualistic or sacred performances, but also in profane or quotidian social dramas. Despite the multisensory and expansive nature of ritual, this chapter's primary concern is with the transitional, *subjunctive*—in the grammatical sense of implying potentiality/possibility—qualities of ritual gesture. Ritual and gesture call to each other in that, though restored and rehearsed across time, they are not, or not entirely, documentable.

As discussed in the introduction, Schechner discusses restored behavior as a reiterative process: "Performance means: never for the first time. It means: for the second to the nth time. Performance is 'twice-behaved behavior'"(36). However, he regards the related concept of performance consciousness, particularly as it functions in the rehearsal process, as subjunctive and alternative: "The beauty of 'performance consciousness' is that it activates alternatives: 'this' and 'that' are both operative simultaneously" (6). He positions the ontology of performance in opposition to the suggestion that "in ordinary life people live out destinies," and goes on to contend that "this celebration of contingency—a true, if temporary triumph over death and destiny—describes even ritual performances" (6). Schechner's work negotiates a delicate balance between the repetitive nature of "restored behavior" and the variable nature of rehearsal that allows for exponential possibilities. Restored behavior means that performance and gesture are always influenced by previous performance and gesture. However, workshop and rehearsal processes also allow for the obliteration of this influence in that, although performance is being restored, it is still subjunctive and ephemeral. Even as behavior is performed for the second to the nth time, it is marked by alteration, which, though potentially slight, is also infinitely variable.

Similarly, we should recall Carrie Noland's understanding of gesture as both culturally shaped and capable of destabilizing social and cultural habituation. Noland defines gestures as "the organized forms of kinesis through which subjects navigate and alter their worlds" (4). She applies this definition to a recursive cycle:

> Performing gestures can generate sensations that are not-yet-marked, not-yet-meaningful. These sensations exact change; they may be productive of new

> movements, new meanings. Culture is, of course, limitlessly recuperative, and the sensory excess of gesturing is only one part of a recursive loop in which the body is freed only to be, once again, enchained. (17)

Gesture, *especially* ritual gesture, both produces an acculturated body through its repetition and provides that same body with the freedom to move in unanticipated ways. My definition of ritual gesture—which includes both gesture as conditioned and gesture as capable of subverting conditioning—is underpinned by the premise that repetition, restoration of behavior, and ritual always allow for alteration.

It is necessary to consider the concept of gesture in relation to ritual. Because gesture connotes a reiterative rehearsal process in which gestures recur across bodies, cultures, and epochs, the concept bears marked resemblance to the defining characteristics of ritual. Further, there are several reasons to take ritual gesture as the most logical point of focus with which this study might consider the interaction between gestures and their social worlds. Firstly, ritual provides the most distinctive point of intersection between several of this dissertation's primary theoretical axioms: performance studies (as influenced by anthropology), psychology, and phenomenology. As such, a focused approach to defining and applying the concept of ritual gesture will allow us to elaborate on some of the theoretical hinges that underpin this project as a whole: the negotiation between performance and performativity, the question of what it means to gesture in an intimate or individual setting as opposed to before an audience (or reader); the spectrum from repeated, predestined gestures to spontaneous, ephemeral gestures; and the ways in which gestures constitute an experience of being-in-the-world and are formative of (inter)subjectivity. More importantly, ritual operates at the nexus of

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life and art. It is therefore both significant from a cultural, anthropological perspective and vital to the concepts of artistic elaboration and ekphrasis. This chapter begins to work around this project's primary goal of evaluating recursive, fluid movements of bodies in, proximal to, and of texts by first elucidating theoretical intersections of gesture and ritual, then delineating new definitions—here subcategorized into *ritual gesture*, *ritualized gesture*, and *gesture ritual*—and finally discussing the ways in which both Woolf and Joyce turn to gestures of ritual to question the mutually constitutive relationship between gesture and the social, cultural, and epochal situation in which it operates.

As discussed in the introduction, gesture is liminal in that it exists between performance and performativity, between ephemeral and archivable, between individual subjects, and between and among diverse art forms and human experiences. Victor Turner's discussion of the liminal in *From Ritual to Theatre* is essential for this chapter's framework in that it describes the notion of the liminal (in its ritualistic and theatrical connotations) in connection with its capacity for social subversion. Turner notes that "[i]n liminality, profane social relations may be discontinued, former rights and obligations are suspended, the social order may seem to have been turned upside down" (27). Turner therefore construes the moment of liminality as a *between* space in which the established social order (and with it individually embodied acculturation) recedes. Turner also emphasizes the interplay between sacred and playful aspects of liminality, and addresses its capacity for producing multiple meanings:

> Liminality may involve a complex sequence of episodes in sacred space-time, and may also include subversive and ludic (or playful) events. The factors of culture are isolated, in so far as it is possible to do this with multivocal symbols [. . .]

such as trees, images, paintings, dance forms, etc., that are each susceptible not of a single meaning but of many meanings. (27)

Concluding, Turner contends that "in liminality people 'play' with the elements of the familiar and defamiliarize them" (27). This definition—dealing as it does with a multiplicity of meanings, the defamiliarization of familiar elements, and subversion of the social order—justifies our rationale in this chapter for addressing ritual gesture as the point at which gestures are both shaped by and capable of shaping the world in which they move.

David Parkin contends that "it is precisely because ritual is fundamentally made up of ritual action, with words only optional or arbitrarily replaceable, that it can be regarded as having a distinctive potential for performative imagination that is not reducible to verbal assertions" (11-12). Following Parkin's line, my own understanding of ritual is one which always features movement and body position in space and in relation to other bodies as one of the defining aspects of any type of social drama that creates a transitional space. Ritual might be defined most generally as*: any act, where act must imply movement and spatial orientation, which creates a transitional space and a mutually constitutive relationship between self and world.* The other most fundamental quality in the definition of ritual employed here is its inextricable relationship with (inter)subjectivity. Turning from anthropology and performance studies to developmental psychology, we might consider ritual gesture not only as innate, but also as innately formative of the subject's facility for interacting with the world, the earliest intimate interactions, and other ritual, gestural means of attunement throughout life and art. Ellen Dissanayake traces the development of mutuality between infants and caretakers by way

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of rituals of rhythmic gesture, before going on to consider the wide-reaching applications of this type of behavior throughout life. She refers to the caretaker's process of exaggerating and clarifying facial expressions and gestures and the infant's response by way of similar gestures in what she refers to as a "mutual multimedia ritual performance" (29). As in Noland's discussion of habituated gesture, Dissanayake suggests that ritual gestures are congenital and that they immediately begin to be influenced by their social worlds. She goes on to connect the rhythms and modes of mother-infant interactions with sexual gestures, and applies this theory to ethological concerns including the mating rituals of cranes.[18] Ritual gesture, then, is significant for the individual subject on a developmental level, applies broadly across intimate interactions throughout life, and is constitutive of intersubjectivity as well as a liminal state.

Ritual performance, and by extension ritual gesture, is thus connected dynamically and co-constitutively with (inter)subjectivity. Noland links gesture (and kinesthesia more generally) to intersubjectivity, suggesting that kinesthesia has a "crucial function in establishing both the individual's body schema (a sense of the body as bounded and discrete) and the imagination we are able to exercise with respect to the feelings another embodied subject might have" (13). Kinesthetic experience, and the act of gesturing in a ritual or ritualized manner, offers an enhanced understanding of both the self in the body and in relation to other bodies. It is significant, however, that the question of self and the subject's interaction with the social world is not obscured by the collective mentality. The type of ritual gestures I choose to focus on in this chapter are those enacted by an individual body in order to understand the subject's position in the world,

establish intimate interactions and, finally, to attune with other bodies in communal ritual. Both Schechner and Turner predicate their definitions of the liminal/liminoid on similar suggestions of (inter)subjectivity. Turner is careful to distinguish between the liminal and his neologism, "liminoid," and defines liminoid as both "akin to and perhaps deriving from the liminal of tribal and feudal rituals, and different from the liminal as being more often the creation of individual rather than collective inspiration and critical rather than furthering the purposes of the existing social order" (113). This distinction from liminal to liminoid implies simultaneous departure from and cleaving to the social—the central tenet of this chapter's movement toward a definition of ritual gesture. Ritual gestures are consistently engaged in dialogue with the social order and linked to social dramas of various types, but they are defined by their engagement in a discourse that challenges the social milieu by kinesthetically defining the individual body and the self.

The use of the term ritual allows us to modulate the extent to which we consider gestures to be conditioned by external stimuli or expressive of individuality. That diverse connections can be made among the social, anthropological, and developmental aspects of ritual suggests that its role in human social life is expansive; a body engaged in ritual is marked by a vacillating degree of attunement with other bodies and the world. I thus use ritual as the negotiable point of connection between the gesturing body and the world in which it exists. My definition reads gestures as units of performance but does not oblige them to be performances in their own right; a gesture may compose a whole performance, function as an aspect of a performance, or operate in its own register.

Similarly, I consider gestures to be units of ritual: a gesture may be a ritual in and of itself, it may be a piece of a ritual, or it may bear only passing resemblance to ritual. Though ritual is a useful structure in which to place our exploration of gesture in its socio-cultural world, I am eager to avoid allowing it to become a confining prescription; as such I intend to work from a definition that is expansive enough to allow for a broad array of cultural, social, and epochal habituations rather than a specific set. Ritual gesture, then, is *an expressive movement of the body, characterized by repetition with alteration, which negotiates kinesthetically between self and world.* It must be repeated in some capacity, but because it functions in the subjunctive mood, it is infinitely variable. Given its repetition in time, ritual gesture is inherently rhythmic. Ritual gesture also requires some degree of expressivity in opposition to complete instrumentality. Most importantly, ritual gesture is the sensate somatic tool through which the moving subject understands the self, its relation to other subjects, and its role in a broader setting. Ritual gesture moves in the space between self and environment and is both predestined and capable of altering and evading social conditioning. Before subcategorizing ritual gesture further and addressing gestures of ritual in Woolf and Joyce, however, I would like to delve deeper into several of the phenomenological and social axioms that underpin my choices in how and why to distinguish among different types of ritual gestures.

The Gesture of Smoking an E-cigarette

In the collection of essays titled *Gestures*, Vilém Flusser advances a phenomenological argument that gestures—he progresses through a litany including those of making, painting, loving, and turning a mask around, among others—are

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expressive movements of the body that express freedom and are the concrete

representations of our being-in-the-world. He demarcates four categories, which include

"strictly communicative gestures," "gestures of work," "disinterested gestures," and

"ritual gestures" (166), and highlights ritual gesture in the chapter titled "The Gesture of

Smoking a Pipe." Flusser draws on the evident differentiation between the pipe smoker

and the cigarette smoker in order to define the parameters of ritual gesture and considers

analogues to other ritual gestures in a passage that bears quoting at length:

> The motive for smoking a pipe cannot be the actual smoking, that is, the breathing in of tobacco smoke alone, as may be the case with cigarette smoking, and [. . .] the pipe smoker does not have the same relationship to nicotine as the cigarette smoker. One might even suppose that the actual inhalation of tobacco smoke is in part just an excuse for the complex gestures that precede and follow it, and that the motives for smoking a pipe are at least as likely to lie in these complex gestures as in the actual smoking. This begs a comparison. Isn't the difference between smoking a pipe and smoking a cigarette comparable to the one between drinking tea at breakfast and drinking tea in the Japanese tea ceremony? To the extent it is apt, the comparison raises a suspicion that pipe smoking is largely a ritual gesture. Of course, pipe smoking is not done at the same 'sacred' level as the tea ceremony (to say nothing of ritual gesture in the Roman Catholic mass or rain magic). And yet, the fact that it can't be "rationalized" without nullifying it suggests that we are dealing with a ritual gesture. (119-20)

Ritual gesture is the category in which ritual becomes itself through gesture (from this

point in the chapter, the term "gestures of ritual" will be used to denote the overall group

that includes ritual gesture, ritualized gesture, and gesture ritual to distinguish between

the general category and this specific subdivision.). In other words, although its ontology

begins in its ritual nature, whether in a sacred or profane capacity, its medium of

expression—of achieving interaction with the world—is necessarily gestural. The

abstract concept of smoking a pipe may already be defined as ritual given that it is a

repeated action, performed in a habituated manner, which is given to social inflection and

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is productive of a transitional/liminal state. However, it does not become tangible or expressible until it is taken up in the register of a moving body. As Flusser suggests, the ritual is an excuse for "the complex gestures which precede and follow it" and thus would not find its full expression without the movement of a body. Although it is already a ritual, it would not reach its full teleological potential as ritual without enacting the gestures.

Ritual gesture is often *autotelic*—performed for its own sake rather than any ostensible purpose—and, in the case of Flusser's example, verges also on the autoerotic. He contends that some gestures are performed ritually for the purpose of "pure pleasure" and that it pleases pipe smokers to "interrupt other gestures, such as writing an essay or talking to a friend, to take their pipes apart, clean the bowl with an old nail scissors, then run the stem through with a hairpin, put the two parts back together, pull the pipe pouch out of a pocket [. . .]" (126). Each of the gestural components of this activity—which Flusser addresses with specific attention to their sensate qualities—is an aspect of the pleasure the pipe smoker experiences in his ritual gestures, as is the gesture of interruption from (potentially) more productive and instrumental tasks. He questions his own use of the word pleasure in light of the fact that we are considering "a burdensome gesture, a kind of vice," and goes on to suggest that although the ritual itself is detrimental to health and may be categorized as a vice, "the pleasure comes from the gesture, from 'acting oneself out'" (127). This use of the term "acting oneself out" returns to our earlier definition of ritual as generative of individual subjectivity and productive of the body's sensate materiality. The gesture of smoking a pipe is a pleasurable means of

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interacting with the world that does not require purpose or intention. The profane

enjoyment of the pipe-smoking gesture does border on the autoerotic in its pleasurable

and self-indulgent quality, but it is more significant that the ritual gesture of smoking a

pipe is autotelic in the sense of the aesthetic. As Flusser argues:

> The "artistic life," then, is the life-form that depends on the style in which gestures are performed. So the "artistic life" is not about changing the world, or about being in the world with others, but about finding itself in the world. The gesture of pipe smoking is a nice example of this sort of life, because in most other examples of "artistic life" [. . .] issues of changing the world or seeking others weigh in the balance, but in pipe smoking, they play hardly any part at all. As we will see, the gesture owes its aesthetic purity to its profanity. (128)

Pipe smoking is, therefore, art for art's sake, gesture for gesture's sake, and ritual for

ritual's sake. Although, as I have mentioned, it is inflected by culture insofar as all ritual

gesture is affected by the world in which it moves, it does not depend on the

acknowledgment of its social or global context. Ritual gesture originates for its own

aesthetic and pleasurable purpose; it may move toward an *exteroceptive*—relating to

external stimuli—register and serve the purpose of establishing intimate mutuality or

broader cultural communality, but this is not its nascent state.

Perhaps the most contentious issue we must negotiate in order to define ritual

gesture, and the one on which my definition differs most substantially from Flusser's, is

that of instrumentality. Flusser defines a ritual gesture as that which cannot be

rationalized without being nullified. He argues that "the less intentional a gesture is, the

less it pursues a goal outside itself, the 'purer' is the ritual. The intention, which

transcends the ritual gesture, could be called its 'magic' aspect" (124). The language of

transcending the ritual gesture and the "magic" aspect evinces a significant connection

between Flusser's understanding of ritual gesture and Turner's discussion of the liminoid. Further, that both definitions connect the liminal (magic) state of ritual gesture with "acting out the self" is again indicative of the self-constitutive function of ritual gesture. In connection with his discussion with the aesthetic, we should note that Flusser's definition ranks ritual gestures according to their aesthetic purity, a state he considers diametrically opposed to instrumental intentionality. The *pure* ritual gesture's only purpose, for Flusser, is in its gestural, ritual enactment rather than producing, accomplishing, or achieving anything. However, for the purposes of this argument, I would like to widen this parameter slightly, to facilitate more fluidity and interplay among these subdivisions than Flusser's definition might allow. Ritual gesture indeed leans toward the autotelic and away from the purely intentional, but that need not imply pure purposelessness. Bjorn Merker, writing from the perspective of developmental psychology, contrarily claims that, rather than lacking purpose, rituals actually have a *universal* degree of purpose: "the lack of apparent utility of human rituals is, by this interpretation, exactly that: an appearance [. . .] Through ritual, the core concerns of life are attired in fancy dress and complex gestures as concrete, living proof that life does not hang by a mere thread" (52). As with the central Heideggerian formulation we have been employing throughout this thesis, ritual gesture is productive and instrumental owing to the fact that it confirms and facilitates an experience of being-in-the world. Therefore, to quantify the status of ritual gestures based on their aesthetic or profane purity is problematic. Ritual gesture need not be purely unintentional; purposes of affirming life and establishing the self may be viewed as intentions. More importantly, though, it is

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significant not to define these varying ritual gestures within a hierarchy or with regard to a qualitative measure. Ritual gesture, then, leans toward the autotelic (and autoerotic), but is vitally significant to the acting out of the self and the establishment of subjectivity and human being-in-the-world. It need not be purely unproductive. However, it *is* defined by the fact that production or necessity may never be its primary intention.

The fraught question of intentionality is one of the reasons why it is necessary to spend time making these particular distinctions among types of ritual gestures; it also allows us to move toward the subtle distinctions between *ritual gesture* and *ritualized gesture*. If a ritual gesture cannot be rationalized without nullifying it, ritualized gesture is much more open to rationalization and discussions of productivity and instrumentality. Rather than originating in ritual, ritualized gesture originates outside of both ritual and gesture—in a productive or communicative intention, for example—and is then accomplished with ritually performed gestures. Ritualized gestures, because they do not originate in ritual and do not depend on it for their ontology, need not be ritualized. They could be performed in a non-ritualized manner and, as such, it is always significant to question why *these* particular gestures are performed with a likeness to ritual. As in the case of the gesture of smoking a pipe, this reason may be that ritualizing gestures moves them into a more pleasurable, extended, and aesthetic realm. It may likewise be that the movement toward the register of ritual allows for a gesture, which might have otherwise been purely instrumental, to instead produce a transitional, liminal state, or to establish a heightened degree of intersubjectivity, attunement, or social recognition.

In order to specify our phenomenological distinctions between ritual and ritualized gestures, we can extend Flusser's example to the gesture of smoking a cigarette. It is not the case for the cigarette smoker that the inhalation of tobacco is an excuse for the complex gestures that precede and follow it, and the action begins neither in ritual nor in gesture.[19] The cigarette smoker's motivation is, nearly always, the desire for inhalation of tobacco, addiction to nicotine, and a reliance on the habituated sensate experiences and physiological effects produced by sustained cigarette smoking. More detrimental to health than pipe smoking, the ritual nature of gestures surrounding the pipe would not likely be enough to motivate the continued addiction to cigarettes and, as such, it is not a ritual gesture. It can be rationalized—in fact, rationalization is one of its hallmarks—and it serves a clear purpose that is neither aesthetic nor affirmative of the fact that life does not hang by a mere thread. Cigarette smoking, then, has a goal outside itself, is intentional, and begins neither in ritual nor gesture. It need not be ritually performed.

Despite this, cigarette smoking is an action that is seldom performed without elements of ritualization. The smoker might flick the lid of the pack open with the lighter, tap it before opening it, and remove a cigarette to place it behind the ear or unlit in the mouth for a period of time before lighting it. She holds the cigarette in a particular way, with a stylized and specific grasp, taps the ash at regular intervals in rhythmic gesture, and bats at the ash as it floats through the air. She extinguishes the cigarette in a particular manner, sweeping it back and forth in a figure eight and discarding it with a flourish. In a superstitious ritualized gesture, when cigarettes were included with army

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rations—a practice which occurred in the U.S. Army from 1918 through 1975—soldiers would flip the first cigarette in the pack upside down as their "lucky" cigarette, to smoke last in advance of receiving the next ration, and considered themselves lucky for having survived long enough to light it. Though the purpose of cigarette smoking in this situation originates outside of both ritual *and* gesture—camaraderie and stress relief were the most frequently cited reasons in cigarette advertisements from the 1930s and '40s—the gestures surrounding the smoking of cigarettes were performed in a ritualized manner. The fact that cigarettes were rationed, and the stress and occasional tedium of wartime, advance a hypothesis that the reason for ritualizing that particular gesture was to enhance symbolic resonance, create a culture of ritual that contributed to communality and camaraderie, and to extend the time it took to smoke the fixed number of cigarettes in that week's ration. The comportment of the contemporary cigarette smoker who first brought this anecdote to my attention—deftly removing the third cigarette from the left in the front row, rotating and reinserting it, before lifting the second cigarette from the pack, and pursing it lightly between his lips, unlit, while telling me the story—is even more indicative of the nature of ritualized gesture. Though unnecessary to the main purpose of smoking, the ritualized gesture of preparing the lucky cigarette recalls earlier performances of the same gesture, acknowledges a socially developed tradition and culture of smoking across time, and thus relates to the notion of restored behavior. The lucky cigarette gesture functions as an embodied archive for earlier incarnations of the same performance, allows for the building of attunement and social recognition among

other smokers who enact the same ritual, and makes the gesture more enjoyable by extending and elaborating it.[20]

Ritual gesture and ritualized gesture—delimited primarily through their origin point (in ritual or outside of it) and their relationship to instrumentality—are connected by the fact that both find their expression in the somatic sphere. Both are affected by the marks the social, cultural, and epochal frameworks have already made on the individual body, and are performed in a repeated, restored manner, even as they exist in a subjunctive, alternative sphere. At the same time, both ritual and ritualized gestures may be agentive in the sense of providing a space in which a subject may push back against her social conditioning by way of choosing a unique ritual or ritualized gesture formative of subjectivity and unique sensate experience. The final category I will address here, however, is notable in that it has the capacity (an always present, if sometimes latent, capability) to instance a complete rejection of the social order and operate entirely without its permission. This category, *gesture ritual*, originates entirely in gesture, and thus its origin is innately somatic. The nature of gesture ritual is encompassed in Noland's repeated refrain that—despite the weight of cultural conditioning—gesture is also the means by which cultural conditioning may be challenged:

> [G]estures are iterable, but when performed *by me* they are not necessarily iterations. There is a first time for *my* body to perform what other bodies already have learned to do. And there is a first time for *my* body to perform the gesture in an idiosyncratic and potentially subversive way. (214)

The suggestion of unique, subversive, and original gestures is central to a theory of gesture ritual in its most positive connotation. However, I define gesture ritual as a repeated movement that originates in and takes its ontology from its beginning in gesture

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and, as such, the category may also include obsessive, uncontrollable, and other types of potentially symptomatic unintentional gestures.

In the essay on gesture in *Means without Ends: Notes on Politics* (2000), Giorgio Agamben begins his discussion of gesture with the claim that: "*By the end of the nineteenth century, the Western bourgeoisie had definitely lost its gestures*" (48). Agamben's discussion of gesture serves to suggest that cinema is the attempt of this gestureless society to reclaim and record the gestures it has lost:

> An age that has lost its gestures is, for this reason, obsessed by them. For human beings who have lost every sense of naturalness, each single gesture becomes a destiny. And the more gestures lose their ease under the action of invisible powers, the more life becomes indecipherable. (52)

Agamben addresses Gilles de la Tourette's clinical profile of what would later be known as Tourette's syndrome—*Étude sur une affection nerveuse caracterisee par de l'incoordination motrice accompagnee d'echolalie et de coprolalie* [Study on a nervous condition characterized by lack of motor coordination accompanied by echolalia and coprolalia] (1885). He lauds the fact that Tourette employs the same method he used to describe the simple gesture of walking (which he employed in a study published a year later) to discuss an "amazing proliferation of tics, spasmodic jerks, and mannerisms—a proliferation that cannot be defined in any way other than as a generalized catastrophe of the sphere of gestures" (50). Agamben observes that the syndrome seems to have gone almost entirely underground in the early twentieth century, with very few cases recorded until a day in 1971 when Oliver Sacks reported seeing three cases within a few minutes while walking in New York City. In attempt to explain this phenomenon, Agamben suggests that, for most of the century, "ataxia, tics, and dystonia had become the norm

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and that at some point everybody had lost control of their gestures and was walking and gesticulating frantically" (51). Although Agamben's piece has been criticized for a lack of historical grounding, this peripatetic oddity suggests that gestures of ritual are inextricable from their cultural moment and further highlights the paradoxical nature of gestural conditioning.[21] These frantic gesticulations are both conditioned by their cultural moment—here bourgeois society's loss of gestures—and agentive in acting outside of it, even if that subversive gesture presents as a symptomatic one.

The question of bourgeois gesture is also illuminating, as it highlights the class-based aspect of cultural conditioning on gesture. Andrew Hewitt elaborates Agamben's argument cogently, noting that bourgeois gesture should not be placed in opposition to, say, proletarian gesture. Instead, Hewitt suggests that "the very concept of 'gesture' is itself bourgeois in the sense that it seeks to universalize and naturalize, through a choreographic embodiment, the cultural language of a specific class" (80). He goes on to contend that the loss of gesture in Agamben's account is rather "a loss of syntactical or legible gesture" and "an explosion of gesture beyond the bounds of legibility" (81). The notion of a legible or illegible gesture is significant. While we will consider the relationship between gesture and inscription in more detail in the next chapter, *legibility* in our usage (following Hewitt's) is the extent to which an external subject (who did not produce the gesture) is capable of reading and understanding it. Hewitt's notion of explosion and illegibility of gesture lends itself to the definition of gesture ritual as beginning in gesture and becoming a ritual through its gesturality. Gesture rituals are subversive in the sense that they are not legible or accountable to the society that

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previously held such sway over them. Their loss, Hewitt suggests, is equal to the loss of

bourgeois cultural hegemony. Though the degree to which gesture rituals operate entirely

outside the realm of social order varies widely, they are defined by the fact that they have

the capacity to subvert and explode social order, and that they originate in and take their

ontology entirely from gesture. A gesture ritual becomes itself by gesturing

(differentiated from ritual gesture, which *expresses* itself by gesturing), and is also

productive of (or precludes) meaning through its gesturality.

To conclude our extension of Flusser's phenomenological discussion of pipe

smoking as a ritual gesture, we might consider the gesture of smoking an e-cigarette as an

exemplar of *gesture ritual*. Although e-cigarettes are largely used as an aid to smoking

cessation, the population of never-smokers who take up smoking e-cigarettes is

increasing, and a rich culture surrounding "vaping" has emerged. It pleases self-styled

vapers to interrupt other gestures to insert e-liquid into a tank via a dropper, rotate the e-

cigarette to position the button within reach of the index finger, depress the button while

inhaling deeply, and to exhale the vapor in ritualized rhythm, before balancing the device

on its end and turning it a quarter turn clockwise. Much like the ritual gesture category,

the gesture ritual of smoking an e-cigarette is often an excuse for the complex gestures

that precede and follow it, especially in the case of users who select an e-liquid with 0%

nicotine content. However, we may differentiate pipe smoking from vaping, again,

through each action's respective relationship to ritual. Pipe smoking expresses itself

through gesture but originates in ritual, whereas vaping originates in the concept of

gesture and becomes ritual only through its somatic enactment. Both acts are similar in

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their negligible instrumentality and the fact that they cannot be rationalized without being nullified. While pipe smoking is a ritual expressed by the gestures that precede and follow it, vaping is a gesture which becomes ritual through its repeated performance. Though vaping is not necessarily the paradigmatic example of a socially seditious gesture ritual, it does include subversive features within its countercultural milieu and the fact that it gives the appearance of smoking in a location in which smoking would be prohibited. The gesture of smoking an e-cigarette—by originating entirely in the somatic sphere, engaging with ritual through its gestural performance, possessing the capacity to operate outside cultural conditioning, and functioning as an aesthetic, non-instrumental act—should be termed a gesture ritual.

The opening passage of Woolf's *The Voyage Out*, which serves as an epigraph to this chapter, notably contains instances of each of these three gestures of ritual. The text begins with a suggestion against performing a *ritual gesture*—"as the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm." This gesture of peripatetic coupling begins in ritual; it does not necessarily serve an instrumental purpose but is a recognized—to some extent codified—set of gestures which are affected by cultural conditioning. It originates in individual embodiment and desire to act out the self, is expressed somatically, and produces intimacy. Woolf then offers two representations of *ritualized gesture* in response to the continued performance of walking arm-in-arm. If that gesture persists, "lawyers' clerks will have to make flying leaps into the mud" and "young lady typists will have to fidget behind you." The cue "have to" is a hint that we are dealing with ritualized gesture here.

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The movements originate neither in ritual nor gesture, but in the need to react to the spatial restriction produced by the couple engaged in the ritual gesture. However, the gestures are not performed with pure instrumentality—"will have to walk briskly and shift to one side in order to pass by," for example—but performed ritually. The gestures are elaborate and overly theatrical, perhaps to indicate displeasure through ritualized elements of performance, particularly the specifically choreographed flying leaps into the mud. The fidget, too, is notable, in that it is a minute non-gesture, not aimed at avoiding the problem of spatial restriction, but toward expressing subtle irritation.

The difference in these two examples of ritualized gesture is striking, and indicates a *gendered* acculturation of ritualized gesture. Because ritualized gesture originates outside the intrinsic and self-aware need for ritual (as in ritual gesture) and apart from the interoceptive, kinesthetic beginning (as in gesture ritual) it is perhaps the most susceptible to cultural conditioning. While space does not permit an extended discussion of the role of gender in the acculturation of gesture, we should remember that it is a particularly provocative site of ritual performance. Significantly, Judith Butler's depiction of the ritualized performance of gender is connected with notions of restored behavior and ritual gesture:

> As in other ritual social dramas, the action of gender requires a performance that is *repeated*. This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation. (*Gender Trouble* 140)

The difference between making flying leaps into the mud, performed by a presumably male lawyer's clerk, and the restricted gesture of (feminine) fidgeting is conditioned by the continual repetition of the socially prescribed ritual. The reenacted gestures—

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predestined by cultural cues about acceptable comportment in a gendered context—

produce the body that enacts them. Butler refers to these reenacted gestures as a residual,

remaining imprint of the body's previous movements: "[The sexed body is] a sedimented

effect of a reiterative or ritual practice" (*Bodies that Matter* 10). Presumably, the young

lady typist had learned, through years of rehearsed gestures, that it is more socially

acceptable for a woman to fidget than to make flying leaps into the mud, and this

repeated behavior has eventually produced the body that chooses to enact minute,

impatient movements rather than those which would actually allow her to bypass the

inconsiderate couple.[22] These two incarnations of ritualized gesture are significant in that

they are ritually performed—elaborated with unnecessary stylistic elements that speak to

gender and acculturation—when they could as easily be performed with pure

instrumentality, which suggests that Woolf is intentionally detailing depictions of ritual

gestures, even in the opening passage of the text.

Surpassing the depiction of a body that is restricted to a prescribed manner of

(bourgeois) social legibility, the final gesture ritual in the opening passage of *The Voyage*

Out explodes the boundaries of social legibility completely. It is presented as contiguous

with beauty and eccentricity, suggesting its autotelic, aesthetic nature: "it is better not to

[. . .] beat the air with your left hand." The movement, in that it originates somatically

and possesses the ability to become ritual through repeated enactment, may be

categorized as a gesture ritual. This particular movement is also representative of the

possibility of gesture rituals to subvert social expectation, as the beating of the air with

one's left hand represents a fully realized flouting of the proscriptive, "better not to" tone

of the passage as a whole. If it is better not to walk down the streets arm-in-arm, and better not to *have to* make flying leaps into the mud or fidget, it is certainly unacceptable to engage in the purposeless gesture ritual of beating the air. The passage depicts a movement that—particularly when read in connection with Agamben's suggestion that Tourette's symptoms were obscured by a general proliferation of uncontrolled gestures in the early twentieth century—operates entirely outside the bounds of social construction (albeit in a potentially clinical, symptomatic manner) and thus subverts cultural hegemony through its performance. We should also consider the possibility that, if Agamben's hypothesis is correct, this passage could be Woolf's representation of the cultural phenomenon of the period in which "everybody had lost control of their gestures and was walking and gesticulating frantically." That a brief passage from Woolf's first novel evinces such nuanced depictions (of ritual gesture, ritualized gesture, and gesture ritual) suggests that she makes purposeful use of gestures of ritual in order to consider the spectrum from social legibility/cultural influence to subversive and symptomatic gestures.

There are compelling reasons why evaluating gestures of ritual in prose texts—as well as in their real world anthropological spheres—is an enlightening and dynamic enterprise. In evaluating gesture within text, the concept of performance/performativity is fundamentally different; rather than being performed before a live audience, gestures in texts are performed before other characters and/or for the reading audience. Consequently, it becomes necessary to consider not only the way gesture is represented within a text, but also the ways in which this performance crosses between the material

document and the living body of the reader. While gestures of ritual create a liminal space for characters in the book, this effect extends its reach outward as well, and facilitates intersubjective relationships among the reader, text, characters, and author. Inscription automatically allows for repetition, as the represented rituals can be accessed again and again as they are read and reread; however, gestures of ritual (in the definition employed here) must also feature alteration. This variation—when gestures are not performed by a living, breathing body—must take place by virtue of repeated *embodied* readings that are different each time. When an individual subject—who is both culturally conditioned *and* capable of expressing freedom and subverting habituation through gesture—picks up a book, she brings with her the influence of past experience, present situation, and an array of ephemeral factors that inflect her experience. She sympathizes with characters differently, interprets (and reenacts) their gestures of ritual according to her current mood, and performs a series of reading gestures. Even if these are habituated, they are variable in their repetition and their performance creates a subjunctive, liminal state. Alteration is created by a different (inter)subjective reading experience each time the text is opened.

Rhythms of Ritual in *The Voyage Out*

The Voyage Out (1915) centers on the development of Rachel Vinrace, niece to Helen and Ridley Ambrose, and a journey from England to the fictional South American "Santa Marina." Although the characters move from one social milieu to another, their cultural conditioning persists. Woolf introduces a new set of characters in Santa Marina, then a second journey upriver during which Rachel falls in love with Hewet, then

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promptly falls victim to a fatal fever. The *Voyage Out* primarily contains *ritualized*

gestures and it provides an excellent early example of Woolf's purposeful use of the

moving body (and ritual gesture) in the formation of individual subjectivity,

intersubjective attunement and disharmony, and the experience of illness. Writing on

Woolf's relationship to dance, Susan Jones suggests that she "often represents movement

as a form of dancing that hovers on the borderland between quite ordinary gestures and a

more formalized, ritualized, shaped activity" ("Virginia Woolf and the Dance" 171).

Jones connects this with a Mallarméan formulation of dance as "something that gestures

toward the act of becoming [which] is very much the theme of *The Voyage Out*, where

the heroine's undeveloped sense of self moves tentatively toward self-knowledge" (180).

The novel is an early representation of Woolf's concepts of rhythm, gesture, and ritual.

Centering on a journey within a journey, questioning the gendered and culturally

conditioned ways in which an individual body interacts with its world, and featuring a

character who retreats increasingly within her own body, *The Voyage Out* is an ideal text

through which to evaluate shifting gestures of ritual. Woolf takes as her subject a

transitional journey space from one social milieu to another in order to consider the fixity

of cultural conditioning and, I will argue, to contemplate the role of the moving body: in

ritualized instances of becoming on a personal level, interacting intimately and

sometimes sympathetically with others, and even declining into illness. Evading cultural

conditioning largely proves an impossibility, even when departing drastically from one's

social milieu. Ritualized gestures—with an English bourgeois inflection—follow Woolf's

characters to South America and the fictitious Santa Marina. However, a turn inward (to

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psychological ritualized gestures that are formative of self-awareness) comes closer to the

establishment of intimacy and intersubjective sympathy as well as to the rejection of

acculturation and habituation. Rachel in particular does eventually undermine her social

conditioning via rhythmic ritual, but this subversion is symptomatic of her fever,

reflective of an abject form of introspection, and eventually fatal.

With the exception of the dance at the center of the novel, a ritual gesture, and

Rachel's descent into illness and gesture ritual, the novel as a whole is replete with

ritualized gestures—in this case those which originate in a (usually social) instrumental

purpose, but are performed ritually. Woolf insists that these types of gestures are

omnipresent regardless of setting, even ascribing ritualized gestures to inanimate objects:

"The open rowing-boat in which they sat bobbed and curtseyed across the line of traffic"

(152).[23] We might consider this a ritualized gesture in that, while the boat must bob in

order to move across the waves, it performs its movement in a ritualized manner by

curtseying. Similarly, Woolf's introduction of Rachel Vinrace features her enactment of

ritualized gestures as she nervously awaits her aunt and uncle:

> She looked forward to seeing them as civilised people generally look forward to
> the first sight of civilised people, as though they were of the nature of an
> approaching physical discomfort – a tight shoe or a draughty window. She was
> already unnaturally braced to receive them [. . .] she occupied herself in laying
> forks severely straight by the side of knives. (153)

This first depiction of Rachel is particularly significant in its attention to the fraught

embodiment of cultural conditioning. The "civilised" people's approach is centered in

movement—"look forward" and "approaching"—and presented with regard to a visceral

(if minor) physical discomfort. Her ritualized gesture is that of setting the table, a

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purposeful action, which is performed ritually; she places the forks severely straight in

order to achieve a social moray of perfection in hospitality and, presumably, to fill the

time before the Ambroses' arrival and calm her nerves. Like cigarette smoking, this

gesture originates in a purpose outside of the ritual or gesture, but is performed with the

addition of ritualistic elements. Soon after this moment, Helen Ambrose performs a

similarly ritualized social gesture that begins to establish her sympathy toward Rachel.

As Ridley comments: "'Ah, she's not like her mother'" (154), Helen attempts to protect

Rachel from embarrassment, but unfortunately "was just too late in thumping her tumbler

on the table to prevent Rachel from hearing and from blushing scarlet with

embarrassment." (154). She then enacts a ritualized gesture of her own to divert attention

from the slight against Rachel: "'The way servants treat flowers!' she said hastily. She

drew a green vase with a crinkled lip towards her, and began pulling out the tight little

chrysanthemums, which she laid on the tablecloth, arranging them fastidiously side by

side" (154). Helen employs the ritualized gesture of arranging the flowers fastidiously—

side by side, thus echoing the spatial orientation of Rachel's gesture—with a sympathetic,

if socially structured, awareness of Rachel's feelings. The relation of ritualized gestures

to sympathy is one to which we will return, but it is also significant to note, at this

juncture, that ritualized gestures function consistently (whether tied to sympathy and

intimacy or contrivance and judgment) as barometers of social interaction. In the case of

Hewet's party, he connects his seemingly unfounded depression with the day and his

discussion of inauthenticity with his observation of gesture: "'They are not satisfactory;

they are ignoble,' he thought, surveying his guests from a little distance, where he was

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gathering together the plates. He glanced at them all, stooping and swaying and gesticulating round the tablecloth [. . .] how mediocre they all were" (253). Here, gesture is the outward, somatic mark of the insipidity of those present, the acculturated representation of a bland and mediocre bourgeois. Woolf, however, subtly comments on the absurdity of this statement in that, even as he makes it, Hewet is engaged in his own ritualized gesture: surveying his guests and gathering together the plates.

As is the case with the fidgeting young lady typist in the novel's opening passage, Woolf inflects ritualized gestures according to gender and uses attenuated movement as an exploration of Rachel's identity and her process of becoming. Rachel directly addresses the effects of her phenomenological experience of femininity during a conversation with Hewet:

> "A girl is more lonely than a boy. No one cares in the least what she does. Nothing's expected of her [. . .] I like walking in Richmond Park and singing to myself and knowing it doesn't matter a damn to anybody. I like seeing things go on – as we saw you that night when you didn't see us – I love the freedom of it – it's like being the wind or the sea." She turned with a curious fling of her hands and looked at the sea. It was still very blue, dancing away as far as the eye could reach. (232-34)

Rachel, owing to her unconventional upbringing and education, is unique in that she claims to enjoy and derive freedom from her cultural conditioning. This subversion, predicated on the assumption that nothing is expected of a girl, is portrayed gesturally and naturalistically. Rachel moves from commonplace walking to a more unique rhythm with singing, then toward an organic analogy of being the wind or sea. The climax of her thought is the curious fling of her hands as she looks out to sea. Rachel finds a unique degree of attunement with her surroundings, which she experiences through her

heightened degree of embodiment. Writing from a narratological perspective on exile and travel in *The Voyage Out,* Erica L. Johnson considers this gestural attunement with environment a hallmark of Rachel's identity, a form of "bodily synthesis," and the quality that most markedly separates her from her companions: "she inhabits the new terrain of Santa Marina as one who is *in* a place, rather than as one who is *not in* another place. The points of reference for her identity are bodily and immediate rather than rhetorical or ideological" (72). Johnson suggests that Rachel is not as rigidly acculturated as the other characters in the novel and that she comes closest to evading the common conditioning of the female English bourgeois. However, as in the scene in which Hewet judges the gestures of others while gesturing, Woolf undercuts the assumptions of this passage in the very next line, which conveys Hewet's self-centered reaction to her speech: "A feeling of intense depression crossed Hewet's mind as she spoke [. . .] she was evidently quite indifferent to him; they seemed to come very near, and then they were as far apart as ever again; and her gesture as she turned away had been oddly beautiful" (323-24). Hewet's thoughts do not relate to any part of Rachel's speech, but turn immediately toward their potential impact on his own happiness. Further to refusing to take her at her word and empathizing with her (albeit mitigated) sense of freedom, Hewet only reacts to the gesture, which conveys her freedom in throwing off gendered expectation, by thinking it beautiful.

Although Woolf presents a somewhat parodic—and, in the case of gendered movements, critical—portrait of the extent to which habituated gestures remain inscribed on her characters' bodies throughout their journey, she also allows gestures of ritual to

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play a role in the establishment of a more genuine form of intimacy and sympathy. Kate Martin has written compellingly about the embodied nature of Woolf's view on sympathy, and she connects this discussion with a broadly defined notion of rhythm. Martin suggests that Woolf's "understanding of sympathy was driven by her sense of feeling as something at once bodily and somehow transcendent; and it explores her sense of communal emotion, and of response to the atmospheric rhythms of cities, families, and nature" (80). Martin develops this notion of sympathetic rhythm most comprehensively in her discussion of *The Waves*, but it is also useful to consider in relation to the rhythmic resonances of sympathy across settings in *The Voyage Out*. From her early attempt to protect Rachel's feelings by "thumping the tumbler" and fastidiously arranging flowers, Helen exhibits a strong degree of sympathy, often in relation to ritualized gesture, throughout the text. During a conversation with William Pepper, her move toward sympathy based on "an uneasy suspicion that William was hiding a wound" (220) is halted by his "inscrutable and chill" ritualized gesture of "lifting fragments of salad on the point of his fork, with the gesture of a man pronging seaweed, detecting gravel, suspecting germs. 'If you all die of typhoid I won't be responsible!' he snapped" (220). Again, Woolf represents a typical, socially acceptable ritualized gesture—of eating salad in company—with a difference. The choice of increasingly abstract gestures is concomitant with a movement toward connotations of searching and inspecting, which becomes increasingly negative (suspicious) and prevents Helen from speaking. The movement toward Pepper's statement about typhoid is made by way of gesture rather than speech and Helen's sympathy, therefore, is reflected in the fact that her abstract

interpretation of Pepper's ritualized gestures aligns with the progression of his thought into an angry outburst.

As *The Voyage Out* was Woolf's most extensively (and painfully) revised work, it is fitting that the text attends carefully to rituals of reading and gestures of writing.[24] Woolf represents an embodied and ritualized portrait of reading that differs greatly among characters and employs this representation as a means of establishing character and commenting on Rachel's unique degree of embodiment. As Clarissa Dalloway writes a letter, "a pen in her hands became a thing one caressed paper with, and she might have been stoking and tickling a kitten as she wrote" (182). The gesture of writing a letter while on a journey is, again, one that begins in instrumentality and is socially conditioned; however, Clarissa performs it with a specific and unique manner of ritualization. The haptic imagery of stroking a kitten, a living being, portrays the intersubjective, intimate connotation of writing a letter in a somatic and tangible manner. When Hirst is first introduced in the text, he is in the act of combining a ritualized reading gesture with the ritualized gesture of smoking a cigarette:

> As he read he knocked the ash automatically, now and again, from his cigarette and turned the page, while a whole procession of splendid sentences entered his capacious brow and went marching through his brain in order. It seemed likely that this process might continue for an hour or more, until the entire regiment had shifted its quarters, had not the door opened. (230)

Woolf's rhythmic depiction mirrors the militaristic image of Hirst's reading, as it moves syntactically from the ash-knocking gesture, rendered temporally with "now and again," to the turning of the page, toward the image of sentences marching in order and the shifting of the prose regiment. In this way, Woolf allows her reader to take part in the

embodied experience. The experience of perusing a tangible, physically realized depiction of reading situates a reader more firmly in her own body and moves her to consider the somatic experience by which she scans her eyes over the page, holds the book, other gestures she is simultaneously performing, and the sensation of feeling ideas and prose rhythms moving through her mind. That the passage is marked by ritual therefore facilitates the reader's attunement and constructs an intersubjective experience.

Woolf again represents the possibility for interacting physically with language as Hewet attempts to call poetry to mind, but falters in a physically inflected manner: "with the movement of his body, the excitement, the romance and the richness of life crowded into his brain. He shouted out a line of poetry, but the words escaped him, and he stumbled among lines and fragments of lines" (197). Hewet goes on to cry out "rhythmically, as his feet pounded to the left and to the right" (197), all the while indiscriminately running through the landscape and shouting. Again, Woolf depicts a thinking gesture as thoughts crowd into his brain, and allows Hewet to subvert social strictures as he plunges through the landscape. The idea of stumbling among lines of poetry again instances the gesturality of rhythmic writing. Hewet enacts a gesture ritual that shifts from movement to language and becomes ritual (in this case, rhythmic recitation and shouting) through movement that operates outside the realm of social conditioning. Stumbling is an involuntary gesture that belies habituation and operates outside its social world as it reflects a natural, accidental, and unacceptable form of movement. Andrew Hewitt understands stumbling as the mark of the fall from peripatetic social order, the loss of legibility, and the movement from instrumental action to

revelatory gesture. On the other hand, Hewitt also suggests that, when rendered decipherable, gesture is also the means by which societal legibility is regained: "if stumbling is to be understood as the debacle of the gesture [. . .] we need to examine the possibility of a loss of gesture—a complicated spastic body—in which the hegemony of the social life is figured by a return to the somatic" (104). This aligns with the notion of ritual gesture as including both subversion and habituation; it also suggests the subtlety with which Woolf presents gestures that are both legible and unutterable. Hewet's stumbling among the lines of poetry is both a mark of his social conditioning and education and the means by which he (however briefly) falls out of legibility and into authentic embodied experience through poetry and gesture ritual.

Reflecting her interiority, and a level of heightened embodiment unique among the characters in the novel, Rachel's reading gestures are very different from Hirst's. As Rachel reads Ibsen, "her whole body was constrained by the working of her mind" before, becoming "tired of the rigidity of her pose on the back of the chair, she turned round, slid comfortably down into it, and gazed out over the furniture through the window opposite" (244). Woolf casts Rachel's reading gestures as much more restricted than Hirst's, which is perhaps related not only to her character, but also to her reading material (Hirst is reading *The Decline and Fall of the Roman Empire* in the scene previously discussed, and Rachel is reading *A Doll's House*). That Rachel is reading drama is perhaps also a cause of her constraint: the working of the mind that has rendered her static. Woolf herself was preoccupied with the experiential difference between reading and live spectatorship. In a review of *The Cherry Orchard* in 1920, she wrote:

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"The beautiful, mad drama which I had staged often enough in the dim recesses of my mind was now hung within a few feet of me, hard, crude, and over-emphatic, like a cheap coloured print of the real thing" (446). Her review describes the process by which—very gradually and by virtue of Chekhov's writing and not the quality of the production—her reader's and spectator's versions of the play became slightly more compatible. She ends the review with reference to the possibility of seeing play after play (presumably of better quality than this particular interpretation), "until to sit at home and read plays is an occupation for the afflicted only, and one to be viewed with pity, as we pity blind men spelling out their Shakespeare with their fingers upon sheets of cardboard" (467). Woolf's attention to the somatic experience of reading a play versus seeing it performed is significant when read alongside the rituals of reading in *The Voyage Out* in that it indicates her continued and careful attention to the embodied, as well as the psychological, experience of reading. Perhaps, while reading a play, Rachel sits still because her mind is preoccupied with imagining gestures and cognitively populating the text of the play with living, breathing, gesturing bodies.

Woolf also uses discussions of reading to advance Rachel's characterization as one who understands her place in the world through gesture. As she continues her experience of returning to her body after her immersion in the Ibsen text:

> The sounds in the garden outside joined with the clock, and the small noises of midday, which one can ascribe to no definite cause, in a regular rhythm. It was all very real, very big, very impersonal, and after a moment or two she began to raise her first finger and to let it fall on the arm of her chair so as to bring back to herself some consciousness of her own existence. (245)

Rachel joins in with the ambient rhythms to perform a rhythmic gesture ritual that returns her to awareness of her own being. This is a direct reaction to coming out of the experience of reading. The depiction is significant in that it again emphasizes Woolf's preoccupation with presenting nuanced and ritualized gestures of reading.

Ritual gesture is always rhythmic owing to its repetition in time and, as we have already discussed in connection with music, Woolf's engagement with the concept of rhythm is both sustained and extensive. Writing to Vita Sackville West in 1926, she discussed the integrality of rhythm to style:

> Style is a very simple matter; it is all rhythm. Once you get that, you can't use the wrong words. But on the other hand here am I sitting after half the morning, crammed with ideas, and visions, and so on, and can't dislodge them, for lack of the right rhythm. Now this is very profound, what rhythm is, and goes far deeper than words. A sight, an emotion, creates this wave in the mind, long before it makes words to fit it; and in writing (such is my present belief) one has to recapture this, and set this working (which has nothing apparently to do with words) and then, as it breaks and tumbles in the mind, it makes words to fit it. (*L* 3: 247)

Much like her gestural depictions of reading, Woolf suggests that rhythm begins as a wave in the mind, which breaks and tumbles. Rhythm is a driving force of style and life, and as such is present in every depiction of gesture and ritual throughout her corpus. Operating in regular repetition in time, both writing rituals and gesture rituals are always inherently rhythmic. Emma Sutton discusses the paradoxical nature of rhythm in creating both constraint and freedom in a comparative reading of the early essay "Street Music" and *The Voyage Out*: "Rhythm may be suspect in its anti-individualism—it regiments, it makes people fall in line, whether of dance or battle, it forces its listeners into 'obedience'—but it also represents the very force of art" (191). Sutton goes on to contend

that "this force works by subjecting us to its rhythm [. . .] Whether we feel that as an enchantment and an elevation or as an ensnarement and an alienation depends on our own highly individualised conditions and experience—on gender, sexuality and education" (191). Woolf's rhythm, in its role as an underlying stylistic force in the text and as it pertains to gestures of ritual, is both individual and culturally inflected; it is a constraining force and the vehicle through which we subvert it.

Helen, an empathetic character, is frequently described as being in rhythmic attunement with other characters. One of the early depictions of Helen and Ridley is figured in terms of rhythmic, gestural attunement as they leave their children and move towards the ship *Euphrosyne*. Though Ridley hails a cab, Helen insists that she would rather walk, as "the fixity of her mood was broken by the action of walking. The shooting motor cars, more like spiders in the moon than terrestrial objects, the thundering drays, the jingling hansoms, and little black broughams, made her think of the world she lived in" (151). Helen's rhythmic stride falls into line with the rhythms of the moving vehicles—heightening the text's persistent emphasis on movement and vessels which facilitate it. She is experientially situated in her body, her mood shifts, and she considers her kinesthetic position in the world. Across the passage, we return to Ridley, and his rhythms: "moreover, her husband walking with a quick rhythmic stride, jerking his free hand occasionally, was either a Viking or a stricken Nelson; the seagulls had changed his note" (151). Similarly, his action has been altered by ambient rhythms, in his case the seagulls, and he is immersed in the gesture ritual of "jerking his free hand occasionally." The rhythmic passage and rhythmic walking patterns undertaken by the couple bring

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them into attunement and, becoming aware of Ridley's changed "note," Helen insists on

taking a cab.

Although the entire novel is replete with rhythm, the dance scene at its center is

an especially apt place to consider rhythmic individualism and anti-individualism in

connection with ritual. Occurring in Santa Marina at a near midpoint in the novel, the

dance is a social ritual, an accepted cultural construct, but it is accomplished with

rhythmic gestures that function outside the realm of cultural construction, moving closer

to the natural and primitive:

> It was as though the room were instantly flooded with water. After a moment's
> hesitation first one couple, then another, leapt into midstream, and went round and
> round in the eddies. The rhythmic swish of the dancers sounded like a swirling
> pool. By degrees the room grew perceptibly hotter. The smell of kid gloves
> mingled with the strong scent of flowers. The eddies seemed to circle faster and
> faster, until the music wrought itself into a crash, ceased, and the circles were
> smashed into little separate bits. (268)

Woolf writes the dance's rhythm in terms of the natural, organic depiction of

movement—waves that echo her philosophy on the importance of rhythm—which begins

as a wave in the mind. Further, it prefigures the explosion of rhythmic ebb and flow

which will occur in *The Waves*. Woolf consciously positions the smell of kid gloves (a

reminder of society) adjacent to the organic swirling eddies. Therefore, both the dance's

rooting in an accepted social ritual and its departure from it are determined by rhythm.

Although the novel does not often address direct contact between the English tourists and

South Americans and comments instead on the consistency of social morays in transition

and in a different environment, Woolf's portrayal of the dance scene in particular does

consider a notion of primitivism in connection with ritual rhythms. In "Street Music,"

Woolf suggests that "savages" and the uneducated, owing to a moderated degree of

cultural conditioning, are more attuned to natural rhythm: "It is because [rhythm] is thus

inborn in us [. . .] that music is so universal and has the strange and illimitable power of a

natural force" (*E* 1: 30). Woolf allows this inborn rhythm, which beats in the mind and

the body, to infiltrate both the form and content of the dance passage and, further, uses it

to consider individuality and subjective experience within the ritual gesture. As Martin

notes, "Woolf's use of rhythm enabled her to incarnate the workings of individual

perception: basing individuality on a concept of energy meant that any attempt to

understand another person had to attend to their rhythm, their way of being" (107). The

rhythmic mental (and writing) process is echoed in the transitions of the dance, which

gradually departs from its typical pattern and choreographs itself organically and fluidly.

Although "someone pausing by the piano" suggests that what Rachel is playing is

not a dance, she insists that it is, and commands that the dancers invent the steps: "Sure

of her melody she marked the rhythm boldly so as to simplify the way. Helen caught the

idea; seized Miss Allan by the arm, and whirled round the room, now curtseying, now

spinning round, now tripping this way and that like a child skipping" (279). Rachel's

rhythm and confident musical gestures propel the dancers in their subversion of

expectation and shift the dance still further into the realm of the "primitive" (in Woolf's

sense of an organic, close connection to physiological rhythm). Hewet swims "down the

room in imitation of the voluptuous dreamy dance of an Indian maiden dancing before

her Rajah" (279) in a gesture that alludes to another incarnation of dance as ritual gesture.

As the tune "marches" on (recalling the militaristic depiction of reading/mental gestures),

the characters eventually abandon pretense more completely as a result of the rhythm

with which Rachel conducts them: "Once their feet fell in with the rhythm they showed a

complete lack of self-consciousness" (279). Woolf thus explores notions of individualism

and anti-individualism by way of rhythmic, ritual gestures. The tune marches and the

dancers come into organic, communal attunement in which each of the swirling eddies is

indistinguishable from another. In contradistinction to this (not necessarily negative)

form of anti-individuality, Woolf insists on individual rhythms of individual bodies,

which are implicitly predicated on past rehearsals of gestures and other forms of

embodied habituation: "Mr Pepper executed an ingenious pointed step derived from

figure-skating, for which he once held some local championship; while Mrs Thornbury

tried to recall an old country dance which she had seen danced by her father's tenants in

Dorsetshire in the old days" (279). Most significantly, it is Rachel's individual, embodied

rhythm and insistence on her own individuality that incites the scene, and with it the

extremely unique portrayal of rhythmic difference and subversion of conditioning

through ritual gesture.

As the novel progresses, and Rachel sinks into the fever that eventually kills her,

Woolf increasingly scores the text with gesture rituals. Symptomatic, in the sense of

Agamben's "catastrophe of gesture," these rituals journey further into Rachel's

consciousness as she retreats entirely into her own body and an increasingly gestural

mental process. Woolf imbues these instances also with an embodied form of sympathy.

Woolf presents a unique notion of emotion that is not merely reflected by body

movements, but complexly bound up with them, a characteristic Rachel exhibits even

before the illness begins to manifest itself. Upset after the service in the chapel and the other events of that day, Rachel experiences "the steady beat of her own pulse" which "represented the hot current of feeling that ran down beneath; beating, struggling fretting. For the time, her own body was the source of all the life in the world" (359). Woolf goes on to use this instance both as a precursor to the fever state and in order to complicate the relationship between mental and physical movement:

> She was no longer able to see the world as a town laid out beneath her. It was covered instead by a haze of feverish red mist. She had returned to the state in which she had been all day. Thinking was no escape. Physical movement was the only refuge, in and out of rooms, in and out of people's minds. (360)

As Rachel's fever progresses, she becomes increasingly confined to her own body and, though she is rendered incapable of movement or speech, her mental state is constantly engaged in gesture ritual. Johnson reads Rachel's illness as a mark of her general remoteness from others and the social world, and claims that it "reifies the extent to which her subjectivity is always embodied in the text. Her bodily disintegration reflects her break with the world that her peers inhabit [. . .] Her feeling of linguistic as well as physical remoteness becomes acute under the influence of the fever" (82). Because these mental gestures originate in movement and embodiment, but are repeated and rhythmically performed, they fall under a slightly different (in that it is present only in the mind) category of gesture ritual. Movements—the movements Rachel would otherwise be enacting herself—are personified: "The movement of the blind as it filled with air and blew slowly out, drawing the cord with a little trailing sound along the floor, seemed to her terrifying, as if it were the movement of an animal in the room" (419). Rachel is "completely cut off, and unable to communicate with the rest of the world, isolated alone

with her body" (420). This recalls the physical constriction during mental gesture that occurs while she reads Ibsen. Even when she is able to communicate vocally, Rachel reports a hallucinatory mental gesture: "'You see, there they go, rolling off the edge of the hill,' she said suddenly. 'Rolling, Rachel? What do you see rolling? There's nothing rolling.' 'The old woman with the knife'" (423). Rachel's abject embodiment is symptomatic of her fever as she draws inexorably toward death, but is also a mark of her departure from confining social strictures. As Rachel retreats into her mind, the psychological gesture rituals with which her life concludes are met with sympathy and rhythmic attunement from the other characters.

Martin's argument on sympathy in Woolf's works is careful to distinguish between individuality and intersubjectivity in relation to kinesthesia. She notes that:

> Woolf was interested in a part of the experience of others that was especially difficult to access: their sensations and the energy and pattern of their sensations. Her attempts to capture such feelings demanded careful descriptions of gestures, of rhythms, and a certain indirection in capturing the inner life. (82)

Martin goes on to elaborate and oppose this discussion by noting that "it was crucial to trace and to cherish individual experience, but she was also ever aware of hidden patterns beyond the individuals, and the ways in which we might be inevitably sympathetically entangled with others through involvement in such rhythmic patterns" (82). Though the novel ends with Rachel's death, an abrupt ending to the narrative of her development, Woolf ensures her spectral presence in the brief remainder of the text through the sympathetic gesture rituals undertaken by other characters. While Rachel still lives, Helen has entered into rhythmic attunement with her, sympathetically experiencing "immense intervals or chasms, for things still had the power to appear visibly before her,

between one moment and the next; it sometimes took an hour for Helen to raise her arm, pausing long between each jerky movement, and pour out medicine" (434). Hewet experiences a confused and empathetic embodiment in which "The mist of unreality had deepened and deepened until it had produced a feeling of numbness all over his body. Was it his body? Were those really his own hands?" (436). As well as these instances of rhythmic attunement with Rachel while she lives, responses to her death function as rhythmic rituals of grief—nearly unconscious gesture rituals that originate in embodiment and allow characters to physically process (or fail to process) their emotions: "When [Mrs Flushing] was alone by herself she clenched her fists together, and began beating the back of a chair with them. She was like a wounded animal" (444). Again, Woolf highlights the organic nature of the gesture and the passage goes on to detail Mrs Flushing thinking through her grief, suggesting that the thought originated in and was formed through gesture. The novel concludes with St John's gestural, rhythmic, mental response to Rachel's untimely death:

> All these voices sounded gratefully in St John's ears as he lay half-asleep, and yet vividly conscious of everything around him. Across his eyes passed a procession of objects, black and indistinct, the figures of people picking up their books, their cards, their balls of wool, their work-baskets, and passing him one after another on their way to bed. (456)

Woolf thus returns the novel to a social world, which has—through building ritual attunement and attention to ritual(ized) gestures and gesture rituals—been both subverted and cleaved to throughout the work. Though *The Voyage Out* is an early text, which some have dismissed as conventional, it is a significant step in Woolf's rhythmic stylistic development. It represents her early methods of representing and nuancing gesture and is

indicative of her means of both establishing sympathy and representing ritual. Despite the fact that Joyce's *Finnegans Wake* (1939) is a drastic (temporal and stylistic) divergence from this text, it is an apt pairing with regard to the significance of gestures of ritual. Like Rachel's eventual recession into mental gestures, Joycean ritual gesture includes gendered representation of woman as "flesh without word." As we introduce Marcel Jousse and discuss the relevance of his ritual/gestural origin theories to the *Wake*, we will shift our attention to gestures of ritual from their represented (and complexly negotiated) role in oscillations of social conditioning in *The Voyage Out* to their role as an oscillating (and exponentially variable) stylistic undercurrent in *Finnegans Wake*.

"As stage to set by ritual rote"

Published in 1939 after a sixteen-year composition process, Joyce's *Finnegnans Wake* is by far the most experimental of his works. While the entirety of Joyce's corpus is relevant to the study of gesture, I focus most extensively on the *Wake* because it is both saturated with references to gesture and is composed with gesture as its underlying stylistic principle. Writing on the work in 1929, Samuel Beckett articulated its effect thus: "this writing that you find so obscure is a quintessential extraction of language and painting and gesture, with all the inevitable clarity of the old inarticulation. Here is the savage economy of hieroglyphics" (15). Joyce himself remarked during the composition process that "I have discovered I can do anything with language I want" and, when asked if the book were a blending of literature and music, replied: "No, it's pure music." (Ellmann 702-3). While neither plot nor characters are particularly important to the text, it loosely follows Humphrey Chimpden Earwicker, his wife Anna Livia Plurabelle, and

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their children: Shem, Shaun, and Issy. Addressing the role of ritual gesture in the *Wake*, I first detail the life and work of Marcel Jousse with attention to the resonances between Jousse's theory and the eighteenth- and nineteenth-century theories of language origins addressed in the introduction. My intention in beginning a discussion of ritual gesture in *Finnegans Wake* with Jousse is twofold. Firstly, positioning Jousse in relation to theoretical work surrounding ritual gesture and embodied conditioning credits the largely unacknowledged phenomenological significance of his work—which should be acknowledged in the tradition which includes Husserl, Merleau-Ponty, Noland, and Flusser, to name a few. This allows for a "revivification," to use his word, of Joussean thought, and situates Jousse in the (sparse, as Kendon notes) company of early twentieth-century studies of gesture (like MacDonald Critchley's 1939 *Language of Gesture*). Secondly, reading *Finnegans Wake* alongside Jousse's work allows for careful consideration—authenticated by Joyce's own claim regarding the gestural aim of *Finnegans Wake*—of the ways in which Joyce negotiates concepts of gestural conditioning and rhythmic gestures of ritual in order to question, and move toward exploding, the bounds of legibility and acculturation.

Marcel Jousse (1886-1961) was born in the Sarthe region of France, which then maintained a lingering oral culture, and advanced pioneering arguments on orality and gesture in what he termed an anthropology of gesture. His 1925 publication, *Le Style oral rythmique et mnémotechnique chez les Verbo-moteurs* [*The Rhythmic and Mnemotechnical Oral Style of the Verbo-motors*] incited immediate, polemical interest; the work was referred to as "the Jousse bomb" to reflect its expansive applicability, and,

when Jousse was invited to lecture at the Pontifical Biblical Institute, Pius XI commented

that "it is a revolution, and yet it is pure common sense."[25] Despite this, his work is

frequently overlooked and infrequently translated today. Jousse's anthropology of

gesture, focusing extensively on the rhythmic-melodic, mnemonic capabilities of gesture

(applied especially to "rhythmo-catechism" and ritual recitations of the Gospel as an oral

style) as well as advancing an argument for the gestural origin of language, functions as

another example of rhythmic gesture's capacity for both creating and subverting

embodied conditioning. Jousse recalls the process by which his near-illiterate mother

would "rhythmo-melody" the Gospels for him, as well as their attendance at evening

peasant [*paysan*] gatherings on farms near Beaumont-sur-Sarthe:

> I could feel 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 [. . .] What struck me most forcibly was not only the
> demand for accuracy in the transmission of the tradition, but also the amazing
> number of items in each memorised repertoire. Memory! We no longer have any
> idea of its capabilities! (*The Anthropology of Geste and Rhythm* 6).

Jousse lauds the mnemonic capabilities of the oral tradition and insists on the formidable

intelligence of non-literate people who practice the oral style. Jousse's critical work is

grounded in the effect of his own experiences on his own body. As such, his work is

persistently autoethnographic and personally kinesthetic.

Jousse also builds on the categorical premises that "man is gesture; gesture is

man" (*The Oral Style* xiv) and "gesture is the living energy which propels this global

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whole that is the Anthropos" (*Anthropology* 50). This living energy always operates in

rhythmic patterning just as life does, Jousse argues, on all levels:

> In living matter, rhythm is the recurrence of the same physiological phenomena at biologically equivalent intervals. In the cosmos, rhythm pertains solely to energy. In man it is necessary: biological profound pulsations of life from which we cannot escape. Cessation means death. (*Oral Style* 232)

Though Jousse attends carefully to subtle differences in oral style and gestural expression

across varied ethnic milieus, he also develops three premises which underpin all

anthropological accounts of rhythmic gesture, which E. R. Sieneart, the foremost Jousse

translator, articulates as: first "the law of rhythmo-mimicry. Man is a mimic, he receives,

registers, plays, and replays his actual experiences; as movement is possible in sequence

only, mimicry is necessarily linked with rhythm"; second, "the law of bilateralism. Man

can only express himself in accordance with his physical structure which is bilateral";

and finally "the law of formulism. The biological tendency towards the stereotyping of

gestures creates habit, which ensures immediate, easy and sure replay" (96-7). That

Jousse's anthropology of gesture is predicated on rhythm, repetition, mimicry, and

embodiment suggests a close link with the concepts we have been discussing. Gestures of

ritual are always repeated, which ensures that they operate in a rhythm, are enabled by

the kinesthetic facilities of the individual human body, and are formative (with the

rehearsals of cultural conditioning) of habit. Rhythmic gesture, while inflected by its

linguistic and ethnological milieu, is capable of constructing a broad mnemonic which

links oral style with inscription and allows both to exist in a discursive, rather than

dichotomous, relationship. Jousse refuses to conceive of a chasm between oral and

written language, instead arguing for a theory of anthropological and gestural continuity between the two.[26]

Working simultaneously in anthropological, exegetical, and ethnographic traditions, Jousse credits the influence of cultural conditioning on gesture and oral style in connection with the idea of rhythmic gesture as mnemonic device. He discusses his own embodied experience and memory in relation to gesture, claiming that "I remember things with my whole body" (*Oral Style* xxvii) and "memory is recorded literally in the viscera, in the flesh" (*Anthropology* xx). These, and similar discussions of the mnemonic capacity of the body, are positioned alongside indications of cultural conditioning and an anthropology of gesture in relation to its ethnic milieu. "Surrounded by the ceaseless mimodrama of the universe," Jousse suggests, "the human composite, made of flesh and spirit, behaves like a strange, sculptural mirror, infinitely fluid and continuously remodeled" (*Anthropology* 91). The notion of a sculptural mirror is provocative in connection with concepts of embodied conditioning; it encapsulates the paradoxical quality of ephemeral gestures that are structural and sculptural enough to act as a mirror and archive of society, while also possessing infinite fluidity and the capacity for constant remodeling. In a similar vein, Jousse goes on to suggest that "repeated constraints of social convention and our stereotypical social milieu imposed on us from early infancy [. . .] inhibit to some extent the universal tendency of our ocular mimesis to externalise internal gestes through our corporeal and manual musculature" (*Oral Style* 81). Jousse suggests that gesture is affected by cultural conditioning, but he also provides a universal means of mnemonic movement that is capable of superseding it.

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Jousse arrived in Paris in 1922, and proceeded to teach, lecture, and perform evangelical pantomimes and rhythmo-catechisms for the next thirty years. These lectures included two held at the Théatre des Champs-Elysées on 16 June 1928 and 25 April 1929, and it seems likely that James Joyce was in attendance at the former.[27] Mary Colum, who accompanied Joyce to the lecture, records her memories of the event thus:

> At that time the Abbé Jousse was lecturing in Paris. He was a noted propounder of a theory that Joyce gave adherence to, that language had its origin in gesture—"In the beginning was the rhythmic gesture," Joyce often said. Joyce invited me to go with him to a lecture the Abbé was giving [. . .] If the Abbé's lecture did not interest me as much as it interested Joyce, still it interested me a great deal, and that largely because of its original method of presentation. It took the form of a little play, based on the Gospels. Around the lecturer was a group of girls, who addressed him as "Rabbi Jesus." The words spoken—one of the parables, I think—were, I gathered, in Aramaic, and what was shown was that the word was shaped by the gesture. Joyce was full of the subject. (87)

Colum, who admits herself less interested in the lecture than Joyce, still observes the ritualistic form of the demonstration, a "little play," and synthesizes its overall argument—that word is shaped by gesture—in her description. Still more significantly, Dougald McMillan elaborates on the crucial influence of Jousse for *Finnegans Wake*, recording an extended version of Colum's memory of Joyce saying "if you understand that [Jousse's lecture-demonstration], you understand the aim of *Finnegans Wake*." (197). This broad claim authenticates a reading of the *Wake* not only with careful attention to the thought of Marcel Jousse, but also with the acknowledgement of ritual gesture as the text's prime underpinning principle.[28]

In the introduction to *The Oral Style*, Jousse discusses the Prologue of John—a passage which is both a significant paradigm in Jousse's work and a recurring recitation throughout *Finnegans Wake*. Jousse suggests that the verse includes "'link-words' that

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facilitate the recitation" in which "one breathes to oneself the initial word of each succeeding phrase" (xxiii). Jousse represents this emphasis with italics —

> In the beginning was the *Word*
> And the *Word* was with *God*
> And the *Word* was *God*

—before suggesting that children know "spontaneously how to use this device of breathing" and that

> [T]his insignificant act of "breathing" embodies a whole theory [. . .] You have here the origin of the idea of the 'propositional gesture' that 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. (xxiii)

Jousse also remarks that this innate understanding of the breathing device corresponds to the impulse to sway, observed in young children as well as those engaged in religious recitations or public speaking roles, as a gestural means to assist utterance.[29] Jousse offers the verse as an aphoristic phrase that reflects a central tenet of his linguistic origin theory, which he inflects subtly throughout his work: "In the beginning was the gesture" toward "In the beginning was the rhythmic gesture" and "In the beginning was the rhythmo-mimical geste." Joyce invokes two significant variations of the Prologue of John in *Finnegans Wake*, both of which similarly evoke an innate gesturality and suggest a discursive relationship between movement and word. The first—"In the buginning is the woid, in the muddle is the sounddance and thereinofter you're in the unbewised again, vundvulvolsy (378.29-31)—renders a religiously inflected description of language, the Word, as a void, and thus challenges proscriptive (whether religious or linguistic) depictions of language. Joyce evokes liminality through the movement from middle to muddle, complementing mediality with murkiness, and positions a discussion of

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multimodal language (sounddance) in the midst of that transitional space. Sonically, the passage evokes "link sounds" that allow for a breathy, swaying quality, particularly with the repetition of "in the" and the "v" sounds of "vundvulvolsy" which propel the passage dynamically through its successive phrases. This passage fits into our definition of ritual gesture, as it begins from the ontology of the ritual recitation, but becomes itself through gesture—present in the reference to dance, the movement of the syntactical variations, and the rhythm of the passage—and creates a subjunctive, liminal space through its ritual quality.

Lorraine Weir clarifies this passage in relation to Jousse by suggesting that "the sounddance is the dance of rhythmic gesture and silence, of articulate language (the dance of propositional and interactional gestures) and mute language or mime" (316). Weir's invocation of the notion of propositional gestures is significant, as it provides a key for reading movements of prose (syntactical, grammatical, metrical, and stylistic) as gesture. Jousse's notion of propositional gestures describes the way in which spontaneous, innate gestures move toward organization in a synchronous, contextual syntax. Jousse comments on the idea of gestural units which, though originally spontaneous, are structured by their representation in action: "each of these 'successive phases' of the gesticulation of the event as a whole, of the account as a whole, comprises a sort of gestural unit, the *propositional gesture*" (*Oral Style* 55). An individual, then, (Jousse gives the example of a deaf/dumb gesturer, as well as mentioning "still-spontaneous" peoples) represents events through gestures in the order in which he saw them occur, and gestures therefore follow syntactical logic in a subject-verb-object

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pattern. Jousse also suggests that this is what accords gestures their communicative, expressive quality, as well as their subjunctive state and universality. This close correspondence between gestural and written or spoken syntax identifies an innate logic in gestures, as well as evidencing the notion that language can function gesturally through syntax. Jousse acknowledges the intersubjective and performative qualities of propositional gesture as well, claiming that "the fundamental gesticulation can only be the propositional gesture which captures the universal interaction: the agent acting the acted" (*Oral Style* 53). "In the buginning [. . .]" evokes experienced actions in the order in which they occurred, with syntactical (subject-verb-object) legibility even as meaning is both exploded and undercut. The recitation is propositional in the sense of the subjunctive, as it opens to numerous possibilities in the liminal spaces of the woid, sounddance, and unbewised. The second person address also experientially positions a reader of the text in the position of the unbewised, inciting intersubjectivity with the text itself as the agent acts the acted.

The second variation of the prologue refers to Jousse directly and invokes similar questions of embodiment in relation to speech and liminality:

> In the beginning was the gest he jousstly says, for the end is with woman, flesh-without-word, while the man to be is in a worse case after than before since she on the supine satisfies the verg to him! Toughtough, tootoological. Thou the first person shingeller. Art, an imperfect subjunctive. (468.05-08)

Joyce moves the John prologue further into the realm of the eschatological with the addition of "thereinofter" and "for the end," insisting on the joining of genesis with the end of time. The passage again seems to challenge the word-body dichotomy, suggesting that the end is with woman—problematically described as flesh-without-word—and joins

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Jousse's originary gesture with a sexual gesture, "she on the supine satisfies," which takes place in the end, the near-climactic "verge" which is also a sexual urge and French slang for penis. Gesture facilitates movement toward an "end," epochal and orgasmic, which is gestural in its rooting in flesh and sex. Jean-Michel Rabaté likewise questions Joyce's blatant sexualization of Jousse's gesture theory, and offers the explanation that:

> Joyce takes a step which Jousse would probably not have underwritten: sexual difference works through language, the masculine side implies futurity, man finds his realization and eventual downfall through sexual activity," which he follows with the assertion that the supine woman, as well as implying the "lying" position, is "also verbally a substantive instead of an active verb in the future tense. (*Joyce Upon the Void* 140)

The woman's supine comportment, paired with the man's sexual ritualized gesture, highlights the sense in which she is spatially positioned and static rather than gestural: the object that receives the gesture rather than the subject who performs it. Although Joyce's use of gesture ritual moves toward an explosion of cultural legibility and a subversion of cultural conditioning, then, acculturation and gendered habituation remain. Joyce's primary accomplishment is in a performance of Jousse's denial of an entrenched boundary between written, oral, and gestural expression; still, it remains necessary to question the ways in which representations of gestures of ritual still reflect a cultural moment and authorial perceptions (of gender, certainly), an issue to which we will return shortly.

The invocation of the subjunctive status of art in the passage parallels the transitional quality of the statement. That its imperfect form is proffered by way of defining art highlights the importance of liminality, in this case to both art and ritual. Joyce's ritual gestures of invoking Jousse's variation of the John prologue also

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demonstrate the quality of repetition with alteration. The second passage draws attention to this reiterative nature directly, with "toughtough, tootoological," a statement that performs the claim on an *interword*, as well as *intrapassage*, level. Describing the religious recitation as a tautology allows Joyce to comment negatively on the religiosity of the statement, while also crediting its effectiveness as a reenacted ritual gesture by performing it. This ritualistic quality appears consistently throughout the text, ensuring that it functions as a mnemonic echo chamber in which the reader recognizes altered reiterations even on a subconscious, somatic level. The passage that articulates the famous rumba schema that has been used to describe the structure of the book, for instance, evidences Joyce's alteration and reiteration of both his writing process and the line itself. In describing the structure of his *Work in Progress* to Harriet Shaw Weaver in 1927, Joyce said "I am making an engine with only one wheel. No spokes of course. The wheel is a perfect square" (*L* 1: 251), which suggests Joyce's focus on the circularity of the text in ending where it begins, like a wheel, and on the idea that its four sections represent the four sides of a square. This schema is presented in the text as, "she likes yet that pride that bogs the party begs the glory of a wake while the scheme is like your rumba round me garden" (309.06-07). As well as the external ritual repetition from the letter to Weaver to the text of the *Wake*, the line is translated from within the text, as it appeared earlier as "*When his Steam was like a Raimbrandt round Mac Garvey*" (176.18). The text, and paratextual materials, are saturated with these ritualistic repetitions, suggesting the prevalence (even at the level of composition) of ritual and ritualized gestures. The "in the beginning" variations might be said to begin in ritual—the

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religious ritual of rhythmo-catechism and the ritual of representing ritual—while the schema passages might be said to begin in a compositional, structural strategy (something outside of both ritual and gesture) which is then expressed ritually and gesturally. If the former is a ritual gesture and the latter a ritualized gesture, both reflect an expression of repetition with alteration: gestural content rendered in gestural style/syntax.

Further ritual gestures and ritualized gestures throughout the *Wake* are positioned near references to Jousse, and overt references to religious or ceremonial rituals that render the reader complicit in their performance. A reference to Jousse's 1925 publication early in the text reads, "In greater support of his word (it, quaint anticipation of a famous phrase, has been reconstructed out of oral style into the verbal for all time with ritual rhythmics" followed a few lines later by the parenthetical "(by ancientest signlore his gesture meaning: Ǝ!)" (36.7-10; 17-18). Joyce reacts to and elaborates his own understanding of Jousse's work: "in greater support" may refer to the contentious nature of the publication; the anticipation of a famous phrase suggests the John prologue; "anticipation" and "for all time" credit the eschatological nature of Jousse's discussion of the oral style; and rhythmics refers to rhythmic gesture, as well as perhaps alluding to Jacques-Dalcroze's "eurhythmics" (another significant facet of Joyce's gestural aesthetic). Joyce addresses the question of gestural versus written legibility with "gesture meaning Ǝ" and, as with the combination of sign and lore, follows Jousse's suggestion that language is multimodal and that delineating boundaries between the gestural, verbal, and written is counterproductive.

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Joyce's use of the word ritual is significant here, as it authenticates the suggestion that Joyce saw ritual potential in Jousse's writing. While commentators allude to ritual, and the concept is prevalent in Jousse's anthropological field, Jousse uses the term ritual infrequently, and it is not considered the basis of his work. Joyce, however, consistently connects Jousse with ritual. The line "Mere man's mime: God has jest" (486.09-10), for example, is likewise positioned only a few lines before another ritual gesture: "Now I, the lord of Tuttu, am placing that initial T square of burial jade upright to your temple a moment. Do you see anything, templar?" (486.14-16). The allusion to mime, in combination with God and jest (parodic gesture) assuredly refers to Jousse. The fact that this allusion is proximal to a ritual gesture once again implies that Joyce recognizes a concatenation of ritual, performance, mime, and rhythmic gesture in Jousse's work. Whereas the inflections of the John prologue evince a situation in which the text itself *performs* rhythmic gesture, this passage instead *represents* rhythmic gesture in its content. The *Wake* is a multimodal example of ritual gesture in that the text both portrays ritual gesture and enacts it.[30] The gesture of placing an object demarcated as ritually significant, the "T square of burial jade," alongside a subject's temple (where temple also calls to mind sacred spaces) originates in a desire for ritual, is accomplished kinesthetically, and results in a liminal state and enhanced intersubjectivity. While the passage does feature a represented gesture, the turn toward second person address allows the text to *perform* with some degree of agency. That the reader is asked, or feels herself to be asked by the method of second person address, whether she sees anything, calls up a spontaneous ocular gesture—the impulse to look around in order to respond—and

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reminds her of the presence of her own body. In the same way, "taken in giving the saloot, band your hands going in bind your heads coming out" (333.12-13) connects the salute gesture with the necessity of a ritualized action (here we might refer to ritualization rather than ritual, as the banding of hands and binding of heads may have an instrumental purpose apart from ritual, but are performed in a ritualized manner). Significantly, the passage is in the form of a command, so that the reader is inspired to consider the banding/binding of her own hands/head and to be kinesthetically situated again in the reading body.

As Jousse's insistence on the inclusion of autoethnographic material evidences—and Joyce's text commands in the second person—gestures of ritual benefit from being understood through a living body which is self-consciously aware of its own gesturality and experience of being-in-the-world as an acculturated and gendered subject. As I return to considering Joyce's portrayal of *feminine* gestures of ritual, I consider them not just with an inscribed critical gesture, but also offer a representation my individual kinesthetic reactions. In this way, I perform the gestural attunement the text allows, and attempt a more somatically imagined understanding of Joyce's representation of the female body with regard to ritual gesture. It seems fitting to borrow Jousse's methodology from *Le Style Oral*, in which he quotes extensively from other sources, inserting his additions in brackets, to form a mosaic of thought. In the *Wake* passage that follows, I insert (and archive) my own embodied reactions in brackets and italics. Two moments in the *Wake* exhibit resonances with the lecture demonstration in which Jousse was surrounded by a group of girls: the chapter first published as "The Mime of Mick, Nick, and the

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Maggies," in which the seven rainbow girls listen to Shaun as "pageantmaster" (237.13),

and the Maronite ritual on Mount Lebanon during the second watch of Shaun, in which

the leapyear girls respond to Jaun's [Shaun's] lecture. In the first passage, the girls

perform a ritualized turning toward Shaun before they speak ("—Enchainted, dear sweet

Stainusless, young confessor" (237.11), a title Lorraine Weir suggests bears resemblance

to the appellative used by the girls for Jousse in the demonstration: Rabbi Iéshoua (318)).

Firmly situated in feminine comportment, the ritual proceeds:

> Just so stylled [*I pause in typing to twirl my hair and move it to one side; it falls back into my eyes, slowly*] with the nattes are their flowerheads now and each of all has a lovestalk unto herself [*possessing something beautiful, clothing and concealing with garments unto herself*] and the tot of all the tits [*I inhale, chest out and head up, improving my posture*] of their understamens is as open as he possibly can she and is tournesoled straightcut or sidewaist, accourdant to the coursets of things feminite [*I sit with legs crossed*], towooerds him [*aware of the power, the obligation, to woo with feminite movement*] in heliolatry, so they may catchcup in their calyzet`tes, alls they go troping [. . .] (236.33-237.02).

This is in part a facetious (and perhaps gratingly performative) critical exercise, but it

does serve the purpose of eliciting my attunement with the female figures in the passage

and preserving a record of my spontaneous experience of sympathetically mirroring their

entrapment. The rehearsed gestures present in the text, and their ritualized representation,

affect my movements as I read; I become still more complicit and engaged with the

experience of the women as I type, delineating my reinscription of Joyce's words from

my representation of spontaneous experience with only brackets as a boundary. I feel

enshrouded [by garments, as well as strictures for feminine comportment] as I read, and

aware that the entirety of this passage moves continually toward the vocalization of

praise for Shaun.

Closely following "In the beginning was the gest, he jousstly says [. . .]" (468.05),

the 29 leapyear girls perform a Maronite ritual atop Mount Lebanon:

> [W]hile the phalanx of daughters of February Filldyke, embushed and climbing, ramblers and weeps, voiced approval in their customary manner by dropping kneedeep in tears over their concelebrated meednight sunflower, piopadey boy, their solase in dockaness, and splatteing together joyously the plaps of their tappyhands as, with a cry of genuine distress, so prettly prattly pollylogue, they viewed him, the just one, their darling, away. (470.04-10)

As in the previous passage, the female characters engage in a ritual gesture, in a

customary (culturally inflected/gendered) manner, which moves toward an assertion of

approval for a male figure. Joyce renders their admiration in a gestural manner—"voiced

approval [. . .] by dropping kneedeep in tears"—and, as in the description of women as

flesh-without-word, again renders women mute. This is problematic primarily because in

both passages, as in the Jousse demonstration they mirror, the female figures are

described in a communal, faceless, and non-agentive manner as well as a voiceless one.

The precisely rendered, and culturally inflected, comportment of the female characters in

these passages suggests that the ritual gestures of gender have been continually rehearsed

and eventually sedimented. However, because Joyce privileges gestural language as

origin, we should also credit the possibility that this is not, or not entirely,

chauvinistically rendered. It may also be reflective in part of an association of the female

body with origin—the sexualization with which Joyce so persistently connects Joussean

thought—in the sense that language, and life, originates in sexual gesture and with the

female body.

As well as *represented* gestures of ritual, particularly after Joyce discovered

Jousse, gestures of ritual feature in the rhythmic structural design of the texts. Perhaps the

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most significant effect of this movement of gesture rituals into the style of the text is that

it both insists on (contextually) and enacts (stylistically) the claim that gesture and

language are inextricable: that, as Jousse would have it, "writing is only the residue of

living gestures" (qtd. in Baron 106). "Endspeaking nots for yestures" (267.09) renders

gestures as resiliently affirmative expressions which recall Molly Bloom's somatic

soliloquy; "(the handtouch which is speech without words)" (174.10) directly advocates

the communicativity of a haptic gesture while also performing the parenthetical syntactic

gesture of halting the progress of a sentence to address ancillary information. Joyce

illustrates the expressive capacity of hand gestures in particular, at times presented as

ventriloquy of gesticulation:

> His handpalm lifted, his handshell cupped, his handsign pointed, his handheart
> mated, his handaxe risen, his handleaf fallen. Helpsome hand that holemost heals!
> What is het holy! It gested.
>   And it said:
>   —Alo, alas, Aladdin, amobus! Does she lag soft fall means rest down? Shaun
> yawned, as his general address rehearsal, (that was antepropreviousday's pigeons-
> in-a-pie with rough dough for the carrier and the hash-say-ugh of overgestern
> pluzz the 'stuesday's shampain in his head, with the memories of the past and the
> hicnuncs of the present embelliching the musics of the futures (407.23-33).[31]

The passage refers to a gesture ritual, as it originates in repetitive, somatically-focused

gestures—lifted, cupped, pointed, mated, risen, fallen—but becomes a ritual and

develops significance through gesturing. Here, this is rendered as a sacred, religiously-

influenced version of ritual significance: "holemost heals" and "het holy." The "hand"

portmanteaus also suggest the transformative, subjunctive power of gesture ritual, as the

hand moves from the more realistic "handpalm" to alternately become an axe and a leaf.

Through the gesture, the hand not only speaks, but transforms into other objects as well.

Joyce draws precise attention to the conflation of gesture and spoken language with "it gested. And it said" and assigns the hand the dialogue: "—Alo, alas, Aladdin, amobus!" As the passage moves to Shaun's speech, it retains its connection to gesture ritual, suggesting the possibility of an "overgestern" before going further into the realm of time and memory, invoking the "antepropreviousday's" "memories of the past." The oral culture Jousse advocates—which is rendered in Joyce's style as gesture ritual—insists upon the multimodality of language and is linked inextricably with the concept of memory.

Joyce enacts the idea of the mnemonic moving body throughout the *Wake*; the text remembers *itself* as it performs its gestures of ritual, as well as rendering the reader complicit in the performance of the ritual reminiscences: "Begin to forget it. It will remember itself from every sides, with all gestures, in each our word. Today's truth, tomorrow's trend. Forget, remember!" (614.20-22). The passage insists on movement and spatiality—"from all sides"—as an aid to memory and again allows gesture to precede word. Joyce considers temporal, social shifts with the use of the word trend, which seems to suggest that, while the text performs a movement outside the conscriptions of socially inflected gestures, it also self-consciously acknowledges its place in that milieu and that its *attempt* to subvert it is just that. "Forget, remember!" intersubjectively implicates the reader, who must consider the ways in which she might use all gestures, from all sides, to forget and remember. Joyce also directly alludes to the notion of ritual repetition in connection with memory. His invocations of the "word," to return to the prologue of John, evidence a global and multimodal conception of language. Thus, Joyce insists that

this word is protean as well as feminized and sexualized: "The word is my Wife" (167.29). A few lines after this marriage to the word, it is considered in relation to memory and ritual: "the rite word by the rote order!" (167.32). The ceremonial ritual takes the place of correctness, and the choice of the word "rote" connotes mindless repetition with the purpose of preserving memory.

Although gestures of ritual pervade the text, the word ritual is invoked only three times in the *Wake*—the allusion to Jousse's ritual rhythmics and two other instances that imbricate ritual with narrative and performance. The passage referring to the "redritualhoods of Maccabe and Cullen) where, a veritable Napoleon the Nth, our worldstage's practical jokepiece" (33.01-02) follows a discussion on "pantalime" (32.11), and thus refers both to the written fairy tale of Red Riding Hood and its adaptation into pantomime. Joyce condenses "all the world's a stage" into a possessive portmanteau, which positions the gestural narrative-ritual adjacent to the indication of a dedicated performance space that bleeds into the larger world. The word ritual appears again, in connection with rote memory, much later in the text: "As stage to set by ritual rote for the grimm grimm tale" (335.05). The passage again invokes fairy tales, and produces a liminal space between inscribed narrative and performed gesture. The replacement of the expected "rite" with "rote" alludes to oral culture in Jousse's vein, and suggests that the tale is facilitated by the mnemonic rituals of setting the stage. Joyce, with Jousse, therefore argues for an anthropology of gesture in which there is no definite division between oral and written language; both are underpinned by and accomplished through gesture. Further, Joyce uses gesture ritual as a framework to move beyond legibility of

culture; he instead creates a somatic repository that supersedes the prescriptive sense of gestural conditioning and allows it an agentive, exponential role.

Ritual's liminal, repetitious, rhythmic, and gestural qualities facilitate the construction of (inter)subjectivity. Gestures of ritual provide a way into a larger discussion of the performance of gesture within and surrounding literary text and are constitutive of a cross-document mode of attunement and sympathy between text and reader. The concept of gestural, embodied conditioning—which both facilitates the manner of an individual's motility throughout life and allows it to subvert diverse aspects of socio-cultural influence—and a phenomenological sub-categorization—into ritual gesture, ritualized gesture, and gesture ritual—provide a framework in which ritual negotiates the spectrum from habituation to subversion. Woolf's *The Voyage Out* instances an early, nuanced reading of rhythmic gestures of ritual in relation to social hegemony—which is presented in geographical transition, but ultimately remains consistent—and questions the embodiment experienced in both illness and sympathy. A reenactment of Marcel Jousse's work both connects provocatively with this chapter's theoretical underpinnings (and allows us to situate Jousse in the same tradition as significant phenomenologists and gesture theorists), and substantiates a reading that considers the performance of gesture ritual to be the primary purpose of *Finnegans Wake*. Although the subsequent chapters move toward other thematic resonances of gesture within and outside of the texts, gestures of ritual will remain as the primary term with which we address the performance of gesture in (dissident or inflected) relation to social/cultural/epochal being-in-the-world.

CHAPTER THREE: LANGUAGE AS GESTURE

Language is multimodal. While there are other—anthropological, psychological, phenomenological—reasons why reading gesture in prose matters, this multimodality makes the most concise and longstanding argument for the endeavor's necessity.[32] Although writers participate in a process of *languaging* that is primarily concerned with the written word, the act of writing is also a gesture. Its medium therefore belies its construction; written words do not beget written words, but rhythm and gesture do. As we have discussed, reading gesture in text is always an ekphrastic enterprise, and our definition of gestural ekphrasis construes gesture as the means by which (ekphrastic) writing is composed. Here—as we begin to move outside the text itself—we orient ourselves in its corporeality; we walk the periphery between the words the book contains and the movements that precede, animate, and succeed them. This chapter is a pivot for this dissertation in the sense that it both encloses (it is the most firmly tethered to the concept of text as body) and broadens (it contains the most abstract definition of gesture) its argument. It considers gesture not only in a representational sense according to theme, as I have done with music and ritual, but also credits writing (style, punctuation, paratext) with a gesturality of its own. It allows us to move toward the fluid and expansive understanding of gesture that underscores the discussions of processual and archival gestures in subsequent chapters. The gesturality of language should be understood in

relation to a recursive cycle in which we consider both gestural origins of language and the gestural nature of linguistic structure and evaluate the resultant ways in which texts themselves gesture.

Richard P. Blackmur's *Language as Gesture: Essays in Poetry* was published in 1952 to general praise, mitigated by criticism of its abstruse, abstract language—called "pedagogue's bluster" by Donat O'Donnell, and considered more equivocally by Norman Foerster: "he has, naturally, the defect of his virtue: he is so addicted to subtlety that he loves it for its own sake [. . .] he seems so attenuated, so remote from a truly 'practical criticism,' that one is merely lost in admiration."[33] Indeed, Blackmur's writing style echoes the slipperiness and complexity of his concepts; however, it is this same linguistic fluidity that enables him to canvas numerous, interconnecting notions of language as gesture. Blackmur performs his topic by infusing his criticism with gesturality—an intermedial process he refers to as "what gesture does in art [. . .] what happens to a form when it becomes identical with its subject" (6). Blackmur's work is particularly significant for our purposes in that it delineates an expansive concept of the role of gesture within language (and consequently employs an extensive definition of gesture) with a phenomenological leaning, considering the reader's sensate experience of gestural language. Opening the text, Blackmur suggests that:

> Words are made of motion, made of action or response, at whatever remove; and gesture is made of language—made of the language beneath or beyond or alongside the language of words. When the language of words fails we resort to the language of gesture [. . .] when the language of words most succeeds it *becomes* gesture in its words. (3)

Rather than a reciprocal but separate concept of cross-modality, Blackmur offers a fluidly recursive depiction of gesture as the material of language. His work attends to a concept similar to our definition of gestural ekphrasis, and discusses gesture's role in architecture, sculpture, painting, dancing, acting, music, and poetry. "The clearest and most familiar example of a gesture in architecture is the spire on a church," Blackmur writes, "a good spire is weightless, springing, an arrow aimed at the Almighty, carrying, in its gesture, the whole church with it" (6). Gesture, then, is a *sense* of movement, measured by the meaning an individual reader/spectator/passerby derives from it. And, more importantly, gesture produces a sympathetic kinesthetic reaction in the body that views it, regardless of the medium or means by which it is enacted. Moving to his discussion of poetic gesture, Blackmur quotes from the book of Isaiah—"Behold, all ye that kindle a fire, that compass yourselves about with sparks" (*ESV*, Isaiah, 50:11)—in illustration of the concatenation of forms enacted by gestural language:

> The words sound with music, make images which are visual, seem solid like sculpture and spacious like architecture, repeat themselves like the movements in a dance, call for a kind of mummery in the voice when read, and turn upon themselves like nothing but the written word. Yet it is the fury in the words which we understand, and not the words themselves. (12)

This cross-modal, experiential method of thinking about language as gesture is useful in that it enables us to perform an extensive reading of the abstract *gesturality* of modernist prose, rather than to perceive only its represented gestures and gestural techniques (rhythm, alliteration, repetition, to cite just a few) in isolation. It allows us to consider a broadly defined sense of movement—in a phenomenological capacity—as gestural language.

This chapter nods to Blackmur in the sense that its primary concern is *language as gesture* in Joyce's *Finnegans Wake* (1939) and Woolf's *The Waves* (1931). Both texts are replete with stylistic gestures of language (here, we will term any element of language's gesturality a *language-gesture*) even to the extent that we could probably evidence this argument with any line of text chosen at random from either work. The subdivisions used here—self-aware gestures, syntactical gestures, the gesture-gesturality complex, punctuation gestures, and imagistic/narratological/allusive gestures—are intended as a first step in categorizing several of the modes by which language-gestures can affect modernist prose, rather than to suggest that these are the only, or even the primary, types of language-gestures. Instead, we will use them to broaden our discussion, contending that language-gestures do not just proliferate the texts at hand, but that these (and many other varieties of linguistic gesturality) can be found in a wide variety of writing. Further, they are present not only within the body of the book, but also in the gestures that precede it cognitively and those by which the reader experiences it phenomenologically. In order to discuss the gesturality of prose, we should nuance our definition of gesture in general. I have defined gesture as any movement of a body, human or nonhuman, which is carved in space and time and experienced (or has the capacity to be experienced) as an embodied, sensate phenomenon. The change we ought to make to this statement for the purposes of this chapter is to reframe movement *of* a body as a movement (whether actual or sensed) that can be experienced *by* a body. To that end, this chapter contains the most substantive exploration of a phenomenology of reading. Although there are undoubtedly ways in which we cannot equate gestural syntax

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with, say, an arm movement, we can consider the ways in which both gestures produce

comparable phenomenological reactions for a reader/spectator. Before discussing

examples of language-gestures in Joyce and Woolf and turning toward a phenomenology

of the reading body, we should address other frameworks through which we can begin to

understand language as gesture. First, we address the connections among thought,

language and gesture. In order to understand prose as gestural, we must first acknowledge

the cognitive gestures and writing gestures that brought it into being. Returning to the

discussion of language origins detailed in the introduction, we extend our understanding

of Joyce's connection to universal langauge schemes and Vico's gestural origin of

langauge, then consider the relationship between language origins and the gestural origin

of syntax.

Thought, Language, Gesture

> "[. . .] you would see in his house of thoughtsam (was you, that is,
> decontaminated enough to look discarnate) what jetsam litterage of
> convolvuli of times lost or strayed of lands derelict and of tongues laggin
> too" (*FW* 292.14-17)

To understand the significance of gesture in prose, we should first develop a

broader understanding of the relationships among thought, language, and gesture. While,

as Blackmur illustrates, art and poetry have the capacity to gesture, we should also

consider—with reference to both phenomenological tradition and recent psycholinguistic

study—the relationship of gesture to cognition and language. If we accept the idea that

there is a formative relationship between gesture and thought, our discussion becomes

focused not only on the ways in which writers infuse their works with gesturality, but

also on the (gestural) cognitive process in which those works originated, and the

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(gestural) linguistic act of writing that inscribed them. In his chapter on "The Gesture of Writing," Vilém Flusser refutes an assumption that the typewriter constrains the freedom of the writing gesture, suggesting instead that thought becomes writing through the gesture:

> The machine strikes the surface with its hammers; so typing is a more incisive, specifically graphic, gesture than writing with a fountain pen. *Writing is one of the ways thought becomes phenomenal.* Typing on a machine is a more open form of thinking than writing with a pen, a stick of chalk, or a pencil. (21; emphasis added)

Regardless of which tool is used, the act of writing is the process by which thought becomes phenomenal. Flusser argues that the typewriter is closely linked to language because it combines mechanical gestures—"it runs from left to right, jumps, rings when it is approaching the corner" (20)—with a definitive manner of inscription and, most importantly, enhances the freedom (and speed) with which thought can become written language by way of gesture. Flusser goes on to suggest that "[t]hinking expresses itself in a whole range of gestures. But writing, with its unique straight linearity and inherent dialectic between the words of a whispered language and the message to be expressed, has a special place among gestures of thinking" (24). The writing gesture, then, is the intermediary between thought and its realization in written language. Even before the gestural process of language becoming writing, however, thought itself is gestural.

As discussed in the introduction, Maurice Merleau-Ponty's understanding of gesture underpins this dissertation's phenomenology of the body in (and around, and in response to) literary texts. For the purposes of this chapter, the influence of his phenomenology of embodied perception and cognition is twofold, and necessary to

consider in more detail. Firstly, it addresses the gestural nature of thought and language

production. Secondly, it offers—in its understanding of gestural intersubjectivity—an

invitation to consider a phenomenology of the reading body in the same framework (an

invitation we will take up near the end of this chapter). In *Phenomenology of Perception*

(1962), Merleau-Ponty persistently declares gesture integral to embodied cognition and

perception. Connecting the understanding of gesture with intersubjective thought,

Merleau-Ponty argues—using the example of a child accidentally witnessing sexual

intercourse—that "the instance would pass unnoticed if it did not coincide with the inner

possibilities of the child. The sense of the gestures is not given but understood, that is,

recaptured by an act on the spectator's part" (215). Further, he suggests that "[t]he

communication or comprehension of gestures comes about through the reciprocity of my

intentions and the gestures of others" (215). The cognitive process of interpreting gesture

is achieved by way of an awareness of one's own gestures (or potential gestures) in the

movements of others. We think our gestures in the gestures of others. Building on the

example of the child voyeur, Merleau-Ponty contends:

> It is through my body that I understand other people, just as it is through my body
> that I perceive "things." The meaning of a gesture thus "understood" is not behind
> it, it is intermingled with the structure of the world outlined by the gesture, and
> which I take up on my own account. It is arrayed all over the gesture itself. (217)

The meaning of the gesture, then, is understood sympathetically by the viewing body

because the gesture does not just contain, but *is* its meaning in relation to the world.

Whereas semantic systems attach meaning to language and speech, Merleau-

Ponty suggests, gesture enacts its meaning: "one can see what there is in common

between the gesture and its meaning, for example in the case of emotional expression and

the emotions themselves: the smile, the relaxed face, gaiety of gesture really have in the rhythm of action, the mode of being in the world which are joy itself" (217). Although he suggests that the word does not have a similarly connotative relationship to meaning, he does persistently catalog the ways in which the word and the gesture behave similarly. In part because it is connected to articulatory movements—the laryngo-buccal gestures required to produce speech—the spoken word has a closer relationship to its meaning than written language. Despite these differences between the written and spoken word, both are involved in a reciprocal relationship with gesture: "For the spectator, the gestures and words are not subsumed under some ideal significance, the words take up the gesture and the gesture the words, and they inter-communicate through the medium of my body" (273). What we are moving toward in this chapter, and indeed in this dissertation as a whole, is a similar understanding of gesture as intermediary—between thought and word, between subjects, and between writing process and reading process— understood through the medium of the body. Gesture is both an analogue of the movement from cognition to language production and the vehicle by which the process occurs. Gestures—thinking, vocalizing, and writing gestures, as well as those which accompany speech—are intimately connected not only with the production of language, but also with the conceptual-gestural process that precedes it; as Merleau-Ponty notes:

> I do not need to visualize external space and my own body in order to move one within the other. It is enough that they exist for me, and that they form a certain field of action spread around me. In the same way I do not need to visualize the word in order to know and pronounce it. It is enough that I possess its articulatory and acoustic style as one of the modulations, one of the possible uses of my body. I reach back for the word as my hand reaches towards the part of my body which is being pricked; the word has a certain location in my linguistic world, and is part of my equipment. (210)

Here, the process of selecting a word is uniquely construed as comparable to that of moving through a kinesphere. The proprioception that allows us to move our bodies in the world, Merleau-Ponty contends, is analogous to the gestural process of searching for a word, which is one of the tools of the human body in communication. This consideration of the kinesthetic experience of speaking is relevant to our purposes in that we can consider the process of reading a (written) word in a similarly somatic manner.

In addition to the phenomenological framework that allows us to consider sensate experiences of embodied cognition and gestural writing, we should also return to the work of David McNeill and the psycholoinguistic field of study that addresses the inextricable relationship between thought and language. In *Hand and Mind* (1992), McNeill establishes a conceptual framework in which the relationships between gesture and language may be evaluated and which explains "how speech, which is linear through time, is related to the type of thinking that we see exhibited in the simultaneous gesture, thinking that is instantaneous, imagistic and global—analog rather than digital" (11). McNeill also contends that the significance of his project is partly due to the fact that "gestures exhibit images that cannot always be expressed in speech, as well as images the speaker thinks are concealed" (11). As well as canvassing the relationships between thought and language, the work establishes a methodology by which we can consider these relationships in a real-time, reciprocal dialectic rather than a system in which gesture is ancillary to thought. In *Gesture and Thought* (2005), McNeill moves from the question of revelatory gestures (those which reveal thought) to a focus on those which actively *fuel* thought and speech. This process should be considered eminently recursive;

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McNeill focuses on the means by which language and gesture may both inform one

another and come into synchronicity:

> When co-expressive speech and a gesture synchronize, we see something that is
> both simultaneous and sequential [. . .] There is a combination of two semiotic
> frameworks for the same underlying idea, each with its own expressive potential.
> Speech and gesture are co-expressive but nonredundant in that each has its own
> means for packaging meanings. (91)

For the purposes of reading gesture in prose, it is vital that we consider both the

simultaneous and sequential nature of language-gestures and representational gestures in

a similar manner. While writing cannot necessarily achieve simultaneity in the same

manner as music or movement, it can simultaneously represent a gesture and enact a

language-gesture.

By the same token of reciprocity, we might consider the poetic and syntactical

capabilities of gesture in relation to gestural characteristics of poetry and syntax. Writing

on linguistic sequences that work by means of recursion (the capacity to rhyme, for

instance), McNeill suggests that the same principle can be applied to gesture, and that

gestural poetics play a role in "creating the kind of discourse segments" which

"contribute to the dialectic of imagery and language" (*Gesture and Thought* 44).

Similarly, in developing a taxonomy of gestures based on the work of Adam Kendon

(which will be addressed in detail in the fifth chapter), McNeill subcategorizes gestures

that function in relation to syntax: "'Speech-linked gestures' are parts of sentences

themselves. Such gestures occupy a grammatical slot in a sentence—'Sylvester went

[gesture of an object flying out laterally],' where the gesture completes the sentence

structure" (5). As this chapter is focused on a reciprocal process by which gesture both

precedes (in cognition and writing) and succeeds (in the phenomenology of the reading

body) the gesturality of the writing itself, it is fitting that we consider both the syntax of

gestures and the gestures of syntax.

Language Origins and Syntactical Gesture

> "But one cannot go on for ever cutting these ancient inscriptions clearer
> with a knife." (*TW* 87)

While the argument for gesture's significance does not depend on it, the question

of language origins does underscore many discussions of the relationship between

language and gesture, and should thus be addressed in this chapter. Further, studies

proposing that language originates in gesture tend to include depictions of gestural syntax

that are relevant to the discussion at hand. Blackmur suggests that gesture enlivens

language as well as plays a role in its origins; "gesture *is* native to language, and if you

cut it out you cut roots and get a sapless and gradually a rotting if indeed not a petrifying

language" (4). He argues that gesture is not only *native* to language, but "comes before it

in a still richer sense, and must be, as it were, carried into it whenever the context is

imaginative" (4-5). While Blackmur does not propose to enter into a debate on

evolutionary linguistics, his suggestions on the matter are relevant to our purposes in that

they consider the inverse of the question as well. If language originates in gesture, it is

fitting that language is also gestural. If we accept that language originates in gesture

(which, as outlined in more depth in the introduction to this thesis, is extremely

contentious) or even that gesture played some substantive role in the development of

language (a much more widely accepted postulation), we can understand language-

gestures in the context of a recursive cycle in which gestures were involved in developing

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the phonological/lexical/semantic qualities of language. In this model, gestural language need not be considered a novel stylistic innovation, but can be seen as a return to its originary state.

Writing in relation to the evolution of language, Michael C. Corballis (a field-leader in the gestural origins school of thought) theorizes the development of syntax out of gesture concisely:

> With the emergence of bipedalism, the early hominins evolved more sophisticated ways to gesture to one another than their immediate primate ancestors. But these gestures may still have consisted of relatively isolated signs until around two million years ago, when brain size increased and migrations out of Africa began. This may have led to the combining of gestures to new meanings, and perhaps the beginnings of narrative. Thus, eventually, was syntax born. (217)

If language and syntax originated in gesture, syntax is inherently gestural on a much more *genetic* level than is typically realized. Armstrong et al. proffer a notion of gesturally developed syntax similar to Corballis' and argue that "visible words/sentences could have provided the building blocks associated with neuronal group structures for constructing syntax incrementally, both behaviorally and neurologically" (24). Further, Armstrong et al. contend that "if language-cum-syntax has been built up from gestural embryo word-sentences, then it becomes possible to explain the evolution of a large brain prior to the appearance of the current configuration of the vocal tract" (24). While this is a particularly compelling point in terms of evidencing a gestural origin of langauge in relation to neurological and vocal tract development, it is also significant in the sense that gesture (whether we subscribe to the origin of langauge in gesture or not) played an integral role in syntactical development.

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While this type of discussion is in a very different vein from that of poetics (Blackmur) or phenomenology (Flusser and Merleau-Ponty), it is important to our discussion that we are aware of evolutionary/neurological perspectives on the relationship between language and gesture. The assertion with which we opened this chapter—that language is multimodal—can be evidenced with psychological and evolutionary frameworks as well as those which may initially appear more germane to the practice of reading gesture in prose. In terms of authorial influence, as noted briefly in the introduction's abridged history of gesture studies, Joyce's own interest in the gestural origins of language dovetail with his interest in a universal language. Again, gestural origins of language and universal language were the primary points of interest in gesture studies throughout the seventeenth and eighteenth centuries, and preempted the (religious and secular) controversies that led to the subsequent decline in gesture studies. Giambattista Vico, whose *New Science* (1725) is listed by James Atherton as an underlying axiom of *Finnegans Wake*, propounded a theory of a gestural origin of language. Vico contends that the "first language in the first mute times of the nations must have begun with signs, whether gestures or physical objects, which had natural relations to the ideas" (127). Highlighting the relationship between gestural signs and ideas, Vico provides a logical touchstone for Joyce's project of expanding and exploding the relationships between signs and their (gestural) symbols. Joyce was also fascinated with the concept of universal language schemes, including C. K. Ogden's Basic English.[34] In the context of these evolutionary linguistics and universal language influences, Stephen's suggestion in "Circe" that "there should be a universal language of

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gesture" connects Joyce's interest in both concepts and offers gesture as the answer to both.

Importantly, the way we think about syntax—and our phenomenological experience of it—is rooted in gesture. As well as reading gestures of syntax (in early language development or modernist prose), we should consider its inverse—the syntax of gesture. Armstrong et al. extend their discussion of the gestural origins of syntax to a performative piece of scholarship, involving the reader in the process of understanding gestural syntax by enacting it:

> In our view, the seed of language—the visible gesture—contains both word and syntax. This apparent paradox is easily resolved and its truth can be seen in a simple demonstration—the reader is requested to perform the following action, and not just read about it. *If you will, swing your right hand across in front of your body and catch with it the upraised forefinger of your left hand (Reverse these directions if you are left-handed)* [. . .] The dominant hand is the agent (it acts), its swinging grasp is the action (verb), and the stationary finger is the patient or object. The grammarians' symbolic notation for this is familiar: SVO. This order is also natural, as natural as the action itself. (179; emphasis original)

If, as Armstrong et al. suggest, syntax originated in gesture (and gestures such as this one can be understood in terms of syntactical concepts), it is still more fitting that we might understand syntax as capable of gesture. A gestural syntactical construction is not only a stylistic innovation, therefore, but also a return to the origins of syntax. Just as we might assign parts of speech to parts of a gesture, we can envision syntactical structure in terms of its motility. The purpose of this interdisciplinary theoretical prelude to the rest of this chapter (which moves through different potential language-gestures enacted in passages from *The Waves* and *Finnegans Wake*) is to evidence the multimodality of language through a broadly-applicable lens. Gesture and thought exist in a discursive and

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reciprocal relationship, and gesture is the intermediary between thought and writing. Thought is itself gestural, and thinking gestures (which become language-gestures) are our primary cognitive means of being-in-the-world. Whether or not language (and syntax) originated in gesture, syntax bears a striking resemblance to gesture and, again, may be considered recursively; gesture informs syntax and syntax can gesture. These broad concepts established, we can move to consider the ways in which modernist writers innovate and enhance the gesturality of language, and the phenomenological effect this technique produces for readers of their works.

Self-aware Language-gestures in *The Waves* and *Finnegans Wake*

> "[. . .] she likes yet that pride that bogs the party begs the glory of a wake
> while the scheme is like your rumba round me garden" (*FW* 309.06-08)

Published in 1931, *The Waves* performs a stream-of-consciousness narrative that engages and disengages fluidly with six characters and interspersed natural phenomena. *The Waves* follows Bernard, Susan, Rhoda, Neville, Jinny, and Louis (although we do not hear him speak, Percival is also a significant character who dies midway through the novel) from childhood to adulthood. *The Waves* is particularly significant for our purposes in that it frequently represents (human *and* nonhuman) gestures, as well as featuring gesture (language-gestures) as an underlying stylistic principle. Though represented gestures are not a primary concern of this chapter—turning, as it does from depicted to stylistically performed gestures—it is significant to note that Woolf assigns each character a number of gestural characteristics.[35] *The Waves* is generally regarded as Virginia Woolf's most experimental engagement with the multiplicity of language. As in *Between the Acts*, both Woolf's early conception of the work and its finished form reflect

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a preoccupation with inter-generic technique. Writing in 1928 of *The Waves*, which was then tentatively titled "The Moths," Woolf noted that it was to be "an abstract mystical eyeless book: a playpoem" (*D* 3: 203). Significantly, Woolf regarded her work-in-progress as a lyrical-theatrical blend and assigned it the corporeal (non)feature of eyelessness. That Woolf construed her work as inter-genre *body* provides evidence for our suggestion that the text itself, its language and syntax, are capable of gesturing. Responding to the text's invitation to (both corporeal and noncorporeal) linguistic analyses, Giuseppina Balossi's 2014 book addresses characterization in *The Waves* using a corpus linguistic approach. Balossi employs a computer-aided statistical methodology that measures the frequency of word-classes in each character's speech and employs quantitative semantic analysis as a means by which to understand characterization.[36] While my project here is to evaluate thematically subcategorized language-gestures qualitatively, it is worth noting that *The Waves* contains an array of linguistic resonances that can be not just categorized but actually coded by way of computer algorithm. This chapter does not attempt to catalog language-gestures exhaustively or to chart them in relation to each character, but such work is both possible and potentially useful. *The Waves* is certainly marked by its multifariousness—its communally fluid rendering of characters who slip into and out of one another's voices, who are and are not characters. Deleuze and Guattari write of *The Waves* that each character "designates a multiplicity" and "is simultaneously in this multiplicity and at its edge, and crosses over into the others" (278). Our analysis of language-gestures in *The Waves* is conscious of this multiplicity as well as the text's inter-genre, inter-word, inter-body sense of boundary

crossing, and drives at a form of analysis that is accordingly both linguistic and phenomenological.

The text's capacity to gesture is dependent, in part, on awareness of its own embodiment. In *The Waves*, Woolf constructs a meta-compositional dialogue that not only employs language-gestures, but also addresses their existence. Throughout the text, Bernard's writing process is treated with awareness of gestural-cognitive and gestural-compositional actions:

> I have been reading, some out-of-the-way book. I want her to say as she brushes her hair or puts out the candle, 'Where did I read that? Oh, in Bernard's letter.' It is the speed, the hot, molten effect, the lava flow of sentence into sentences that I need. Who am I thinking of? Byron of course. I am, in some ways, like Byron. Perhaps a slip of Byron will help to put me in the vein. Let me read a page. No; this is dull; this is scrappy. This is rather too formal. Now I am getting the hang of it. Now I am getting his beat into my brain (the rhythm is the main thing in writing). Now, without pausing I will begin, on the very lilt of the stroke— (79)

Bernard directly addresses the gestural process of writing, imagining Byron's flow of sentence into sentences as the flow of lava. Further, Woolf implies that reading gestural writing is a kinesthetic experience by acknowledging the reader's gestures—"she brushes her hair or puts out the candle"—and suggesting that these movements remind her of reading the gestural syntax of the letter. Bernard's philosophy of writing is, significantly, also Woolf's philosophy with regard to rhythm and writing process. As we have discussed in relation to rhythmic and musical gesture, Woolf wrote to Ethyl Smyth in 1931 that "all writing is nothing but putting words on the backs of rhythm. If they fall off the rhythm one's done" (*L* 4: 303). In assigning Bernard her own philosophy, Woolf allows her novel, which is replete with language-gestures already, a self-conscious awareness of the process that put them there. Both Bernard's and Woolf's understandings

of writing are based on an embodied concept of rhythm—approached as the flow of lava by Bernard and with the equine image of putting words on the backs of rhythm by Woolf. Just as Bernard finds his rhythm and begins to write, Woolf follows a description of musical gesture—"the very lilt of a stroke"—with a dash. At this point, the passage turns from describing the gestural writing process to performing it. We might understand the dash as Bernard's movement from cognition to composition: the moment in which he begins to write in earnest. The dash gives us pause as readers to imagine the lilt of a stroke, and to follow it off the page with our eyes. As well as evincing a gestural writing process, Bernard is sure to catalog gestures he sees to use in future writings; he describes himself as "the man who kept a book in his pocket in which he made notes—phrases for the moon, notes of features; how people looked, turned, dropped their cigarette ends" (291).

Woolf directly addresses the gesturality of language throughout the text, in sentences which are themselves gestural. Drawing still more attention to the capacity of text to gesture, these palimpsestic language-gestures are form expressed explicitly by its content; as Bernard states: "Words and words and words, how they gallop—how they lash their long manes and tails, but for some fault in me I cannot give myself to their backs; I cannot fly with them, scattering women and string bags" (83). Closely recalling the imagery of Woolf's letter to Smyth, the passage performs the rhythm of writing in the repetition of "and words." The dash after "how they gallop" again provides the reader space in which to imagine the gesture before the repetition of the phrase "how they" continues the sentence's established rhythmic progression. The passage then shifts into

the negative, paradoxically expressing an inability to write even as the passage does progress and the words do gallop on. The semicolon after "I cannot give myself to their backs," however, halts the consistent rhythm of the process. Even as the text *is* written, it narrates itself as unwritten. The passage's very existence belies its content: an inability to write. Writing is described as tangibly somatic: "Words crowd and cluster and push forth one on top of another. It does not matter which. They jostle and mount on each other's shoulders. The single and the solitary mate, tumble and become many. It does not matter what I say" (104). The text is self-aware, drawing attention to the process of writing as it performs the same process linguistically. The imagery is vital and physical—with verb choices of crowding, clustering, jostling, mounting, and tumbling—and again draws attention to the ways the writing that discusses these actions is simultaneously performing them. The reading process becomes significantly layered, then, as the reader is asked to understand the writing conceptually and experientially at the same time.

In the next line, Woolf draws attention to the intersubjective possibilities of language: "Crowding, like a fluttering bird, one sentence crosses the empty space between us" (104). The image is experiential—envisioning language's metaphorical ability to bridge distance as a physical movement across a specific space—and draws attention to the capacity of language to facilitate human relationships. Further to the text's self-awareness in discussing language-gestures while simultaneously performing them, characters frequently soliloquize their own embodied experiences of language and cognition, constructing an intricate (and continually shifting) phenomenology for themselves as the text progresses. As Louis narrates a train journey—"We are nowhere.

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We are passing through England in a train. England slips by the window, always

changing from hill to wood, from rivers and willows to towns again" (65)—he articulates

the experience of nonbeing in relation to forced cognitive and articulatory gestures:

> But my body passes vagrant as a bird's shadow. I should be transient as the
> shadow on the meadow, soon fading, soon darkening and dying there where it
> meets the wood, were it not that I coerce my brain to form in my forehead; I force
> myself to state, if only in one line of unwritten poetry, this moment; to mark this
> inch in the long, long history that began in Egypt, in the time of the Pharaohs,
> when women carried red pitchers to the Nile. (66)

Louis' response to his experience of transience and what it means to be embodied in a

liminal state is to coerce the brain to form thoughts. The passage addresses an overlap

between written, cognitive, and articulatory gestures as Louis thinks and states (aloud?)

one line of unwritten poetry. Woolf swiftly dislocates this line of poetry in time—

harkening back to "the long, long history that began in Egypt"—while simultaneously

providing it a deep and concrete form of inscription—"to mark this inch." By implicating

the reader in Louis' process of evaluating his own embodied cognitive and articulatory

process, Woolf enhances the text's experiential quality. As characters consider their

processes of forcing thought, the novel invites the reader to do the same—to move from

the text's awareness of language-gestures to our own experience of cognitive

embodiment.

At times, these invitations also take the form of explicit imperatives: "Look at the

sweep of the sky, bowled over by round white clouds. Imagine the leagues of level land

and the aqueducts and the broken Roman pavement and the tombstones in the Campagna,

and beyond the Campagna, the sea [. . .]" (187). Again, Woolf uproots the passage in

time, connecting it with antiquity rather than the present moment, and allowing it a

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broader temporal range. Because the text insists on drawing the reader not only into a narrative but also into an embodied phenomenology, a reader might take these as instructions to actually perform these actions (or, at least, to imagine the sensation of performing them). Whether or not the reader complies, she feels the weight of the commands to look and to imagine.

We might digress briefly here to compare this technique of presenting the reader with commands with those used in early performative artists' books—a genre in which, in addition to language-gestures, the body of the book has the capacity to gesture.[37] As addressed in the introduction, our focus on gestural ekphrasis (rather than gesture in isolation) provides freedom to consider subsequent works (both direct inheritors of Joyce and Woolf and independently conceived works which employ gestural ekphrasis in a similar vein). In the late 1950s and early 1960s, the conceptual art works of the Fluxus group began to make new connections between performance arts and printed materials; two of the most notable contributions are George Brecht's *Water Yam* (1963) and Yoko Ono's *Grapefruit* (1964). Both works contain imperatives to readers (performers) to perform actions dictated by the book. Ono's instructions in particular obfuscate questions of performer and expected performed action; "A Piece for Orchestra" reads:

> Count all the stars of that night
> by heart.
> The piece ends when all the orchestra
> members finish counting the stars, or
> when it dawns.
> This can be done with windows instead
> of stars. (12)

Ono's text functions as a poetics of stage direction in which identified musicians are told

to perform an action that, while specific, is not specific to their usual, musical medium.

The instruction is in flux, seeming to erase itself as it concludes by suggesting that

windows can be substituted for stars. While the piece moves to identify other subjects,

the first line—"Count all the stars of that night by heart"—invites the reader or viewer to

consider the way she might attempt to perform the gesture. In the same way, Woolf

provides performative instructions that can be followed or ignored, and which are open to

individual interpretation. The comparison with Ono serves to suggest that the process of

reading text that is aware of itself as text (and which uses this self-awareness to draw the

reader into a performative process) promotes an enhanced kinesthetic experience for the

reading body.

Likewise, *Finnegans Wake* frequently addresses the reader directly and, even

when the directions are obfuscated by multilingual puns, Joyce's tone provokes a

similarly visceral performative reaction on the part of the reader: "And now, upright and

add them! And plays be honest! And pullit into yourself, as on manowoman do another!

Candidately, everybody!" (*FW* 396.04-06). Here, Joyce provides emphatic instructions

that compel the reader to consider her own complicity in the text and they ways in which

she might react to these directions. The exclamatory aspect and the fact that Joyce

implies a communal, multi-gendered audience for the actions contribute to the passage's

effect of involving the reader in the text's language-gestures and envisioning how she

might perform them. Perhaps she sits up straighter at the invocation "and now, upright,"

and pulls the book closer upon reading "pullit into yourself." The book is not only aware

of itself as text that can both discuss and use language-gestures, then, but also has the capacity to make commands of its performer/reader.

Language-gestures in *Finnegans Wake* are often associated with the text's awareness of itself; words and phrases in the *Wake* are conscious of both their own referent and of their embodiment in the book. Significantly, these moments of self-consciousness are frequently connected to gestural content: "the tattered cover, the jigjagged page, the fumpling fingers, the foxtrotting fleas (180.17-19). In this moment, the book is aware of the destructive gestures inflicted upon it, imagined through dance content in the idea of foxtrotting fleas. The "fumpling fingers" also allude to violent gestures of reading as the line moves from the book's awareness of its worn state toward the gestures that caused it. As such, the line self-consciously translates itself as it becomes aware of meaning and subsequently layers gestural causes on top of static effects. All language in the *Wake* is performative to some extent, but layered linguistic gesture can be found especially in lines that acknowledge their own performative quality. Joyce frequently provides words and passages with the self-conscious agency to choreograph their own dance. Gesture is conflated with meaning and storytelling within a passage that is itself a syntactical gesture: "Cease, prayce, storywalkering around with gestare romanoverum he swinking about is they think and plan unrawil what" (361.32-4). Joyce's inclusion of an indication of gesture within the title of *Gesta Romanorum*, a medieval collection of stories (McHugh 361), as well as association of movement with storytelling in "storywalkering," suggests an internalization of Marcel Jousse's primacy of gesture for language and meaning.[38] The verbs and their connoted movement, rather

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than language, are the basis for expression and understanding. The most concise argument for expressive gestural embodiment in Joyce's language is perhaps the juxtaposition of dance and rhythmic gesture within a single word: "*cococancancacacanotioun*" (354.21). The cancan is enclosed in a word that is rhythmic and gestural, and this joining is self-consciously addressed with the word "concatenation" (McHugh 354). The rhythmic progression of syllables from "coco" to "cancan" to "caca" is itself a gesture, imitating the incremental repetition of increasingly revealing and seductive high kicks in the cancan itself. The connection between self-consciousness and language-gesture suggests that Joyce is not just creating a schema of linguistic gestures that are aware of themselves, but an entire morphology of language that is aware of its origin in gesture.

At this, the midpoint of this dissertation, we should pause to survey this discussion's move from gesture as *represented* in text to an array of broadly defined *paratextual* gestures. While there is undoubtedly enough material to complete a study focusing exclusively on thematically linked gestures as represented in text and enacted by character-gesturers in Woolf and Joyce texts (perhaps including sexual, religious, speech-linked, nonhuman, etc. categories in addition to musical and ritual gestures) this study's intervention is dependent in part on its insistence that gesture is an intermediary. Gesture's function as *between* entails not only the liminal space between performance and performativity or between individual subjects in the formation of intersubjectivity, but also between the text, as a text, and the complex series of gestures that precede it, succeed it, and those the text itself (as an imaginatively agentive body) is capable of

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performing. While I have endeavored to push against the boundaries of the book in the

previous discussions of musical and ritual gesture by way of attention to the sympathetic

resonance experienced by its reader, this point (and the gesture-gesturality complex

section to follow) marks a near-exact moment at which we turn completely outside the

body of the book toward paratextual language-gestures and the adaptation and archival

gestures to follow in the next two chapters.

The Gesture-gesturality Complex

As well as considering the gestures of language, we should turn our attention to

the ways in which these language-gestures are paired with representational gestures—in

other words, when a character's gesture is rendered through gestural language.

Frequently, moments in which prose is especially gestural correspond to the

representation of gesture within that prose. However, it does not follow that the

movement quality of the language and of the gesture (whether these can actually be

considered in parallel remains to be seen) are commensurate. When paired with a

represented gesture, a language-gesture can be used either to reflect or contradict its

movement quality. In a 1961 letter, Samuel Beckett instructed Alan Schneider (who was

directing the American premiere of *Happy Days*) that Winnie's performance requires

"vocal monotony and relying on speech rhythms and *speech-gesture complexes* [. . .] to

do the work" (qtd. in Harmon 95; emphasis added).[39] The idea of the speech-gesture

complex suggests a duality between movement and speech: a system in which body

language and spoken language act both independently of, and in conjunction with, each

other. That Beckett opposes the notion of speech-gesture complex with vocal monotony

suggests that one of the primary purposes of the technique is to create difference between

the experiential quality of the spoken word and the gestures that accompany it. In the first

act of *Happy Days*, Winnie engages in a constant process of speaking and gesturing.

Significantly, her gestures vacillate between paralleling her spoken words, and opposing

them:

> I have my – [*raises hands to hat*] – yes, on, my hat on – [*lowers hands*] – I cannot
> take it off now. [*Pause*]. To think there are times one cannot take off one's hat,
> not if one's life were at stake. Times one cannot put it on, times one cannot take it
> off. [*Pause.*] How often I have said, put on your hat now, Winnie, there is nothing
> else for it, take off your hat now, Winnie, like a good girl, it will do you good, and
> did not. [*Pause*.] Could not. [*Pause. She raises hand, frees a strand of hair from
> under hat, draws it towards eye, squints at it, lets it go, hand down.*] (146)

Beckett constructs an intricate dialectic between spoken word and stage direction as

Winnie discusses a gesture she has both performed and refrained from performing many

times. This mnemonic, potential gesture in spoken language is counterpointed by the

gestures of raising and lowering hands that echo, but do not complete, the action. The

entire play produces a relentless experience of sympathetic embodiment (entrapment) for

the spectator; however, that Winnie is speaking about gesture in this passage enhances

this effect still further; Winnie simultaneously discusses, performs, and fails to perform

gesture. The central speech-gesture complex of the passage takes place as Winnie

removes a strand of hair from under her hat (considering an inanimate extension of her

body without revealing it completely) and performs a movement that is related to, but a

futile imitation of, the one she is speaking about. In constructing this speech-gesture

complex, Beckett produces an experience in which the spectator, who sees these

relationships and chasms between written and spoken language, becomes more aware of

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her own viewing body and is made to evaluate the relationship between the movements performed onstage and the speech they accompany or undercut. In a similar way, as we consider the gesturality of a passage of prose that represents a gesture, we might ask whether movement qualities in each are complementary, or whether they are constructed in opposition. Here, we will define the gesture-gesturality complex as: *a situation in which a gesture represented in text is rendered with enhanced gesturality of language and produces either attunement or dissonance between the two.*

When the represented gesture and the gesturality of a passage are in attunement, as form nears content, the reader's experience is simultaneously heightened (in the sense that the represented gesture is emphasized by virtue of adjacent language-gestures) and dulled (because the synergy between the two types of gestures feels natural, the reader sinks into melody rather than being jarred by discord). Early in *The Waves*, Woolf crafts an instance in which language-gestures parallel gestures of cognitive corporeality in Louis' speech:

> Let them count out their tortoise-shells, their red admirals and cabbage whites. But let me be unseen. I am green as a yew tree in the shade of the hedge. My hair is made of leaves. I am rooted to the middle of the earth. My body is a stalk. I press the stalk. A drop oozes from the hole at the mouth and slowly, thickly, grows larger and larger. Now something pink passes the eyehole. Now an eyebeam is slid through the chin. Its beam strikes me. I am a boy in a grey flannel suit. She has found me. I am struck on the nape of the neck. She has kissed me. All is shattered. (12-13)

Following the comma in the first line, the suggestion of the counting gesture is succeeded by two examples—red admirals and cabbage whites—which renders the reader complicit in the methodical process of counting and naming. As Louis thinks himself unseen and begins to consider natural correspondences for his feelings, the prose slows; simple

sentence construction mimics Louis' staid embodiment and gives the reader time to appreciate his state. Following Louis' suggestion that he will press the stalk, Woolf's language parallels the slow, progressive gesture of oozing, halting the progress of the (already languid) syntax with the parenthetical "thickly." The reader's cognitive gesture—imagining the gesture of oozing while simultaneously grappling with the conceptual confluence of body and stalk—is facilitated by the fact that the language-gesture parallels the rhythm necessary for the represented gesture to occur. The pacing of this part of the passage—as the scene shifts fluidly between corporeal and natural images—reflects its interoceptive nature and Louis' retreat into his own consciousness. This rhythm established, the reader is equipped to take space to evaluate the gestures (to attempt to understand the idea of an eyebeam slid through a chin or imagine the blow of a beam) before sharing, with Louis, the shattering sensation of Jinny's kiss.

In other cases, the gesture represented in the text and the movement quality of the language-gestures that represent it are in contrast. Because of the discord, these instances draw more attention to themselves than gesture-gesturality attunement and invite analysis of what is being accented or counterpointed by this contrast and why. Woolf enacts a filmic gesture of stillness with language that engages in both syntactical and imagistic gesture; Rhoda notes that "When the white arm rests upon the knee it is a triangle; now it is upright—a column; now a fountain, falling. It makes no sign, it does not beckon, it does not see us. Behind it roars the sea. It is beyond our reach. Yet there I venture" (139). Woolf clarifies the fact that the arm depicted in the passage is *not* gesturing. However, the language used insists upon a sense of movement. The attitude of arm upon knee in a

triangle quickly dissolves, to be replaced by an upright attitude in a quick movement of images. The gesture is one of stillness—a column—yet even the dash that precedes the image of sculptural steadfastness is a movement from the gesture itself to its metaphorical correspondence. Again, the "now" marks a shift in imagery, which now suggests the movement of falling water. The passage shifts into the negative and clarifies that the arm does not make a sign or gesture within repeated rhythmic phrases separated by commas. The eyeless hand does not see, but the indication that it might impels us to imagine its ocular capacity. As the scope of the image pans out, the language counters the broad movement outward toward the sea in short, declarative sentences. The represented gestures and the language-gestures with which they are represented here are not directly opposite (a quick fluid movement being conveyed with halting, laborious syntax, for example), but they *are* discordant. This subtle dissonance between action and non-action, across jarring shifts in imagery, and in the very fact that—even while discussing the absence of a gesture—the prose moves, draws attention to the gesturality of both form and content. These counterpoints and contrasts compel us to question why the gesture represented and the language used to represent it differ in terms of movement quality and rhythm, serving to produce a more complexly embodied reading experience.

The fall that occurs on the first page of *Finnegans Wake*, connecting the opening of HCE's narrative with the ballad from which the work takes its title, represents both sides of the gesture-gesturality complex: "The fall (bababadalgharaghtakamminarronn konnbronntonnerronntuonnthunn trovarrhounawnskawntoohoohoordenenthurnuk!) of a once wallstrait oldparr is retaled early in bed and later on life down through all Christian

minstrelsy" (3.15-18). The passage narrates the fall from a wall and demise of the builder, Finnegan. The language-gesture of the fall is enclosed in parentheses, which clarifies the fact that the portmanteau to follow does not just narrate the fall, but *is* the fall. The fall begins with an allusion to Babel, which fittingly precedes the multilingual concatenation which, as McHugh points out, is an assortment of words for thunder. Further, the Babel allusion recalls the association with questions of language origins and universal language, both of which, for Joyce, are connected with gesture. The thunderword is gestural in nature, rolling between syllables in a rhythm that imitates the sound of thunder. This passage contains both discordant and attuned aspects of the gesture-gesturality complex. In a sense, it is a moment of contrast. While the volume of thunder and the decisive, thudding sonic quality seem closely attuned to the potential sound of falling off a wall, the pacing with which it occurs is much more protracted. Excepting an unlikely degree of ricochet, Finnegan's fall from a (presumably) modest height would certainly occur more quickly and directly than the gradual process of reading the thunderword—slowly delineating the connections and missing spaces between each individual unit of (non)meaning. The experience of reading the thunderword occurs much more slowly and gradually—a slow stumble, rather than a fall—than the fall itself might occur. Therefore, the reader has in mind (and experiences through sympathetic attunement) two gestures: that of a slow, tumbling ricochet and that of a swift, abrupt fall. The disconnection between the represented gesture and the language-gesture, then, serves to compel the reader to experience multiple movement qualities within one gesture.

However, the passage also acts as a harmonious gesture-gesturality complex. After the parentheses, we are told that this gesture is not happening in real-time; it has been "retaled." The reference to Christian ministry/Christy's minstrels emphasizes the connection to narrative performance, and we realize (after the fact) that the fall is not occurring in the present moment but being retold after the fact. We should not, therefore, be considering the gestures of a fall, but rather those of narrating a story. These storytelling gestures are much more closely aligned with the slow progression through a thunderword—developing a narrative that includes both fluid connections and halting stops.[40]

While *Finnegans Wake* is an especially definitive example of form/content amalgamation, the notion of the gesture-gesturality complex is useful to consider in any instance in which a gesture is represented in text. Evaluating the movement quality not only of the imagined gesture, but also the language-gestures with which it is narrated (and the phenomenological movement quality by which the reader experiences it) adds another dimension to the study of gesture within literature. If we consider gestural ekphrasis to be present in language-gestures as well as in depicted gestures, we can broaden our understanding of this intermedial aesthetic's effect; it can be used either to facilitate enhanced attunement or to promote accent and discord by way of contrast.

Syntactical Gestures

> "And you take it and marvel, as I take the careless movements of your
> body and marvel at its ease, its power—how you fling open windows and
> are dexterous with your hands" (*TW* 180)

Syntax is conceptually gestural; it involves movement from word to word in

clusters that are segmented into phrases, is delineated by various punctuation marks that

choreograph distinctive pauses or stops, and produces meaning as it moves (sometimes)

through a subject-verb-object chain. If we acknowledge that syntax is capable of being

gestural (and that gesture is capable of having syntax), we are not just contending that

syntax has the capacity to move, but rather delineating the ways in which syntax may be

constructed to enhance a phenomenological, gestural experience for the reader. In *The

Waves*, Woolf varies syntax according to content and the cognitive processes of

characters to embroil the reader in a sensate experience of sympathetically experienced

movement by way of gestural syntax; take, for example, Susan's reflection:

> Yet now leaning here, till the gate prints my arm, I feel the weight that has formed
> itself in my side. Something has formed, at school, in Switzerland, some hard
> thing. Not sighs and laughter; not circling and ingenious phrases; not Rhoda's
> strange communications when she looks past us, over our shoulders; nor Jinny's
> pirouetting, all of a piece, limbs and body. (98)

Parenthetical sentence construction is always a gesture, in the sense that it redirects a

reader—with a varying degree of insistency—to another piece of information. It requires

a cognitive move to accommodate new information and interrupts the expected

progression of the sentence. We might consider commas a gentle redirection, as

compared to more definitive parentheses or dashes. In the first line of this passage, Woolf

interrupts the anticipated sentence construction—we initially expect to learn what

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happens to the subject while "leaning here" immediately—and instead provides a temporal cue as to how long the pose will be held. Woolf emphasizes the slow stagnancy of the posture through the gradual progression of syntax. This effect is repeated in the next sentence, which lulls the reader into a rhythm in which events are relayed in gradual stages: "Something has formed, at school, in Switzerland, some hard thing." The reader makes gradual conceptual progress toward an understanding of the actual subject of the sentence, although its fragmentary, parenthetical construction delays the reveal of information. Similar progress continues as Woolf switches to the negative and commas give way to semicolons, further segmenting the content; these semicolons correspond with the introduction of characters into the passage and the effect soon moves from syntax to corporeality as Woolf returns to the earlier rhythm of phrase lengths separated by commas—"all of a piece, limbs and body."

While, as we have argued with reference to language origins and the syntax of gesture, sentence construction always includes an element of gesturality, this is especially true when the content of the passage is also concerned with gesture. During a dance scene in *The Waves*, Woolf enhances the slippage between characters within the text and involves the reader in the communal process by way of gestural syntax:

> Rocks break the current of the dance; it jars, it shivers. In and out, we are swept now into this large figure; it holds us together; we cannot step outside its sinuous, its hesitating, its abrupt, its perfectly encircling walls. Our bodies, his hard, mine flowing, are pressed together within its body; it holds us together; and then lengthening out, in smooth, in sinuous folds, rolls us between it, on and on. Suddenly the music breaks. My blood runs on but my body stands still. The room reels past my eyes. It stops. (103)

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The punctuation and syntactical rhythm in the first sentence echo the content. After the current of the dance is deemed broken, the semicolon precedes two halting phrases—"it jars, it shivers." Sonically, these are accented and abrupt. Particularly after the pause dictated by the semicolon, they require (cognitive) enunciation and a slow pace of reading. As the dance begins to pick up again, the rhythm quickens with the vowel sounds of "in and out," building toward the sweep of the quick progression that precedes the next semicolons. Woolf pairs these staccato pauses with content that relates to constriction in communality; the characters are held together and cannot step outside. The repetition of "its" in the next line builds the pace again. The syntax continues to ebb and flow, alternating between hard stops and accelerating rhythm, and thus encircles the reader within the processual rhythm. As we become lost in the passage and experience the sensation of being intoxicated by movement, the sentence "rolls us between it, on and on."

[b]eginning with the lowercase "riverrun," the whole of *Finnegans Wake* is enveloped by a syntactical gesture. The text famously opens: "riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of recirculation back to Howth Castle and Environs" (2.1-3) and concludes with that sentence's beginning: "A way a lone a last a loved a long the" (628.15-16). In doing this, Joyce cements the recursivity of the text as a whole, both closing the circle and beginning the progression again. The opening passage begins with an invocation that is both geographical and gestural. The sentence moves as it passes the prepositional landmarks within the accelerating and smooth rhythm that builds from the portmanteau riverrun to

the inversion of the conventional word ordering, "Adam and Eve," and the alliterative melody of "swerve of shore" and "bend of bay." It addresses its own construction—a "commodious vicus of recirculation"—and concludes definitively as we return to the particular landscape of Howth Castle and Environs, met with a full stop. The final sentence of the novel is also constructed with gestural syntax, building a rhythm that is consistent and alliterative, culminating in continuous flow before abruptly ending without punctuation. The fact that the line does not include commas allows the pace to build quickly, and the hanging "the" leaves a pause, ensuring that the reader ends the work with an intake of breath, expecting an answer to the article even as she can see that the word has not been inscribed on the last page of the novel. The syntactical gesture that encapsulates the entire work is missing its verb. The action required to complete its syntax is to turn the book over, flick past the introductory material to the first page, settle back into the chair, and begin reading again from the

The Gesture of the Dash

> "But observe how dots and dashes are beginning, as I walk, to run
> themselves into continuous lines." (*TW* 144)

> Discussing dance, Blackmur cites gesture as the means by which dancing can be

segmented and, consequently, become narrative:

> Gesture is what makes dancing buoyant and what makes it possible for it to end.
> Without gesture there cannot be a beginning or an end to a dance. Gesture is the
> means through which the movements of a dance complete themselves, and for
> these movements to become gestures they usually require ritual (as in the Mass),
> or music (as in the ballet) for both source and background. (9)

Here, Blackmur offers a model in which gesture acts as punctuation in the syntax of

dance. As a more pointed, encapsulated type of movement than the dance as a whole,

gestures act as phrasing signals within it. Punctuation, as the inscribed mode for choreographing the phrasing of language, has a distinctive capacity to gesture and to create gestural syntax. Throughout this dissertation, I have been considering gesture as a *unit*. Gesture, I have argued, is a unit of a larger performance: a discrete (though fluid) subdivision of motion. Similarly, in terms of language-gestures, we might consider the dash as a structuring tool that, while it is not an abrupt stop (like a period), structures syntax while simultaneously moving. Before moving to consider the gestural punctuation of Woolf and Joyce, we might consider a famous example of gestural punctuation in poetry—Emily Dickinson's characteristic dashes:

> I taste a liquor never brewed —
> From Tankards scooped in pearl —
> Not all the Frankfort Berries
> Yield such an Alcohol!
>
> Inebriate of air — am I —
> And Debauchee of Dew —
> Reeling — thro' endless summer days —
> From inns of molten Blue —
>
> When "Landlords" turn the drunken Bee
> Out of the Foxglove's door —
> When Butterflies — renounce their "drams" —
> I shall but drink the more!
>
> Till Seraphs swing their snowy Hats —
> And Saints — to windows run —
> To see the little Tippler
> Leaning against the — Sun! (214)

When placed at the end of a line, Dickinson's dashes function most simplistically as a longer pause between lines; furthermore, unlike than the effect of comma or semicolon, the long dash facilitates an ocular movement that bridges the interstice between the text

of the line and the blank space to its immediate right. When paired with the gestures represented in the poem, the dashes also provide the space in which to envision the gesture discussed; in "reeling — thro' endless summer days," the movement of the dash runs contrary to the movement quality implied in the gesture depicted. The language-gesture of the dash and the represented gesture of reeling exist in a discordant gesture-gesturality complex. Reeling through endless summer days would not likely be a type of movement marked by long pauses, but by languid, free, and continual motion. The dash (the language-gesture) instead gives the reader space in which to envision reeling (the represented gesture): to pause and imagine its sensations before moving on. Ena Jung suggests that Dickinson's dashes are marked by "sheer plethora and often unexpected placement" and as such they "elicit, like Benjaminian 'gestures,' analysis by disrupting the context in which they are found, calling attention to themselves to be interpreted in their manifold roles" (2). Language-gestures invite analysis by subverting expectation and necessitating a cognitive critical movement on the part of the reader. Drawing on Benjamin's discussion of Brecht, Jung argues that the dashes function as gestures in that "they temper the poem's initial feeling of immediacy by disrupting its flow of words and deliberately calling attention to themselves to be interpreted" (4). This interpretive, interruptive gesture is what punctuation in syntactic gesture achieves. In the line "Inebriate of air — am I —" the dashes do not correspond with a represented gesture, but rather provide an interruption to the image. The dash is a provision of space for the reader to be filled with the air of the image, to envisage the drunkenness of breathing, before the sentence is redirected to the first person with "am I" and another pause in which the sense

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of identity might be considered. Susan Howe has argued that Dickinson's dashes represent marks for breathing and, as we move forward with considering gestural dashes in Woolf and Joyce, it will be useful to keep in mind that the gesturality of the dash takes place on multiple levels—it can provide space to envision a gesture, is a gestural typographical mark, and it incites the reader to engage in a breathing gesture at the moment of interruption.

The role of punctuation in gestural syntax allows for interpretation of semantic shifts, and is essential to the process of choreographing musical phrasing. As we have discussed with regard to the parenthetical language-gesture, the process of interrupting one thought to provide additional information is gestural, and requires a cognitive gesture on the part of the reader. To borrow from Jung's Benjaminian methodology for reading dashes as gestural, we might consider the structural, interruptive gesture of the dash in Woolf and Joyce in terms of Benjamin's notion of the quotable gesture. Discussing Brecht's didactic poems on the dramatic art, Benjamin notes that "[i]nterruption is one of the fundamental devices of all structuring [. . .] it is the basis of quotation. Quoting a text entails interrupting its content. It is therefore understandable that the epic theater, being based on interruption, is, in a specific sense, a quotable form of drama" (305). Interruption is thus structural, a technique that renders theater and movement quotable in the same way that language can be quotable. Benjamin goes on to claim that "'[m]aking gestures quotable' is one of the signal achievements of the epic theater. An actor must be able to space his gestures the way a typesetter spaces type. This effect may be achieved, for instance, when an actor quotes his own gesture on the stage" (305). This notion of

spacing gesture as comparable to spacing type is particularly relevant for our consideration of the gestural dash. In *The Waves*, Woolf employs dashes similarly to Dickinson in the sense that they provide interruption in terms of parenthetical content, emphasize an interstitial moment (a form of enjambment in prose), and provide a space in which the reader might imagine a character's gesture. As Neville receives news of Percival's death, he attempts to process the news by way of a parenthetical aside: "Oh, to crumple this telegram in my fingers—to let the light of the world flood back—to say this has not happened!" (151). Neville responds to this ultimate interruption to life by interrupting his own grieving process with bargaining. The interruption moves toward an abstract refutation of death: letting the light flood back in. This is clarified as gestural in a much more literal manner in the following line: "But why turn one's head thither and thither? This is the truth." (151). As Neville continues to process this news, he begins to reminisce and attempt to justify his memories with the new world in which Percival does not exist: "Barns and summer days in the country, rooms where we sat—all now lies in the unreal world which is gone. My past is cut from me" (151). Here, the dash interrupts the progress through spatial memories, moving toward the conception of a world in which those memories have come unmoored. Unlike the comma between country and rooms, the dash provides a space to breathe, to look across a lateral expanse between life and death: between tangible, architectural existence and nonentity.[41]

A study of the dash in Joyce is a particularly interesting endeavor, given his convention to use a single dash, rather than quotation marks, to precede a passage of dialogue. This technique is already gestural in that it acts as a typographical instruction

(for the reader) to turn toward a new speaker. Unlike quotation marks, however, the dash

demarcates only the beginning of the speech, leaving its conclusion open. This allows for

more slippage between speaking characters and between dialogue and prose. Joyce's use

of the dash is especially gestural when dialogue indicators and inter-sentence gestures are

in close proximity to one another:

> —Kind Shaun, we all requested, much as we hate to say it, but since you rose to
> the use of money have you not, without suggesting for an instant, millions of
> moods used up slanguage tun times as words as the penmarks used out in sinscript
> with such hesitancy by your celebrated brother—excuse me not mentioning
> chem?
> —CelebrAted! Shaun replied under the skeleton of his broguish, vivorously
> rubbling his magic lantern to a glow of full-consciousness. HeCitEncy! Your
> words grates on my ares. (421.15-23)

The first dash in the passage functions as a quotation, opening the dialogue and shifting

the discussion toward Jaun. In connection with the Benjaminian sense of interruption and

the quotable gesture, the dash structures the passage and provides a clear point of

separation between this dialogue and the prose that follows. The second, however, is a

gestural dash in a different sense, as it functions both within prose and within dialogue.

The content of the passage, as it deals in terms of "slanguage" and multiple types of vocal

and written inscription, serves to highlight the role of the dash as both prefiguring

dialogue and marking interruption within the passage. Jaun discusses "penmarks used out

in sinscript," clearly a written form of language, before moving back into an articulatory

sense "—excuse me not mentioning." The use of first person and choice of the word

mentioning suggest spoken language; however, the previous statement and the dash are

suggestive of inscription. In this, Joyce calls attention to the intermedial quality between

the written and spoken language at the point of the dash. This particular punctuation mark

functions as both an inscribed gesture—the reader's eye follows it across to the next clause as it denotes a shift in content—and a spoken gesture—we are again asked to turn our attention to the speaker. Language is marked by slippage, between lowercase and capitals in the first word of the next dash-heralded speech of Shaun's ("CelebrAted!"), and in meaning, the punning of ares, arse, ours, and the subject-verb disagreement each option entails. The Joycean dash, then, is a typographical gesture that indicates movement between speakers, between spoken and written language, between dialogue and prose, and which navigates within a multiplicity of language.

While dashes are standardized in published texts, the dash is a punctuation mark that lends itself to analysis based on small variations in style. Dickinson's dashes, for instance, are famously sporadic and various, including differing slants, lengths, and placements in relation to text. The movement from a handwritten manuscript to a typeset copy thus requires imprecise interpretation on the part of an editor. We will return, in the next chapter, to a reading of Joyce's and Woolf's gestures of process; for now, though, we might briefly consider the ways in which a handwritten dash-gesture can affect our reading process. Bernard's narrative in *The Waves* refers to the process of annotating text with marginalia:

> You have been reading Byron. You have been marking the passages that seem to approve of your own character. I find marks against all those sentences which seem to express a sardonic yet passionate nature; a moth-like impetuosity dashing itself against hard glass. (86-7)

The process of producing paratext, inscription in the margins of a printed text, is a significant aspect of a somatic, interactive reading process. Woolf's choice of the image

of a "moth-like impetuosity dashing itself against hard glass" is a fitting analogue for the process of spontaneously adding one's own mark to a published text.

In a used copy of *The Waves*, I find an additional dash—a long, upward-slanting penmark in blue ink—that renders a line of Woolf's text reminiscent of Dickinson's dash-gesture enjambment: "They talk a little language such as lovers use. An imperious brute – / possesses them" (143). In a manner very similar to "Inebriate of air—am I—" this unauthorized, handwritten dash provides space (by way of the ocular, typographical gesture off toward the side of the page) to consider the image of the imperious brute before we learn of that subject's action. In reading this dash, I become involved with another reader of the text and inadvertently pay it the same attention as the word that preceded it. I am spatially, temporally separate from this accidental co-author, and I lack awareness of the motivation for accenting this particular line. Despite that, my reading experience has been inflected. I have imagined a faceless prior reader inscribing this text with a dash that moves off the page in the space between one line and the next, between one reader and the next. On another page, I write my commentary in pen atop this prior reader (or another's) in pencil, involving our marginalia by way of a gesture of inscription—"But by writing thithaways end to end and turning, turning and end to end hithaways writing and with lines of litters slittering up and louds of latters slettering down" (*FW* 114.16-18). This additional dash is paratextual not only in the sense that it is a gestural writing response made (an indeterminate number of years) after Woolf's writing gestures, but also in that it is a completely unauthorized response. It is not consciously construed as a subsequent intervention in the text (an editorial gesture) or

involved in the post-publication life of the text (a gesture of translation, adaptation, or archiving). It may not be intentional. However, it does suggest the most extreme application of a methodology for considering *paratextual* gestures. It is an uncommon example, too, of gestural ekphrasis. This faceless interlocutor with this used copy of *The Waves* changes, by way of an inscription gesture, Woolf's prose into an example of Dickinsonian dash enjambment. My involvement, as a reading body and a critical body, take this ekphrastic process a step further; my process of ekphrasis is that of rendering a previously insignificant blot on a text a significant example of paratextual gesture.

Imagistic, Narratological, Allusive Gestures

This class of language-gestures is intentionally amorphous, including metaphorical gestures of image (think of Blackmur's architectural spire) narratology (broader scale narrative techniques that are gestural and elicit gesture on the part of the reader) and citation (allusive gestures that move the reader outside the space of the text at hand and require an outward cognitive gesture to be understood). As we move toward a phenomenology of the reading body, we consider language-gestures in terms of the reaction they incite for the reader—the cognitive gestures required to process them and the sympathetic gestures required to internalize them. Imagistic/narratological/allusive gestures capitalize on a chasm between expectation and reality and subvert the reader's expectation. As Blackmur suggests:

> Gesture, in language, is the outward and dramatic play of inward and imaged meaning. It is that play of meaningfulness among words which cannot be defined in the formulas in the dictionary, but which is defined in their use together; gesture is that meaningfulness which is moving, in every sense of that word: what moves the words and what moves us. (6)

The narrative structure of *The Waves* is particularly open to this type of gesture, as it is marked by the ebb and flow of shifts between characters and across narrative styles. Woolf uses embodied imagery that subverts expectation in order to create a mental gesture on the part of the reader. One such example of *imagistic gesture* occurs during Rhoda's first responses to the summer holidays: "Then, very gingerly, I pushed my foot across. I laid my hand against a brick wall. I returned very painfully, drawing myself back into my body over the grey, cadaverous space of the puddle" (64). Initially, Woolf employs a harmonious gesture-gesturality complex, echoing the slow progression of gestures with the pacing of the syntax and the pauses created by the punctuation. It is the image—the grey, cadaverous space of the puddle—that shifts the reader's experience, provides a jolt, and requires a mental gesture to understand what is there is in common between a puddle and a cadaver. The clinical, medical connotations of the image nuance its intention, rendering it more sterile than the notion of a corpse might be. Our cognitive gesture crosses the expanse of the puddle, envisioning it as a cadaver, the pale reflection of a grey sky as cold flesh; or, we seek more deeply into the puddle toward what it conceals in its murky depths; the image roots us still more firmly in our own sense of embodiment. The image coincides with the notion of returning, reluctantly, to the body. "Painfully drawing myself back into the body" is the process that occurs *over* the space of the image-gesture that follows. Here, Woolf allows Rhoda to construct her own phenomenology of embodied perception, engaging in tactile sensations in preparation for drawing back into somatic sensate phenomena by way of the cadaverous puddle. The

cognitive movements required by the language-gesture (for the reader) run parallel to the reluctant mental gesture undertaken by the character.

The category of *narratological gesture* includes any narrative technique—including modernist stylistic innovations like free indirect discourse, shifting point of view, ellipses, digression, and intermedial ekphrasis—that elicits the reader's experiential, somatic participation by way of a cognitive gesture. When a reader is attuned sympathetically with the text, these types of interruptions and digressions include a physically experienced jolt for a reader who must reconfigure her understanding of the narrative progression. While, as we have discussed throughout this dissertation, a broad range of narrative techniques coincide with (linguistic and represented) gesturality, a return to the notion of the refrain provides a germane example of the gestural and experiential narrative techniques of *The Waves*. As discussed in chapter one with reference to Deleuze and Guattari, the refrain is a structural, rhythmic assemblage that is both expressive and liminal. Woolf makes use of the refrain in *The Waves* with recurring images and phrases that appear throughout the text, in the mouths of different characters and in different situations. These produce an experiential echo chamber for the reader, who wonders whether she has read the passage before in the text, or whether it merely reminds her of something else—a song lyric, a lived feeling—and often compels her to flick back through the text, attempting to find its earlier incarnation.

Louis cites "a little language such as lovers use" (143). Later, the phrase appears in Bernard's narration: "I begin to long for some little language such as lovers use, broken words, inarticulate words, like the shuffling of feet on the pavement" (238).

Through this refrain technique, Woolf has again enabled the text to perform its content. For the reader who is intimately involved in the reading process, this *is* a little language such as lovers use, understood by way of familiarity: an in-joke with the text itself. The phrase is a mnemonic echo chamber of its earlier uses, and places the reader in a liminal space between the first time she read it and its present incarnation. In Bernard's language, the phrase becomes physical, likened to the shuffling of feet on the pavement and imagined as a gesture-language in the connotation of "inarticulate words." The refrain, as Deleuze and Guattari note:

> Acts upon that which surrounds it, sound or light, extracting from it various vibrations, or decompositions, projections, or transformations. The refrain also has a catalytic function: not only to increase the speed of the exchanges and reactions in that which surrounds it, but also to assure indirect interactions between elements devoid of so-called natural affinity, and thereby to form organized masses. (348)

Woolf's use of the refrain here alters the sensations of the text which surrounds it in each instance of its repetition; more significantly, however, it acts as a catalyst for a cognitive gesture on the part of the reader—who reacts to its connotations by making connections with other parts of the text and other parts of her own experience—and provides an organized structure for the text. While the reader is suddenly detached from the present moment, that confusion gives way to a point of connection across the work. The narratological language-gesture is extremely various and prevalent in both *Finnegans Wake* and *The Waves*, and its most significant characteristic is that it enables the text to perform a conceptual movement that requires a cognitive gesture on the part of the reader.

Similarly, the *allusive gesture* is a sudden call to cognitive movement for a reader. In this incarnation, though, the gesture does not take place within the text itself (as with calling back to an earlier instance of a refrain) but outside it. The *Wake* is rife with allusions, to the extent that nearly every word of the text invites a connection to knowledge and references that exist outside its world. Each reference to an extratextual historical, geographical, literary, lingual context invites the reader to move outside the book. If a particular reader is unfamiliar with the reference, she may simply become detached from the text, search her personal archive, and return to reading, having decided to glance past it and move on. If, on the other hand, she is familiar with the context, the reader takes a cognitive leap outside the text, considers the resonance of the association, and returns to reading with the inclusion of another frame of reference. Take, for instance, this passage of the *Wake*, which typifies the text's use of citational language-gestures as well as syntactical gesture:

> And be that semeliminal salmon solemonly angled, ingate and outgate. A truce to lovecalls, dulled in warclothes, maleybags, things and bleakhusen. Leave the letter that never begins to go find the latter that ever comes to end, written in smoke and blurred by mist and signed of solitude, sealed at night. (337.9-14)

In the first line, consonance gives way to assonance, the comma demarcating a shift from a rising tone toward the phrase's completion. Semeliminal combines subliminal and seminal, rendering the word itself a subliminal sexual parapraxis. The portmanteaus in the second line shift toward indications of the written word, with maleybags suggesting "mailbags" and prefiguring the discussion of the "letter/latter" in the next line. The allusion to Charles Dickens' *Bleak House* combined with the Danish word for inkwells ("bleakhusen") is the most definitive allusive gesture in the passage; it moves any reader

who is familiar with both outside the text to the individualized connotations both citations provoke. Uniquely, however, these allusions serve only to root the perceptive reader more firmly in text by suggesting that even a foray outside the book returns to the written word: in its finished incarnation, the Dickens novel, or in the material that precedes the writing gesture, the inkwell. In discussing the allusive reading gestures of the *Wake*, we would be remiss in not mentioning the most comprehensive reference tool for the work— Roland McHugh's *Annotations to Finnegans Wake*:

Figure 3.1. Roland McHugh, *Annotations to Finnegans Wake,* page 337

For one who reads the *Wake* alongside McHugh's annotations, the citational gesture would entail the physical movement of looking up from Joyce's book, turning to the corresponding page in McHugh, and glancing between the two texts to find the location of the annotation on the page, all coextensive with the cognitive gesture of leaving one book and orienting oneself in another. The layout of the McHugh annotations

is a typographical language-gesture reminiscent of concrete poetry; allusions are placed on the same section of the page as their referent appears in the *Wake*. The allusive gesture, then, is a movement outside a text. It requires a cognitive gesture on the part of the reader as well as, potentially, the actual physical gesture of setting one text aside in order to find additional information in another.

Toward a Phenomenology of the Reading Body

> "But we who live in the body see with the body's imagination things in outline." (*TW* 176)

I acquire a book. I wander into an unfamiliar bookshop, nodding to a proprietor who is poring over a cup of coffee behind the counter; leftover cigarette smoke and the hint of stale wine from a late-night poetry reading linger in the corners of the room, and I imagine the intonations of the poet speaking outward to a crowd, hands departing for emphasis and returning to anchor on a crumpled clutched sheet of paper; I choose a direction, and begin to scan the shelves for a book, no intention in my choice and no appointments to keep. I've walked up the street from another bookstore where I purchased three new books—handing a clerk a debit card, entering a pin number, and transacting with money felt cold and clinical, a departure from our previous exchange: his tip that a shipment three hours ago brought a new poetry collection that shouldn't be released for another three weeks, my extended invitation to a drink with friends I've organized for the weekend—before meandering two blocks and a quarter to arrive here, a line from the collection knocking in my head in time with my steps: "we angle ourselves / at a slant / (though the roof is level) / then slowly straighten."[42] I tip books out of their

placement on the shelves, reading titles at an angle. The gesture of browsing in a

bookstore is a haptic experience.

The gesture of selecting a book is also one of choosing to permit or omit

knowledge or narrative from our experience. We glance past as many potential other lives

as there are books in the store, and must choose which to admit to our personal archive.

There is a peripatetic gesture required to select the ideal location to begin reading our

new book. I can still feel the prick of bark on the bare skin of my legs from my childhood

phase of reading in trees. When the endings of books were too exciting to sit still, I paced

around our kitchen table, walking the boundary of its square shape as I scanned the final

pages. There is a lateral ocular gesture of scanning eyes from left to right (in other

languages this gesture becomes vertical), the hand gesture of page turning that happens at

a quick clip or in a slow unconscious slipping of the finger under the top right corner

when the halfway point of the recto is reached, and our individualized gestures of

fidgeting, reacting, and performing gestures in sympathetic response to the gestures we

are reading about in the text—"Am I not, as I walk, trembling with strange oscillations

and vibrations of sympathy, which, unmoored as I am from a private being, bid me

embrace these engrossed flocks; these starers and trippers" (*TW* 114).

We have been discussing sympathetic embodiment—the sensate experience of

reading a language-gesture or imagining the movements of a character. There is more to

this reaction, however, than embodied perception and cognition. As noted in the

introduction, mirror neurons fire not only when we perform an action, but also when we

watch another subject perform that action. Our mirror neurons fire when reading about a

character making grasping motions and when we make those grasping motions ourselves. We are engaged in a discursive, empathetically embodied relationship between our own (imagined) movements and the movements we imagine as we read a text. We have a somatic, intersubjective relationship with the moving bodies in the texts we read. While the gesture of reading is often individual, we share experience when we read in close proximity to someone else

—I experience an interruptive reading gesture when a partner asks if he might read something aloud to me; he looks up, I lean forward and acquiesce, our reading processes cross paths briefly and diverge again—

The gesture of reading critically can involve another engagement with the book: the gesture of inscribing our own notes in its margins. We might underline a passage of text, place a check mark to its immediate right, reply to the text with the interactive gesture of producing our own writing gestures in proximity to those which produced it in the first place. We mark time, inserting a bookmark or dog-earing a page. Or, we engage in the cognitive-gesture of attempting to remember our page number but forgetting it before we return to the book. With lingering temporal time-cues in mind, Proust makes me thirsty; I read *À la recherche du temps perdu* quickly, and maintained momentum with an elaborate system of rewards: a sip of water for every page read, a sip of scotch for every ten. Here, I make the omission (non)gesture of refraining from a trite discussion of liquor and involuntary memory. We march on through a book, at labor or with ease, involved in a sympathetic process of reading represented gestures in language-gestures. And then, after all that, we finish our book and pick up another, flung into another

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narrative, wandering in another story. As Woolf noted in "How Should One Read a Book?" "To go from Jane Austen to Hardy, from Peacock to Trollope, from Scott to Meredith, from Richardson to Kipling, is to be wrenched and distorted, thrown this way and then that" (*E* 4: 393).

CHAPTER FOUR: GESTURES OF PROCESS AND INTERMEDIAL EKPHRASIS

> "Many composers no longer make musical structures. Instead they set processes going. A structure is like a piece of furniture, whereas a process is like the weather. In the case of a table, the beginning and end of the whole and each of its parts are known. In the case of weather, though we notice changes in it, we have no clear knowledge of its beginning or ending. At a given moment, we are where we are. The now moment."
>
> John Cage, "The Future of Music"

_____, _____ _____ *circus on* _____ (alternately titled --Circus on--) is a 1979 John Cage score that provides, as its subtitle dictates, a "means of translating a book into a performance without actors." Rather than traditional musical notation, the score is a set of instructions for selecting a text and performing an elaborate process of chance operations in order to arrive at a musical composition. The title of the piece is formulaic but indeterminate, inviting the insertion of: a title succeeded by a comma, an article, an adjective to describe "circus on," and the title of the book from which the score originates. It is organized into numbered sections that instruct a prospective composer in the process of intermedial adaptation to follow. "Choose a book," the score opens simply, before progressing through a series of detailed performance instructions for constructing a chance composition based on a literary text:

> Taking the name of the author and/or the title of the book as their subject (the row), write a series of mesotics beginning on the first page and continuing to the last. Mesotic means row down the middle. In this circumstance a mesotic is written by finding the first word in the book that contains the first letter of the row that is not followed in the same word by the second letter of the row. [. . .] Etc.

That Cage provides methodology for musical composition (based on a book) by way of mesotic arrangement (a form similar to the acrostic poem) is indicative of his insistence on a uniquely intricate process of intermedial ekphrasis. Significantly, Cage's score does not suggest a straightforward translation of an artwork's content from one medium to another, nor is it a vague link of inspiration or influence between one artistic work and another. Rather, it is a gesture of process. It is closely attuned not only with the aesthetic qualities of the finished product, but also with the surplus meaning that erupts as it is being produced. ____, ____ ____ *circus on* ____ functions, therefore, as a handbook for gestural ekphrasis.

Earlier in this thesis, I defined gestural ekphrasis as the rendering of gesture—comprising quotidian lived gestures as well as gestural art forms—in another artistic medium and/or the gestures enacted by the artist as part of an ekphrastic process. This chapter nuances that definition, performing a reading of gestural process—across music, dance, and writing—that focuses exclusively on the liminal, somatic experience of the artist who creates between art forms. It considers movements that occur in the space between art works and across artistic media, with attention to fluid process rather than finished structure. As Cage suggests in "The Future of Music," it is a matter of the artist who sets a process going—not a structure, but a (meteorological) practice in which beginnings and endings are indeterminate, ceding to "the now moment" (178). While intermedial ekphrasis and gestural ekphrasis are near analogues, the use of intermedial in this chapter expands our notion of processual multimodality (which includes, but is not limited to, gesture) and allows for attention to important resonances from the Fluxus

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group and neo-Dadaist thought.[43] The term "ekphrasis" is used loosely (throughout this thesis, but most significantly in this chapter) in that it does not herald a unidirectional movement from one art form to another, but rather prioritizes the space between two or more media in a process that could alternately be termed adaptation, translation, or transposition. Our definition of intermedial ekphrasis aligns with Cage's statement in its focus on meaning produced in a *processual* moment, rather than at the point of a static beginning or ending. Instead of allowing the concept of intermedial ekphrasis to inform our readings of *finished* works, therefore, this chapter takes the liminal space between forms as its primary source material, and contends that this space produces surplus meaning and requires intricate gestures that warrant focused attention.

Tonally and generically, ____, ____ ____ *circus on* ____ has resonances with Yoko Ono's *Grapefruit* and other conceptual artists' books from the 1960s and 70s. Ono's "Tape Piece IV: Moving Piece" (1963), for instance—

> Take a tape of the sound of the stars
> moving.
> Do not listen to the tape.
> Cut it and give it out to the people
> on the street.
> or you may sell it for a moderate price. (19)

—complements Cage's "Having completed the series of mesotics, identify each line by page and line of the original from which it came. Make a tape recording of the recital of the text using speech, song, chant, or sprechstimme." Both Ono's text and Cage's are generically indeterminate. To this point, we have called *Grapefruit* a "performative artists' book" and ____, ____ ____ *circus on* ____ a "score"; however, the assignation of a generic appellative depends on the process a reader (or composer/dramaturge, etc.)

enacts in relation to each text. If Cage (and other composers) had not used this formula to compose music, we might more aptly liken the piece to a performative artists' book. Similarly, when selections from Ono's *Grapefruit* were staged at the Museum of Modern Art in 2015, it was termed performance art rather than instructional artists' book. These intergeneric resonances are fitting, considering that both Ono and Cage were associated with the Fluxus group in the 1960s and '70s; indeed, Cage's notion that process should be privileged over product was a significant influence on the movement as a whole. My use of the term intermedia differs from, but is influenced by, its relation to Fluxus and its coinage, in 1965, by Dick Higgins. Higgins borrows the word from an 1812 usage by Samuel Taylor Coleridge (Coleridge uses "intermedium" while discussing the work of Edmund Spenser) and uses it to refer to "works which fall conceptually between media that are already known" (52). Although Higgins' essay focuses primarily on the genre of Fluxist "happening"—"an uncharted land that lies between collage, music and the theater" (50)—he pairs John Cage with Philip Corner (b. 1933) in order to suggest that their compositions "explore the intermedia between music and philosophy" (50). While the original essay appeared in 1965, printed in the *Something Else Newsletter*, Higgins returned to the topic in 1981 to comment on the usage of his term, and to clarify its intentions and limits. At that time, Higgins suggested that the concept of intermedia was necessary in order to suggest the historical trajectory of a work, but should not be used (in isolation) to gauge a work's significance.[44] Higgins writes that intermedia "is today, as it was in 1965, a useful way to approach some new work; one asks oneself, 'what that I

know does this new work lies between?' But this is more useful at the outset of a critical

process than at the later stages of it" (53).
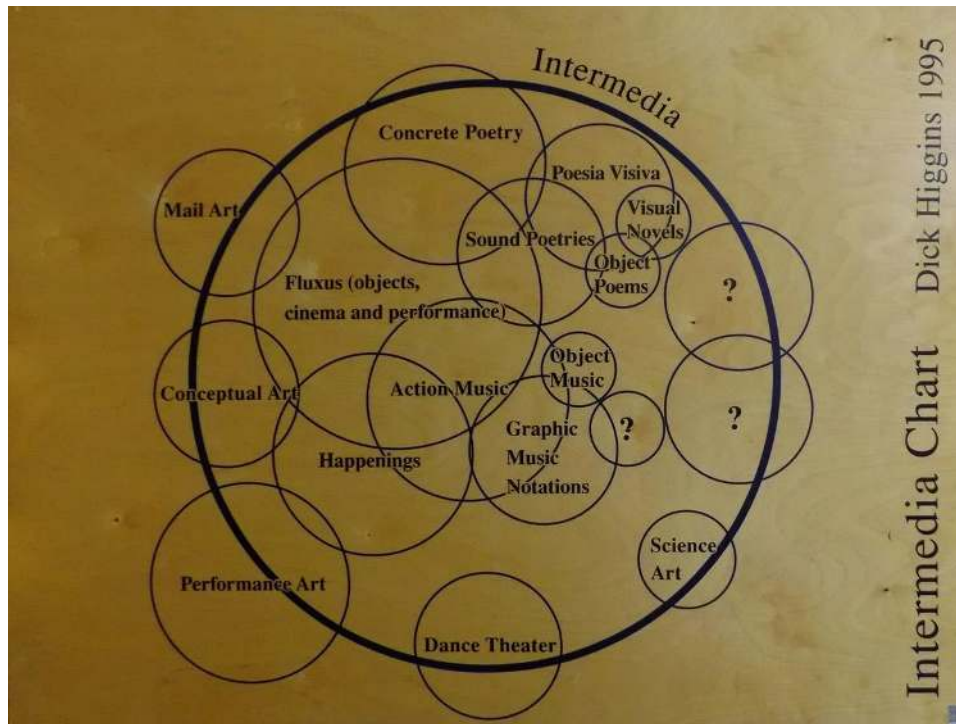
Figure 4.1. Dick Higgins, Intermedia Chart, 1995; 1998 reprint in English by Luigi
Bonotto, Black/brown serigraph on natural wood, 75 x 100 cm, Collezione Fluxus,
Foundazione Bonotto

While Higgins' notion of conceptual liminality is essential to our definition of the term

intermedial ekphrasis, we turn our attention from an impulse to justify the historical

emergence of a new genre to a fluid and recursive process of moving between art forms.

This is not a reconfiguring of the conceptual liminality that exists between art forms but a

shift in the stage of artistic process at which it is considered: the gesture of making art,

not the completed art object.

I define intermedial ekphrasis as: *a multidirectional process of moving between*

and among art forms: a process which is dependent on negotiating conceptual/formal

difference and is thus productive of additional meaning. Significantly, this focus on liminal, processual space means that the idea of negotiating conceptual and formal difference is not inherently negative; therefore I do not prioritize anxiety about what may be lost in translation. Instead, my focus is on additional meaning that is produced in the process. Further, the concept of intermedial ekphrasis allows for *degrees* of influence: from direct, dramaturgical adaptation to vague inspiration and disparate art works that operate in the same space, rather than in ostensible relation. My focus, within the question of intermedia, is on gestures of process: the modes by which intermedial ekphrasis is enacted. In the sense of metaphorical gesture, we might consider intermedial ekphrasis gestural in that it requires a movement from one art form to another, achieved by the intermediary of an artist's body. We might also consider these gestures in terms of actual, physical movements required in order to achieve this transition; these range from the compositional gestures of compiling a mesotic and recording sound (and numerous other compositional and musical gestures) to the gestures of dance choreography and rehearsal and the editorial and compositional gestures made by a writer who moves from draft to draft (and from thought to language). Regardless of art form(s), its creation requires physical movement enacted by an artist. And, these movements can be considered with regard to their movement quality and rhythm.

Throughout her corpus, Woolf attends to art-making processes with attention to their gestures and rhythms. Consider, for instance, Lily Briscoe's painting gestures in *To the Lighthouse*:

> With a curious physical sensation, as if she were urged forward and at the same time must hold herself back, she made her first quick decisive stroke. The brush

descended. It flickered brown over the white canvas; it left a running mark. A second time she did it—a third time. And so pausing and so flickering, she attained a dancing rhythmical movement, as if the pauses were one part of the rhythm and the strokes another, and all were related; and so, lightly and swiftly pausing, striking, she scored her canvas with brown running nervous lines which had no sooner settled there than they enclosed (she felt it looming out at her) a space. (235-36)

Although the medium Lily is primarily engaged with is painting, Woolf writes her gestures in terms of rhythm and dance. As Lily enacts gestures of process that comprise elements of music and dance as well as painting, Woolf performs a process of intermedial ekphrasis by rendering rhythmic and gestural painting gestures with rhythmic and gestural prose. A gesture of process might be defined as any body movement that plays a role in making art; however, those which occur in intermedial ekphrasis are especially significant in that they are different from (potentially) habituated gestures natural to one art form. Intermedial processual gestures admit unique movements, and therefore produce different meaning. This chapter argues that gestures of process facilitate intermedial ekphrasis, and focuses on a wide-ranging selection of processes: the compositional and editorial gestures of Woolf and Joyce, the music and dance gestures of John Cage and Merce Cunningham, Wayne McGregor's choreographic/rehearsal process in *Woolf Works*, and compositional gestures surrounding Patrick Gutman's orchestral adaptation of Joycean melody in *Who Goes with Fergus.*

Compositional and Editorial Gestures of the *Wake*, *The Waves*, and *The Years*

Building on the discussion of thought-language-writing gestures in the previous chapter, this discussion performs a genetic-phenomenological reading of materials (including manuscripts, diary entries, and letters) surrounding *Finnegans Wake*, *The*

Waves, and *The Years* in order to consider the gestures of process involved in their composition. A brief return to Dick Higgins' "Intermedia Chart" serves to crystallize our unconventional notion of processual gesture with a visual example as we move to discussing the compositional gestures of Woolf and Joyce:
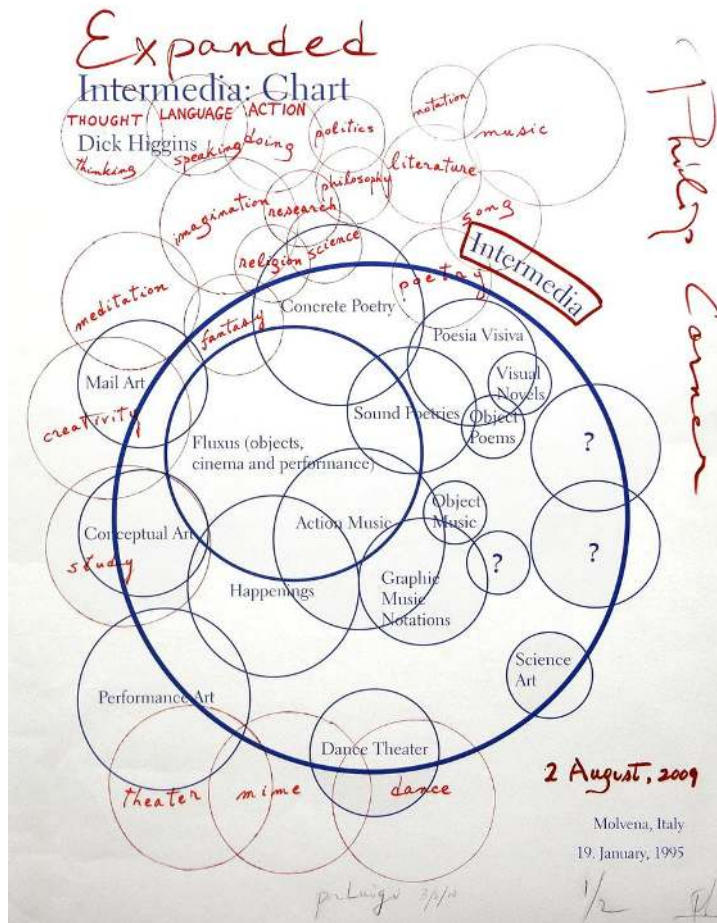
Figure 4.2. Dick Higgins (Expanded) Intermedia Chart, Philip Corner's Intervention, 1995; 2009, Collezione Fluxus, *Foundazione Bonotto*

Corner's intervention is a processual gesture that results in intermedial ekphrasis; the image takes the form of an edited manuscript (similar in appearance to the Joyce and Woolf holographs), rather than a complete chart. Because we can see the differences

between handwriting and typescript, we are compelled to imagine Corner tracing new circles and handwriting new art forms on the existing chart. Like the attention to minute paratextual gestures in the body of the book in the last chapter (the dash in the used copy of *The Waves*, for example), attention to unconventional and/or unauthorized interventions allows us to broaden our concept of the completed text and shift our focus to an array of processual gestures. While this inscribed incarnation of intermedial ekphrasis is a departure from clear-cut adaptation from one art form to another, it serves to illustrate that an editorial gesture has the capacity to facilitate a subtle, intermedial shift. A scene that takes shape in an author's mind is not the same thing as its first incarnation in handwritten draft form and that handwritten draft is not the same as the marked copy, which is not the same as the typescript or the marked typescript or the meta-compositional materials surrounding it. This section credits those subtle differences as intermedial nuances, and imagines (experientially and phenomenologically) the gestures that occurred in the moments of transition between them.

Because Joyce and Woolf privilege intergeneric content, it is fitting that their writing processes would involve an unconventional array of writing and editorial gestures. As we have been discussing to this point, Joyce and Woolf work consistently in multimodality. (Ritual and musical) gestures within finished texts contribute to the cross-genre capabilities of those works, and language-gestures at the level of the writing move toward a uniquely integrative somatic experience for readers of the work. Further to this, however, we can move these cross-genre gestures outside of the body of the book, to consider the gestures which formed it in the first place, and those by which we might

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respond to it after the fact. Whereas the previous chapter delved deeply into minute linguistic gestures within the body of the book, this discussion moves (temporally and physically) much further outside it: to the compositional gestures that precede it and the ekphrastic gestures that may succeed it.

Joyce's daughter Lucia was a talented modern dancer who studied with Émile Jacques-Dalcroze, Raymond Duncan, and Margaret Morris in Paris before she decided in late 1929 that she did not have the physical stamina to continue to dance, and gave it up with "a month's tears" (*L* 1: 285). Throughout the first seven years of James Joyce's process of composing *Finnegans Wake*, then, Lucia danced in the background; "Lucia dances through it all" (*L* 3: 171), Joyce wrote to Harriet Shaw Weaver on 15 February 1928 after seeing a rehearsal for "Ballet Faunesque." In the *Finnegans Wake* passage "For a burning would is come to dance inane" (250.16), the rhythm of the original passage from *Macbeth*, "Fear not, till Birnam wood / Do come to Dunsinane" (5.5.44-5), is transposed onto a passage concerned with dance. Finn Fordham discusses the relevance of the passage to Lucia Joyce:

> In it we can identify steps moving gradually to Lucia stopping dancing. It carries with it Joyce's commentary on the penultimate act of her career [. . .] Here the chapter approaches with Macbeth [. . .] its terrible climax; the doom of the murdered children in that play, the "would" as sexual desire disrupting the dance, and a feeling that the dance has become facile. (34)

While Fordham's commentary is incisive, more to our point than the precise degree of correspondence between Lucia's dance career and the *Wake* is the fact that Lucia's dance rehearsal gestures and Joyce's process of composing *Finnegans Wake* often operated in the same space.

Similarly, we might consider the musical gestures that overlapped with Woolf's writing process in *The Waves* and *The Years*. She famously listened to Beethoven while composing *The Waves*, and her friendship with composer Ethel Smyth was a significant aspect of the period during which she was writing both works. In February 1931, Woolf described a rehearsal of Smyth's at Lady Lewis' house, observing the gestures surrounding the rehearsal as well as those of the spectators viewing it:

> Ethel's pince-nez rode nearer & nearer the tip of her nose. She sang now & then; & once, taking the bass, made a cat squalling sound—but everything she does with such forthright directness that there is nothing ridiculous. She loses self-consciousness completely. She seems all vitalized; all energized: she knocks her hat from side to side. Strides rhythmically down the room to signify to Elizabeth that this is the Greek melody; strides back; now the furniture moving begins, she said, referring to some supernatural gambols connected with the prisoner's escape, or defiance or death. I suspect the music is too literary—too stressed—too didactic for my taste. But I am always impressed by the fact that it is music—I mean that she has spun these coherent chords harmonies melodies out of her so practical vigorous, strident mind. What if she should be a great composer? This fantastic idea is to her the merest commonplace: it is the fabric of her being. As she conducts, she hears music like Beethoven's. As she strides & turns & wheels about to us perched mute on chairs she thinks this is about the most important event now taking place in London. And perhaps it is. Well—I watched the curiously sensitive, perceptive Jewish face of old Lady L. Trembling like a butterflies antennae to the sound. (*D* 4: 9-10)

Woolf's interest is primarily on the movements Ethel makes during this rehearsal and those of the "perched" and attuned spectators. Further, she seems fascinated by the cognitive process of composing music, which is fitting considering that Smyth and Woolf often shared notes on artistic composition; as discussed earlier, Woolf likened her writing process to rhythmic progression in a letter to Smyth, and Smyth frequently requested Woolf's assistance with her writing. While this section is neither a detailed tracing of intergeneric resonances through biographic material, nor a full-fledged genetic reading of

an individual text or writer, it does serve to suggest that more work needs to be done concerning both these topics with regard to gesture. My intention here, rather, is a first foray into what a gestural-genetic-phenomenological methodology for reading composition and editorial gestures might entail.

Like the experiential and gestural experience of reading *The Waves*, as discussed in the previous chapter, Woolf's experience of writing it was similarly visceral, and she often reflected on it in terms of movement. On Wednesday 23 April 1930, she noted that

> This is a very important morning in the history of The Waves, because I think I have turned the corner & see the last lap straight ahead. I think I have got Bernard into the final stride. [. . .] We are at Rodmell, & I daresay I shall stay on a day or two (if I dare) so as not to break the current & finish it. (*D* 3: 301)

Woolf considers her writing progress and that of her characters—Bernard's final stride— in terms of movement and spatial orientation: turning the corner and seeing the final lap. Further, Woolf's language "so as not to break the current" echoes a passage in *The Waves*—"rocks break the current of the dance"—indicating that Woolf's experience of writing and the writing itself are similarly gestural. Both are marked by the ebbing and flowing of the eponymous ocean movements and Woolf continually discusses her composition and revision process as such. In *The Waves*, Bernard makes notes of the ways people move in the world for use later as part of his writing process. Woolf performs the same technique in her diary, recording others' movements in great detail. She remarks, for example, that Ethel "raised her cup of tea 6 times to her lips but always thought of some new parenthesis or qualification & put it down untouched" (*D* 4: 34). Remarking on an earlier, and more tedious, stage of the writing process, Woolf describes a painful process of auto-editing and the stilted progression from cognition to inscription:

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> I write two pages of arrant nonsense, after straining; I write variations of every sentence; compromises; bad shots; possibilities; till my writing book is like a lunatic's dream. Then I trust to some inspiration on re-reading; & pencil them into some sense. Still I am not satisfied. I think there is something lacking. I sacrifice nothing to seemliness. I press to my centre. I don't care if it all is scratched out. And there is something there. I incline now to try violent shots—at London—at talk—shouldering my way ruthlessly. (*D* 3: 275).

As discussed in the previous chapter, *The Waves* features similarly worded discussions of the failure to produce writing; Woolf's composition process and the completed text intertwine, suggesting that *process* significantly affected finished product. In addition to typical composition gestures—handwriting, using a typewriter, pausing to enact a character's gesture, consulting another text—Woolf's are physical, strenuous movements that work between thought and the means by which that thought must be pressed, scratched out, rewritten, and ruthlessly shouldered past. It is visceral and physical at every stage of the process. Moving from composing *The Waves* to *The Years*, Woolf took time to revise *Flush.* Writing in January 1933—during her process of composing what she was then calling "The Pargiters"—she observed that "[w]hile I was forcing myself to do Flush my old headache came back—for the first time this autumn. Why should the P.s make my heart jump, why should Flush stiffen the back of my neck? What connection has the brain with the body?" (*D* 4: 143). Throughout Woolf's diary depictions of her writing gestures and physiological sensations, she is evidently engaged with her own kinesthetic processes as well as those of her characters.

Turning toward Woolf's editorial gestures, *The Years* (1937) provides the most extensive area for an investigation into imagined writing and revision gestures, considering the abundance of holograph material from each stage of its drafting process.

Originally conceived as the novel-essay "The Pargiters," *The Years*' composition process is archived in seven volumes of holograph notebooks in the New York Public Library Berg Collection. The process of auto-editing discussed in the diary entry—as well as the physiological intensity of a process that includes an array of scratchings out and lines through—is apparent in the handwritten draft copy of "The Pargiters." Woolf's crossing-out gestures range broadly, from the most violent and emphatic to more tenuous suggestions. Some lines and words are expurgated with a razor-straight, purposeful line—perhaps those which she knew without a doubt needed to be cut, but were painful—and some with a light or off-kilter stroke—those which were more briskly done away with. There are wavy lines, the curves of which vary drastically in size and sharpness, vertical or slanted strokes at regular intervals to expunge an entire passage, and additional notes in the left margin. Woolf's gestures of erasure are paired, frequently, with the addition of surplus material. At times, these take the form of notes in the margins to the left of the page, and at times they are placed above a word or squeezed between two lines. While a more detailed study might pair the content of the erased portion with the mark used, and while genetic readings across Woolf's œuvre could benefit from the addition of gestural analysis, my aim in this section is rather to offer a brief reading of the drafts and diary material that acknowledges the visceral and experiential nature of Woolf's writing process. Equally, Woolf's manuscripts, diary entries, and completed works all serve to suggest that—just as gesture is essential to the experiential and multimodal qualities of her completed texts—it played a formative role in her composition process as well. Although we can only speculate as to the movement quality

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of Woolf's writing and editing gestures, we have a responsibility as students of gesture to re-envision, re-enact, and re-admit them to our scope of criticism on her work.

As Lucia Joyce danced in the background of Joyce's process of composing *Finnegans Wake*, he undertook a varied and painstaking sixteen-year process (from 1923 to 1939), of writing and revising his final work. Joyce initially called the text *Work in Progress*—after an early fragment was published in 1924 in a literary supplement of "Work in Progress"—and kept its eventual title secret until publication in 1939. Like Woolf's draft manuscripts, Joyce's notebooks contain many variations of scratchings out and parentheticals and, again, we can only speculate as to their corresponding gestures in Joyce's process. Working with failing eyesight, Joyce began writing in exaggeratedly large letters, insisting that dictation did not work for him, and that he needed to write and see what he was writing. Richard Ellmann notes that "in spite of pain and sporadic blindness, Joyce moved irresistibly ahead with the grandest of all his conceptions [. . .] he guessed at what he had written on paper, and with obstinate passion filled the margins and the space between the lines with fresh thoughts" (574). As Joyce's *Wake* is rife with a superabundance of material, it is fitting that much of the extant draft material is in the form of reading notebooks (most notably the *Finnegans Wake* Notebooks at Buffalo) that contain a cacophony of working notes.

Joyce's writing process, though passionately independent, did include some collaboration, including Samuel Beckett's famous tenure as his amanuensis, a task for which he was paid in used trousers. Ellmann remarks on their physical mirroring as "Joyce sat in his habitual posture, legs crossed, toe of the upper leg under the instep of

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the lower; Beckett, also tall and slender, fell into the same gesture" (648). On occasion, coincidence too collaborated in Joyce's dictations to Beckett; as Ellmann notes:

> Once or twice he dictated a bit of *Finnegans Wake* to Beckett, though dictation did not work very well for him; in the middle of one such session there was a knock at the door which Beckett didn't hear. Joyce said, "Come in," and Beckett wrote it down. Afterwards he read back what he had written and Joyce said, "What's that 'come in'?" "Yes, you said that," said Beckett. Joyce thought for a moment, then said, "Let it stand." (Ellmann 649)

As an eminently multisensory work, it is fitting that the *Wake*'s composition included an array of stimuli and gestures of process during its composition. Like Cage's use of *I Ching* chance operations in *Roaratorio*, as we will discuss in more detail in the next section, the inclusion of the accidental transcription in the finished work evidences the significance of evaluating *process* in addition to completed product.

This section is purposefully succinct (an abundance of astute genetic criticism on Joyce and Woolf already exists); however, the inclusion of a gestural-phenomenological process for performing genetic criticism is a significant avenue for future work. We might think of genetic criticism as an *archive* of gestural process in the sense that it privileges the multiplicity of moments between conception and finished product rather than focusing on one end of the spectrum in isolation. While this is often done implicitly, genetic critics include numerous texts in an archive of process, and consider and critique the gestures—and here we mean gesture as movement in the broadest sense, be they transitions across meaning, notations in the margins, editorial gestures, or extratextual materials like letters and diaries—rather than the text in isolation.

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"Roaratorio" and Palimpsestic Processual Gestures

Figure 4.3. Merce Cunningham Dance Company: Members of the Troupe in "Roaratorio," at the Brooklyn Academy of Music, 2011, Andrea Mohin, *The New York Times*

John Cage's *Roaratorio: An Irish Circus on Finnegans Wake* is the most famous realization of ____, ____ ____ *circus on* ____. Originally commissioned as a radio play by Klaus Schöning, *Roaratorio*'s first transmission was on 22 October 1979. In a 1979 manuscript for ____, ____ ____ *circus on* ____ in the New York Public Library "John Cage Unbound" archive, Cage discusses his prospective process for composing *Roaratorio*:

> The text will be one of my *Writings Through Finnegans Wake* (probably the second one). This text will provide the structure of the work (by page and line). In addition, there will be four or five layers of music and sound effects. The music will be Irish ballads and jigs, vocal and instrumental music. Some of this music will be authentic, and some of it will be varied by me. Some may be 'live' and some recorded. Two elements of the sound will be recorded or synthesized on tape. One will be a linear realization of the reference to sound in the *Wake* itself. I

am presently preparing a list of these which I call *Listing Through Finnegans Wake* [. . .]

Cage's unique and intimate relationship with Joyce's *Wake* began in the early 1940s and persisted throughout his career. The series to which Cage refers in the manuscript excerpt above spans five volumes of "writings-though," which consist of mesotic poems composed from within Joyce's text; of these volumes, *Writing for the Second Time Through Finnegans Wake* became the text of *Roaratorio* (1979) and *Writing for the Fifth Time Through Finnegans Wake* became *Muoyce* (1982). In the year of his death, Cage engaged in the same manner with *Ulysses* in *Muoyce II: Writing Through Ulysses* (1992). Cage's is not an incidental or casual engagement with the *Wake*, therefore, but a sustained process of intermedial ekphrasis.

Though *Roaratorio* is perhaps the most notable (and palimpsestic) of Cage's engagements with the *Wake*, other Joyce-inspired work pervades his corpus. Much earlier in Cage's career, he used text from the *Wake* in *The Wonderful Widow of Eighteen Springs* (1942); commissioned by singer Janet Fairbank, Cage produced the short work for voice and closed piano using a (slightly amended) passage from the *Wake*:

> [N]ight by silentsailing night Isobel wildwood's eyes and primarose hair, quietly, all the woods so wild, in mauves of moss and daphnedews, how all so still she lay, neath of the whitethorn, child of tree, like some losthappy leaf, like blowing flower stilled, as fain would she anon, for soon again 'twill be, win me, woo me, wed me, ah weary me! deeply, now evencalm lay sleeping; night, Isobel, sister Isobel, Saintette Isabelle, Madame Isa Veuve La Belle.

The title, and slightly altered language, appears earlier on the same page of the *Wake*: "night by silentsailing night while infantina Isobel [. . .] the wonderful widow of eighteen springs, Madame Isa Veuve La Belle" (*FW* 556.01-10). While this is an early

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engagement with Joyce—and, compared to *Roaratorio*, a more conventional one—that Cage abridges and alters the text and sets it consciously to music is a significant process of intermedial ekphrasis. Péter Egri argues that this work is, in some ways, more experimental than later compositions in that it has "crystallized and condensed the inherent musicality of Joyce's text, whereas Cage's later compositions of the *Wake*, adopting Postmodern procedures, have substituted chance for Joyce's structure" (145). Cage returned to text from the same page of the wake in *Nowth Upon Nacht* (1984)— "nowth upon Nacht" (*FW* 556.23)—in a work intended to be performed just after *The Wonderful Widow of Eighteen Springs. Nowth Upon Nacht* and *The Wonderful Widow of Eighteen Springs* both resemble the *Wake* in the sense that the expected function of the medium is altered—the pianist does not touch the keys, but produces sound by shutting the lid of the piano. While *Widow* and *Nowth* are based not on chance compositions but a more direct setting of text to music, the experimental qualities of the medium—the closed piano—allow Cage to bring an experiential aspect of the text—its jarring and unconventional genre—into a musical register.

The rest of the NYPL manuscript page on *Roaratorio* alludes to the palimpsestic processual gestures at play in the composition of the work. To produce the volumes of "writings-through," Cage had already enacted an idiosyncratic reading and critical gesture. Rather than scanning each word of the *Wake* in order, he performed the ocular gesture of searching for the next word to contain the letter dictated by the mesotic formula, then moved to his own writing gesture, transcribing the found word into his composition. These finding and reinscribing gestures would have necessitated switching

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between documents frequently: a process of constant vacillation between the act of

reading and that of composing:

>   law of the Jungerl
>   , eArly
>   jeMmijons   .
>   will cudgEl
>   Some a rhythmatick
>   .   Jemenfichue will sit
>   On solfa sofa
>   halfwaYhoist
>   from a person speaking to her seCond time which is
>   thE   (268)

While the mesotic formula could have consisted of searching for any word or words, the

fact that Cage selected James Joyce's name creates a more personal, intimate relationship

between textual author and composer-interlocutor than might have existed if Cage had

searched instead for the book's title. Even if the process of intermedial ekphrasis had

concluded at this point, Cage's engagement with Joyce's text would have been a

significant example of intermedial ekphrasis, produced through the process of

transforming Joyce's text into a series of mesotic poems. Instead, however, Cage

continued to layer additional composition gestures as he moved toward the completion of

Roaratorio. The spoken text of *Writing for the Second Time Through Finnegans Wake* (a

live or recorded recital by Cage himself) would determine the temporal cues for other

sound elements—placed in accurate relation to their placement in the *Wake* and the

spoken text of the mesotic. With a composer's attunement to both incidental and

purposeful sound in the *Wake*, Cage drew out the layers of aural stimulus in the text, and

determined a method for reproducing that layering in his own composition:

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1. List the references to sound in the *Wake* (by page and line) and make recording

2. List the places in the *Wake* (by page and line).

3. List the music in the *Wake* (by page and line).

    a) ballads

    b) instrumental music (or make a chance determined collage)

While this list appears straightforward, we should remember that few sounds in the *Wake* are definitively labeled as such. Therefore, Cage's process of listing requires a critical and interpretive gesture of reading a passage in Joyce's text, then deciding whether or not it might be defined as a "reference to sound" before attempting to find and record it.

Significantly, Cage's gestures of intermedial ekphrasis in *Roaratorio* range from the most minute—scanning across letters within a word for a mesotic—to the most far-flung. After the compilation of the mesotics, and before the compilation of the finalized soundscape of *Roaratorio*, Cage undertook another series of cataloging (and searching) gestures, driving across Ireland in order to record sounds. Cage spent a month (with electronics designer John Fullerman and his wife Monika) in Ireland collecting sound from around 150 locations. Cage also enlisted friends to travel to global locations mentioned in the *Wake* (using Louis Mink's *Finnegans Wake Gazetteer* (1978) as a guide), and record sound for the work. In this way, the gesture of intermedial ekphrasis was able to transcend the person of the composer: becoming a collaborative enterprise as well as navigating the borders of space and nation. In a 24 July 1979 letter to Minna Lederman, Cage noted that the chance operations dictated that they traveled Ireland broadly, and commented that "it was strange to drive 200 miles and then record a bird in

a tree or a chicken or simply the opening of a door or gate" (498). This point serves to

illustrate Cage's commitment to the chance operations and formulas dictated for the

piece. While Cage recorded specific sounds in step one of the above list, this second step

was more dependent upon chance—not going to a particular location to find a particular

sound, but instead recording the first sound noticed in a previously determined location.

Figure 4.4. John Cage, Hand-drawn map of Dublin sound locations from the *Wake*, 1979
John Cage Music Manuscript Collection, New York Public Library

The priority is not on the product—which precise sound would appear in the finished

Roaratorio—but the *process* of compiling its soundscape. While the completed score for

Roaratorio may not have been markedly different if Cage had recorded several sounds (a

chicken, a gate opening, and a bird in a tree) in one convenient location in, say,

Connemara, the act of traveling across distance for an isolated sound is an absolutely

essential part of the process of intermedial ekphrasis between *Finnegans Wake* and

Roaratorio. Cage admitted to being obsessed with the mesotic form, and his letters from

around this time confirm his preoccupation with Joyce and mesotics.[45] It is this

commitment to the formal concepts of the piece, Joyce's text, and chance operations that

define Cage's uniquely gestural process of intermedial ekphrasis. Cage's critical body is

invested in the piece to the extent that he would travel, physically, to compile the sounds

necessary for the completion of the piece and that the topic and form infiltrated his

contemporaneous correspondence.

   Roaratorio—the title of which is taken from the passage "foyneboyne salmon

alive, with their priggish mouths all open for the larger appraisiation of this longawaited

Messiagh of roaratorios" (*FW* 41.26-8)—consists of a concatenation of layered sounds. It

is fitting that the final composition parallels the palimpsestic nature of the composition

process. Tonally and experientially, the layering of sounds echoes the superabundance of

meaning in the *Wake*. For a listener (to the original radio play form, for instance), the

experience of the work is one of overstimulation similar to that experienced by a reader

of the text. Cage has, however, compressed this experience to the extent that the intense

quality of *Finnegans Wake* is amplified in *Roaratorio*. While a reader (overwhelmed with

the concatenation produced by a silent reading of the text) can simply close the book and

step away, the auditor of a live performance would have more difficulty doing so. [*As I*

compose this chapter, I listen to a recording of Roaratorio. It feels fitting—a necessary

penance paid to Joyce and to Cage—but I feel my shoulders tensing, heart beating faster,

and I wonder whether my physiological reactions are to the music or the fact that my

self-imposed deadline for completing this piece of writing was yesterday. I pause the

piece, for a bit of respite, at 22 minutes and 32 seconds. I tell myself I'll return to it

later.] Cage, therefore, through his intricate process of intermedial ekphrasis, has

achieved a composition that echoes the processual experience of reading the *Wake*. In

both process and product (although, as we'll discuss momentarily, *Roaratorio* aligns with

Finnegans Wake in that it resists a definitive conclusion), Cage's work echoes the

phenomenological experience of Joyce's text for his listener. In the sense of

process/structure we addressed earlier in this chapter, *Roaratorio* is certainly the result of

Cage having "set a process going" rather than having dictated a structure. While the piece

is carefully constructed, it is also marked by anarchy; like the *Wake*, this balance between

organization and disarray allows *Roaratorio* to perform a similar function as Joyce's

work.

Revisiting previous work on Cage/Cunningham collaborations, Marjorie Perloff

considers the relationship between mathematical discipline and the spontaneity and

anarchy that has long preoccupied critics of *Roaratorio* and Cunningham's *Walkaround*

Time. Discussing both the radio and dance incarnations of *Roaratorio*, Perloff argues,

considering that the piece was once billed as an anarchic Irish circus, the tight structure is

remarkable and that "however differential the leg, arm, and torso movements of the

individual dancers (sometimes in pairs or threes, sometimes alone), all are metonymically

related in a network of family resemblances, and all are, as the charts show,

mathematically organized" (23). While we might consider Cunningham's *Roaratorio* in

relation to Cage's, it is vital to remember that, like Cage's use of Joyce, the pieces do not

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exist in direct relation, but in a fluid and recursive process of intermedial ekphrasis.

Cunningham noted that:

> What we have done in our work is to bring together three separate elements in time and space, the music, the dance and the décor, allowing each one to remain independent. The three arts don't come from a single idea which the dance demonstrates, the music supports and the décor illustrates, but rather they are three separate elements each central to itself. (*The dancer and the dance* 137)

What Cage's and Cunningham's *Roaratorios* have in common is their decenteredness;

Cage wrote of *Roaratorio* that "There is not one center but life itself is a plurality of

centers" (*Roaratorio* 107). Similarly, Cunningham's aesthetic was dependent upon the

notion that there are "no fixed points" (a quote he borrowed from Einstein and cited

often), but rather that spatial orientations and movements are fluid, that all points are

"equally interesting and equally changing" (*The dancer and the dance* 18).

Cunningham's choreography echoes the discord of the *Wake* and of Cage's music—

dancers change directions and come into and out of attunement with another, producing a

similar sense of layering—in that simultaneity and fluidity are achieved, then quickly

give way to discord.

Cunningham noted, in a *CageTalks* interview, that "From hearing *Roaratorio* and

listening to John Cage speak about it, I thought of the dancing as another layer, not

supported by other layers or referring to them—just to add more complexity" (225).

While future work could delve more deeply into Cunningham's ekphrastic process and

the relationships among text, music, and dance with regard to gesture, the most

significant aspect of the Cage/Cunningham collaboration to suggest here is that the

pieces, like *Finnegans Wake* itself, resist an ending. Cage's process of intermedial

ekphrasis layered compositional gestures of seeking and compiling sound, the work itself

consists of layers, and Cunningham's choreography (and choreographic process)

construct another processual layer. Cage's engagement with Joyce and *Finnegans Wake*

is therefore both palimpsestic and an apt example of unique intermedial ekphrasis based

on Joyce's work.

Intermedial Rehearsal, a somatic circus on Woolf Works

"These tentacles kind of reach out right the way through the walls,"

choreographer Wayne McGregor explains—laterally extending his arms in rhythm with

his speech while opening his chest and balancing on the ball of one foot—as he and

dancer Edward Watson collaboratively fine-tune movement quality in the section of

Woolf Works that "adapts" Woolf's *Orlando*. The rehearsal video offers insight into the

choreographic/rehearsal process for contemporary ballet, and, though perhaps affected by

the atypical presence of an audience (this particular rehearsal was filmed as part of a

"*Woolf Works* In Conversation" event hosted by the Royal Opera House and chaired by

writer Bonnie Greer in April 2015), it is a good representation of the extensive rehearsal

process that eventually develops into a finished ballet. McGregor and Watson slowly

progress through a section of the piece, pausing to discuss movement quality, intention,

images, and transitions; the revisions made are seemingly minute; however, by virtue of

allowing immediate comparison between multiple ways of performing the same

movement sequence, the rehearsal video (as a form of documentation) attests to the

qualitative significance of even the most precise of changes. Watson marks through the

choreography, performing some gestures to their fullest extent and others with less effort

quality, in order to solidify kinesthetic understanding of sequencing and transitions between movements, while McGregor vocally scores the process with a series of rhythmic sounds that convey landmarks in the score or sonically mimic movement quality. The choreography itself is marked by attention to transition and opposition. Though the movement is fluid, particularly when performed with the quick, driving pace of the music (an original score by Max Richter), it is also marked by oppositions between disambiguated body parts—in one movement sequence the head and arms perform a sustained, languid upward movement that is coextensive with a sudden, staccato *cabriole fermée* jump in the legs. The choreography does not emphasize individual shapes, but rather the precisely articulated, sweeping gestures that transition between them. Most of the notes McGregor gives relate to the intentions of the transitional movements and much of Watson's collaboration in the process works toward negotiating these moments in different ways.

The piece as a whole is suggestive of multiplicity—effort and movement qualities that operate simultaneously on opposite ends of a spectrum—and on a fluid experience of moving between and among these various possibilities. As discussed in chapter two, Richard Schechner (discussing the analogous nature of the workshop-rehearsal process and the ritual process) contends that:

> The beauty of "performance consciousness" is that it activates alternatives: "this" and "that" are both operative simultaneously . . . performance consciousness is subjunctive, full of alternatives and potentiality. During rehearsals especially, alternatives are kept alive, the work is intentionally unsettled. (6)

When already ephemeral performance, in this case dance vernacular, is viewed in the transitional space of a rehearsal, it becomes still more expansive—open to diverse,

individually experienced interpretations and reinterpretations. The adaptation of prose texts is usually characterized by a movement from inscription to embodiment; words and meanings are taken off the page and populated with living, breathing bodies and gestures, which are then compared directly with the word-counterparts from which they originate. Such a depiction of intermedial ekphrasis is simplistic, but is almost always correct insofar as it describes a movement from "original" text to performative adaptation. This section aims for an inversion of this unidirectional critical move by taking choreographic process as source material before shifting back to an altered reading of Woolf's novels. The reversal of starting from adaptation then moving back to text is both jarring and potentially productive. It is often the case that a focus on gesturality in a performance adaptation can be argued to evince an underlying gesturality in the original text. This idea, though, may be taken a step further. Rather than only revealing performativity or significant gesture in an original text, acknowledging the creative, especially choreographic, *process* of a performance adaptation can be used to re-animate and re-understand the performative and gestural elements of the writing itself.

The Royal Ballet's *Woolf Works* premiered in May 2015 at the Royal Opera House in London. Choreographer Wayne McGregor was awarded the Critics' Circle Award for Best Classical Choreography and the Olivier Award for Best New Dance Production for the ballet, which was revived in the Royal Opera House in January and February 2017. In an interview with Katherine Horgan, dramaturge Uzma Hameed was asked about why Woolf's novels (the ballet triptych draws inspiration from *Mrs Dalloway*, *Orlando*, and *The Waves*), being so obviously difficult to convey in movement

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narrative, were chosen for the production. She replied: "I believe that, in choosing Woolf for his subject, [choreographer] Wayne McGregor is doing for story-ballet what Woolf was doing for literature, finding ways to extend its range, both in terms of the forms it employs and the subject matter it traditionally encompasses" (42). Rather than the central intention being a successful adaptation of Woolf's novels, then, *Woolf Works*' reinterpretation of the narrative ballet genre is "not merely a side-effect of the choice to represent Woolf, but also a conscious decision to use her work to expand story ballet as a genre" (42). For the purposes of this argument, it is significant that Hameed and McGregor have a genre-expanding project independent of Woolf's texts, rather than focusing on a plot-based, narrative-adhering adaptation. This allows us to invert the move from novel to performance adaptation, addressing the ekphrastic processes of choreography and rehearsal before mapping the dancing bodies back onto Woolf's prose. In order to illustrate the recursivity and processual nature of performance adaptations, I take as my primary "original" texts two rehearsal films from *Woolf Works*, which feature McGregor working with Edward Watson on the section "Becomings," based on *Orlando,* and Alessandra Ferri and Federico Bonelli on "Tuesday," based on *The Waves*. After analyzing these rehearsal films as primary texts, I move to considering passages from *Orlando* and *The Waves* in light of insights from the performance adaptations. Woolf's words and style clearly affect McGregor's creative process as well as the complete ballet. And, most importantly, our "reading" of that choreographic process can be used to productively re-animate our awareness of movement, gesture, and performance in the novels themselves.

As the rehearsal video with Watson progresses, McGregor speaks in a very self-aware manner about the fact that this is not a direct, narrative adaptation of *Orlando*, but something that comes out of the text. It is the quality of the movement, rather than any overt representation of plot, that speaks to the fluidity—of gender, time, and narrative techniques—in the original text. It has moments of openness and flamboyance, as McGregor terms them, as well as smaller, intimate and seemingly shy movements. Rather than distinctive connections to plot, McGregor draws on unique imagistic resonances, and frequently employs phrases that operate in a space between prose and dance. He often comments that movement phrases should be "new ideas." He refers to a transition after a leap as "that little exchange," as if it operates as a form of dialogue. He suggests that a *pas de chat* be performed with the quality of "scratches across the space." The style of choreography, particularly in the intricate and precise movements of limbs and head, is very much a form of inscription in space. Language is always multimodal; thus, somatic as well as written articulations are important and dance and writing are not as diametrically opposed between ephemerality and permanence as some have claimed. Addressing the intersections between dance and writing, Karmen Mackendrick notes that:

> Dance is of all the arts perhaps the least amenable to discursive or any linguistic description, just as literature seems of all the arts the most disincarnate. *Yet body and language call to each other* [. . .] bringing through dancing body and literary text spaces that we had not supposed to be there, that are not supposed to be there: spaces of transgressive delight. (142)

Statements like "febrile, fantastic tentacles" are fairly unique articulations of movement and could certainly be characterized as spaces of transgressive delight that operate between movement and articulation. McGregor also uses some more common tropes of

dance vernacular that liken movement to written or spoken language: "articulation" of movement or the process of "drafting" or "marking" the movement. While any choreo/graphic process is already etymologically rooted in the bringing together of dancing and writing, the experience of watching McGregor's choreographic process brings this mutually constitutive concept into clearer focus.

McGregor's stated philosophy of transitions between shapes as the heart of choreography can be recursively applied back to Woolf's *Orlando*. Certainly the novel *Orlando* itself and the dramaturgical process of this production influenced McGregor's choreographic process; even more than that, we can take McGregor's philosophy of movement and apply it to a new reading of Woolf's text. He comments: "I think choreography is very much a process of transition rather than a process of shape [. . .] what I'm trying to do is find out and mine this 'between shapes' [. . .] finding how is it that one shape ends and another one begins, but this richness in the middle." One logical way to approach a study of performance adaptations of Woolf's novels would be to look at qualities of written gesture in text versus those performed by living bodies—and *Orlando* features many significant prose representations of gesture—but a more expansive possibility is to take the readings of movement and choreographic process and apply them to parts of the text that do not ostensibly represent movement. We'll take, by way of an example, this passage from early in *Orlando*:

> Sunsets were redder and more intense; dawns were whiter and more auroral. Of our crepuscular half-lights and lingering twilights they knew nothing. The rain fell vehemently, or not at all. The sun blazed or there was darkness. Translating this to the spiritual regions as their wont is, the poets sang beautifully how roses fade and petals fall. The moment is brief they sang; the moment is over; one long night is then to be slept by all. (27)

As Woolf uses the first person plural to discuss the contrast between the Elizabethan age and the one she refers to as "ours," she attends to subtle temporal differences stylistically as well as conceptually. Much like Watson's performance of McGregor's choreography emphasizes a contrast between slow, sustained movement and rapid movement across space, Woolf uses subtle variations in rhythm and syntax to convey similarly conceived vacillations of time. The passage begins with the straightforward "sunsets were redder and more intense," which, both in content and sonically, moves quickly. After the semicolon, the same formula continues with "dawns were whiter."; however, the transition to "more auroral" necessitates a marked slowing of pace for a reader to form the sounds "more" and "auroral" so close together. The sentence thus performs a moment of repetition, with almost pendular syntax, in which the second phrase is both amplified and slowed. Woolf's stylistic choices thus perform the concept they are discussing: that time, though regular and repeated and progressive, is also marked by unexpected departures and variations. The slow, musical pacing is maintained through "half lights and lingering twilights" before the stilted syntax of the next two sentences again speeds the pace and collapses the space between the possibilities of time by emphasizing the all or nothing quality of the weather and thus of the age. The full stop between "darkness" and "translating" marks a break in concept in which Woolf provides the reader with an opportunity to experience an individually rendered transition in the pause between those thoughts. Likewise, Watson falls into the space with a grounded running and leaping motion, febrile fantastic tentacles reaching right out the way through the walls, while a delicate, sustained arm movement resists the progress of time.

Both Woolf's writing style and McGregor's choreography reflect the fluid temporal, spatial, gender, and identity transitions that are so central to Orlando as an individual subject. In contrast, the rehearsal video of Alessandra Ferri and Federico Bonelli can be discussed alongside the choral voices and sweeping movements of collective consciousness in *The Waves*. The *pas de deux* performed by Royal Ballet Principal Bonelli and renowned guest artist Ferri is, as McGregor describes it, "fluid and about the exchange of weight." Again, McGregor is careful to draw attention to the fact that the work is not a direct adaptation and to establish the line between the plot and narrative of Woolf's novel and his own choreographic process, categorizing it as "something which is much [. . .] quieter for the beginning of the third act. The third act, if you like, comes from Virginia Woolf's *The Waves*. It comes from that; again, it's not depicting that as a story, but it comes from that." Accompanied by the ambient waves in Richter's score, the choreography explores points of initiation across two bodies that act as one and the shared, alternating movement impetus. The "waves" in the piece, if such a direct correspondence exists, seem to be in the extension of movements not only to their full expression in one body, but as expressed from one dancer to the other and back again. This goes far beyond reaction; the movement in one body seems to actually, kinesthetically initiate the movement in the other by way of a stunning kind of proprioceptive attunement. The movement quality of this piece is much softer and subtler than that in "Becomings," and is necessarily much more reflective of communality and attunement between two bodies, consciousnesses, and sets of breath. The piece contains

motifs of weight-sharing and seems to question what it means to *react* to, as opposed to *elicit*, the movement of another.

Again, McGregor continually utters a soundscape to represent both rhythmic and movement quality cues throughout the rehearsal process. It is significant for the purposes of this argument that the choreographic process, in the case of *Woolf Works*, includes not just a dramaturgical transition from stylistic aspects of prose to movements performed by living bodies. It also features a spontaneous improvisational translation of movement back into sound out of practical necessity as a tool of communication between choreographer and dancer. McGregor's choreographic soundscape thus becomes another performance text that we can read both as a choreographic process influenced by original text and as an original text in its own right. McGregor again uses rhetorical vernacular to discuss movement quality but, fittingly for *The Waves*, it seems to be even more situated in the movements of consciousness. McGregor corrects a transition between movements by commenting: "it's almost like a pendulum down the end of the idea and then it moves. You extend Alessandra's thought." The narrative of *The Waves* is marked by just such smooth, movement-centered transitions among the consciousnesses of the five characters as well as among the reader, characters, writer, and waves themselves. A passage relating to an attunement of dance, waves, and characters is particularly useful to read in connection with the "Tuesday" section of *Woolf Works*:

> Rocks break the current of the dance; it jars, it shivers. In and out, we are swept now into this large figure; it holds us together; we cannot step outside its sinuous, its hesitating, its abrupt, its perfectly encircling walls. Our bodies, his hard, mine flowing, are pressed together within its body; it holds us together; and then lengthening out, in smooth, in sinuous folds, rolls us between it, on and on.

> Suddenly the music breaks. My blood runs on but my body stands still. The room reels past my eyes. It stops. (77)

As in the *Orlando* passage, we can read insights from dance movement into the style and syntactical movement of the prose. However, the benefit of moving from choreographic process back to text is also, in part, the experience of reading the text with a particular attention to movement simply by having the echo of dance movement in mind. As we will consider in more detail in the next chapter, Rebecca Schneider claims that "the notion of performance as disappearance crosses chiasmically with ritual—ritual, in which, through performance, we are asked, again, to (re)found ourselves—to find ourselves in repetition." (76) Schneider opposes the canonical insistence on ephemerality in performance studies, most notably Peggy Phelan's claim that performance "becomes itself through disappearance" (146) by bringing the reading body—also the body that accesses the archive, watches the dance video, reads the text—to bear on the presence of the dance and the document. The ritual repetition we undertake by reading performance as text and mapping these dancing bodies onto Woolf's prose is one such instance of ritual repetition. If we approach this passage after viewing the movements of real bodies, rather than the seventy-seven pages of writing that precede it in the novel, we read the text from a perspective that is more kinesthetically aware of our own bodies. As such, we can make space to respond to the text somatically and to see new somatic qualities in it. We can experience its temporal shifts in our own body rather than lexically or logically. The section, "it holds us together; and then lengthening out, in smooth, in sinuous folds, rolls us between it, on and on" is purposefully blurred with regard to prepositions and verb infinitive variations, which disorients the reader in space; when this is read with the

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dance movement of "Tuesday" in mind, it reads more like McGregor's singing of the sounds that convey movement, more like the moment when Bonelli sets Ferri down from the lift and extends her thought "in smooth, in sinuous folds" before moving to include the reader in this communal movement space: "rolls *us* between it, on and on."

This turn toward the choreographic rehearsal gestures also allows us to consider the ways Woolf's writing process affected McGregor's choreographic process. A longer study of gestures of process in *Woolf Works* might address McGregor's process, as inflected by Woolf's writing process, alongside Max Richter's process of compiling the score. In the program for *Woolf Works*, Richter notes that:

> The three novels are distinct universes, each needing their own coherent musical grammar, and yet the ballet needed to hold together [. . . This] was the fundamental question and led me to a hybrid language: the score for *Woolf Works* uses the traditional orchestra, soloists, real-time, and pre-recorded electronic music, live digital signal processing and spatialization. (35)

Attending to the transformational nature of *Orlando*, Richter considers the technique's musical analogue as variation form: "the musical process where a recognizable theme is transformed and re-ordered to reveal new aspects of its character—so I chose this process of variation as the basis of the *Orlando* music" (36). That Richter selected a well-known fragment (*La Folia*) for reinterpretation as a result of an impulse dictated by Woolf's text suggests that the process of musical composition, too, was significantly inflected by Woolf's narrative techniques.

Musical Composition Gestures and Joycean Melodies in Patrick Gutman's *Who Goes with Fergus*

Commissioned in 2016 by the Hammer Museum at UCLA, Patrick Gutman's *Who Goes with Fergus* also incorporates a musical fragment, and represents a unique and

layered process of intermedial ekphrasis in the form of musical composition. The piece,

which had its world premiere as part of the museum's 2016 Bloomsday celebration, is a

response to W. B. Yeats' "Who Goes with Fergus," from his verse drama, *The Countess*

Cathleen (the Irish Literary Theatre's inaugural performance in 1899), and Joyce's

subsequent musical engagement with the lines. "Who Goes with Fergus" reads:

> Who will go drive with Fergus now,
> And pierce the deep wood's woven shade,
> And dance upon the level shore?
> Young man, lift up your russet brow,
> And lift your tender eyelids, maid,
> And brood on hopes and fear no more.
>
> And no more turn aside and brood
> Upon love's bitter mystery;
> For Fergus rules the brazen cars,
> And rules the shadows of the wood,
> And the white breast of the dim sea
> And all disheveled wandering stars. (22)

The lyric made an impression on Joyce at a young age; sung by Florence Farr in the

original production, Richard Ellmann notes that "its feverish discontent and promise of

carefree exile were to enter [Joyce's] own thought, and not long afterwards he set the

poem to music and praised it as the best lyric in the world" (67).[46] Stanislaus Joyce

recalls his brother composing songs "consisting of at least half a dozen settings for his

own poems and for some of Mangan's and Yeats's. Some of them were real songs in

form, others were more like haunting liturgical chants, but all caught the spirit of the

words they accompanied" (123). Soon after this recollection, in March 1902, the

youngest Joyce brother, George, fell ill with typhoid fever. George began to recover and,

following a doctor's insistence that the danger was over and he could eat solid food, May

Joyce gave him soup and a small portion of meat. Stanislaus writes that:

> After taking food for the first time for many weeks, he felt better. In his emaciated face his dark blue eyes looked larger than ever, but there was no wariness in their glance. They were alive to all that was passing. I had been reading "The Bottle Imp," to him afternoons when he came home from school, but now he asked Jim to sing for him the setting he had composed for Yeats's poem:
> *Who will go drive with Fergus now,*
> *And pierce the deep wood's woven shade?*
> Jim went downstairs to the parlour, and, leaving the doors open, sat down at the piano and sang the melancholy chant to which he had set the verses. Very shortly afterwards the symptoms of perforation of the intestines appeared. I was sent running for the doctor and someone else for a priest. Georgie was still quite conscious and calm, only saying to his terrified mother:
> —I am very young to die.
> He died that evening. (134-35)

Considering the events surrounding this particular performance of his musical setting for

Yeats' lyrics, it is unsurprising that Joyce continued to meditate on them in *Ulysses*.

Having already been transposed from Yeats' prose drama to Joyce's effort at musical

composition (Joyce's own process of intermedial ekphrasis), the lines then begin to

resound in the echo chamber of *Ulysses* itself.

In "Telemachus," Stephen Dedalus confronts Buck Mulligan about his

comment—"*O, it's only Dedalus whose mother is beastly dead*" (1.198-99)—just before

Mulligan descends the stairhead, singing: "*—And no more turn aside and brood / Upon*

love's bitter mystery / For Fergus rules the brazen cars" (1.239-41). Struck, Stephen

meditates on the memory of his mother's deathbed:

> A cloud began to cover the sun slowly, wholly, shadowing the bay in deeper green. It lay beneath him, a bowl of bitter waters. Fergus' song: I sang it alone in the house, holding down the long dark chords. Her door was open: she wanted to hear my music. Silent with awe and pity I went to her bedside. She was crying in her wretched bed. For those words, Stephen: love's bitter mystery. (1.248-53).

This, and other references to Yeats, resound throughout the remainder of *Ulysses*. Drunk and in Nighttown during "Circe," Stephen thinks the lines again—"Who ... drive ... Fergus now / And pierce ... wood's woven shade..?" (15.4932-33)—before they fade into silence—".... shadows ... the woods / ... white breast ... dim sea" (15.4942-43). The watching Bloom empathizes with Stephen, even as he misunderstands his meaning: "Face reminds me of his poor mother. In the shady wood. The deep white breast. Ferguson, I think I caught. A girl. Some girl. Best thing could happen him" (15.4949-51). Yeats' words, therefore, had already undergone a complexly layered process of intermedial ekphrasis: Joyce's original interest in the lyric and the compositional gestures required to set the piece to music; his performance of the piece at his brother's deathbed, and Stanislaus' process of archiving that memory in his own recollections; Joyce's layering of both elements within *Ulysses*; Bloom's misinterpretation of the lyric after Stephen's inebriated murmuring. While this is one of many intertextual resonances in *Ulysses*, the lines of "Who Goes with Fergus" are unique in that, by the time they appear in *Ulysses*, they have already undergone a significant and cross-modal process of transformation (still more layered when we consider the editorial and writing gestures of *Ulysses*' composition). By the time Gutman sat down to his piano to compose his work, then, the lines already held a palimpsest of processual gestures.

Written for baritone vocalist, cello, and piano, Gutman's *Who Goes with Fergus* is a generative example through which we might consider both the idiosyncrasies of such a layered process of intermedial ekphrasis and the processual gestures of a composer or a piece of music in general. Speaking in interview in June 2017, Gutman noted that,

although one of his first steps in composition was parsing the poem and interpreting its meaning, his overall goal was to provide a listener with the space to understand it individually. He describes his reading of the piece as conveying a journey, speaking to its nuanced shifts in address and the apostrophic qualities of the poem as the "I" voice first addresses a general "Thou," before shifting more familiarly to "young man," and "maid." The three instrumental voices in the piece each serve a different purpose: the vocalist acting as the narrator who begins the call, the cellist navigating the emotional undertones of the journey, and the pianist structurally tying the work together. Tonally, the piece is marked by a shift from intensity—the jarring cello opening that represents the initial invocation—to more warmth and harmonic attunement between the cello and vocalist at the stanza break. The extant fragment of Joyce's melody is only the three lines at the top of the second stanza: "And no more turn aside and brood / Upon love's bitter mystery; / For Fergus rules the brazen cars." Gutman notes that, during this climactic moment in his piece:

> Musically and emotionally, we're getting this sort of mix [between light and dark] and I wanted to highlight Joyce's melody as this beautiful moment [. . .] so I took his melody and I re-harmonized it, and I created this very strong moment with it, so that the audience—even if they didn't know that this is Joyce's melody— there's something very striking in it that I think they get.

The re-harmonizing of this melodic fragment is a significant processual gesture, which facilitates the Joycean melody's inclusion in this composition—at its climax— in a way that merges with its tonal and emotional progress. Gutman's discussion of the listener's

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experience is striking in that the piece is composed in such a way that the Joycean melody is allowed to provide a fitting climax for the work; it is therefore noticeable whether or not the auditor is familiar with the piece's context. This climactic moment is recognizably different from the tone of the piece to this point, allowing both vocalist and piano to enunciate Joyce's re-harmonized melody clearly, but with the cello as an undertone and with resonances from musical motifs that have persisted throughout the piece as a whole. This, then, is conscious intermedial ekphrasis across time; both Joyce and Gutman have performed the process of considering the same lines of text and setting it to music. And, while it is not a shift across media, the re-harmonization of the fragment and placing it in a different type of work is a significant gesture of intermedial ekphrasis.

Across the stanza break, the cellist performs a two minute cadenza—a choice that Gutman notes is unconventional, and serves to provide an emotional conclusion to the piece—before merging with the vocalist for a duet during the repetition of the line "for Fergus rules the brazen cars." The cello's role complete, the conclusion of the piece takes a mythical and open-ended tone, shifting the impetus to the listener as a call to action; as Gutman comments: "I left it open ended, and there's this ominous drone at the end when you listen to it, just this low note that doesn't go away. The right hand on the piano is just doing this E drone—*bum, bum, bum*— almost as if time's ticking, and now it's on you." After opening our discussion with this précis on the overall structure of the piece, Gutman moves to a consideration of gesture's role in its structure and composition:

It's interesting that you bring up gesture, because from the beginning of this piece, the whole thing is built on gesture. The beginning of the piece [. . .] starts:

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bad da, da da da— and then it stops. And then it repeats: *ba da da da da da*— and

I extend it. So there are three gestures that happen in the introduction of this piece

of music. Three gestures: each one separated by silence, so the first gesture

introduces the theme: this rising, three-note motif that concludes almost every

verse. And the very last notes of the entire song, after all the drone, you have

boom and then you hear that three-note motif: *bum, bum, bum.* I call it the hope

motif [. . .] A three-note motif, and that is a gesture. That is a gesture that comes

back throughout the entire piece, that glues the piece together. So, for me, gesture

is a thematic force for this three-note motif that ties the music together. So gesture

helps the music breathe. Gesture in my piece helps delineate phrasing and [. . .]

musical structure.

Who goes with Fergus opens with three forays enacted by the cellist, from silence into

sound. As Gutman points out, these are separated by moments of silence and act as

discrete units before the rhythm is extended and notes are added. In connection with the

poem's content, and Gutman's intention to convey a call to action by the speaker

addressed (at this point in the poem) to a general audience, these gestures are easily

imagined as movements in space. First tentatively, and then more confidently, the

speaker reaches out toward the audience, searches across a crowd, and seeks the "who" of

the poem's opening line. These musical gestures are discrete phrases and Gutman

suggests that musical phrasing and structure are often used synonymously with gesture.

The three-note motif is a slightly different type of gesture: that of the lifting notes that

convey tentative hope, which are repeated and altered throughout the piece. The motivic

gesture is tied closely with the tone and theme of the piece, and its resonance within the

score is dependent on the fact that it is repeated and recognizable. Musical gesture as

phrasing, however, can take the form of the structuring devices surrounding any unit of

music. The verbs Gutman uses to discuss the composer's relationship to these gestural

phrases suggest the somatic relationship between the composer and the score during the

composition process; musical gestures may be disrupted, elongated, and thickened.

Gutman also comments that the cello cadenza returns to the gestures which open

the piece:

> We kind of hearken back to that gesture [. . .] these musical lines that end with
>
> silence. That's one gesture. The beginning of the cadenza goes: *ba da, ba da da*
>
> [. . .] and it stops. So you're going to hear these gestures. Once again, these
>
> musical phrases: beginning, ending with silence. Beginning, ending with silence,
>
> beginning—and you'll see, I start to extend it, and I start to lengthen it, and I
>
> build that gesture until the cellist, right as he's finishing, just starts to do a flurry.

As we have discussed in relation to our overall definitions of gesture as a unit of

performance and as having (unlike a dance piece in its entirety) a beginning and end

point, the musical gestures Gutman employs in *Who Goes with Fergus* serve a structuring

role and are self-contained (though infinitely variable) units. Gutman's use of the term

musical gesture has two main applications. It is a structuring device analogous to musical

phrasing—a unit of music—but it is also a motivic and tonal resonance that contributes to

the piece's thematic quality: "the theme is embedded within gestures that are often cut off

by silence." While these uses of musical gesture are significant tools across Gutman's

composition process, he also suggests the ways in which the thematic qualities of the

Yeats lines, layered with the Joycean melody and Bloomsday setting, were particularly

appropriate to the use of musical gesture in this piece:

> The vocalist sings his verse. That's a gesture. The musical instruments responds.
>
> That's an answer—a gesture—so you could almost, abstractly, [. . .] think of each
>
> section really as a little journey. It's a little gesture. Each one is its own
>
> environment, its own mood [. . .] the journey of how the gestures evolve with the
>
> intensity of the language. Jarring in the beginning to smooth and warm in the
>
> middle to more ambiguous by the end—this sort of drone.

With the composer's permission to think of the broader delineations of the piece in terms

of gesture, *Who Goes with Fergus* can be understood in terms of its layering of gestures:

those of each instrument in isolation and attunement; those of musical phrases within and

across section breaks; those of individual notes and motivic correspondences. Further, we

can look outside the finished piece to the gestures of intermedial ekphrasis: from Yeats

lines to Joycean melody then from Joycean melody and Yeats lines to Gutman's

ensemble piece.

Discussing the difference between composing a piece of music from nothing and

working from a literary text, Gutman both attends closely to the existing musical

structures within the poetic form and acknowledges the fact that both media have

qualities the other cannot replicate. Considering the metrical qualities and accents of the

first line of the poem, Gutman chose to maintain some and discard others in favor of

extending "who will" as an extensive musical gesture that would—if the work were

translated from the composition back to poetic form—be a single line. The process, in Gutman's estimation, is not one of translation or of losing elements of either form, but of parsing and highlighting elements of each in a composition that, owing to its intermedial nature, produces a surplus of meaning:

> It's always trying to find the balance with [. . .] what gestures might be contained within the poem that [. . .] the composer wants to bring out. And, at the same time, we have to honor the music and a song is not reading a poem. That music has its own laws and its own rules of flow that feel good and so I think, as composers, it's our job to balance and honor both worlds of gestures.

The process, then, is cyclical in the sense that the composer attends to both the musical and poetic qualities of the original form and brings out both paratextual and paramusical qualities in the musical composition. Gutman has also worked in film scoring, and notes that the process includes "match[ing] the gestures, the action, the dialogue that's going on in the film, and at the same time [. . .] honor[ing] the musical aspect." This notion of process is one of continual balance and movement rather than a discrete beginning and ending in a unidirectional ekphrastic process. The hallmark of *intermedial* ekphrasis—in the sense in which we're defining it here—is that it allows for additional meaning in the liminal space, and a recursive process in which the original form can not only influence a process of adaptation, but in which the process and product can also be mapped back onto and inform the original form. After hearing Gutman's composition, for example, a listener who reads the words of the Yeats poem or listens to the Joyce fragment has an additional frame of reference—another lens—through which to understand it.

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Moving from musical gesture toward a somatic sense of the performer's and composer's bodies, Gutman notes that the pianist in *Who Goes with Fergus* plays in gestures which are variable, but significant. The same notes may be played in one continuous gesture on the part of the musician or they may be split across two discrete gestures. Gutman also describes a holistic approach in which the physical movements of the bodies engaged in the musical production (composer, performer, conductor) are inextricable from the metaphorical musical gestures they convey:

> Sometimes, some of my musical material comes when I'm improvising, and I will feel or hear gestures [. . .] So for me, for example, there might be a very passionate section that might have some runs or something, and as I'm imagining playing this or whatnot, I think of a gesture [. . .] so I think when I'm improvising and in the process of writing music, gesture absolutely comes into play because I'm thinking of a moment. I'm thinking of capturing a moment, and I think gestures are like a moment. *Da ga da dum*—it's a gesture, it's just one musical moment: *shoo ga da dum*, *shoo ga da dum*, you know? So, I think that sometimes a gesture spawns the musical idea or the musical idea comes from a movement of a gesture.

As noted in the first chapter of this dissertation, the notion of improvisation (as opposed to a rehearsed musical score) can be likened to a spontaneous and intimate, rather than a performative or habituated, gesture. In the same way, we might split musical gestures into those which are improvised and natural (Gutman's movements of responding to an idea within improvisation) or rehearsed and performed (the pianist in *Who Goes with Fergus*

who makes a conscious choice to execute a musical phrase in one movement or two). The passage above is striking in its seamless blending of the idea of musical gesture—the descending run of notes—and the musician's improvisatory, compositional, and performative gestures. Further, the impetus for the composition of a gesture can influence the musical idea in an originary sense: "a gesture spawns the musical idea." Significantly, Gutman also likens a gesture to a *moment*. This temporal cue aligns well both with the Cage concept that serves as the epigraph to a chapter—that a composer sets a process going—and suggests the ontological relationship between a physical gesture and a musical gesture. While, as this dissertation has discussed at length, all art forms have the capacity to gesture (prose, stained glass, and painting, to name a few), music and movement are related by their ephemerality. Both exist only for a moment, and are defined by their (fleeting) relationship to time and space.

Gutman also discusses the ways in which his process of composing music can be limited by the gestures of a performer. In the moment of musical composition, any combination of musical phrases can be written for any instrument; the composer operates in a liminal space between idea and execution in which any movement or sound is possible. However, the process also requires a thinking forward, an imagining of the gestures of the performer:

> I oftentimes will literally think, or imagine, or actually watch a cellist, and see how they move. How is their gesture? And, sometimes, you realize: [. . .] "their arm movement in this whole thing; it's too much." The gesture, physically, doesn't work for the instrument. You can write a note, you can write these chords

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but, physically, we are limited as human beings, so sometimes you're limited with your musical material.

As I was interviewing Patrick Gutman, I came to a physical image of process that acts as a perfect conclusion to this chapter. He sits at a piano, vibrating with the energy of a meteorological process—enraptured by the now moment. He turns to his left to consult a crumpled page with Yeats' lines, leans back across to play his three-note motif on the upper register of the piano, and continues the movement smoothly to the right to scrawl those notes on his score-in-progress. The musical gesture in those notes makes him think of a descending run for the cello and, pausing to bow in the air and envision the movement of the cellist, he realizes that the shift is too quick. He revises, auto-editing to remove the problematic notes. He sings aloud—"For Fergus rules the brazen cars"— plays Joyce's melody in its original then re-harmonized versions, inscribes another note on the score and, envisioning the gesture in Yeats' imagery, returns once more to glance at the poem. As we conclude the interview, Gutman returns to a final, holistic image of the role of gesture for every actor in the process:

> I think gesture exists on many levels: it exists for the performer—they have to learn how to perform the music—and their body language might match that. And then there's gesture on the level of the conductor—the person who [. . .] communicates to the orchestra through gesture, through conducting, through cueing someone or telling someone when to go—so gesture for a conductor is huge, everything. And then there's gesture for the composer. When I compose a piece of music and I hear a *da da da dum*: "oh, I like that. That's a musical line."

That's a gesture. There's a potency in that. So, as I compose a piece, I'm physically having gesture, I'm hearing musical gestures, and then, when I have to do something with a song, I have to understand the gestures of the song, of the text, of the rhyme scheme, the internal fluidity of it, the rhythmic flow of the poem or the disjunction of the poem. All of that comes together, so I think—to kind of sum this up—gesture exists on every level in the creation of art, and exists for every person who's involved in that, whether it's the performer, the conductor, the composer, the author, the writer who I connect with—so, I think that gesture is a thread that ties all these arts and these processes together.

Each aspect of the composition and performance process, therefore, is imbricated with gesture. The piece's intermedial (and cross-temporal) nature is highlighted by the fact that, in addition to the resonances of Joyce's melody and Yeats' lines, its world premiere occurred during a Bloomsday event (just after a reading of the "Telemachus" argument between Stephen and Buck), which gives it a post-compositional palimpsestic resonance. The gestures of process in Patrick Gutman's *Who Goes with Fergus* are undoubtedly important to the composition of a piece that is already a layered, effective, and significant response to Joyce; however, more significantly, we can read the piece in a processual and recursive manner: understanding intermedial ekphrasis through layered process and understanding Joyce's "Telemachus" (and *Ulysses*) and Yeats' "Who Goes with Fergus" differently in light of what came after.

An Archive of Process: Completed and "Not-Choreographed" Intermedial Ekphrasis

As we turn toward the conclusion of this dissertation, and with it a performative attempt at the process of archiving modernist gesture, we might consider the archival possibilities for both complete and incomplete intermedial adaptations. The shift in attention from product to process allows us to preserve a record of the gestures that take place during the space between adaptation impulse and finished work. This process is both imaginatively dramaturgical—as we envision and extrapolate potential gestures from textual material—and indicative of an archival impulse to reenact, record, and preserve. This focus on process offers a methodology for reading adaptations (both complete and incomplete), which enables an elaborated understanding—and archival preservation—of a different set of gestures, creative impulses, and ekphrastic resonances. Other (completed) performative adaptations of *Finnegans Wake* and *The Waves* invite the use of similar methodology in future research. In 1993, the Pilobolus Dance Troupe attempted a dance adaptation of the *Wake, Rejoyce: a Pilobolus Finnegans Wake*. Joycean Richard J. Gerber reviewed the piece as a "triumph" (116), and claimed that "this rendition of the *Wake* puts the John Cage/Merce Cunningham 1986 *Roaratoria*, which treated the same theme, to shame" (117).[47] *Rejoyce*, which was choreographed by Robby Barnett, Jonathan Wolken, and Michael Tracy, artistic directors of Pilobolus, was a 45-minute acrobatic interpretation of *Finnegans Wake* that featured aerial effects and attempted to portray moments from the text, opening with Finnegan's fall (which lasted, in this rendition, upwards of two minutes). Wolken commented that "[t]he book was never a direct help in the choreographic process" and Barnett claimed that "[s]ince we

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have always put bodies together and superimposed personalities, we felt, finally, stylistically equipped, if humbled before the master" (qtd. in Sontag H10). Excepting a revival in 1995, *Rejoyce* has all but gone out of both discussion and Pilobolus' repertoire. While Wolken did not think the *Wake* aided the choreographic process directly, it would be interesting to consider the work again, from the perspective of intermedial process, and to bring it into conversation with *Roaratorio*.

More recently, Olwen Fouéré's *riverrun*, which premiered in the Druid Lane Theater during the Galway Arts Festival in July 2013, masterfully evokes the voice of Anna Livia Plurabelle with text taken from the final chapter of the *Wake*. Reviews of the production have commented on the centrality of Fouéré's gestural awareness to the success of the production. Patrick Lonergan likens the production to a dance piece and suggests that Fouéré's collaborations with the Fabulous Beast Dance Theatre may have played a role in the construction of *riverrun.* Here, then, future work might connect Fouéré's process of creating riverrun alongside the choreographic process of the Fabulous Beast Dance Theatre, as well as considering the text of chapter four in dialectical relation to Fouéré's performance, which Iddhis Bing called "fierce and sky-rowing," and "like a shore bird swooping across the stage. Not a reading because it is wildly, physically more" (3). The performance is a true embodiment of the text in that it focuses on adapting the movement sensibility and dance connotations of the *Wake* for its dramatic effect. The methodology of enlivening gestures of process would allow us to admit the extensive range of movements that fall between the beginning and the ending—an array of "now moments"—to our archive of intermedial ekphrasis in *riverrun*. In

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addition to *Woolf Works*, Katie Mitchell's *The Waves* is a gestural and intermedial

endeavor. A collaboration with video artist Leo Warner, Mitchell's *The Waves* was hailed

as an intermedial merger of video and theater that appropriately echoed Woolf's

experimental generic form in *The Waves*. Writing for *The Guardian,* Lyn Gardner noted

that:

> It is akin to having an out of body experience [. . .] A split second later you are in
> yet another person's head as the multi-stranded, non-linear, non-narrative stream
> of consciousness unfolds with the fluidity of running water. It feels shockingly
> intimate and oddly dispassionate, and neither film nor live action alone could
> come anywhere close to achieving this curious and disconcerting split sensation.

Future work, which attends to gestures of process and the intermedial ekphrasis present—

in the composition processes of Joyce and Woolf and across time and media after the

completed work—could be beneficial to studies of any Joyce and Woolf adaptation,

particularly those with overtly gestural inspirations.

Considering intermedial ekphrasis in terms of process rather than finished product

also allows us to admit examples of work that was never completed, or never even begun:

dances-not-choreographed. Martha Graham first alludes to *Finnegans Wake* in a section

of her notebook on "Notes for a study of Lear." The quote comes just after a discussion

of the potential redemptive possibilities for Lear, and just before:

> The quest
>   The tragedy of love versus the quest for love
>   The quester is a clown –-– partly ——
>   The woman is searching —— for awareness ——
> The Circular Desert —— (50)

Graham slightly misquotes the line, "how day, slow day, from delicate to divine,

devases" (50). In Joyce's text, this is part of a description of unending night progressing

to day:

> It was a long, very long, a dark, very dark, an allburt unend, scarce endurable, and
> we could add mostly quite various and somenwhat stumble-tumbling night. Endee
> he sendee. Diu! The has goning at gone, the is coming to come [. . .] Now day,
> slow day, from delicate to divine, divases. (FW 598. 06-12)

Whether intentional or not, Graham's misquoting of "now day" for "how day" shifts the

focus from the progression—both oriented in a "now" moment and continuing slow

progress to dawn—to the question of "how" this occurs. Both passages are in a liminal

space: between night and day, between slow progress and now moment, between text and

dance, between Shakespeare, Joyce, and Graham. Though this dance was not

choreographed as such, we could search for resonances from *Lear* and the *Wake* in the

dances that are proximal to these notes in the notebooks—*The Eye of Anguish* (1950) and

Alcestis (1960)—and imagine the relationships between a Joycean progression of time

and Graham's movement quality. Or, perhaps more importantly, we can imagine Graham

turning from Shakespeare to Joyce, scrawling the quote in her notebook, including the

parapraxis from now to how, and standing to perform a movement phrase that moves

from night to day: questing for love, searching in a circular desert.

Graham's *Dark Meadow* premiered in January 1946, and included three lead

roles—"she who seeks" (Graham's role), "he who summons," and "she of the ground"—

and a chorus of nine—"they who dance together." In the program note for the original

production, Graham wrote that "*Dark Meadow* is a reenactment of the mysteries which

attend the eternal adventure of seeking." Graham's own seeking gestures for the piece,

according to her notebooks, included forays into diverse literature and theory: Carl Jung,

T.S. Eliot, Dante, Oscar Wilde, and Paul Klee, to name a few. Graham also quotes from

Woolf's "Modern Fiction" (1925):

> Joyce is "spiritual; he is concerned at all costs to reveal the flickerings of the
> inmost flame which flashes its message thru the brain, & in order to preserve it he
> disregards with complete knowledge whatever seems to him adventitious, whether
> it be probability, or coherence or any other of those sign-posts which for
> generations have served to support the imagination of a reader when called upon
> to imagine what he can neither touch nor see." (*E* 4: 161; qtd. in Graham 170)

Nearby, Graham quotes "life is not a series of gig lamps symmetrically arranged; life is a

luminous halo, a semi-transparent envelope surrounding us from the beginning of

consciousness to the end" (*E* 4: 160) from "Modern Fiction," two analyses of Woolf from

David Daiches' *Virginia Woolf* (1942), a line on the confinement of personality from

"How it Strikes a Contemporary" (1923), and "Such are the visions" from *Mrs Dalloway*

(qtd. in Graham 171). After an extended meditation on the soul, Graham's notes turn to

"* 'Riverrun' (1st word — Finnegan)" (181). Discussing *Dark Meadow*, Graham

considers potential characters including "The Witness" who is paired with "Anna Livia /

The eternal woman caught up into circumstances" (185). Graham's choreographic

gestures of process for *Dark Meadow* not only include readings of Virginia Woolf and

James Joyce, but also theory on Woolf and Woolf's criticism of Joyce. This enables us to

extend our purview drastically as we consider adaptation; *Dark Meadow*'s life-cycle

begins with Woolf's reading of *Ulysses*, progresses through Graham's processes of

searching in *Dalloway* and *Finnegans Wake*, her gestures of writing in her diary, her

movements in translating her concepts into movement, the gestures of the rehearsal

process, the dance itself, and its afterlives: its position in Graham repertory and all

subsequent revivals. "Is it not" then "the task of the novelist [& choreographer & archivist & student of gesture] to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?" (*E* 4: 160-61).

In the notebook section on dances never choreographed, Graham writes of her intention to create a piece based on the matriarchal character of *Finnegans Wake*, Anna Livia Plurabelle. In this section, Graham quotes "riverrun" for the fourth time in the notebooks, wondering how she might use it: "What would 'Riverrun' hold? In terms as direct as Finnegan's [sic] Wake—from what I could possibly know specifically & then trace back to the general—the arch-type—"'In my beginning'— " (298). "In my beginning" from T. S. Eliot's "East Coker," is quoted a few pages earlier, and aligns with the detailed biblical considerations of Eve in this notebook section (including the Gnostic gospel of Eve) *and* resonates with Joyce's use of "In the beginning" and with Marcel Jousse's rhythmo-catechizing. Graham also quotes from Joseph Campbell's *A Skeleton Key to Finnegans Wake* (1944) and *Our Exagmination Round His Factification for Incamination of Work in Progress* (1929), especially Robert McAlmon's "Mr. Joyce Directs an Irish Word Ballet" and Thomas MacGreevey's "The Catholic Element in *Work in Progress*."

Discussing dance re-enactments, André Lepecki notes that they are not "paranoid-melancholic compulsions to repeat," but rather "singular modes of politicizing time and economies of authorship via the choreographic activation of the dancer's body as an endlessly creative, transformational archive. In re-enacting we turn back, and in this

return we find in past dances a will to keep inventing" (46). This notion of an endlessly

creative, transformational archive provides an apt conclusion to our discussion of Graham

and this chapter as a whole. Like Cage's attention to process and "the now moment,"

Lepecki's statement privileges a cyclical and expansive process of reenactment. As we

move toward the next chapter and our consideration of a semiology of gesture and the

problems of archiving gesture, we should consider the tenuous and nuanced relationship

between process and product with regard to their placement in the archive. If we admit

gestures of process to our archive as well as completed work—and diligently attempt to

preserve them in the archive (through re-enactment, among other archival impulses)—the

scope of intermedial ekphrasis we might study could be widened considerably. As we

will discuss in the next chapter, students of gesture have a responsibility to (attempt to)

classify, consider, and, most importantly, reenact gestures within text. Gestures within

process, however, are equally significant, whether that process finds completion or not.

While (to my knowledge) no one has attempted to envision the form Graham's "Anna

Livia Plurabelle" would have taken had it been completed, John Cage's unrealized *Atlas

Borealis with Ten Thunderclaps* (a piece combining the thunderwords of *Finnegans

Wake* and written—like the completed *Atlas Eclipticalis* (1961-62)—by matching notes

to star position in an astronomical atlas), was reenacted by the *EARPHEMERA* podcast,

which created a soundscape of what the piece might have sounded like, blending a

recording of a 1969 Cage interview about the piece with vocalists and electronic sound.[48]

This type of reenactment is a gesture of process—a form of intermedial ekphrasis that

reaches not only beyond the bounds of media but also those of completion or

incompletion—and gestures toward archiving what resists inclusion in the archive.

CHAPTER FIVE: TOWARD A SEMIOTIC ARCHIVE OF GESTURE

"[W]e must return to the young artist who makes lace out of fish and peppers. If he prepares our food *in front of us*, conducting, from gesture to gesture, from place to place, the eel from the breeding pond to the white paper which, in conclusion, will receive it entirely perforated it is not (only) in order to make us witnesses to the extreme precision and purity of his cuisine; it is because his activity is literally graphic: he inscribes the foodstuff in the substance; his stall is arranged like a calligrapher's table; he touches the substances like the graphic artist [. . .] who alternates pots, brushes, inkstone, water, paper; he thereby accomplishes, in the racket of the restaurant and the chaos of shouted orders, a hierarchized arrangement, not of time but of tenses (those of a grammar of *tempura*), makes visible the entire gamut of practices, recites the foodstuff not as a finished merchandise, whose perfection alone would have value (as is the case with our dishes), but as a product whose meaning is not final but progressive, exhausted, so to speak, when its production has ended: it is you who eat, but it is he who has played, who has written, who has produced."

Roland Barthes, *Empire of Signs*

We must return to the four premises which underpin our definition of gesture. Gesture is a unit of performance [*the eel in the breeding pond is one among many—discrete in its movements, but with the potential to take part in a swarm; conducted by the currents of the sea, we might watch the eels swimming in unison; another collective noun for eel is a "fry," too convenient to our culinary discussion*] and operates in a liminal space: between performance and performativity [*the young artist performs the culinary techniques necessary to produce the meal in front of us, as we stand witness—are they illocutionary, though and does he make the acts, or do they make him?*] and between disappearing and remaining [*a subjunctive grammar of tempura, a performance consciousness in which all alternatives are simultaneously available, a moment which becomes itself through disappearance and reappearance*]. Gesture is a form of embodied

conditioning, as well as the means to subvert that conditioning [*the young artist's movements are habituated by an unseen current of social, epochal, gendered conditioning, but his expressive art is also the means by which he throws off their mantle*]. Gesture is rhythmic, and has the potential to become musical and to alter an experience of temporality [*the pulse of the restaurant's racket joins with the artist's heartbeat, the sound of scratches across the space as he slices and moves—playing in that tempo and bowing the cello with those gestures—and translates time into tenses*]. Gesture is formative of individual subjectivity [*the artist becomes himself, expresses his vocation, in the particulars of his movements—the way he arranges the eel on the paper is his subjectivity*] and the means by which we create intersubjective attunement [*as we watch this performance of culinary chamber music, we lean forward in anticipation, our breath quickens to match the clip at which the artist arranges the eel, and we achieve a moment of sympathetic resonance across the plate before it dissipates*]: "it is you who eat, but it is he who has played, who has written, who has produced" (26).

The image of the young artist who makes lace out of fish and peppers is engaged in a process of gestural ekphrasis, "conducting, from gesture to gesture" between/among culinary art, music, and calligraphy. Barthes evokes the multimodality of language in addressing the inscription of the foodstuff and drawing our eye to the likenesses between the kitchen and the calligraphy table. Barthes writes the gestures in gestural syntax: a harmonic gesture-gesturality complex in which the efficient but steady rhythmic progression of the young artist is conveyed across continual, short musical phrases: "from gesture to gesture, from place to place, the eel from the breeding pond." The passage is

an archive of gesture. It preserves the artist's gestures in text and images, "makes visible the entire gamut of practices." The young artist's body too is an archive of gesture, bringing with it all the past gestures that formed the body which, in the now moment, is capable of its movements. Yet, it is ephemeral; neither the performance nor the foodstuff produced can last: their ontology is based on the fact that they are fleeting.

The problem of the archive is a problem of lost gestures. How can a performance—which is an ephemeral entity produced by living, breathing bodies *and* individually experienced by its spectators depending upon their proximity to the stage, kinesthetic intelligence, and any number of other factors—be housed in an archive of static, material documents? This question is, in a sense, what we have been endeavoring to work around throughout the preceding chapters of this dissertation. Indeed, its paramount concern has been how gestures are written into text in relation to different thematic (ritualistic, musical, stylistic, processual) and phenomenological experiences for both author and reader. This chapter both extends and focuses the question of performing the archive and contends that gesture, even as an ephemeral movement, is itself an archive. To that end, this concluding section builds on performance studies theories of gesture that consider the possibility for bodily memory and gesture as archive—including Richard Schechner's restored behavior and Rebecca Schneider's work on "performance remains," among others. Gesture is mnemonic; it contains all the gestures that came before it, all the experiences that composed and acculturated the gesturing body. I ground this postulation in Woolf and Joyce texts, focusing on *Ulysses* and *Orlando* to discuss ways in which gestures act as archives—repositories of bodily memory from both before

the text (writing and biographical bodily experiences of the writer) and across the temporal landscapes of the works themselves.

This leads to the most performative methodological piece of this thesis, in which I begin to develop a semiotic compendium of literary gesture and construct an archive of modernist gesture. It is necessary, first, to consider broader semiotic imperatives and existing taxonomic systems of gesture. To this end, I consider the applicability of Umberto Eco's and Roland Barthes' theories to the semiosis of gesture. Nearly all gesture and movement study scholars attempt to codify gesture. This allows for, such as this is possible, a system that works to combat the ephemerality of gesture through categorization. I discuss several of these existing systems briefly before beginning to create a new semiology of modernist gesture. I categorize gestures in accordance with the thematic focal points of the previous chapters, as well as offer new potential means of categorization. Importantly, this system of semiotics is not restrictive or fixed; it focuses instead on numerous nodes of classification which interconnect with and expand to include others. Finally, I begin to construct this archive, considering the role of my own body as archivist in the endeavor and producing the beginnings of a cross-referential and searchable digital archive.

The Gestural Archive

The idea of the ephemeral body has shaped the development of performance and archival studies since the 1960s, when Richard Schechner described the theater as a transient medium that has "no *original artwork* at all" (22) and Marcia B. Siegel wrote that dance "exists at a perpetual vanishing point [. . .] it is an event that disappears in the

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very act of materializing" (1). Performance and archival studies in the late twentieth and early twenty-first centuries have continued to be troubled by the disappearance of the "live" and the irreproducibility of dance and theater art. Remember, for instance, Peggy Phelan's canonical assertion that performance "becomes itself through disappearance" and that the performing body is neither a record nor a means of recording performance (146). Other work, including Rebecca Schneider's theory of "performance remains," however, convincingly argues for a broadening of this preoccupation, suggesting that rituals of archival access and performance as bodily memory can constitute presence and repetition rather than only disappearance. Schneider suggests that:

> This body, given to performance, is arguably engaged with disappearance chiasmatically – not only disappearing but resiliently eruptive, remaining through performance like so many ghosts at the door marked "disappeared." In this sense performance becomes itself through messy and eruptive reappearance, challenging, via the performative trace, any neat antinomy between appearance and disappearance, or presence and absence – the ritual repetitions that mark performance as simultaneously indiscreet, non-original, relentlessly citational, and remaining. (103)

Schneider's work pushes back against the inflexible dichotomy between material document and "live" performance. As I've argued thus far, the focused study of gesture in the works of Woolf and Joyce allows for a similar blurring of boundaries between performed gesture as represented in text and paratextual gesture. These archival concerns of performance studies suggest, first, that gesture is significant to the archive in ways that have not yet been fully explored. The turn toward digital archives, for instance, requires performance studies theorists and archivists to reevaluate the presence of the moving body within the archive. Further, this type of work also extends the discussion of how we archive gestural arts; the movement toward digitization and concomitant questions of

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access have brought theater scholars, archivists, and other practitioners together in new ways which have enhanced conversation surrounding the gestural archive.

What I intend to add to this dialogue is a new understanding of the way gesture is not only that which is (or may be) lost in the archive, but also how it contributes vitally to the development of an archive and itself functions as an archive. This idea has a basis in performance and studies of theatricality, but there is a great deal of room to apply this to the study of gesture within text. I argue, extending the theatrical frameworks of Schechner and Schneider, that gestures are cross-temporal sites of bodily memory and thus construct within the moving body an archive of past events and a space for somatic reenactment. As discussed in the second chapter—with regard to Schechner's canonical postulation that performance is "twice-behaved behavior" (36)—the gestural unit of performance (which is already restored behavior) reaches more broadly across temporalities than has thus far been addressed. Gesture carries with it from the past not just the thought from a moment earlier that preempted it, but every experience in the existence of the gesturing body *and* inherited cultural, gendered, ethnological bodily experiences from the distant past—an archive of every possible gesture that preceded it. Equally, gesture extends into the future—it *gestures toward* the atlas of movements yet to occur—and choreographs its own future performances.

The question of twice-behaved behavior also leads to a new definition of gesture-archive that aligns with Schneider's work on reenactment and ritual repetitions. Like performance, gesture, even when it is performed for the first time, is restored in that it is bringing something with it from the past. Thus, ritual repetitions expand the idea of

intentional gestures to include a purposeful reenactment and a self-aware sense of

bringing gesture forward into the future archive. Schneider considers the living body's

role in the archive as parallel to that of the material it houses:

> If the past is never over, or never completed, "remains" might be understood not solely as object or document material, but also as the immaterial labor of bodies engaged in and with that incomplete past: bodies striking poses, making gestures, voicing calls, reading words, singing songs, or standing witness. Such acts of labor over and with the past might include a body sitting at a table in an archive, bent over an original manuscript [. . .] Or, such bodily labor might be – though this is a far more contested problematic – a twenty-first century body interacting with traces of acts of history: carrying a replica nineteenth-century musket on a historic Battlefield. (33)

In addition to traditional practices of archiving performance or gesture—dance notation

or videography, for example—the archivist must involve her own body in a process of

reenactment. As we have discussed with regard to a phenomenological experience of

reading gesture, Woolf and Joyce invite just such reenactment within the reading process;

we might, in reading a gestural passage of prose, become more in tune with our own

kinesphere and, sometimes, this impulse may compel us to stand and mark the gesture

from the text with our own bodies. In constructing any archive, we should consider the

individual human body's role in preserving or failing to preserve performance; however,

when that which is preserved is ephemeral and gestural, a gestural process of reenactment

is still more essential. Writing on the topic of reenacting dance performance, André

Lepecki contends that:

> The will to archive is performed as a will to re-enact, thus indicating the body as the privileged archival site. In its constitutive precariousness, perceptual blind-spots, linguistic indeterminations, muscular tremors, memory lapses, bleedings, rages, and passions, the body as archive re-places and diverts notions of archive away from a documental deposit. (34)

As we move forward in discussing the construction of a semiotic archive of modernist gesture, reenactment and individualized, embodied experience will remain at the center of the process.

The primary significance of Schneider's argument for the question of working at the intersection of literature and performance is that the archive, which houses literary text and material document, has to some extent both the capacity to *preserve* living bodies, and its own ontology *as* a living body. This notion paves the way for constitutive possibilities for both texts and performing bodies: gestures may leave echoes and the texts themselves may live and perform. Because gesture provides a tool with which to re-embody the archive, it may also allow us to extend ethical and political implications of existing archival logic. Schneider considers the "cultural habituation to the patrilineal, West-identified (arguably white-cultural) logic of the Archive" (100), while Phelan claims that institutions like archives "are intimately involved in the reproduction of the sterilizing binaries of self/other, possession/dispossession, men/women" (165). The challenge then becomes to construct, work with, and perform the archive in a way that is constitutive of new performance and variable interpretation rather than reinforcing a traditional or binary archival logic. I contend that gesture-archive is a tool with which to begin to break down and challenge these binaries in a new way.

As discussed in the second chapter in relation to ritual and socially/historically inflected gestures, each individual gesture is an archive of acculturation and a mnemonic repository. While the notion of gesture as archive is generally implicit rather than theorized, the sedimentation of memory in flesh and bone has been addressed; in *How*

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Societies Remember (1989), Paul Connerton writes that "in habitual memory the past is, as it were, sedimented in the body" (72), language which calls to mind Judith Butler's description of the sexed body as a sedimented effect. In differentiating between the archive and the repertoire, Diana Taylor notes that the repertoire "enacts embodied memory: performances, gestures, orality, movement, dance, singing—in short, all those acts usually thought of as ephemeral, nonreproducible knowledge" (20). Similarly, Pierre Nora writes on the *milieux de mémoire* [which resembles the archive], suggesting that embodied knowledge consists of "gestures and habits, in skills passed down by unspoken traditions in the body's inherent self-knowledge, in unstudied reflexes and ingrained memories" (13). While pertinent to our discussion of an archive that relies on gesture, these postulations are similar in that they house these memories in the body, rather than focusing on the movements that body enacts. Although gestures are mentioned as instruments by which the body functions as an archive, gestures are not accorded their own archival logic with the same frequency or clarity. However, if the body is an archive, gesture is not just one of its ancillaries, but rather the means by which it became a corporeal archive in the first place and its avenue for performing its archival content. Each discussion of body as archive addressed above implicitly or explicitly cites gesture as the way in which the body *became* a memory in the first place. Connerton's habitual memory implies a repeated mnemonic process that is likely gestural, Nora groups gestures and habits and cites unstudied reflexes as an expression of the body's self knowledge, and Taylor cites gesture as one example of the enactment of cultural memory (though it is present in each of her examples). Only once the body is inscribed with these

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gestures does it become an archive. Memory and history then resound in the body as an echo chamber. This resonance leads to vibration—the minutest of gestures—which compels the body's movement and scores its interactions with other bodies and the world. The body at rest holds latent archival knowledge, but it is not until it gestures that it truly performs as an archive.

Gesture as Archive in *Orlando* and *Ulysses*

Before moving to taxonomic possibilities for gesture and the construction of a semiology of gesture, it will be useful to orient our concept of gesture as archive in *Orlando* and *Ulysses*. It is fitting to begin a discussion on gesture as archive in Woolf with *Orlando* (1928) because the text consciously refers to itself as a biography and is thus concerned with the gesture of writing and its own role as an archive. A mock biography of the eponymous Orlando, who changes gender midway through the novel, the work has often been read in connection with Woolf's feelings for Vita Sackville-West (she wonders in her diary, "what is this love?" (*D* 3: 85)). In September 1927, Woolf wrote: "One of these days [. . .] I shall sketch here, like a grand historical picture, the outlines of all my friends [. . .] a way of writing the memoirs of one's own times during people's lifetimes. The question is how to do it. Vita should be Orlando, a young nobleman" (*D* 3: 156-7). The work progresses not only across boundaries of typified gender but also of time, encompassing over two hundred years of history. For our purposes in this chapter, *Orlando* is fitting in that it provides the opportunity to study gesture as archive for one character despite progression from man to woman and across time. The text's archival quality is palimpsestic in that both Woolf and Orlando

(specifically, the narrative Orlando relates *and* the *Orlando* we hold in our hands)

consider the mnemonic impulse in the process of writing:

> Thus, the most ordinary movement in the world, such as sitting down at a table
> and pulling the inkstand towards one, may agitate a thousand odd, disconnected
> fragments, now bright, now dim, hanging and bobbing and dipping and flaunting,
> like the underlinen of a family of fourteen on a line in a gale of wind. (78)

This self-conscious quality on the part of author, character, and even the text itself

facilitates cross-subjective experiences of embodied archive. Further, the content of

gender reversal within the narrative—the work opens on the character of *Orlando* as a

young nobleman in Elizabethan England, but by the end of the text, she has become a

thirty-six-year old woman three centuries later—invites a connection with the notion of

gesture as a gendered, acculturated archive. *Orlando* begins with a gesture that is already

an archive of the past:

> He—for there could be no doubt of his sex, though the fashion of the time did
> something to disguise it—was in the act of slicing at the head of a Moor which
> swung from the rafters [. . .] Orlando's father, or perhaps his grandfather, had
> struck it from the shoulders of a vast pagan; and now it swung, gently,
> perpetually, in the breeze which never ceased blowing through the attic rooms of
> the gigantic house of the lord who had slain him. (13)

Orlando's first gesture is an archive of family history. While it opens in the present,

imitative gesture, it immediately implies cyclical history and an archival body. If

Orlando's father or grandfather had not engaged in the same gesture in a battle long past,

the relic would not be present in the house. More viscerally, however, Orlando's gesture

bears the imprint of the patrilineal one in that, in all probability, that gesture saved the

father's or grandfather's life and allowed Orlando to exist to make this gesture at all. In

narrative time, Orlando's movement calls up the echo of the past movement, but it

simultaneously resounds through time in the opposite direction. Further, this gesture begins to develop the connection between Orlando's gender identity and his fighting gestures even when they are, as in this moment, pretend. A similar gesture recurs later in the text, when Orlando is falling in love with a Russian princess:

> He grasped a sword in his hand; he charged a more daring foe than a Moor; he dived in deep water; he saw the flower of danger growing in a crevice; he stretched his hand—in fact he was rattling off one of his most impassioned sonnets when the Princess asked him, "Would you have the goodness to pass the salt?" (30)

The gesture from the opening of the text remains, continuing to archive Orlando's family history and previous identity even as he develops throughout the text. Woolf's abstract rendering of this gesture also allows for an extremely varied reading experience, as readers must visualize (individually) what it means for Orlando to indicate the gestures of a beheading while at the dinner table. The gesture is already archival in its first performance but, on being repeated, becomes still more saturated with preserved memory. Now, it carries with it the father's or grandfather's gesture, Orlando's original gesture, and the nervous gestures that precede the initiation of his romantic interest.

One of the notable differences in Orlando's character after his gender change is that his gestures are also altered. In this, Woolf makes a powerful comment on the restriction, even on a basic physical level, that accompanies femaleness in the societies represented. As Orlando experiences the need to cover her legs for modesty, she mentally reenacts previous gestures even as she claims not to miss them—"Stretching her arms out (arms, she had learnt already, have no such fatal effects as legs) she thanked Heaven that she was not prancing down Whitehall on a war-horse, not even sentencing a man to

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death" (160). Orlando's gestures continue to become still smaller, more restricted, and more passive as the text progresses: "sat now in this chair of state, now reclined on that canopy of delight; [. . .] watched the huntsmen riding and Daphne flying; bathed her hand, as she had loved to do as a child, in the yellow pool of light which the moonlight made" (171). Rather than engaging or thinking about engaging in active gestures, Woolf writes Orlando's movements as small, passive responses to the imagined gestures of others. As these movements resonate with earlier gestures in the text, they allow the reader the archival gesture of cross-referencing and comparing them. The reading body (and Orlando herself) remembers the freedom of masculine movement, and feels the restriction of later movements all the more acutely because of this embodied memory. In representing a wide array of gestures for one character, Woolf is also able to emphasize the fact that the body is gendered, and otherwise acculturated, through its habituated gestures.

One of the primary stylistic axioms of *Ulysses* is its function as a self-referential archive. The reader's experience is driven by accessing and re-accessing information in a series of repetitions and variations: a process that performs both the individual experience of the archive and the ability of the archive to preserve information. Joyce saturates his work with "twice-behaved behavior" in that every line brings something with it from a past performance. The first-time reader of the text feels initially lost because she does not have access to a previous incarnation of the performed behavior. It is not until she begins to recognize motifs and repetitions that she is granted access to the archive and, with it, the potential to understand and enjoy the work. As the text moves toward an increasing

level of physicality and embodiment, these archival techniques are often centered in gesture. In "Circe," a climactic moment in the text, Stephen makes his most direct reference to the philosophical significance he sees for gesture: "So that gesture, not music not odour, would be a universal language, the gift of tongues rendering visible not the lay sense but the first entelechy, the structural rhythm." (15.105-7). Though Stephen does not mention history or memory here, his impulse to make gesture universal suggests a broadening of knowledge and a desire to amass a collective understanding of language. He chooses to exclude music and odour from his archive, thereby defining its character not only by what it includes, but also by what it excludes. This passage is also a *cross-textual* archive, as it is based on a similar moment in *Stephen Hero*:

> —Of course I don't mean art of gesture in the sense that the elocution professor understands the word. For him a gesture is an emphasis. I mean a rhythm. You know the song "Come unto these yellow sands?"
> —No.
> —This is it, said the youth making a graceful anapaestic gesture with each arm. That's the rhythm, do you see? (*SH* 184).

In both instances, Stephen is in the process of constructing a semiology of gesture; he differentiates his system from that employed in the elocution field, excludes music and odour, and insists on a connection to rhythm for classification as gesture. Because Stephen (albeit the Stephen of another text) has demonstrated this concept before, the gesture he makes as he explains it in *Ulysses* is archival in that his cognitive experience of understanding rhythmic gesture, his previous communicative experience of explaining it, and the embodied process by which he formed the concept are included in the gesture he makes at this point in the text. If he had not previously moved in the world with the

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gestural markers of his gender, nationality, and artistic sensibility, this gesture would be of a different character.

After this moment in "Circe," Joyce alludes to the archive of Stephen's prior behavior with a reference to the ashplant: "Anyway, who wants two gestures to illustrate a loaf and a jug? This movement illustrates the loaf and jug of bread or wine in Omar. Hold my stick." (15.116-18). Stephen passes the ashplant to Lynch in order to perform his loaf and jug gestures—"*Stephen thrusts the ashplant on him and slowly holds out his hands, his head going back till both hands are a span from his breast, down turned, in planes intersecting, the fingers about to part, the left being higher*" (15.123-6). This mention of Stephen's ashplant acts as a catalyst for the perceptive reader's foray into the archive the novel has constructed to this point, reaching back to the first reference to a gesture with ashplant in "Telemachus": "Stephen, taking his ashplant from its leaningplace, followed them out and, as they went down the ladder, pulled to the slow iron door and locked it" (1.528-30). At that early point in the text, Stephen is in the process of leaving the Martello tower with Mulligan and Haines; soon after this moment, he relinquishes the key to Mulligan, knowing he will not return to the tower that night. The gesture of removing the ashplant from the residence, then, is associated with leaving shelter, bringing only a talismanic object along. At the end of the episode, an ashplant gesture is again involved with the process of forced exile from the tower:

> He walked on, waiting to be spoken to, trailing his ashplant by his side. Its ferrule followed lightly on the path, squealing at his heels. My familiar, after me, calling, Steeeeeeeeeeeephen! A wavering line along the path. They will walk on it tonight, coming here in the dark. He wants the key. (1.627-31)

The ashplant-gesture takes on a defeated character as Stephen resigns himself to the fact that Mulligan will ask for the key, as well as a supernatural connotation with the anthropomorphizing of the ashplant as a familiar. Any gesture Stephen makes with the ashplant from this point on, then, will be a gesture that archives a memory of exile from residence and an allusion to casting a spell.

In "Proteus," Stephen's ashplant gesture is both one that allows him to waste time and is associated with time on a more global level: "He took the hilt of his ashplant, lunging with it softly, dallying still. Yes, evening will find itself in me, without me. All days make their end" (2.489-90). Joyce assigns the ashplant characteristics of a sword in mentioning the hilt, but Stephen's gesture is a soft lunge with a false sword, aimed at nobody. The fatalistic notion of time and the futile violent gesture are here inscribed on both the ashplant and Stephen's body. The ashplant appears next in "Scylla and Charybdis," as "Stephen looked down on a wide headless caubeen, hung on his ashplanthandle over his knee. My casque and sword. Touch lightly with two index fingers. Aristotle's experiment" (9.295-7). Although it retains its swordlike character, the small movement—touch lightly with two index fingers—renders the ashplant and the movements Stephen enacts with it still more futile. The mention of Aristotle's experiment, and the fact that this gesture occurs as Stephen is in the midst of a rhetorical argument in a library, associates ashplant gestures with linguistics, rhetoric, and antiquity. In "Wandering Rocks," Stephen is seen "swaying his ashplant in slow swingswong from its midpoint, lightly" (10.348-9) during a conversation in which he speaks Italian to his former music teacher. The ashplant retains its musical connotations

into "Circe," as Stephen, *flourishing the ashplant in his left hand, chants with joy the* introit *for paschal time*" (15.74-5). By the time Stephen mentions his universal language of gesture, then, the gestures he makes with the ashplant have, in various repetitions, archived associations with exile, time, stilted violence, linguistics, and music. Although this is necessarily an extremely circumscribed discussion of archival gestures in *Ulysses*, it does demonstrate both the capacity of a gesture to carry with it the memories and associations of earlier gestures and the methodology for a critical process of semiology to archive those gestures. Here, I have chosen ashplant gestures because—in addition to their significance—they are associated solely with one character and simpler to classify (the presence of an object allows us to group them as ashplant gestures more readily than a subjective category—ritual gesture, for instance). We might categorize these further as performative (that Stephen carries an ashplant at all is an affect and he gestures with it performatively) or intimately emotive (when Stephen is alone, his interactions with the ashplant are more reflective of his inner emotions). We can classify them by their thematic connotations—time, magic, exile, swordplay, Italian, music, rhetoric, antiquity—and chart the ways in which these thematic resonances interact with each other throughout the text. The most significant aspect of this process of semiosis, however, is that the classifications and meanings attached to the gestures remain both archival and ephemeral; we credit the mnemonic capacity of gesture across texts and bodies, while allowing our classifications to form an exponentially interconnected web rather than a static system.

Semiotic Invitations to Gesture Studies

While a longer project could attend, in more detail, to the generative relationship

between semiotics and gesture—or potentially base its semiology of gesture exclusively

on a broad and discursive semiotic theory—at this point we should consider (briefly)

several intersections of the fields and address what these might mean for our archival

process.[49] On the whole, semiotitcians, when classifying gesture, have taken a lexical

approach in which each gesture is categorized according to its form/function and

associated with conventional meaning(s). While this lexicon approach provides a useful

framework—and evidences the important claim that gesture is essential to language and

capable of acting linguistically—we should consider semiotic approaches that approach

gesture through a more expansive and phenomenological lens.

In "The Semantics of Metaphor," Umberto Eco takes *Finnegans Wake* as an

example to demonstrate that "from whatever point of the textual universe one might

choose a sample, one could attain, by multiple and continuous pathways, as in a garden of

forking paths, any other point" (*From the Tree to the Labyrinth* 67). Eco notes that

Finnegans Wake is an excellent paradigm of a Global Semiotic System, and takes several

examples from the text to demonstrate the encyclopedic manner in which language can

generate metaphor. From section 3.3 of the *Wake*, Eco selects a passage in which four old

men question Shaun, at one point calling him "Minicus Mandrake." After citing several

of James Atherton's annotations to the passage, Eco posits the idea that there is also a

connection to be made to the character Mandrake the magician in a comic strip by Lee

Falk and Phil Davis. Eco remarks that, as Joyce alludes to cartoons like Mutt and Jeff in

the text, it is likely that he knew also of this character: "With a simple gesture (the recurrent phrase is 'Mandrake makes a gesture'), his eyes glued to those of his adversary, Mandrake forces him to see nonexistent situations, to mistake the pistol in his hand for a banana, to hear objects talking" ("Semantics of Metaphor" 253). Eco continues to explicate the passage, attending to Mandrake's gesticulations and the punning portmanteaus which accompany them:

> [Mandrake's] art is neutralized and turned back against itself. The magical gesticulation (the gesture which presumably accompanies the words "Look at me with your eyes!"), too, is turned against itself, and the following gesticulation is ascribed to him: "Again I am deliciated by the picaresqueness of your irmages"— where the root /arm/ (the arm that makes the gesture) is inserted in the key word /image/, which is found at the base of all illusion. It is therefore reasonable to consider him, whether Minicus or Mandrake, as a metaphoric substitution in the place of something else, that is, the series of attributes and faults proper to Shaun. (254).

The choice to focus on a passage associated with gesture—however obliquely—is not accidental. Amending Mandrake's catchphrase, Eco titles the concluding section of his essay: "Language makes a gesture." Eco's discussion of the Joycean gesture in this passage is significant in that the movement (both in the text and as in moves within language—"irmages") is constitutive of the metonymy that facilitates the metaphoric substitution Eco posits of Mandrake for Shaun. We might also take this referential methodology as a means by which to consider gesture as allusive and expansive, even as we attempt to archive it. Joyce's language, as Eco employs it here, is already a latent archive in the sense that it invites the semiotician-archivist to dig in the files of pun and metonym, to cross reference these with manuscripts from the other side of the room, and to contribute to knowledge through the construction of a new document of encyclopedic

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metaphor. In the same way, each gesture we are about to evaluate holds the potential for the same kind of exponential associative meaning; in gesture, as well as in written language, "a metaphor can be invented because language, in its process of unlimited semiosis, constitutes a multidimensional network of metonymies, each of which is explained by a cultural convention rather than by an original resemblance" (260). In the same way, as we move forward in constructing an archive of gestures, it is essential that we consider the process one of unlimited (rather than rigidly codified) semiosis and that any system that classifies gestures facilitates multidimensionality and multidirectionality. Eco also points to the recursive relationship between this type of metaphoric semiosis and culture; here, he implies that cultural convention plays a role in creating the network of metonymies, but is also that which explains it. Further, this type of semiosis has a lasting and pointed impact on collective culture:

> Language, carrying to creative outcomes the encyclopedic process of unlimited semiosis, has created a new polydimensional network of possible connections. This creative "gentle violence," once set in motion, does not leave unaffected the collective encyclopedia [. . .] It has left behind a trace, a fruitful wound. (*From the Tree*, 70)

The notion of this creative process of semiosis as gentle violence that affects the collective encyclopedia is particularly significant for a consideration of what it means to engage in a creative-archival process of semiosis. The trace semiosis leaves does preserve something, but it does so by wounding.

Similarly, Roland Barthes' *Empire of Signs* provides a unique consideration of a gestural archive within a semiotic frame. The text orbits around a fictive/real Japan and considers gestures of writing and language as well as unique implications for gesture as

archive. Barthes suggests that the emptiness of language compels writing: "it is from this emptiness that derive the features with which Zen, in the exemption from all meaning, writes gardens, gestures, houses, flower arrangements, faces, violence" (4). Barthes, noting that "the empire of signifiers is so immense, so in excess of speech, that the exchange of signs remains of a fascinating richness, mobility, and subtlety" (9), continually attends to the expressive and performative significance of gesture, and connects gesture with various notions of inscription. Barthes describes Japanese food as "a written food, tributary to the gestures of division and selection which inscribe the foodstuff, not on the meal tray [. . .] but in a profound space which hierarchizes man, table, and universe" (14) and later as "a purely interstitial object" (24). Food, like gesture, operates in a between space and, more importantly, is inscribed with meaning through gesture. In the passage which appears as the epigraph to this chapter, Barthes describes the musical gestures of the chef-artist who "prepares our food *in front of us,* conducting, from gesture to gesture, from place to place" (26) and contends that the value of the food is not as a finished product, but rather in its status as archive of the musical, artistic performance that produced it. Like Eco, Barthes reminds the reader that this archive is anything but fixed—its "meaning is not final but progressive" (26)—and both develops and collapses semiotic associations. The chef is alternately musician, calligrapher, and graphic artist and his gestures inscribe the food with meaning. In this way, gesture is archival in the sense that the chef has practiced his archive and his movements are informed by his embodied culture and experience. Further, gesture is the instrument by which the food becomes an archive.

Barthes also suggests an intersubjective process by which an observed gesture is archived by another subject. He associates this notion with the process of drawing a geographical summary:

> The exchange of address into a delicate communication in which a life of the body, an art of the graphic gesture recurs: it is always enjoyable to watch someone write, all the more so to watch someone draw: from each occasion when someone has given me an address in this way, I retain the gesture of my interlocutor. (34)

This gesture of inscription allows the spectator to participate in the gestural, archival process. In the same way, the student of gestural semiology should be willing to reenact the gestures she classifies, to inscribe them on her own body. While I do not use a strictly semiotic approach in my archive of modernist gesture, the project is certainly a semiosis in that it continually attaches (and releases) meaning to/from gesture and thus constructs an allusive system. Rather than a strict semiotic framework, my archive follows the implied philosophies espoused by Eco and Barthes—to allow for encyclopedic meaning and allusive connections, to negotiate and renegotiate systems of signs and symbols, and to participate in a processual, communal, and shared archive by reenacting and reinscribing gestural performance.

Alternative Systems of Gestural Typology

The impulse to categorize gestures and attach them to sign systems may be found in nearly every avenue of movement study's vastly interdisciplinary scope. The ways in which gestures are classified—from the origins of gesture studies to the present day—reveal the focus of the field in which they occur and are often essential in working toward definitions of gesture. As we pursue the invitation to consider a new semiotics of

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modernist gesture in prose, it will be useful to examine the construction of several of these systems and their range of focus, while simultaneously maintaining that such systems are ephemeral means for understanding rather than fixed ends. Adam Kendon, who created one of the most widely cited typologies of gesture, is careful to note that one of the reasons why we should refrain from rigid classification is that it runs contrary to the very nature of gesture itself: "Gesture cannot be pinned down into a typology in any fixed way. The distinctions and classifications that are unavoidably created whenever it is discussed reflect the different understandings that students of gesture have had of how it functions" (*Gesture* 84-5). The creation of a typology (frequently a semiology), then, is significant not as a finite classification, but as a reflection of how a particular field understood/understands gesture in relation to its own aims. It is the process of constructing a typology, the *gesture* of assigning meaning to gestures in a system, that is important, rather than the taxonomy in question. As we move forward, therefore, to a discussion of select (and diverse) typologies of gesture, we will focus on the process of their construction and what they reveal about the field's focus and understanding of gesture.

Wilhelm Wundt's 1921 *Language of Gestures* classifies gestures psychologically according to the relationship between the gesture and its meaning. He opens the section beginning his discussion of basic gestural forms by postulating the differences between an etymology of speech and one of gesture:

> If the etymology of speech must content itself with the investigation of original forms, it has to accept them as historically given and not as derived [. . .] The "etymology" of a gesture, on the other hand, is indicated when its psychological

meaning and its connection with the general principles of expressive movement is recognized. (72)

Wundt creates a semiotics, an etymology, of gesture that navigates between the original condition of a gesture and its changes at the hands of historical and psychological trends; "in gestural communication," he notes, "original elements and neologisms are parallel to metamorphosed forms" (73). He divides gestures into the categories of *demonstrative*, which he considers the closest to the original way of expressing emotion with gesture, and *descriptive* gestures, which he subdivides into mimed, connotative, and symbolic. Demonstrative gestures indicate parties in a conversation, spatial relationships, objects present, and body parts. Mimed or imitative gestures directly imitate an object or action in either an *indicative*—the form of the object is drawn in the air with the index finger—or *plastic*—the object is shaped three-dimensionally with the hands—manner. Connotative gestures include representing a secondary characteristic of something to signify it in its entirety (Wundt provides indicating a goat by outlining its beard as an example). The symbolic gesture is more abstract, defined as "one which stimulates a certain sensory image in order to tie together different thoughts associated through inner qualities" (88). Wundt's classification is both significant as an early twentieth-century taxonomy of gesture and as a broad semiotic system that groups gestures according to their meaning, but with room for interconnections and diverse understandings. The system is also notable in that it considers not only meaning in its subcategories—demonstrative as opposed to symbolic, for example—but also the physical means by which these meanings are produced—indicative or plastic within the imitative category. Further, Wundt considers the psychological experience of producing the gesture in its

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originary form and in the historical shifts it has undertaken since. This language of gestures is archival in that it is underpinned by a theoretical axiom that allows a gesture to act as both a repository of meaning *and* an archive of the movement from original condition to historically inflected expression.

Adam Kendon and David McNeill—two of the most eminent contemporary gesture theorists writing from a psychological, communicative and linguistic perspective—both construct significant semiotics of gesture that connect gestural form with communicative meaning and cognitive process. In "How Gestures Can Become Like Words," Kendon considers gesticulation as an essential aspect of utterance—the key concept that formed his influential definition of gesture: "visible action as utterance"— and classifies gesture within a "spectrum of forms from the most unlanguage-like, the most unword-like, to forms that are, in every respect but in their channel of formation, just like words in a language" (139). Based on this spectrum, David McNeill elaborated what he refers to as the "Kendon Continuum," which includes *gesticulation*—motion that represents meaning which is related to speech—*speech-linked gestures*—gestures which complete the structure of a sentence—*emblems*—conventionalized signs—*pantomime*— narrative gesture that replaces speech—and *signs*—lexical words in a sign language. McNeill elaborates this system, noting that, as we move from gesticulation to sign, we also move from obligatory presence of speech to obligatory absence of speech (and from the absence to presence of linguistic properties within the gestures themselves). Both Kendon and McNeill are primarily interested in the dialectical relationship between gesture and spoken language, and their classifications of gesture are therefore primarily

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concerned with the relationships among thought, language, speech and gesture. McNeill goes further into cognitive classifications of gestures, considering gestures as analogues of thoughts. Discussing a history of gesture taxonomies, Kendon notes that McNeill is concerned with gesticulation in the sense of idiosyncratic and spontaneous gestures which reveal thought and his classification system responds only to these gestures. McNeill categorizes these into *imagistic gestures*—that convey an image, subcategorized into iconic gestures (which display a concrete scene) and metaphoric gestures (which display an image that stands for an abstract concept—and *non-imagistic gestures*—which include rhythmic gestures that structure a speech pattern and deictic gestures (such as pointing). Significantly, both Kendon's and McNeill's systems allow us to consider communicative gesture as a cognitive archive. In its recursive and mutually informative relationship with speech, gesture preserves (and makes visible) thought. Although it is ephemeral, these semiotic systems suggest that gesture, and the diverse forms it takes, holds memory and archives thought by making it communicative. Gesture is the agent by which interior thoughts become socially communicable. McNeill notes that "people unwittingly display their inner thoughts and ways of understanding events of the world. These gestures are the person's memories and thoughts rendered visible. Gestures are like thoughts themselves" (*Hand and Mind* 12). These semiologies, then, are germane here especially because they allow us to construct a sign system in which gesture is mnemonic-cognitive.

The semiology that is perhaps most closely aligned with this project is Flusser's phenomenological classification of gestures. Flusser proffers a theory of gestures as a

"meta-theory of linguistics, because language is seen to be a particular kind of gesture" (165). He argues that, in this system:

> Language would no longer serve, as it always has, as a model for deciphering all other gestures (so that one speaks of a "language of dance" or a "language of pantomime"). On the contrary, a general theory of gestures would have to furnish a model for deciphering the gesture of language. (165-6)

Reversing the general notion of gesture as read within another system (linguistic or otherwise), Flusser allows gesture to operate at the center of its own system: the fundamental relationship between the world and the gesturer. In his conclusion, Flusser divides gestures into communicative gestures, gestures of work, disinterested gestures (gesture as an expression of a freedom), and ritual gestures; however, his more important classification system might be found in the chapter divisions of *Gestures*.

In the table of contents, Flusser categorizes gestures into their phenomenological and experiential relationships to the gesturer's being-in-the-world. They are not housed in a taxonomy of different modes of expression or semiotic meaning, but rather encompass experience: the gesture of writing, the gesture of speaking, the gesture of making, the gesture of loving, the gesture of destroying, the gesture of painting, the gesture of photographing, the gesture of filming, the gesture of turning a mask around, the gesture of planting, the gesture of shaving, the gesture of listening to music, the gesture of smoking a pipe, the gesture of telephoning, the gesture of video, and the gesture of searching. As we have moved through different thematic resonances of gesture within text—musical and ritual—as well as into and around the body of the book—stylistic and processual—this project has been similarly concerned with the relationship between the phenomenological qualities of the gesture and the ways these are experienced for writer,

character, and reader. Flusser's system also echoes in form—as much as any *system* can—the ephemerality of gesture. We can sense, in the range of categories present in his collection, that Flusser might as easily have substituted the gesture of cooking breakfast for the gesture of smoking a pipe, had a whim or routine been different. Gestures, then, may be phenomenologically categorized in fluid and spontaneous categories of their experience in mediating between gesturer and world.

Flusser also attends to the fact that gestures "may be subdivided by taking the movement of any one part of the body as a criterion" (165) and cites the nuance between the gesture of waving a finger and waving a hand as an example. Gestures therefore should also be placed into a typology [topography] according to the body part that enacts them in a system that is holistically corporeal rather than semiotic or phenomenological. In the *Institutio Oratoria*, Quintilian progresses through his discussion of gestures alongside a vertical typology of the body; he discusses gestures as progressing from the head, eye and eyebrows, nose and lips, neck, shoulders and arms, hands, to the feet and peripatetic gestures. Typologies that focus on corporeal distinction are particularly significant in light of the fact that many studies focus almost exclusively on hand gestures. Ellen Dissanayake argues that the hand gesture is vital to both intimacy and the production of art. Hand gestures are the most rhythmic and fully developed of the infant's gestures and move throughout development toward making and using tools and creating art by hand. Further, she notes that "of the eight most common verbs in the English language—do, make, be, leave, take, give, show, say—at least half imply hand use"

(100). Vilém Flusser also denotes the significance of the hand gesture by way of considering the words used to describe them:

> The words we use to describe this movement of our hands—*take, grasp, get, hold, handle, bring forth, produce*—have become abstract concepts, and we often forget that the meaning of these concepts was abstracted from the concrete movements of our hands. That lets us see to what extent our thinking is shaped by our hands, by way of the gesture of making, and by the pressure the two hands exert on objects to meet. (32-3)

Considering the prevalence of hand movements (and their role in constructing the language used to describe them), it is both significant to provide them with their own category (potentially one with numerous subdivisions) and to remember that the body gestures holistically. When we have discussed the acculturation of gesture and embodied conditioning, we have thought about the body as a cohesive and interconnected entity. The body of an individual subject cannot necessarily encompass different forms of conditioning, but our hand gestures may be shaped by our experience differently than our peripatetic gestures are. Different bodies, and different body parts, are differently capable of gestures on a broad scale.[50] Although hand gestures are doubtlessly vital to communicative and instrumental gestures, we should consider the possibilities of other body parts to enact similar gestures of their own.

Dance theorist Rudolph von Laban created an unprecedented system of dance notation based on just such a corporeal, directional, temporal typology. Published in his short-lived quarterly journal *Schrifttanz* [Written Dance] in 1928, Laban's system—originally called *kinetographie* [movement images] and now referred to as Labanotation or Kinetography Laban—plots movement on a stave similar to a musical staff. The position of the symbol on the stave denotes the body part performing the movement (the

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center line represents the spine). The stave also denotes direction (by the shapes of symbols); level (which vertical plane the movement takes place in is denoted by different shading—dark for low, a single dot for middle, and striped for high); and duration (the length of the shape is the time the movement takes to perform) of the gesture or step being performed. For Laban's purposes, a step is a weight-bearing movement and a gesture is a non-weight-bearing movement. In the 1940s, Laban developed a similar notation system for effort qualities, which was extended by Irmgard Bartenieff. Laban Movement Analysis (LMA) or Laban/Bartenieff movement analysis classifies movement quality based on four aspects of movement. *Body* denotes the physical, structural elements of movement; *effort* breaks the dynamics of movement into four effort factors, each of which includes a spectrum from one polarity to another—space (direct or indirect), weight (strong or light), time (sudden or sustained), and flow (bound or free); *shape* connects the effort quality with the movement of the body in space; *space* features a system of geometric forms which, according to Laban, could produce an especially harmonious manner of moving through space. Writing on the praxis of Labanotation, Ann Hutchinson Guest notes that it functions as a dance equivalent to music notation, a means for the preservation of choreography, and an adjunct to films and video: "neither [notation/film] can replace the other. Video records an individual performance; notation records the work itself, not the performance of it. A comparison with music makes the point for notation clear. Recorded music has not made the printed sheet unnecessary" (6). This notion of the intermedial imperative of the archive is significant and emphasizes that Labanotation is an archival system that should be used in conjunction with others.
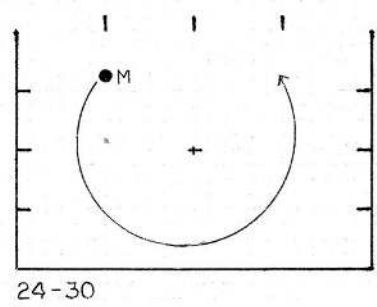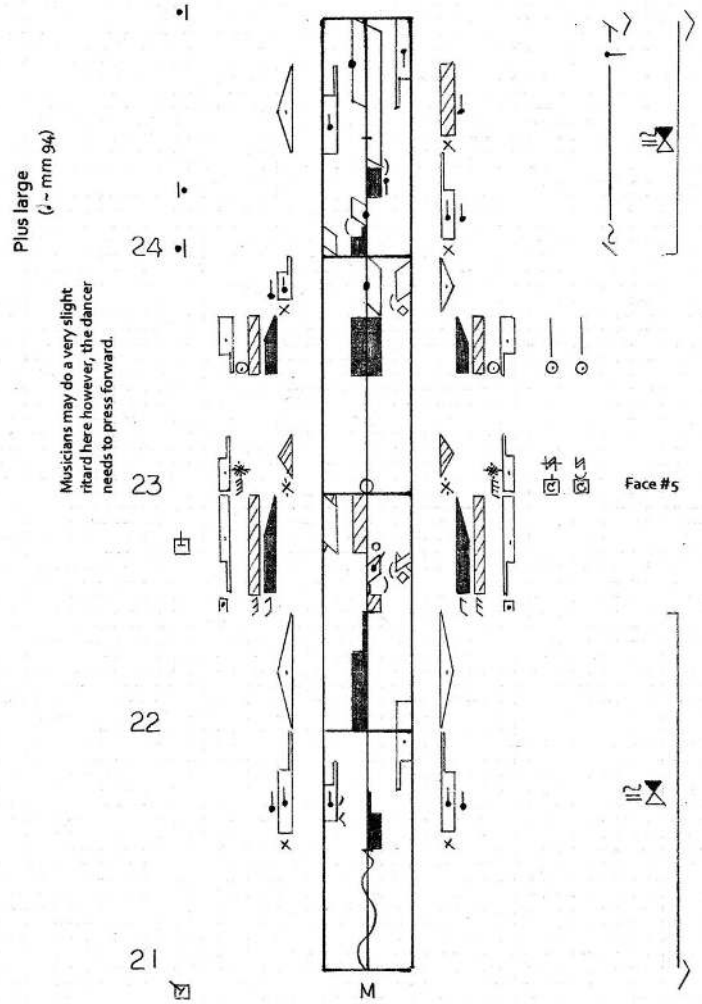
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Figure 5.1. Labanotation for *Septet* (1953), choreographed by Merce Cunningham. Notated by Sandra Aberkalns, 2011. Courtesy of the Merce Cunningham Trust and the Dance Notation Bureau

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The example provided in figure 9, from the Merce Cunningham Trust and published electronically by *n + 1* in 2013, is a selection of Labanotation from *Septet* (1953). Taking the lower measure, number 21 as an example, we can parse the Labanotation for the movements represented. The lower symbol, in solid ink, denotes a forward weight transfer at a low level with the right foot. Its pattern (solid) tells us that it is a low-level movement, its length denotes the amount of time it takes to perform, its shape indicates its direction (forward motion), and its position on the stave notes that it is a weight bearing movement of the right leg. This is followed immediately by a mid level leg gesture with the left leg moving forward (the position on the stave dictates that it is not weight bearing; it is rather a développé of the left leg to a 90 degree position), succeeded by mid-level arabesque with the right leg. Both leg gestures are quick, and coextensive with both arms being raised in a forward motion to a mid level, which takes the length of both leg gestures (notated by the length of the shape). While this reading of the Labanotation for Cunningham expresses the basic movement denoted by the graph (we could be more precise with duration of movement, say, with access to the complete notation) it is significant to note that it does not convey the movement quality. While this could be assisted with the inclusion of a Laban/Bartenieff effort quality graph, it would still certainly be missing the quintessential quality of Cunningham's movement as he performed the solo. Further, we should take into account subtle differences in ephemeral movement across the rehearsal process and individual performances by Cunningham as well as differences when other dancers have performed this solo subsequently (and when future dancers attempt it from this notation) across individual bodies. Like gesture

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represented in text, any inscription of movement (whether Labanotation, another notation system, or modernist prose) loses something of the original, ephemeral performance. As Guest notes, multiple archival impulses are necessary. Further, we need not regard this as abject and loss-centered. Instead, we can acknowledge the fact that, while multiple means of archive and reenactment are needed (and can never *fully* archive movement), they are also productive of additional meaning and significant in their own right.

While numerous other dance notation systems exist, Labanotation is still taught in modern dance classrooms, especially in tertiary education settings, as the archetypal example of the possibility for inscribing movement for archival purposes. For our purposes, this typology is particularly significant to consider in that it features an inscribed representation of gesture that is neither visual art nor prose. As is the case in notating a ballet for preservation in a textual archive, however, Labanotation may serve a similar ancillary, archival purpose to gestures as represented in text. Labanotation, therefore, offers an interesting invitation to the scholar of movement within text. Using LabanWriter, software developed by the Ohio State Department of Dance, I turned to an imaginative digital process to archive gestures from *Orlando* and *Ulysses*. This archival impulse is a unique extension of the recursive process of gestural ekphrasis: cognitive/writing/editing gestures allowed Woolf and Joyce to denote the gestures of a character in prose form—gestural ekphrasis—and my phenomenological experience of reading those gestures prompted me to imagine what they might look like, to feel them in my own body—gestural ekphrasis in reverse. Here, however, I have extended the process to notate my visualization of those gestures in Labanotation. In this way, the gestures

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represented have undergone an exponential ekphrastic process in which they have gone from moved to inscribed, inscribed to moved, and moved to inscribed (notated). Take, for example, these two Laban staves that visualize gestures from *Ulysses* and *Orlando*, respectively.
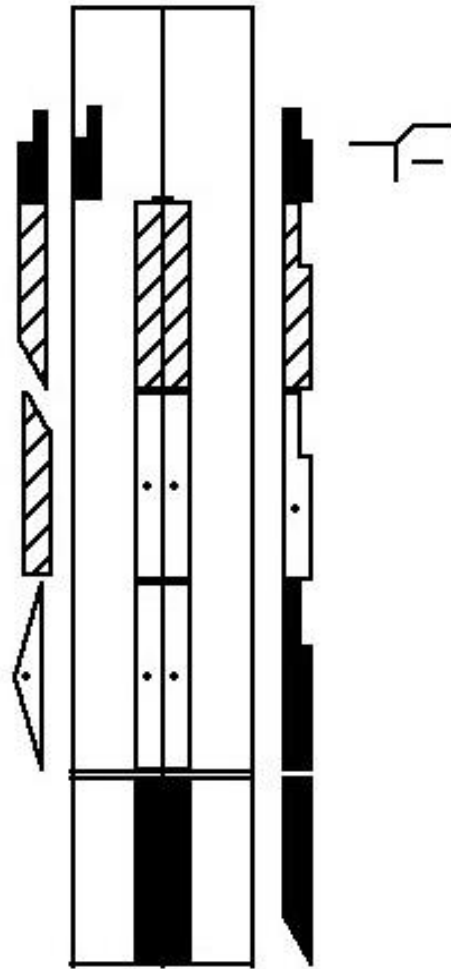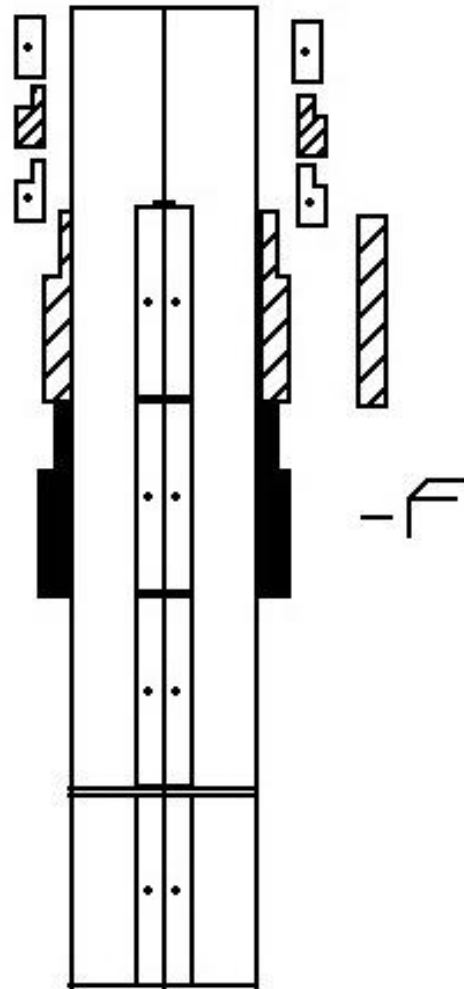

Figure 5.2. "He lifts his ashplant"

Figure 5.3. "At length, with a gesture"

Laban staves are read from bottom to top, with a starting position in the lowest section, and represent duration in the same manner as in music. Each of these graphs represents a

starting position followed by one four-beat measure of gesture which we will consider roughly coextensive: taking place over the three to five seconds that an infant's rhythmic gesture phrase or a poetic/musical phrase usually takes. While, for comparative purposes, I have chosen to make these two gestures coextensive, the Labanotation system also allows for a more extended duration and for measures with different time signatures. Figure 10 represents Stephen's revolutionary and symbolic (of throwing off the nets of nation, family, and religion) gesture in "Circe": "(*He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in he following darkness, ruin of all space, shattered glass and toppling masonry*.)" (15.4243-450). The starting position on the graph features Stephen in a crouched position, reaching back with his right hand to grasp his ashplant, an inference based on his current state of panic upon seeing the ghost of his mother—"*she raises her blackened withered right arm slowly towards Stephen's breast*" (15.4218-19)— and his need of a defensive gesture in preparation for his strike with the Wagnerian sword (ashplant). The three first beats show Stephen's left hand sweeping out to his side, then high toward the front diagonal, and eventually back toward the right diagonal to meet his right hand, in which the weapon is already grasped. His right hand (and ashplant) swings directly forward and above his head. He stands as he begins to move and, as his hands connect, he rises onto his tiptoes. He steps forward with his left foot and swings both arms down to smash the chandelier in a movement which is slightly more staccato than the previous ones. The effort graph to the right of this stave signifies that his movement is direct (as opposed to indirect), as he aims and hits the chandelier, strong (as opposed to light), free (as opposed to bound), as

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he allows the force of his momentum to guide his arms down without controlling the speed or strength, and sudden (as opposed to sustained).

Figure 11 represents a gesture enacted by Orlando: "At length, with a gesture of extraordinary majesty and grace, first bowing profoundly, then raising himself proudly erect, Orlando took the golden circlet of strawberry leaves and placed it, with a gesture that none that saw it ever forgot, upon his brows" (130). In the starting position on the Laban stave, Orlando stands erect, a position he does not move from in the first beat of the measure: a pictorial representation of "at length." He bows deeply, which is indicated by the symbols just outside of the center lines that represent the torso, and rises in a coextensive movement, adding a "proudly erect" upward tilt of his head. In the last beat of the measure, he moves his arms forward, grasping the crown and raising it over his head, before bringing it down to his brow. The effort graph to the right of the stave (whereas that in the Joyce graph denoted only the final, swinging movement, this graph applies to the entire measure) represents movement that is direct, bound, strong, and sustained.

In both cases, these examples of Laban staves are both comparatively simple—Labanotation allows for much more detail, including symbols for individual movement qualities in addition to the effort graphs—and debatable. Another reader of Joyce or Woolf with knowledge of Labanotation might produce a completely different graph; the text does not tell us, for example, the precise spatial path Stephen's arms took to grasp the ashplant. While the more direct qualities of the Laban staves—direction and level, for instance—require inference on the part of the reader in these instances, both texts make it

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relatively simple to ascertain effort quality. Stephen's assertion "*Nothung!*" in the content

of the episode in which Stephen finally attempts to break away from his obligations—as

well as the force it would take to swing downward using momentum to smash a

chandelier—make it relatively certain that that gesture is carried out with free, as opposed

to bound, movement quality. That Woolf describes Orlando's gesture as possessing

extraordinary majesty and grace precludes the possibility that he may have carried it out

in a light, staccato, indirect manner.

The process of creating Labanotation for a piece of modernist prose is a process

of gestural ekphrasis. Both the Joyce and Woolf passages and the Laban staves are

archives of the same potential gesture; more interestingly, this is a gesture that has never

actually been performed. Rather than creating, which one might do, both a prose

adaptation and Labanotation of the gestures of a dancer, I have adapted and inferred

gesture from the Joyce and Woolf texts in order to produce a taxonomy of the gestures

and durations present. This is an analogue of the process of attempting to archive gesture.

It is imperfect in that it is impossible to reproduce ephemeral movement and in that,

working from text rather than living performance, certain information is missing. In order

to attempt this process, I had to infer preceding and interstitial gestures that do not appear

in the text based on content, reenact the potential gestures with my own body, and

inscribe them into another medium. Thus, this example of a Laban interpretation of the

Woolf and Joyce passages—this attempt to codify ephemeral gesture, based on already

intermedially rendered gesture—serves as a précis of the discussion to follow. First,

although semiologies and topologies of gesture are useful tools for, and records of, the

process of attempting to understand gesture, the ephemeral nature of gesture dictates that they cannot be considered as fixed or limited. They should rather be, as Eco suggests, encyclopedic and productive of limitless interconnected nodes. Second, it suggests that the process of archiving gesture—of producing a semiology of modernist gesture— requires both openness to these interconnections and experiential involvement in extending potential avenues: coding gestures according to existing systems, reinterpreting gestures, and reenacting them with our own bodies. Reading *Orlando* and *Ulysses* in terms of a corporeal typology such as Labanotation is fitting in connection with the archival aspects of the texts themselves; more importantly, it provides another avenue of inscription for a cyclical process of gestural ekphrasis—gesture to writing to gesture to notation—that is the archival remains of an individual interpretation of movement.

Toward (and away from) a Semiotic Archive of Modernist Gesture

I sit on the floor encircled by Woolf and Joyce texts, loose sheets of paper notes, pendular pen swinging from fingertips above yellow legal pad. I consult a book then toss it aside to jot down a note, move my arm in the gesture from the text, and code its corresponding notation with a selection of meanings and categories. I stand to perform a gesture, allowing my body to reenact and to embody—to archive—it. The most significant quality of this semiotic archive of modernist gesture is that its form and process align with its content. Ephemeral gesture requires an ephemeral archive and, as such, this archive is performative and cross-referential. The taxonomic system I employ here is intentionally layered and fluid. There are three levels of categorization, each of which addresses gesture from a different point of focus. The first is a corporeal

topography, which allows us to classify each gesture according to the part(s) of the body that perform it. The second level—which also formed the organizational design of this dissertation's first three chapters—is thematic, in which gestures are categorized according to a contextual class. Thirdly, and most importantly, this system charts gestures on a graph denoting four spectrums of gesture qualities. Borrowed from the Laban/Bartenieff effort graph methodology, this method of imaging gestural qualities allows for an easily interpreted visual representation of the primary qualities of any one gesture. It consists of four fundamental binaries and allows a gesture to be either categorized as fully one or the other *or* placed on a spectrum between them. The four gestural qualities and their poles of expression are *gesturer* (human/nonhuman), *purpose* (functional/autotelic), *impulse* (spontaneous/intentional) and *(inter)subjectivity* (intimate/performative). Excepting the gesturer plane (although we may place sentient gesturers, animals, further toward the human end of the spectrum than inanimate objects), each of these qualities invites a placement somewhere between its poles. A gesture may be aesthetically pleasing as well as functional (as is the case with ritualized gesture); a gesture may begin in spontaneity, but become intentional as it moves; and a gesture performed before an audience may produce an intimate form of attunement with another subject. This final category is perhaps the most negotiable, particularly when considering gesture represented in prose—which may be performed before an audience of characters, was choreographed by a writer, and is observed by a reader. However, the attempt to find a place for any given gesture on the spectrum is a useful exercise in considering a gesture's relationship to the gesturer and/or another subject.

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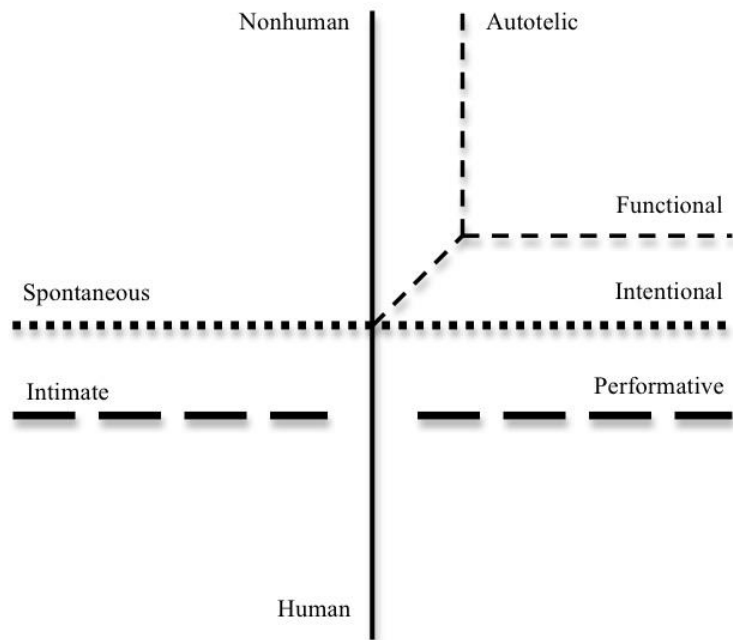
Figure 5.4. Gestural Qualities Graph

My methodology for constructing this archive was to compile a list of gestures from each Woolf and Joyce text—this list is by no means comprehensive, but does endeavor to include most gestures that might be considered significant from each major work. I then reread and reenacted each gesture and denoted its primary body part (if applicable), any notable thematic resonance, and drew a corresponding gestural qualities graph. The purpose of this section is not to attempt any sort of comprehensive picture of the archive, but to pair a textual gesture with each of the aforementioned categories/qualities in order to demonstrate the applications of the system. The discussion to follow—and the archive itself, to an extent—is purposefully sporadic, making use of a diverse selection of gestures. For contextual clarity, this section catalogs gestures from texts discussed in this dissertation exclusively, and thus only begins to suggest the

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breadth of texts that might benefit from this type of semiosis. While I focus here on one category or quality per cited gesture, I invite the reader to perform their own performative process of cross-reference and negotiation along spectrums, as well as to consider allusive and encyclopedic resonances that do not appear here.

I. Corporeal Typology

Though this is the most straightforward category, it is useful to pair a broad range of textual examples with a(n incomplete) corporeal topology. Working from the top down, we could consider *gestures of the head*, which—like hand gestures—are often codified (nodding or shaking to indicate agreement or dissent and tilting the head in confusion). Or, head gestures often indicate passing out of—"the sudden droop forward of her own head [. . .] she was asleep" (*TVO* 171)—or into—"Isa raised her head" (*BTA* 5)—focused attention. *Facial gestures* are often minute and closely tied to emotion; these include gestures such as raising eyebrows, blinking, squinting, nostrils flaring, lips pursing, an array of speaking and mouth gestures, as well as more innate physiological changes to the countenance, including blushing, or "the heartvein throbbing between his eyebrowns" (*FW* 20.02). *Torso gestures* include changes to posture, including those which make one more or less conspicuous, as in Miss La Trobe's gestures of hiding after the pageant in *Between the Acts*: "At last, Miss La Trobe could raise herself from her stooping position. It had been prolonged to avoid attention. The bells had stopped; the audience had gone; also the actors. She could straighten her back" (141). While *hand gestures* make up a large portion of commonly classified movements, we should also address atypical hand gestures and differentiate them from the arm movements to which

they are often connected. Here, it is most fitting to give an example of an ambiguous

gesture of the hands which, although its metaphorical connotations are detailed, does not

correspond to an easily pictured or typical movement: "with a gesture of her hands as if

tossing overboard that odious crackling-under-the-pot London life" (*TVO* 29). Woolf's

inferred gesture clarification here provides intention and emotional resonance for the

hand gesture, but leaves the act of envisioning its actual movements to the reader. We can

consider *arm gestures* to be slightly larger—involving, but not limited to the hands—

gestures that sketch broader movements in space: "he extended elocutionary arms from

frayed stained shirtcuffs, pausing" (*U* 7.487-88). In the same way, we can distinguish

between the more common *foot/peripatetic gestures* that propel forward motion—"his

feet marched in sudden proud rhythm over the sand furrows" (*U* 3.205)—and those

which constitute a *leg or foot gesture* but do not result in forward motion—"Since when

capriole legs covet limbs of a crane" (*FW* 331.27-8). Like the more subtle facial

movements, *physiological gestures* involve subtle and internal movements, including

movements of the skin, heartbeat, breath, and shivering, among others. These are often

experienced subjectively by a character who details them in first person: "I am covered

with warm flesh. My dry crannies are wetted; my cold body is warmed; it is sluiced and

gleaming [. . .] makes my blood purr" (*TW* 18). While these examples are brief and

selected sporadically, they do serve to illustrate the array of movements that could be

considered. The primary reason to draw attention to this kind of corporeal topology is to

indicate that, rather than constructing a semiology of gesture primarily focused on hand

gestures (as many communication-focused models are), it is worth considering the range

of body parts that can participate in a gesture. Gestures that originate in appendages other than hands are equally capable of producing meaning or accenting language; likewise, hand gestures (as in the example from *The Voyage Out*) can serve purposes that are atypical in relation to the rhetorical emphasis model of antiquity.

II. Thematic Resonance Typology

While this dissertation focuses on a particular set of thematic resonances that highlight some of gesture's phenomenological and cross-modal capacities, possibilities for categorizing gesture in relation to associations with context or meaning are illimitable. It should be noted, however, that these thematic resonances do not imply a straightforward, one-to-one relationship between gesture and meaning. Rather, they suggest gestural qualities that relate to categories of ritual, music, art production, and linguistic gesturality with various degrees of correspondence. Again, the purpose of the following examples is to demonstrate the breadth of gestures that might be placed in the following categories, which correspond (in abridged form) to the subdivisions that dictate the chapter organization of this dissertation.

We may differentiate between rhythmic gesture, which entails repetition and meter, and musical gesture, which is produced through the connection of multiple rhythms and musical elements. Bloom engages in a typical rhythmic gesture in *Ulysses*: "As he walked he took the folded *Freeman* from his sidepocket, unfolded it, rolled it lengthwise in a baton and tapped it at each sauntering step against his trouserleg" (5.48-9). *Musical gestures* include those in which rhythmic gestures are combined with other

rhythmic or musical movement qualities, as in the musical concatenation of movements

during the intermission in *Between the Acts*:

> At that, the audience stirred. Some rose briskly; others stooped, retrieving
> walking-sticks, hats, bags. And then, as they raised themselves and turned about,
> the music modulated. The music chanted: Dispersed are we. It moaned: Dispersed
> are we. It lamented: Dispersed are we, as they streamed, spotting the grass with
> colour, across the lawns, and down the paths: Dispersed are we. (66)

The (rhythmic) gestures of the audience become musical through their relationship to

each other as well as their relationship to the other musical and gestural elements of the

scene. Musical gestures also include the internal movements within a piece of music, as

in the hopeful, ascending three-note motif in Patrick Gutman's *Who Goes with Fergus.*

Musical gestures, then, can be subdivided into physical gestures which become musical at

a point of rhythmic connection and actual musical qualities—phrasing, timbre, and

motifs, for example—that can be likened to physical movements. *Sound-producing*

gestures are movements that enable a musician to produce sound, including both the most

practical—bowing a cello, for instance—and the most abstract and cognitive:

> Rachel said nothing. Up and up the steep spiral of a very late Beethoven sonata
> she climbed, like a person ascending a ruined staircase, energetically at first, then
> more laboriously advancing her feet with effort until she could go no higher and
> returned with a run to begin at the very bottom again. (*TVO* 388)

Listening/spectatorial gestures include both those of individual listening (to another

speaker) and the communal experience of the audience, at times involving anxiety when a

performance ceases or is difficult to understand, as in Miss La Trobe's dousing of the

audience with "present time" reality in *Between the Acts*: "All their nerves were on edge.

They sat exposed. The machine ticked. There was no music [. . .] They were neither one

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thing nor the other; neither Victorians nor themselves. They were suspended, without being, in limbo" (121).

Ulysses famously opens with a *ritual gesture* that originates in a (parodic) connection to religious meaning: "Solemnly he came forward and mounted the round gunrest. He faced about and blessed gravely thrice the tower, the surrounding land and the awaking mountains. Then, catching sight of Stephen Dedalus, he bent towards him and made rapid crosses in the air" (*U* 1.9-13). Originating in functional movement, *ritualized gestures* are those which admit ritual qualities, though these are not necessary for their completion: "She took the little silver cream jug and let the smooth fluid curl luxuriously into her coffee, to which she added a shovel full of brown sugar candy. Sensuously, rhythmically, she stirred the mixture round and round" (*BTA* 38). Gesture rituals originate in movement, become ritual through repetition and can, as discussed in chapter two, be associated with self-soothing and illness, as in Rachel's gestures toward the end of *The Voyage Out*: "physical movement was the only refuge, in and out of rooms, in and out of people's minds" (360). As discussed in the third chapter, *language-gestures* are omnipresent throughout the works of both Joyce and Woolf, and take many forms which we need not detail here; we should, however draw attention to *metacompositional gestures* that discuss writing within writing itself:

> These ruled barriers along which the traced words, run, march, halt, walk, stumble at doubtful points, stumble up again in comparative safety seem to have been drawn first of all in a pretty checker with lampblack and blackthorn. Such crossing is antechristian of course, but the use of the homeborn shillelagh as an aid to calligraphy shows a distinct advance from savagery to barbarism. It is seriously believed by some that the intention may have been geodetic, or, in the view of the cannier, domestic economical. But by writing thithaways end to end and turning, turning and end to end hithaways writing and with lines of litters

slittering up and louds of latters slettering down, the old semetomyplace and jupetbackagain from tham Let Rise till Hum Lit. (*FW*, 114.11-19)

The passage is syntactically gestural, and discusses the (now) unconventional writing process of writing letters with crossed writing in order to conserve paper. *Gestures of process* are diverse and present across categories of intermedial ekphrasis, including the compositional gestures of Cage and Gutman, the choreographic movements of McGregor, and the compositional and editorial movements of Woolf and Joyce. *Archival gestures* involve genetic criticism, the construction of various semiologies of gesture across fields, and the performative critical gestures of archiving by reenacting, discussing, and categorizing. This section, therefore, speaks for itself as an example of the archival gesture.

These examples range in the degree of (overt or implicit) relationship to their thematic category, as well as between gesture as represented in text and the gesturality of text. Again, while my categories are focused primarily on various subcategories of ritual and multi-modal art production and response, gesture might be considered in relation to any number of thematic qualities.

III. Gesture Qualities Typology

While thematic resonances allow for exponentially various interpretation, analysis according to gesture qualities offers a broader degree of applicability for any gesture. The following four qualities should allow any gesture to be categorized either in line with one of its two poles or at a point on the spectrum between them. I have chosen to limit this semiology to four characteristics, in keeping with the Laban/Bartenieff model and for the sake of a concise system; however, it is possible to envision a system that presents many

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more dualities for gesture—clarified/abstract, gesture as language/language as gesture, or minute/far-reaching, to name a few. The *gesturer* plane (depicted by the solid line on our graph) addresses the entity performing the action. While all gestures could be placed into one of the two categories, we might also place the gestures of sentient nonhuman beings (or non-sentient but living entities) further down the spectrum than those of inanimate objects. Human gestures may be placed in conversation with apposite nonhuman gestures, considering qualities of social contrivance as opposed to naturalness and of movement quality (both a human and nonhuman gesture could be fluid; both could be stilted and staccato). Woolf frequently represents gestures with a kind of synestesia that moves between and among human and nonhuman subjects. In *The Voyage Out*, for instance, inanimate objects (boats) move with human social contrivance: "the open rowing-boat in which they sat bobbed and curtseyed across the line of traffic" (152) and with equine characteristics: "the floor rose beneath their feet and pitched too low again, and at dinner the ship seemed to groan and strain as though a lash were descending. She who had been a broad-backed dray horse, upon whose hindquarters pierrots might waltz, became a colt in a field" (200). Inversely, human gestures often take the form of organic movements, as in the dance scene later in the novel: "after a moment's hesitation first one couple, then another, leapt in to midstream, and went round and round in the eddies. The rhythmic swish of the dancers sounded like a swirling pool" (267). It is not, therefore, significant or useful to differentiate human from nonhuman gestures as such, but rather to admit a broad range of inanimate, sentient nonhuman, and human subjectivities to our definition of capable gesturers.

The *purpose* plane (short dashes on the gestural qualities graph) is particularly significant to consider in relation to existing semiologies of gesture, as many existing systems disregard functional gestures, considering them devoid of expressive or aesthetic capabilities. However, as in the difference between ritual and ritualized gesture, it is possible for purposeful gestures also to be expressive, and for primarily autotelic gestures also to accomplish something. Bloom's gesture of cooking Molly's breakfast is primarily a *functional gesture*: "Another slice of bread and butter: three, four: right. She didn't like her plate full. Right. He turned from the tray, lifted the kettle off the hob and set it sideways on the fire. It sat there, dull and squat, its spout stuck out. Cup of tea soon. Good. Mouth dry" (*U,* 4.11-14). Conversely, *autotelic gestures* are movement for movement's sake, rather than accomplishing an instrumental task; take, for example, Orlando's gesture: "bathed her hand, as she had loved to do as a child, in the yellow pool of light which the moonlight made falling through the heraldic Leopard in the window" (171). While many gestures fall between these categories, we should consider the ways in which primarily autotelic gestures *function*, and the way functional gestures can express aesthetic qualities.

The *impulse plane* (the dotted line on the gestural qualities graph) allows us to classify gestures in relation to the degree to which they range from completely spontaneous to meticulously thought out. The spontaneous gesture is most concisely defined in line with Joyce's Epiphanies, which Stanislaus Joyce noted were "in the beginning ironical observations of slips, and little errors and gestures—mere straws in the wind—by which people betrayed the very things they were most careful to conceal"

(134). In this way, spontaneous gestures are particularly revelatory of inner thought or

expressive of an emotion. Likewise, though, intentional gestures reveal the ways in which

a particular movement may be chosen for a carefully planned action. Intentional gestures

can therefore serve to highlight the inextricable relationship between thought and gesture.

Spontaneous gestures can be purely unintentional (Stephen's gesture in *Portrait*—

"unluckily I made a sudden gesture of a revolutionary nature. I must have looked like a

fellow throwing a handful of peas into the air" (287)—is a precise example of the

epiphanic gesture Stanislaus discusses) or reactive and impetuous rather than well

thought out, as in William Dodge's quick decision to crush the snake and toad: "The

snake was unable to swallow; the toad was unable to die. A spasm made the ribs contract;

blood oozed. It was birth the wrong way round—a monstrous inversion. So, raising his

foot, he stamped on them" (69). Dodge reacts to his disgust, deciding spontaneously

(though still deciding and intending) to crush the snake; thus, this movement exists at a

point on the spectrum closer to spontaneous than intentional. Purely *intentional gestures*

are thought out and rehearsed in advance, as in those of the pageant in *Between the Acts*:

"*Beneath the shelter of my flowing robe* (she resumed, extending her arms) *the arts arise.*

[. . .] *Her children play . . .* she repeated, and, waving her scepter, figures advanced from

the bushes" (85). Here, the actress' movements are intentional for her own sake, as she

has rehearsed them in advance and intends to enact them at this point, and from the

perspective of Miss La Trobe, who choreographed them.

    The final category, *(inter)subjectivity* (long dashes on the gestural qualities

graph), is perhaps the most negotiable in that it entails the degree to which a gesture is

personal or performed. A performative gesture requires an audience and a degree of curated performativity, while an intimate gesture may be performed either in isolation or with another subject, but is focused on attunement. However, the audience for a performative gesture may be the self if it indicates duplicitous movement designed to convince oneself of something. Likewise, an intimate gesture may occur before an audience, or be the means by which choral attunement is formed. As the category is so fluid, it also requires us to consider whether movements are marked by genuineness or artifice, and whether social/historical acculturation is impacting the performativity of the gesture. As such, in considering this category, it is useful to consider the placement of a gesture at a point on a spectrum rather than at one of its poles. Bloom's recollection of a significant moment in his relationship with Molly is centered around an intimate gesture:

> Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away. Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy: I ate it: joy. (6.11)

While this is undoubtedly an intimate gesture, it is enacted before another subject and includes an element of Bloom performing for Molly his affection. *Performative gestures* may take the form of those enacted during an actual performance (as in the example of intentional gesture above), or those which are intended for the effect they will produce on a spectator rather than focused on individual expression or attunement. Again, however performative gestures may include an element of intimacy. In *The Voyage Out*, Helen's gestures of attempting to divert Rachel and the rest of the company from Ridley's comment that she is nothing like her mother are both performative (constructed for a social purpose) and intimate (sympathetically intended to help Rachel):

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> Helen was just too late in thumping her tumbler on the table to prevent Rachel from hearing, and from blushing scarlet with embarrassment. "The way servants treat flowers!" she said hastily. She drew a green vase with a crinkled lip towards her, and began pulling out the tight little crysanthemums, which she laid on the tablecloth, arranging them fastidiously side by side. (154)

While there are many clearer cut examples of definitive gesture qualities, it is my intention to emphasize the fact that they should all be considered as negotiable points on a spectrum, rather than rigidly defined extremes. While these three categories offer several possibilities for semiosis of gesture, it is essential that the form of our archive follows its content—ephemeral, sporadic, and open to innumerable subdivisions and sign systems.

Gesture in the Digital Archive

As we move toward a conclusion, we should consider the ways in which this type of semiology of modernist gesture could be digitally archived and the gestural problems that come with that type of work. As evidenced by the use of LabanWriter software to notate passages from *Orlando* and *Ulysses*, there is an innumerable and interdisciplinary array of possibilities and methods that might be used to reenact and preserve (digitally) gesture in the archive. Even as archivists constantly innovate methods for preserving the gestures of performance art and embodied experience, the shift toward digitization means that, as well as the gestures of the dancer or actor, the very process of accessing the archive loses something of its tactile, gestural quality. Now, gloved hands carefully turn manuscript pages far less often than arrow-key-clicks move digitized pages across screens. Although gesture is not removed entirely from the process of reading or archival research, the movements have become smaller and less tactile, reduced by the screen's

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separating presence, and the intimacy and embodiment with which we interact with texts is mitigated. Thus, both the archive itself and one of its primary purposes—the preservation of ephemeral movement—are in a period of transition in which it is vital to consider the significance of gesture and the archive: both preserved and preserving. As we construct a digital archive of modernist gesture, we should consider the gestures of the subject who accesses the archive. With this, and with any attempt to archive gestural performance, we should be mindful of haptic modes of access and ways in which awareness of gesture can pervade not only the content of an archive, but also the rituals by which we access it.

CONCLUSION

```
half an hour's interVal
                agaInst fate
   the audience stiRred            :
 stooped retrievinG
             walkingstIcks hats bags
                   aNd then as they          -
      ,               raIsed themselves
                   And turned about the music modulated

    dispersed are We
               mOaned dispersed are we
               spOtting the grass with      ,
               coLour
                  Freely boldly fearing no one[51]
```

Imitating John Cage's methodology for mesotics on the name of James Joyce in

Finnegans Wake, we might conclude our discussion of gestural archives, and this study

as a whole, by performing gestural ekphrasis in the form of mesotics on the name of

Virginia Woolf in *Between the Acts*. [*I sit to write the mesotics in a moving car.*

Traveling across the country, I slip from North Dakota to Minnesota as I slip from the

next word containing an N that isn't succeeded by an I to the next word containing an I

that isn't succeeded by an A. And as they raised themselves and turned about, the music

modulated and I crossed the state line without knowing it. My eyes strain, struggling to

orient myself within the words on the page in the half light as the jostling of

highwaycurves and potholes move my hands under the book.] The mesotic form is an

archive of an individual—and individually embodied—reading experience. It is a

performance of gestural ekphrasis in that it requires my reading and composition

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gestures—scanning within the words on the page for the next letter in the formula, transcribing the line, deciding where to begin and curtail it, and arranging the letters in a vertical line. My typographical skills are not up to the task of a perfectly straight line, but I begin to appreciate its slight waver as a subtle vibration. I tap the space bar in rhythm as I move each capital letter to the center of the page. This passage in Woolf's text, as discussed in chapter one, is already a musical gesture. The dispersal incited by the voice of the gramophone prompts the return to individual subjectivity and the shifting frame of actor/audience; the individual rhythmic gestures become musical as they interconnect. In the same way, my participation in this archive creates a concatenation of rhythm: the gestures of the characters raising themselves and turning about in the text, the repetition of my tapping gestures in subconsciously choreographed meter, the sounds of the wind and the road as the state line slides by, the modulation of the music in my moving car, my ocular and transcription gestures, and the typographical gestures as the mesotic form compels lines to slip laterally, left and right, from their center point. I shift from spectator to performer, from reading the text to engaging with it as a gestural archivist.

As discussed in chapter one, reading *Between the Acts* with a methodology for evaluating gesture and intermedial ekphrasis allows us to credit the work with still more innovative, postmodern characteristics. Woolf's use of gesture as both an underlying stylistic axiom and in represented form incites a sensate and sympathetically attuned experience for the reading body. Rather than cognitively recalling the discussion in the introduction, turn, if you will, back to it physically. Mark your page here with a dog-ear or an improvised bookmark—whatever is to hand—flip this text over, and thumb to page

74; or, sighing, slide your scroll bar back through the electronic document and scan my earlier discussion again, in light of the rereading gesture you have just performed. I do not make a claim as to whether or not these mesotics on the name of Virginia Woolf are of any worth as individual documents. Cage's mesotics on the name of James Joyce in *Finnegans Wake* certainly are, tangibly productive in that they dictated the words of *Roaratorio*. However, whether or not something new is produced, whether something is composed, this *is* a process of gestural ekphrasis and a significant performance of the archive. It allows us to broaden our perspective from the represented and stylistic gestures in the novel, to envision both the paratextual gestures that surround the text—in the form of writing/composition and adaptation/archive—and Woolf's unmade final revision gestures. This process of gestural ekphrasis also enables us to respond to the invitation the text provides in its last lines—"Then the curtain rose. They spoke"—that we, as readers of the text, are no longer auditors but performers, and that as we close the book, we begin to move in the world with gestures that have now been altered by our phenomenological reading experience.

While it has been my intention to intervene in a necessary turn in scholarship to view canonical modernism with regard to diverse aspects of performance studies, and my hope that this study will be of interest to scholars of James Joyce and Virginia Woolf, this methodology for understanding gesture and gestural ekphrasis is widely applicable across both temporal and generic boundaries. I would like, therefore, to conclude this discussion by applying definitions of gesture and gestural ekphrasis to a text that is different from modernist prose in time period, language, and genre. The Old English poem "The

Wanderer" details the journey and sorrow of a deeply solitary individual whose chief has died in battle. The poem opens with the depth of the *an-haga*'s (his loneliness is his nominative signifier) despair, and includes a significant gesture of grief:

> *Oft him an-haga   are gebideð*
> *metudes miltse,   þeah þe he mod-cearig*
> *geond lagu-lade   longe sceolde*
> *hreran mid hondum   hrim-cealde sæ*
> *wadan wræc-lastas.*

> [Often the solitary one   awaits honor for himself
> the creator's mercy   although he is heart-sorrowful
> throughout the sea-way   long should
> stir with his hands   the frost-cold sea
> wander exile tracks.]
> ("The Wanderer," 1-5; my translation)

For the sake of clarity, I've provided a fairly literal translation here. Significantly, if we credit the role of gesture as a means of everyday being-in-the-world, our reading of "*heran mid hondum hrim-cealde sæ*" takes on an entirely different meaning. While this has often been translated as having to do with the wanderer's journey across the sea (which does not take place unequivocally until almost twenty lines later), if we admit non-instrumental gestures to our imaginative archive, we might instead see this movement as much closer to the autotelic end of the purpose spectrum. If we read the gesture as instrumental, the notion of stirring the sea by hand could be understood as rowing a boat—oars acting as an intermediary between boat and sea. However, considering the *an-haga*'s grief and the fact that he is shown to be *awaiting* the creator's mercy, we might instead read the movement as a languid, half-conscious gesture ritual that expresses grief. As the solitary one waits, before beginning his wide-reaching physical wandering, he wonders whether his grief has made him numb. Seeking a

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reminder that he is alive, he kneels down by the water at the sea-side. He does not notice the spray hitting his beard, grown long, or the sound of the water lapping in sudden stark rhythm, wetting his knees. He plunges his hands in the water to the wrists, wishing to feel the pin-prick pain of the layer of thin ice he shatters or the frigid water beneath. He moves his hands slowly, swirling in clockwise and counterclockwise figure eights, synchronizing each hand's movements and then letting them deviate. As he begins to feel pain—is it real, or just hoped-for, however?—his thoughts turn to guilt at his failed protection duties and his movements turn masochistic. He stirs the water more vigorously, no longer noticing the directions of his movements, beating a furious melody of splashing and writhing gesture.

Gesture is *any movement of a body, human or nonhuman, which is carved in space and time and experienced (or has the capacity to be experienced) as an embodied, sensate phenomenon.* The movement of the wanderer's body (human, though it incites ancillary nonhuman gestures of water motion, the ripples he creates merging with the movement of the waves) is certainly carved in space—this space requires more force to navigate given the resistance of the water—and time—while the wanderer in my interpretation is fairly numb to the passage of time, his movements exist in relation to global, quotidian, and musical time(s). The gesture is experienced as an embodied, sensate phenomenon by the wanderer (if he is conscious of it) and would be experienced as an embodied sensate phenomenon by any viewing body, who might recoil, clenching and unclenching hands in response to a sympathetically experienced sensation of cold. These movements are certainly closer to performance than performative; strictly

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speaking, they do not accomplish anything (sliding a ring on a finger during a wedding ceremony) and while they may have a role in constituting their enactor, they are not oriented toward any external audience (here, the audience is the self). The gesture is inflected by social conditioning; the Anglo-Saxon culture of extreme fealty to a "ring lord" has played a role in the extent of this *an-haga*'s grief, and his own experience has created a body capable of responding with this particular masochistic gesture. However, it also subverts cultural conditiong in the sense that stirring one's hands in the frost-cold sea is not a socially accepted or codified movement. The gesture, operating in time, is rhythmic. In combination with rhythmic ripples of the water and his deep, ragged breath, the solitary one's continually altered stirring of the water is a musical gesture. Most significantly, the gesture is significant to the *an-haga*'s individual subjectivity, his morose means of being-in-the-world and, emblematic of his complete lack of attunement with any other human subject, only a spectral remainder of the relationship he has lost.

The wanderer's movements are a gesture ritual, given that they originate in a grief-driven impulse toward movement and become ritual by means of repetition with alteration. They are a symptomatic ritual in the vein of Rachel's illness-driven movements in *The Voyage Out* or Molloy's sucking stone rotation in Samuel Beckett's novel. The language with which the movement is represented is gestural. The alliteration of *hreran, hodum,* and *hrim* repeats in continual rhythm, mirroring a soft hissing sound of water and wind. In the meter of "hreran mid hondum," the quick beat of "mid" intervenes between the two syllable words that surround it, feels cyclical in the mouth, and progresses quickly before it is slowed, numbed by the slower progression required to

pronounce the syllables of *hrim-cealde sæ.* The caesura form typical of Old English poetry opens a blank space between the first and second halves of lines—like Emily Dickinson's dashes, these provide a space in which to breathe, to imagine and embody the sensate gesture represented. If we place the wanderer's movement in a semiology of gesture, we might classify it as a gesture primarily situated in the hands (although it involves other parts of the body) but unique in that it is completely unrelated to the notions of hand gestures as oratorical emphasis *or* innate means of human communication and intersubjective attunement. In thematic resonance, we might classify it in terms of a category of grieving gestures, and place it on the human side of the gesturer plane, at the intimate end of the (inter)subjectivity spectrum, toward the autotelic end of the purpose spectrum, and the spontaneous end of the impulse spectrum.

The gesture of the wanderer is an example of gestural ekphrasis. A lived gesture, real or imagined, has been transposed into written form. It negotiates between inscribed and ephemeral, is (as we have demonstrated with regard to grieving gesture as opposed to rowing gesture) open to the individual interpretation of any given reader of the poem, and operates in a liminal space between gestural/poetic art forms, temporal and spatial, written and enacted, and subject and world. If we move outside the poem itself, we can also imagine the role of gesture in the ekphrastic process at play. The poet performed inscription gestures (and perhaps enacted the water-stirring gesture before writing and editing it) in order to transition between gesture and poetic form. Translators across time have also engaged in movements of reading and rereading and reinscribing. My critical engagement with the poem is gestural ekphrasis, too; I read and reread the poem, perform

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and reperform the gesture in the body of water nearby (though the water is pleasantly warm rather than frost-cold), scan back through this text for salient points to reintroduce here, and type, delete, and retype words in unpredictable rhythm.

While I have focused largely on works by Joyce and Woolf in which textual and paratextual gestures feature most innovatively, the occasional (tangential) discussions of other artists—Dante, John Keats, Marc Chagall, Yoko Ono, Emily Dickinson, Samuel Beckett, John Cage, and the "Wanderer" poet—have been included as intentional reminders of the broader application of this work. Future study might employ this interdisciplinary methodology in relation to any number of authors in any genre. It could also delve more deeply into the question of process in gestural ekphrasis in the form of intermedial adaptation (complete and incomplete), reembody genetic criticism, innovate methods by which to archive gesture, consider the role of gesture in the digital archive, extend thematic resonances, and offer different classification systems. Most importantly, it should continue to open new avenues through which to connect literary studies and interdisciplinary gesture studies.

To conclude, we might revisit the image with which we began this study: the gestures of the angler who composes and conducts music in the cold air with the gestures of the fly fishing rod. She recalls the memory of earlier gestures that preceded the present process—the movements that inscribed her body with the facility to perform *these* movements of casting and reeling and netting—and she both achieves functional purpose and performs autotelic motions in space and time. She plunges her hands downward, moving in the cold lake water, going numb and returning to feeling, moving in both

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masochism and the visceral sensation of being-alive, expressing individuality and coming into and out of attunement with her surroundings. She is writing gesture onto the landscape, carving the environment with motion, gesturing as a sensate, embodied phenomenon in order to be (*to gesture*) in the world.

NOTES

1. Several recent studies have begun to address this oversight; particularly relevant to our purposes here are Abbie Garrington's *Haptic Modernism: Touch and the Tactile in Modernist Writing* (2013)—which addresses tactile modernism in Joyce, Woolf, Dorothy Richardson, and D. H. Laurence—and David Bradshaw et al., editors, *Moving Modernisms: Motion, Technology, and Modernity* (2016), which addresses the experience of motion in modernism, ranging in scope from physiological and emotional motion to new forms of transport and travel.

2. See Finn Fordham, "*Finnegans Wake* and the Dance."

3. See also John McCourt, editor., *Roll Away the Reel World: James Joyce and Cinema*, Cork UP, 2010 and David Trotter *Cinema and Modernism*, Blackwell, 2007.

4. See Haller, "Her Quill Drawn from the Firebird."

5. She wrote that "the cinema has been born the wrong end first [. . .] It is as if the savage tribe instead of finding two bars of iron to play with had found scattering the sea shore fiddles, flutes, saxophones, grand pianos by Erard and Bechstein, and had begun with incredible energy but without knowing a note of music to hammer and thump upon them all at the same time" (*E* 4: 352-3).

6. See Kendon, *Gesture*, pp. 17-22 for a more in-depth discussion of gesture from antiquity through the seventeenth century.

7. See Knowlson "The Idea of Gesture as a Universal Language in the XVIIth and XVIIIth Centuries," pp. 495-508 for an overview of the range of seventeenth and eighteenth century rhetorical attitudes toward gesture as a universal language and Adam Kendon, "Gesture," pp. 109-28, for a brief, comprehensive discussion of the history of gesture.

8. See especially Michael C. Corballis*, From Hand to Mouth: The Origins of Language*, Princeton UP, 2002; see also Nicla Rossini, *Reinterpreting Gesture as Language: Language "in Action,"* IOS Press, 2012, for an analysis of the history and current state of the role of gesture in the field of linguistics.

9. See Ellen Dissanayake, *Arts and Intimacy: How the Arts Began*., and Stephen Malloch and Colwyn Trevarthen, editors, *Communicative Musicality: exploring the basis of human companionship*.

10. For a concise discussion of gestural language origins and mirror neurons, see Michael C. Corballis, "Language as Gesture," pp. 556-65.

11. Jacques Derrida's famous postulation in "Che cos'è la poesia?" epitomizes the unique range with which the gestural body is used to discuss the lyric, here represented as a hedgehog: "the animal thrown onto the road, absolute, solitary, rolled up in a ball, *next to (it) self*" (287). See also Martin Heidegger's ". . . Poetically man dwells. . ." for a phenomenology of lyric reading that considers the perceptual, spatial, and experiential body.

12. See note on page 612 of the Oxford *Major Works*, Hopkins' "Keats and the Uncanny" (35), and Myers' "Keats and the Hands of Petrarch and Laura" (100) for further discussion of the history and significance of the poem's textual history.

13. While Paraskeva's and Burns' works are the only extended studies of gesture in Joyce, some articles deal with the question in connection with film and the influence of Marcel Jousse; see Jackson I. Cope, "The Rhythmic Gesture: Image and Aesthetic in Joyce's *Ulysses*," Jesse H. McKnight, "Chaplin and Joyce: A Mutual Understanding of Gesture," and Lorraine Weir, "The Choreography of Gesture: Marcel Jousse and 'Finnegans Wake.'"

14. Most notably the "Sirens Without Music" section of *James Joyce: The Centennial Symposium* for non-musical analyses and Nadya Zimmerman's "Musical Form as Narrator: The Fugue of the Sirens in James Joyce's Ulysses" for a comprehensive musical perspective.

15. See Susan Brown's "The Mystery of the *Fuga per Canonem* Solved" and Michelle Witen's "The Mystery of the *Fuga per Canonem* Reopened?" in *Genetic Joyce Studies* for more on this discourse.

16. I do not mean to suggest, however, that the transition from rhythm to music requires a human listener, rather that the combination between rhythmic elements into music must have the *capacity* to be perceived in combination.

17. See also DeGay, "The Bray of the Gramophone," pp. 39-42.

18. Though space does not permit a thorough discussion of ethology here, it is significant to note the persistence with which ritual, and ritual performance, is discussed with regard to the nonhuman world. Significantly, Schechner cites— as one of the nine tenets he considers the "full scope of performance studies"—"ethological studies of play and ritual, especially in primates" (*Ritual, Play, and Performance* xv). See also Bjorn Merker, "Ritual Foundations of Human Uniqueness," Malloch and Trevarthen, pp. 45-60, and David Abram, *Spell of the Sensuous: Perception and language in a more-than-human world*.

19. In the case of a true social smoker, cigarette smoking would move more toward the register of a ritual gesture, but still not as definitively as pipe smoking, because this type of behavior would be externally/socially motivated rather than beginning in a self-focused ritual state.

20. We could also distinguish between ritual gesture and ritualized gesture by way of Ellen Dissanayake's discussion of sexual rhythms and modes. In this example, foreplay could be considered as a ritual gesture in comparison to sex as a ritualized gesture. Like the gesture of smoking a pipe, foreplay originates in ritual, but becomes itself dynamically through a somatic, haptic, and rhythmic expression. Foreplay should be defined as a ritual because it is repeated, with alteration, and is one of the paradigmatic examples of forming attunement and negotiating between subjectivity and intersubjectivity. Rather than beginning in ritual, the sexual gesture begins in something other than both ritual and gesture—the desire for pleasure, the creation of intimacy, or procreation, among many other possibilities. However, like the gesture of smoking a cigarette, the sexual gesture is seldom performed without ritualized elements—particular elaborations that, while not "necessary" to the act, elaborate, elongate, and facilitate the creation of mutuality and attunement.

21. See Paraskeva's discussion of Agamben in *The Speech-Gesture Complex*, pp. 7-13, for a reading of the significance *and* limits of "Notes on Gesture."

22. See also Young, "Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality," which draws on Maurice Merleau-Ponty's *Phenomenology of Perception* and Erwin Straus' phenomenological study of the differences in throwing between the sexes in order to suggest that modalities of feminine bodily comportment reflect a contradiction between freedom and restriction, between individual subjectivity and objecthood. Young claims that, "[t]ypically, the feminine body underuses its real capacity, both as the potentiality of its physical size and strength and as the real skills and coordination that are available to it. Feminine bodily existence is an *inhibited intentionality*" (36) and advances an argument that the experience of feminine subjectivity in a restricted, cultured model, as well experiencing one's body viewed as an object, creates a body marked by gendered restriction and timidity which does not use its full somatic potential.

23. Boats gesture persistently throughout *The Voyage Out* and, while these gestures do not always connect to ritual, we will return to the concept in relation to the stylistic, aqueous gestures of *The Waves* in chapter 3.

24. See DeSalvo, *Virginia Woolf's First Voyage: A Novel in the Making* and *Melymbrosia,* Cleis Press, 1981, DeSalvo's reconstruction of *The Voyage Out* as it might have appeared prior to 1912 and Woolf's extensive subsequent revisions.

25. See Sieneart "Marcel Jousse: The Oral Style and the Anthropology of Gesture," for a further discussion of Jousse's contemporary reception.

26. Though Jousse's work is cited relatively infrequently, it does feature in Ong's significant *Orality and Literacy* (1982), and Illich's *In the Vineyard of the Text* (1996).

27. Lorraine Weir argues for Joyce's attendance at this particular demonstration, though he may have seen more than one, noting that: "Ellmann infers that Joyce and Mrs. Colum attended the recital at some time in 1931 [. . .] but a slightly altered version of the clearly Joussean passage at FW 468.5 appeared in *transition*, 13 (Summer 1928), 29" (323).

28. For further discussions of Jousse in relation to Joyce, see also Laurent Milesi "Vico... Jousse. Joyce.. Langue," *James Joyce 1: "Scribble" 1: genèse des texts,* edited by Claude Jacquet, Lettres Modernes, 1988, pp. 143-162.

29. There is a striking correspondence between Jousse's description of the child's impulse to sway and Deleuze and Guattari's discussion of the refrain—"A child in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song" (311)—which we discussed in the previous chapter with regard to spatio-melodic landscapes.

30. While both represented and performed ritual gestures are prolific in the *Wake*, this argument focuses primarily on instances in which the text itself enacts gestures of ritual; these evidence not only Joyce's engagement with Jousse and rhythmic gesture (and other concepts of ritual and embodied conditioning), but also evidence the power of gestures of ritual to establish intersubjectivity and attunement (here between reader and text). For an extended discussion of represented ritual in the text, see George Cinclair Gibson's *Wake Rites* (2005).

31. Although this argument credits gestures situated in all parts of the body equally, hand gestures are, historically, the most frequently considered by theorists of gesture—from gesture's origins in antiquity (oratorical guides for accenting speech with hand gesture), to Dissanayake's argument that hand gestures are the most quickly developed and fully formed infants, to Flusser's phenomenological assertion that "thinking is shaped by our hands, by way of the gesture of making" (33).

32. As discussed in the introduction, gesture studies is linked to questions of language at every stage of its historical trajectory: from gesture as oratorical accentuation in antiquity, to interest in universal language schemes and gestural origins of language in the seventeenth and eighteenth centuries, to the development of psycholinguistics with the work of Adam Kendon and David McNeill.

33. Donat O'Donnell, "Discipline and Self-Discipline," London: *The Spectator*, 193.6597 (1954): 728; Norman Foerster, 'Review: Language as Gesture,' *American Literature* 25.2 (1953), 250-51.

34. For a more detailed discussion of Joyce and universal language, see Jesse Schotter, "Verbivocovisuals: James Joyce and the Problem of Babel" *James Joyce Quarterly*, vol. 48, no. 1, 2010, pp. 89-109. For comprehensive discussions of Joyce and Vico, see Donald Phillip Verene, *Knoweldge of Things Human and Devine: Vico's New Science and Finnegans Wake*, Yale UP, 200), and Donald Phillip Verene, ed. *Vico and Joyce,* SUNY Press, 1987.

35. Bernard, a writer, shares a philosophy of rhythmic, gestural writing process with Woolf herself, and is frequently involved in gestures of reading, writing, and cataloguing observed gestures for future use; Rhoda retreats into her own consciousness, and frequently expresses an embodied sense of entrapment; Susan leaves London and is often discussed in terms of mothering gestures: "wrapping in a cocoon made of my own blood the delicate limbs of my baby" (171); Louis navigates between the architectural spaces between his business office and creative bohemian attic; Neville grieves Percival's death with bargaining gestures, and engages in the gestures of writing poetry; Jinny is extremely physical and sexual, consistently shown to be "pirouetting."

36. For further discussions of Woolf's language in *The Waves*, see Bonnie Kime Scott, "The Word Split Its Husk: Woolf's Double Vision of Modernist Language," *Modern Fiction Studies*, vol. 34, no. 3, 1988, pp. 371-85; Emily Dalgarno, *Virginia Woolf and the Migrations of Language*, Cambridge UP, 2012; and Maureen Chun "Between Sensation and Sign: The Secret Language of *The Waves*," *Journal of Modern Literature*, vol. 36, no. 1, 2012, pp. 53-70.

37. See Johanna Drucker *The Century of Artists' Books*, Granary Books, 1995, for a further discussion of performative and conceptual artists' books.

38. Roland McHugh's *Annotations to Finnegans Wake*, Johns Hopkins UP, 1980, is the authoritative compendium for allusions and paratextual material in the *Wake*.

39. In *The Speech-Gesture Complex: Modernism, Theatre, Cinema* (2013), Anthony Paraskeva takes Beckett's phrase as the starting point for his premise that "spoken

utterance occurs within a non-verbal context of visible bodily signals, which often serve to complicate the utterance either by reinforcing the speech-act or displaying a conflicting intention" (1). Paraskeva takes as his subject the illocutionary potential in inferred gesture clarification, the technique in which a gesture is described, and then its meaning clarified. He contends that the fact that these two elements cannot be represented coextensively in writing allows for the possibility of meaning being split.

40. Samuel Beckett's short story "The Expelled" features a similar fall that is both attuned and discordant gesture-gesturality complex as it narrates the fall after the fact; it seems likely that this moment was influenced by Joyce and the fall that opens *Finnegans Wake*: "There were not many steps. I had counted them a thousand times, both going up and coming down, but the figure has gone from my mind. I have never known whether you should say one with your foot on the sidewalk, two with the following foot on the first step, and so on, or whether the sidewalk shouldn't count. At the top of the steps I fell foul of the same dilemma. In the other direction, I mean from top to bottom, it was the same, the word is not too strong. I did not know where to begin nor where to end, that's the truth of the matter. I arrived therefore at three totally different figures, without ever knowing which of them was right. [. . .] After all it is not the number of steps that matters. The important thing to remember is that there were not many, and that I have remembered. Even for the child there were not many, compared to other steps he knew, from seeing them every day, from going up them and coming down, and from playing on them at knucklebones and other games the very names of which he has forgotten. What must it have been like then for the man I had overgrown into? The fall was therefore not serious." (46)

41. Other characters also respond to Percival's death with significant gestures of grief; Rhoda expresses the failure of movement and those which she cannot take: "On the bare ground I will pick violets and bind them together and offer them to Percival, something given him by me. Look now at what Percival has given me. Look now at the street now that Percival is dead" (159). Like Neville, Louis responds to the death of Percival in parenthetical but, in part because it does not use dashes, it entails less movement (the gestures of bargaining and imagining a world in which Percival has not died) but rather a formulaic and fatalistic connection with other deaths: "(he died in Egypt; he died in Greece; all deaths are one death)" (170).

42. Sinéad Morrissey, *On Balance,* Carcanet Press, 2017.

43. For more on the Fluxus Group, see Hannah Higgins, *Fluxus Experience*, U of California P, 2002 and Natasha Lushetich, *Fluxus: The Practice of Non-Duality*, Editions Rodopi, 2014.

44. For several contemporary perspectives on intermedia, see Hans Breder and Klaus-Peter Busse, editors, *Intermedia: Enacting the Liminal*, Dortmunder Schriften zur Kunst, 2005.

45. On 15 November 1979, Cage wrote to inform artist Jasper Johns about all of the appearances of the names Jasper and Johns in the *Wake*; on 22 April 1979, Cage wrote to Cy Twombly, informing him of his and Cunningham's upcoming movements in mesotic form:

> to ireland to Collect sounds for a work
> related to joYce's <u>wake</u>
>
>   (unTil july 15);
>   then i Will
>   wOrk in paris (until 8/15)
> putting the Music together.
>   in septemBer merce and the co.
>   wiLl perform in Scotland
> after that i go to italY to amplify a park (488)

46. James Joyce's collection of poems, *Chamber Music* (1907) have been set to music several times, including by W. B. Renyolds, music critic of the *Belfast Telegraph*, Irish composer Geoffrey Molyneux Palmer, and American composer Ross Lee Finney. In 2008, Fire Records UK released a collection—curated by James Nicholls and featuring artists including Peter Buck from R.E.M. and Lee Ranaldo from Sonic Youth—of interpretations of *Chamber Music* by 36 artists. See also Myra Teicher Russel, *James Joyce's Chamber Music: The Lost Song Settings*, Indiana UP, 1993.

47. Interestingly, Gerber opens his review with an anecdote that in the 1970s, John Cage suggested the name "pilobolus"—a small heliotropic mushroom—to the Pilobolus dance company, then in formation at Dartmouth College. Gerber suggests that "Cage suggested it because pilobolus means, literally, to 'toss one's cap,' and, just like the mushroom dispersing its spores, the troupe was about to embark on its career in the world of dance" (115).

48. ECT-TET; EARPHEMERA Podcast, https://soundcloud.com/etc-tet/john-cage-talks-through-atlas-borealis, Accessed 7 July 2017.

49. For a detailed overview of the relationship between gesture and the field of semiotics, see Winfried Nöth, *Handbook of Semiotics*, Indiana UP, 1995.

50. Future work on gesture could have important intersections with disability studies: the imagined/archived gestures of a phantom limb for an amputee, for example.

51. Virginia Woolf, *Between the Acts*, 66; this mesotic is my interpretation of John Cage's *Writing Through Finnegans Wake* methodology as applied to *Between the Acts*. Excepting the use of I Ching chance operations to dictate orientation of punctuation marks, I have imitated Cage's technique exactly.

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APPENDIX

Patrick Gutman
Interviewed by Lauren Benke
3 June 2017

For clarity on aural elements of the interview, text that is sung is denoted with italics, and emphasized syllables are denoted with bold typescript.

LB: Do you mind if I record you so I can transcribe your thoughts?

PG: Absolutely, it could be a little bit much if you have to write everything at once.

LB: Exactly. So, that's what I'm thinking of. I'd love to hear a lot about that process specifically and rehearsing that piece and that performance, but also kind of just your general thoughts on the role of movement and gesture for you as a composer throughout any stage of the process. And kind of the question of—I especially want your insight on this because I've been trying to think about musical gesture, so kind of the metaphorical gesture of any element of a piece of music as gesture—if we can think about it that way, I think it pairs with—I've been talking about how Joyce can write a sentence that has syntactical gesture, or gestures of image or that sort of thing—so that kind of abstract concept of gesture. So those are my main questions for you, but maybe we could start with talking about the piece itself and how that came about exactly; so it was a Bloomsday commission, right?

PG: Exactly. So, basically what happened was I submitted a proposal for this and the prompt was to take a fragment of a melody that James Joyce allegedly wrote, and they gave me this little prompt that I can read to you, and I'll also send this to you after we're done, but this little blurb here was just a little background on how this melody came about, so let me find—"Who Goes with Fergus," okay—so here's what I'll read to you basically. So, this was part of the prompt; I had two pieces of paper they gave me. The first is—I had the poem—and this is the paragraph right above the poem, of the background. So, basically it says this: "Stanislaus Joyce relates that as a fourteen-year-old—George Joyce lay dying in March; this is in 1902—he asked his brother James to play and sing his own setting for Yeats' "Who Goes with Fergus." Later recalled hearing Joyce play and sing this composition during their student days together—this is with a student C. P. Curran—despite his concern for others' musical settings of his poems, Joyce seems never to have sung this composition for his friends in Paris." So, basically a friend said that—this is as close as they got to a melody of that—of Yeats' poem that Joyce set. And so, the fragment of the melody is to the, as I had mentioned before, is just to these three little lines: "And no more turn aside and brood / Upon love's bitter mystery; / And Fergus rules the brazen cars." So basically, my task once I received this commission, was to take that fragment and write the song that incorporates that fragment

in this Yeats poem, and so there was sort of the connection between Yeats and Joyce that was going on throughout this whole thing.

So basically, I first began my process by trying to understand what the poem was about. Being a composer, my goal as a musician is to not necessarily tell you what the poem means, but sort of give you the space in which you understand the meaning for yourself, and what I began to do was, well, I can offer my interpretation, but I don't want this to be something that what I say, musically is, or has to be a certain way. So, I bring all that up so, as I just began doing my research, what I took the poem to mean for me was sort of the following; in that there's sort of this character; there's two sort of characters: there's the person at the beginning who's saying, "who will go drive with Fergus now / And pierce the deep wood's woven shade / And dance upon the"—so there's this narrator who's speaking, and it became a calling. They're calling forth to the listeners and saying, "who of you will come with me on this sort of journey." And for me, this piece is about a journey on release—on letting go—it's a calling for that, and as the poem progresses, you notice the words start to change. And it says: "young man lift up your russet brow" and "maid" so now this character, this narrator is speaking specifically to you, and so musically I knew I needed to shift that, and so each kind of stanza became its own musical world, where—like the poem, it sort of progresses, and so basically what I decided to do was the following: the singer was the narrator, the character. The cello is the emotional underpinning of the character. It's almost like the cello will say what the character can't, because the character's sitting here saying, you know, who's going to come with me on this journey to sort of let go of the fear and sort of dive in. That's sort of of what it meant for me; this poem is a calling to kind of rise above. And the cello begins the piece. It sets the stage, and then the vocalist comes in with the piano. The piano's sort of just the glue with it all. The piano's sort of the third wheel tying it all together, but the singer is the character and the cellist is the inner emotional—that comes out.

So, what happens is the cello begins and then the vocal and the piano, and then the cello and the piano comment, and then the vocalist comments, so what happens is they start to get closer, and they start to overlay each other, and then what happens is in the second verse—the "young man, lift up your russet brow" and "maid,"—the music gets warmer, because the beginning is kind of intense—you hear it, right?

LB: Yeah, definitely.

PG: It's jarring. The beginning is—*boom, who will go drive with Fergus"* this is a call. This is not: "Hey, Lauren. How's it going? How are things in life? Things are going good—"This is like: "Hey, I'm jarring you into this moment," and then I started to smooth it out, as it gets warmer. And then the second verse is more lush, and the cello's more lyrical. I'll get to gesture in all this in a moment. This is sort of the big idea of the form, and then I'll talk about how the gesture creates this. So, you have the first verse of "who will go drive" calling you, and then we kind of have a musical interlude after—the afterthought—and then it comes into the second verse: "young man, lift up"—warmer. Cello and the singer are meshing a bit more. Then, we go into the climax, which is where Joyce's melody comes in; "and no more turn," because we build for it. The darkest part is

the "and brood," so in the "and brood" we're still dark, dark, dark, and then the light comes—"and no more turn aside and brood." And we open up and the ensemble is playing together. So, musically and emotionally, we're getting this sort of mix, and I wanted to highlight Joyce's melody as sort of this beautiful moment, because it's his, and this piece is honoring him and Yeats, so I took his melody, and I re-harmonized it, and I created this very strong moment with it, so that the audience—even if they didn't know that this is Joyce's melody—there's something very striking about this moment that I think they get.

Once they've merged, what I did was I have a cadenza. In music, a cadenza is really a solo. It's a moment when an instrumentalist gets to shine. And so I put a cadenza in this song, which is kind of uncommon, and the cello gets about a two-minute solo in the middle of this piece—this beautiful solo—and what that represents—and this is all gestural—I'll go into gesture after this. What that represents is the freedom, the character. The singer is finally able to break free for this moment in the piece where they lift up and they get the clarity. They see the light, and the cello is playing these beautiful harmonics—these sort of beautiful tones, and gets to just be—for two minutes by its own. And then, finally, when the vocalist merges, they sing a duet for a few—well, fifteen seconds. So it's just cello, cello and vocal together "*for Fergus rules the brazen*—"; it's just a refrain of that line, and they're together, and then finally they mesh—the brazen cars—and the cello is done for the rest of the piece. It's complete. And then, the last verse is just piano and voice. Calling you again, in this sort of leaving you open ended. It's very mythical at the end. It says: "and rules the shadows of the woods / and all the disheveled stars" So, for me, I took this as the afterthought of "I called you upon this journey." The solo gave you the light, but now it's up to you. I left it open ended, and there's sort of this ominous drone at the end when you listen to it, just this low note that doesn't go away. The right hand on the piano is just doing this E drone—*bum, bum, bum*—almost as if time's ticking, and now it's on you.

So, looking at the overall thing, right, you see the piece kind of merges from this call—this jarring call, to go beyond your fear—to the warmer "young man, this is possible" and the cello kind of merging in that, and then the solo in the middle where the cello flies free in this newfound freedom to then settle on this little reprise at the end to say, "well, it's your choice." I, the singer, Yeats, can only give you so much. This is now your call to action, not mine. So that's how the piece is structured, so it's interesting that you bring up gesture, because from the beginning of this piece, the whole thing is built on gesture. The beginning of the piece—I don't really have a way to send you the score, but basically, the piece starts: *bad da, da da da*— and then it stops. And then it repeats: *ba da da da da da*— and I extend it. So there are three gestures that happen in the introduction of this piece of music. Three gestures: each one separated by silence, so the first gesture introduces the theme: this rising, three-note motif that concludes almost every verse. And the very last notes of the entire song, after all the drone you have *boom* and then you hear that three-note motif: *bum, bum, bum.* I call it the hope motif. It's like a hope motif. A three-note motif, and that is a gesture. That is a gesture that comes back throughout the entire piece, that glues the piece together. So, for me, gesture is a thematic force for this three-note motif that ties the music together. So gesture helps the music breathe. Gesture

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in my piece helps delineate phrasing, and structure—musical structure. And what's interesting is some gestures, like in the beginning, are very short, and they're very—what's the word—identifiable, right? You can hear this gesture—beginning, end—second gesture—beginning, end—third gesture—much longer, keeps going, and then I hold this high note—right before the verse first starts. That's when you jar: *bum "Who will"*—so these three gestures in the beginning of the piece really set up the tone of the entire piece, and the material that I'm using, and I'm a composer and I like to give you a lot of the material right in the beginning of the music. All my seeds are right there in the first—what is it—a twenty second introduction. And gesture, this line, this musical phrase—musical phrase is another word that I would use synonymous with gesture, because we can think of a gesture as a phrase—right? For instance, I have a—think Mozart—if you listen to anything by Mozart, his phrases are very clear. He's a very clear composer, and you can think of those as a gesture, where we have a first idea, and then you have a second idea or a third, and so it comes in these gestures, so that's how I thought of this piece in the beginning was with these gestures, and so what starts to happen, is I start to lengthen, throughout the piece, these gestures. To develop, right, development. Develop by adding notes, development by extending rhythm, the rhythm and the beat, and all of that sort of creates at times some elongation of that opening theme: *doo, doo, doo, doo, doo*, right, so that gesture—the clarity of it gets muddied throughout. As the music gets more intense, I disrupt the musical gestures. I elongate them more and more. I thicken them. These are ways of developing, because as a musician we ask ourselves: how do you take a musical idea and create a whole piece with it? So, things that musicians just do, these are general abstractions, but sometimes we add more notes, sometimes we take away notes, right? Sometimes we extend the rhythm, sometimes we shorten the rhythm, right? Think of Beethoven's *Fifth*—you know the—*bum ba ba bum, bum bum ba bum.* That little motif is—*ba ba ba bum*—that's it. Four notes, and then he just repeats those four notes at a different level—*ba ba ba bum*, but then what does he do? *Ba ba ba ba ba ba ba ba ba ba ba ba*—he makes a theme out of it, so from these little motives, he builds a theme and expands. Similarly, in my piece, from these opening gestures, these opening phrases, I take that and extend and build upon it in the piece.

When it gets to the solo part in the middle, we kind of hearken back to that gesture, and if you listen again, once you get to the solo, it's the same thing. You're going to hear these musical lines that end with silence. That's one gesture. The beginning of the cadenza goes: *ba da, ba da da* or something like that *ba da da*, and it stops. So you're going to hear these gestures. Once again, these musical phrases: beginning, ending with silence. Beginning, ending with silence, beginning—and you'll see, I start to extend it, and I start to lengthen it, and I build that gesture until the cellist, right as he's finishing, just starts to do a flurry. This sort of flurry flurry flurry before he ends on a very high, ethereal note, it breathes, and then the vocalist comes back in. So, to kind of bring the big idea of gesture to kind of sum this up is that: the seeds that I plant in the beginning opening, those gestures, really create the foundation for the entire piece, and then the cadenza in the middle part, those gestures come back, but I've built upon them, I've expanded them, I took the cello different registers—the placement of the register—so now it's not in the low register that I began in the beginning of the piece; we've moved

up to the higher, lighter, the warmer register. Not the darker. Right, musically, we're in the light. So, the choices I make also with the register of the instrument, and the lyricism there—it's all based on this idea from the opening. So, in that sense, the theme is embedded within gestures that are often cut off by silence, so it makes it easy to hear these gestures, and hear these sorts of phrases.

So, I know I just threw a lot at you in that moment.

LB: No, that's great.

PG: So, I want to ask you a bit if you want to get a little more specific or some clarification now that you kind of have this background—this sort of understanding of how I structured the piece and what it means—so I'm curious if you have any questions to kind of go—move knowing this background.

LB: Absolutely. That was absolutely perfect, especially the way you're defining musical gesture has just crystallized a lot of things about how I was trying to think of it. Because I had a feeling that—because I've been defining it physically as sort of a discrete unit of movement—so it's not a whole dance, but it's a unit of movement within a dance or a performance or any type of bigger thing, so this idea of it being a musical phrase and having a beginning point and an end point is perfect, and you can absolutely hear that within the piece. I was thinking, too, about the idea of those first three gestures and coming from the perspective of a call and a narrator is really interesting with the—you know—coming from the poem and the Joyce fragment too. I guess, for follow up questions—and I also—I'm glad you said what you did about the layering, too, because I think from my sort of layman's reading of your piece and in relation with the poem I think that's the main thing that ends up getting at what Joyce is and why the piece was so appropriate for Bloomsday—this layering of levels of melody, of instruments, of meaning is so what Joyce's work is, that that works really perfectly.

PG: Absolutely.

LB: And especially with the open ended—I think, I mean that's especially brilliant too.

PG: That's what was so interesting about studying Joyce in particular. Even though the text is Yeats, because there are so many layers of interpretation, and meaning, that that's when I realized that this doesn't have to be a musical representation of all these different things, because—yes, there's hearkening to nationalism as well as individualism, as well as mythical—I mean, Fergus is this mythical Irish god, you know, so there's a lot of these different layers that are going on, and so I absolutely agree that, musically, it not only matches that, and in terms of ambiguity, presents that, but—you had mentioned a comment about these gestures, and they exist on bigger levels, too. For example, the introduction is three gestures, but really, the opening introduction is a structure. It's one section, right? That, in and of itself, is almost one gesture, if you want to think of it that way as forming these larger units, right? So, even verses, right, the separation of verses

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when the vocalist sings, instrumental interlude, vocalist singes, instrumental interlude—you know, these kind of singing, musical response, singing, musical response. Those, in and of itself, are almost their own gestures. The vocalist sings his verse. That's a gesture. The musical instruments respond. That's an answer—a gesture—so you could almost, abstractly, almost kind of think of each section really as a little journey. It's a little gesture. Each one is its own environment, its own mood. The first verse; very different feeling than the second verse, right? So, not saying that those are necessarily in alignment with the gestures you're talking about, but you can still abstractly kind of think of sections and replace that word section with—you know, introduction with—gesture one. The first one is really gesture two. And then you could almost see the journey of how the gestures evolve with the intensity of the language. Right, jarring in the beginning to smooth and warm in the middle, to more ambiguous by the end—this sort of just drone. You know, this last verse that just kind of drones, and you're kind of just left in wonder, so those are different ways that you might want to just playfully just think of, too, if you wanted to take it to the larger levels.

LB: Absolutely. Nice. And you've also—I mean, I think you've gotten at this, but I wonder if you could say a little more about—why—I get the sense that—I mean, your work and your process has these elements of gesture and very thoughtfully structured and composed, but what would you say is the difference—in both process and finished product—of the fact that you have these other artistic media at play with the Joyce piece and the Yeats lines?

PG: You mean how will that impact gesture?

LB: Your process and gesture. Just give me a little bit more of a sense of why it's different that you're working across media than it might be otherwise, or would you say that's something that you feel like you're doing more regularly.

PG: I will say this, so when I began writing the piece, what I first do is internalize the poem, and I try to find if there's any internal rhyme schemes or any internal rhythmic patterns that are contained in the poem. So I'm not sure of this—you would probably know this—but there's a—it goes like this: "*Who* **will** *go* **drive** *with* **Fer***gus now / And* **pierce** *the* **deep**"—it's sort of in twos. There was this—I don't remember the name—this sort of pattern in there, so I first try to see it in the poem—you're saying different media—right? So versus me just writing a piano piece for piano, right, now I have to bring in text. I'm bringing in a form of literature. So it absolutely changes the way I write the piece. It has to, because I have to think of how these lines—this text—are going to be spoken, so I read the poem and I internalize the poem, and I try to find if there's a natural flow, a natural rhyme scheme—you might have a better word—a natural internal structure, that I might—as a musician, as a composer—want to bring out. So, sometimes you think: "Who will go drive with Fergus now" as one idea, but for me, I like to break that up into smaller: "*Who will*?" I'm asking the questions, so I like to bring out, sometimes, smaller nuggets from the larger gesture, so I think as a composer it's my job

when I work with another source like text, where I try to do both. I try to honor the flow and the gestures that the text lends itself—because how you read a poem is not the same way as how you might sing it, and at the same time, sometimes you have to honor that how you read it is natural, so I think it's always trying to find the balance with what does the poem, as a poem, with no music or anything, how does that flow? What gestures might be contained within the poem, that I, as the composer, want to bring out. And, at the same time, we have to honor that music, and a song is not reading a poem. That music has its own laws and its own rules of flow that feel good, and so I think, as a composer, it's our job to balance and honor both worlds of gestures—I'll use your word—that kind of—that are contained inherently in the poem itself, in the way that we read text, and at the same time we have to honor that as we read a text that's not necessarily how musically you would sing it, because in music we love to elongate a word, or we love to bring out a syllable that might be juicy, right? So, for me, even looking at the first line, I would read it: "who **will** go **drive** with **Fer**gus now." When I chose it: "who **will**" let's repeat that for emphasis, because musically I want to bring this out, because it's a question. "Who **will** go *drive*—with **Fer**gus" so I even break up the sentence into three little gestures: "Who **will**" "Who **will** go *drive*—" and there's this long line "*drive*." The third part: "*with **Fergus** now?*" And on his name, Fergus, I use that opening motif—the three notes—*Fergus now*, and then the musical response to the first line. So, I think that as I work with media that's outside of music, it's my goal to understand first the context of that media. I need to understand what does the poem mean? What were Joyce and Yeats trying to represent? What was Joyce representing with his version, right, his melody—and what was Yeats trying to say in his poem, and how does Yeats say it? Does he write the whole line on one line, does he say, "who will" skip a line, "go drive with Fergus now" right? How the structure of the poem is laid out influences me as a composer because it helps me start to design form, and the way I shifted form in the beginning was—I saw it as "Who will go drive with Fergus now / and piece the deep wood's woven shade / and dance upon the level shore"—that's an idea. That's one big gesture that has three lines—three gestures in between. So, for me, I interpreted that as: this is all asking one thing. Musically, I want it to be one world. I have to match what Yeats did in his poem, but then, Yeats switches: "young man," now he's personally calling someone. "Young man lift up your russet brow" and "maid, lift your tender" "lift your tender eyelids, maid / and brood on hopes and fears no more." And, so, I think that—to kind of recap that—there's a balance that I try to understand the structure or gestures that Yeats inherently has, and then I use that as inspiration to create the piece, and then musically come up with ideas that match that. Now, like I said, that doesn't mean that I would necessarily have to honor—if he writes one sentence, not breaking up that sentence—because that's where the freedom of music comes in, because sometimes we want to have a musical outburst, or we want to have a musical response that a poem wouldn't give us. Music gives us the time to have a reflection upon what's been said, and I can talk about what's being said without words. So, I think in my work—not just in this but I work in film—I do film scoring as well—and that's the same thing, where I have to match the gestures, the action, the dialogue that's going on film, and at the same time, you know, try to honor the musical aspect of that. Now, obviously, with words and

singing there's different medias at play, but I think it's a balance. I think, as composers, we try to honor what the author of the poem is speaking, and honor the internal structures that are in it: the rhyme schemes, the rhythmic flow, the one word for a sentence. If there's a poem that reads a sentence but the author decides to put the last word as its own line, I have to ask the question: why? I have to ask the question: does that represent a pause? Does that represent a moment of reflection? Does that represent a break? Literally, a break, meaning an interruption—he wants there to be a jolt? So these are questions that I have to ask in response to media, and then, as a composer, I make my own gestures and my own ideas based off of that. And so, I think for me I heard this three-note motif, this *da da dum*, and that became for me my musical gesture that would weave in and out of this piece that I'm responding to. If that makes sense.

LB: That's great, and that's actually exactly how I'm trying to think of this—I'm calling it "intermedial ekphrasis" in this chapter, so I'm taking the kind of antiquated notion of writing a poem based on a piece of art—the ekphrasis idea—and making that sort of much more fluid and wide-ranging than that—so really any kind of meeting point between two media, and it's certainly not translating one into another. It's really acknowledging what's happening in one—as you're saying, honoring—something that's in the poem, but allowing for the freedom of what you can do in music that's different and what you can bring from that. I'm thinking, and I know I've given you this language, but the way you're talking about it as well—I think in a lot of ways gesture is a common thread between those just because we can think of it so broadly—that a poem can gesture, a piece of music can gesture, your process as a composer has to be gestural. Even in the sense that you have to move your body in the world in order to compose something.

PG: Absolutely. And, you know, I don't want to get too into the details of this. I don't think it would be necessary, but, physically, when you play an instrument, there's a lot of movement that happens, and parts of this piece, especially for the pianist, as they play they play in gestures. Just as we talked about the cellist has the opening line is a gesture, right? So, musically, we hear gestures and phrases, but our bodies do too sometimes. Literally, sometimes you'll play certain things and you'll play in one motion, or you might play in two motions, so throughout not just this piece but in music in general—this is just something to be aware of, not necessarily that you have to explore—but, physically—there are sometimes gestures. In fact, I had a professor last year who gave a talk on a piece by a twentieth-century composer called Takemitzu—and she took one of his piano pieces—*Rain Tree Sketch*—I think it was the first one, and anyway, she talked about how gesture—physical movement of the body—composed the piece. It could be fascinating for you to kind of look at—although you would probably want the visual aspect—but there were certain motifs, certain musical ideas, that were linked to a body movement that a pianist might make—whether it's the splash of a chord—or maybe it's a little run, but there was an actual physical link that this professor was sort of lecturing on and describing, which was interesting, so I think maybe even the knowingness that gesture can actually extend to literally physical movement of the body of the performer, which could be something kind of interesting as well.

LB: Absolutely. Yeah, I've been reading some gesture study that relates to music and one thing I've found that was interesting is kind of categorizing musical gestures into: the abstract, the musical gestures within a piece of music, the really physical gestures of the musician that are so different across instruments, the kind of sound accompanying gestures that—keeping rhythm, the tapping of a foot, or something like that—and then sound responding gestures of—the gestures of an audience who's listening to a piece of music or a dance that's choreographed to a piece of music, so there are so many layers to that as well.

PG: Absolutely, I mean, obviously music and dance—I mean, you look at any ballet—as musicians and composers, we have to go based off of the dance gestures, right? So I think different art forms are going to require the composer to have maybe a little different approach, but gesture is absolutely something that I think, in all art forms, even a painter, right—they paint in strokes at times, and the gesture. So I think this idea of gesture through the arts is brilliant, and I think that every piece might demand a different aspect of honoring that, right? Some gestures might be very scattered or broken up, some might be a little more fluid, so I think this word—I think it works in all these disciplines really well.

LB: I'm really interested, too, in your process of composing across instruments. I don't really know how to phrase this, but if you could tell me a little bit more about—thinking about your gestures and the role of your body within composing. How does that change across instruments and across your process of composing? I'm not sure if that makes sense as a question, but just if you could say a little bit more about gesture in your actual composition process—your gestures.

PG: Sure, absolutely. I would say this. Sometimes, some of my musical material comes when I'm improvising, and I will feel or hear a gestures. *Da da da da dum*—right? *Da da da da dum*. So for me, for example, there might be a very passionate section that might have some runs or something, and as I'm imagining playing this or whatnot, I think of a gesture. For instance, it might have a run that goes down, and that's one gesture, and then I might want to come back and repeat that and do it again. For me, I have a very physical relationship, I think, to music. Not only feeling music, but moving with it, so I think when I'm improvising and in the process of writing music, gesture absolutely comes into play because I'm thinking of a moment. I'm thinking of capturing a moment, and I think gestures are like a moment. *Da ga da dum*—it's a gesture, it's just one musical moment: *shoo ga da dum*, *shoo ga da dum*, you know? So, I think that sometimes a gesture spawns the musical idea, or the musical idea comes from a movement of a gesture. So I think, in that way, during my compositional process, it's not always just like—you come up with some theme or you come up with—sometimes they're little cells—a chord. And then, when you start to play with that, I think that keeping in mind of the movement of the notes or whatnot, is important. You had mentioned something about other instruments; how would this work with other instruments. Well, as a composer, I have to think of the

performer and them playing this piece, and how they would play it. Literally, how would a violinist play this line. Let's look at the song, right? How would the cellist be able to play this music? So I oftentimes will literally think, or imagine, or actually watch a cellist, and see how they move. How is their gesture? And, sometimes, you realize: "Oh my God, their arm movement in this whole thing; it's too much." The gesture, physically, doesn't work for the instrument. You can write a note, you can write these chords but, physically, we are limited as human beings, so sometimes you're limited with your musical material because the gesture of performing—that's the physical aspect that I was talking about—it won't work. You know? Sometimes a pianist can't get from the top of the piano to the bottom of the piano in the time you want. Physically, you're limited. They can do it pretty fast, but sometimes you can't make that jump work, so this is a case where gesture of the physical movement can determine your musical choices, because an instrument—unlike reading a piece of paper of a poem, right? You're bound by a physical apparatus, and—depending on what you're playing—you're going to have limitations that you run across. So, sometimes, I get inspiration from the gesture of a movement. Oh, a violin player—they love to bow across. What could I do if they bowed across here? What notes could I play? That's a gesture, and that gesture would influence my piece, right? And it reverses. Sometimes I have a musical idea that's a gesture, or just a piece of music, but the performer is limited in performing it because of a physical motion that they can't do. So, I think in some ways, as a composer, we have to think of the physical playingness of the piece of music, because we're limited, and at the same time, in my compositional process, I'm inspired by the instruments themselves, and how the performers move around the instrument. So, to put that another way, that's gesture. Body language, right? Body language and what I write can be linked. So, in that way, physical body movement and gesture can create my musical content, and vice versa. I have an idea that's a line or a run, and then that becomes manifested through a physical performance—body movement through playing the piano, whatever it may be. Is that a little bit of what you were thinking?

LB: Absolutely. Now I have this beautiful image that I might need you to correct me on because I might have gone off too far: of you composing, sitting at a piano, with the poem to one side of you that you're referencing and some means of writing the score and you're pausing to imagine the movements of the cellist. It's a really interesting image. How does that actually work for you in a physical sense? Would you be sitting at a piano? Could you give me a little bit more of a sense of where you are, physically, in this process.

PG: Sure, so I typically compose at my piano, and—in terms of the visual—yes, I think as composers in general, sometimes we try to imagine how it will look when the performer plays it, and we have to do that, because we have to write music that— obviously we want to write, but at the same time is playable. And there are just physical limitations that you are bound to, and each instrument has its own set of limitations that you work with. So I think, for me as a composer sometimes, some of my ideas come from imagining the ensemble sitting together onstage. Physically thinking of how they look,

and how I want that beginning to start. With this piece, the way the concert was set up was as follows: they did readings of James Joyce—I think they were all—they weren't all from *Ulysses*. They did some from *Ulysses*, I think they did one from *Finnegans Wake*, and there might have been one other one, so they read little selections. So, they would read a selection, followed by a musical piece. Selection, musical piece. I was the only composer—living composer—who actually wrote something for them. The others were just Irish folk songs, and then mine was there. So, mine was coming after an intense scene where—I think it was Stephen Dedalus—I think it was from *Ulysses,* and there was an argument between him—about his mother—and one of the guys commented about his mother being dead, and I can't remember which—

LB: Yeah, that's—I think—that's in the first episode of *Ulysses*, Stephen is talking to Buck Mulligan about being at his mother's deathbed, and I think—

PG: That was it.

LB: I think there's a moment where he sings "Who goes with Fergus" instead of praying over the dying woman.

PG: Yes, that's exactly right, and that was part of the context. And so that was getting read right before my piece was performed, and it's an intense dialogue where the guy's kind of shaming, and then he talks about his mother, and then he kind of brings that whole—there's an argument, right?

LB: Right.

PG: And so I knew that this piece was going to come right after that intense scene, which is why I began with the solo cello, because the solo cello was almost beginning that emotional response to what had just been spoken, and introducing this piece. So, in a way, I was thinking of gesture in the sense of the dialogue being spoken before the piece, setting the stage and the mood for the musical gestures that followed, So, in some ways, there was absolutely a conscious understanding of how my music was fitting in with what just came before. There was a link in that for sure, but not necessarily gesture, but in the way of text and dialogue and the performance of it coming into the compositional process, you see? Coming into the compositional process.

LB: That's really interesting, too. That's a unique setting to have a premiere of a piece. It's not necessarily a typical situation, which I think is even more interesting. Is there anything else—I don't have a specific question here—but anything else in the performance itself or the rehearsal process that would relate to this topic or anything else about your experience of the piece post-composition?

PG: Sure, well, I think I would just say that—when we talk about gesture—and I'll use musical phrase—phrasing is what we often use in music, but gesture is so synonymous

that we interchange. But I think for me, often, gestures, musical ideas, these phrases, they contain potency. There's a potency and something that's contained in each gesture that, as musicians, we are always trying to bring out. Whether you're playing classical music—Beethoven, Mozart—when you have very very clear phrasing in that music—listen to anything Mozart. You know the phrase, you hear it. It's a beautiful theme that ends, that begins and ends, it's very clear. And over time in music, we like to muddy that clarity. Sometimes we'll eliminate phrasing altogether and just have a texture or something, but I would say that, in music, we think in gestures, and each gesture has a potency, and I think it's the job of the musician to understand what they perform, and to bring out all of these nuggets, all of these gestures, and so I would just say that: in a line, in a gesture, contains so much to be said, and I think that, as musicians, we have to think about gesture in everything that we do. There are some pieces that really don't have gesture, but those are exceptions. I say that because it influences how they perform the piece. It influences a certain way to play it. You know, is it *ba da da* **da** *da*, or is it *ba* **da** *da da da da*? Right? Where we put emphasis or where we put stress. So, gesture is something that we have to interpret constantly. Now, being a composer, I'm interpreting gesture, in a piece like this, not just musically, but now with text, right? And that's when we talked about having to bring another element overlay. Where you have to honor both the text and musical gesture and find where they connect and where they don't connect, right? And so, I think gesture exists on many levels: it exists for the performer—they have to learn how to perform the music—and their body language might match that, and then there's gesture on the level of the conductor—the person who literally is leading the orchestra or whoever who literally communicates to the orchestra through gesture, through conducting, through cueing someone or telling someone when to go—so gesture for a conductor is huge, everything. And then there's gesture for the composer. When I compose a piece of music and I hear a *da da da dum*: "oh, I like that. That's a musical line." That's a gesture. There's a potency in that. So, as I compose a piece, I'm physically having gesture, I'm hearing musical gestures, and then, when I have to do something with a song, I have to understand the gestures of the song, of the text, of the rhyme scheme, the internal fluidity of it, the rhythmic flow of the poem or the disjunction of the poem. All of that comes together, so I think—to kind of sum this up—gesture exists on every level in the creation of art, and exists for every person who's involved in that, whether it's the performer, the conductor, the composer, the author, the writer who I connect with—so, I think that gesture is a thread that ties all these arts and these processes together, because I think that all of these forms, in one way or another, have gesture involved in it. Which is why it's so cool, I think, that you're doing this thesis, because I feel it's so—it works so well in music. You know, there really is such a link, so congratulations on undertaking something like this. This is huge.

LB: Thank you.

PG: But I think it's so fascinating and very relevant in all of these forms.

LB: It's been fascinating for me to realize how much more it's involved with music than I realized at first. This conversation especially, but anything that I've learned about music throughout this process has just added so much to the whole. This chapter is really very rooted in music and my first chapter is on musical gestures in the sense that Joyce and Woolf both write parts of their prose in a way that is musical.

PG: I love that.

LB: It's worked out really well, but this especially has been wonderful, and you talk it about it so brilliantly, and I had no work to do in asking you questions either because you spoke about it in exactly the way that works for this, so I really appreciate it.

PG: Absolutely, and look, at any point throughout this if you have any questions or anything like that, please send me an email, give me a call, I'd be more than happy to clear anything up or to provide any clarification or more expansion on something that you discover in your process of finishing this that you never thought to ask before: just ask me. I would love to discuss, and I'm all yours.

LB: Will do. Thank you so much. I'll start trying to write it and see what questions come up or if there's anything I don't have the language for that I could ask you about. This has been perfect. I'll get your approval on what I write and make sure I haven't taken you out of context, but I'm really excited to write this section.

PG: That's wonderful, I'm happy for you and good luck with the journey of the paper, that just sounds awesome.

LB: Thank you.