Oxford Handbooks Online

Choreographic Re-embodiment between Text and Dance

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The Oxford Handbook of Dance and Reenactment
Edited by Mark Franko

Print Publication Date: Jan 2018 Subject: Music, Dance Online Publication Date: Dec 2017
DOI: 10.1093/oxfordhb/9780199314201.013.26

Abstract and Keywords

This chapter explores the aesthetics of the experimental modernist fiction of Joseph Conrad and Samuel Beckett to open up debates about reenactment of dance in the twentieth century. Using the theories of Gabriele Brandstetter and Paul Ricoeur to explore correspondences in dance and literary skepticism about narrative, the discussion shows how both writers interpolate their stories with fleeting passages of gesture or movement phrases that syncopate and undermine the teleological flow of narrative. This discussion suggests a choreographic re-embodiment between dance and text that focuses on communication beyond words. The similarity of Conrad and Beckett lies in their uses of gesture, but while Conrad's movement phrases re-embody early twentieth-century expressivism, Beckett's look back to early twentieth-century innovations in abstraction which examine the mechanical function of the body, rhythm in time and space. Beckett does not reference a mental (or emotional) state, whereas Conrad's gestures are affective, identifying an emotional interiority.

Keywords: modernism, narrative, expressivism, Joseph Conrad, Samuel Beckett, Gabriele Brandstetter, Paul Ricoeur

CRITICS of literary modernism have identified a prevailing skepticism in fictional treatments of sequence, time, and narrative gesture in which the complex disposition of narrators and voices undermines or complicates sequential ordering of event to disrupt the epistemological process. Writers including Conrad, Proust, Woolf, Joyce, Beckett, and Kafka questioned conventional generic forms, the status of closure, and the relationship between authorial and narratorial voice. This kind of narratological skepticism in the modernist period constituted a suspension of judgment on the part of the author and narrator that may be associated historically with sixteenth-century Montaignean skepticism, but which extends doubt in the possibility of ever communicating certain knowledge. Thus the onus of interpretation of the text falls increasingly on the reader. In addition, literary aesthetics identified a skepticism about language, frequently expressed in poetry—as T. S. Eliot put it in "Burnt Norton" (1935), "Words strain, / Crack and sometimes break, under the burden" (Eliot 1963, 194)—in which the very status of language as an adequate means of communication was brought into question. Such inquiries have rarely been associated with a corresponding questioning of conventional narrative modes in choreography of the period, as in the work of Loïe Fuller, Isadora Duncan, Ruth St. Denis, and exponents of expressionist dance who frequently rejected the traditional teleology of balletic storytelling. Yet writers often turned to the metaphor of dance to suggest ways in which a text may, paradoxically, "speak" non-linguistically, as in Stéphane Mallarmé's account of Loïe Fuller's solo dance in Paris in 1893 as a model for poetic practice, when Mallarmé claimed that Fuller's dance encapsulated "la forme théâtrale de poésie par excellence" (Mallarmé 2003, 207).

However, this chapter argues that dance does not appear in the modernist text exclusively as a metaphor or intertextual reference at the service of literary modernism's critique of language. By examining the narrative strategies of two notable novellas, **(p. 450)** Conrad's *Heart of Darkness* (1899/1902), and Beckett's *Ill Seen Ill Said* (1981), we find a neglected correspondence in these authors' evocation of movement and gesture, in which a movement phrase in each case questions narrative sequence and the relationship between the bodily experience of time and its representation. Such movement phrases appear as brief "quotations," yet without reference to any historically acknowledged "original" dance. Instead, these writers re-embody phrases, or visual flashes of movement, as a chimera or ghostly repetition of an original, divorced from the context of a dance to which the sequence may once have belonged. These writers introduce a form of choreographed re-embodiment across dance and text in which they utilize the very skepticism about narrative that dance itself explored at this time. Taken out of context, such movement phrases offer these writers a way of translating, through the medium of visual imagery, that which is represented elsewhere in the text as incommunicable: the very silences and gaps that exist beyond language itself.

But this form of translation across dance and text also tells us something about the narrative skepticism of new forms of dance that claimed autonomy for the choreographic act as a form in and of itself, operating apart from any narrative function, and the way in which they were reenacted or re-embodied in literature in the twentieth century. As Mark Franko observes in the Introduction (Chapter 1) to this volume, ideas of reenactment

treated throughout this book include “dance beyond dance history per se.” The narratological innovations treated in the following, showing how modernist writers examined the tensions inherent in a skeptical treatment of narrative time, inform a wider debate about danced reenactments in the twentieth century.

Before turning to the texts themselves, it is useful to explore the context in which an intriguing correspondence reveals the tensions about narrative time appearing in both literature and dance of this period. These may be examined by considering the use of dance in the two short stories with reference to Gabriele Brandstetter’s important study of the visual and literary representation of “body-image” in the *Poetics of Dance* and Paul Ricoeur’s account of narratology in *Time and Narrative*.[1] An emphasis on the *spatialization* of time in both accounts shows how non-narrative physical gestures re-embodied in the text may be identified as a corollary for the disruption of narrative closure by the (p. 451) aesthetic act, insofar as the “choreographic” becomes the reeanactment of time in and by space.

Crucially for this discussion, Brandstetter observes a turn-of-the-century burgeoning of aesthetic innovation around 1900, exploring how figural representations of dance were absorbed into painting and literature as symptomatic of a crisis of perception and of language in the period. She draws her theoretical framework from Aby Warburg’s *Mnemosyne* project, begun in 1924, which aimed to map pathways of an afterlife of antiquity, reanimated in the art of later times through the reproduction of gestures of great symbolic, intellectual, or emotional power (Brandstetter 2015, 15). Using Warburg’s categories of gesture in the *Mnemosyne Atlas*, Brandstetter analyzes how such specific figural representations of movement have particular currency around 1900, when they stand in for a general cultural crisis during the period of modernist innovation, revealing “a moment of aporia between the ‘now’ of movement and the history of representation” (Brandstetter 2015, 2). Yet narrative theory has also raised similar questions in relation to the nature of fictional representation. Paul Ricoeur strikingly identifies a corresponding tension occurring in literary narrative between the “presentness” of the human experience of time and the historicity of its representation. By identifying a “concordant discordance” in classical accounts of poetic activity—a phenomenon that will be outlined later—Ricoeur refers to the “aporia” within narrative itself that illustrates a gap between present lived experience and its representation in the retelling or performing. Brandstetter and Ricoeur offer a framework through which to explore the distinctive strategies of Conrad and Beckett’s skeptical treatment of gesture in their fiction, and open up questions about the nature of reenactment across text and dance.

Brandstetter argues that a period of innovation in modernist aesthetics invoked, among the many cross-disciplinary interactions at this time, the visual and literary citation of contemporary dance and movement practices as a symptom and sign of a crisis of perception concerning “the nature-culture divide, with the duality of dance on the one hand as a transitory art of the body, which is subject to mortality, and on the other hand as a culturally stable set of techniques for symbolic representation exercised by visual

images and in literary discourse" (2015, 2). She outlines her routing of the argument through Warburg, describing his "atlas of emphatic gestures" as one that can tell us how contemporary dance to some degree reanimated the gestures of the "ancient" and the "primitive" and how these gestures were used in art at the turn of the twentieth century to embrace and denote the memory of a "gamut of expressions in the grip of emotions"—recovering an ancient "primal instinct" that is transformed anew in modern art. This catalog of Warburg's "pathos formulae" is a repertoire of the history of gesture, "the mimetic human" in corporeal images belonging to cultural memory or symbolic formulations that are "hidden under and transformed by the self-interpretations of the modern subject" (Brandstetter 2015, 13). We shall see in the following that Conrad's use of "primitive" gesture corresponds to this use of the affective mode of twentieth-century dance (as in Ruth St. Denis's or Isadora Duncan's work) to illustrate his critique of the hidden primitive within the Western colonialist subject.

(p. 452) On the other hand, Brandstetter identifies a concomitant sense of the deconstruction of the individual subject in the period that is also present in modernist dance innovations. Drawing on a separate set of Warburgian formulae that focus on "figurations in space" (Brandstetter 2015, 6), Brandstetter shows how dance explorations (of artists like Fuller, Rudolf Laban, or Oskar Schlemmer) also conform to this subset of Warburgian categories, revealing underlying spatial patterns of bodily movement in time, rather than focusing on the expressivist power of the individual. Brandstetter cites the dissolution of the subject in the patterning of spiral (as in Fuller's dance, where the body disappears in the swirling movement of extended material[2]), or in the spatial configurations of abstraction and geometric patterns (as in Schlemmer's 1926 *Bauhaus Dances*). Beckett's non-affective treatment of movement in his late work emphasizes the same kind of spatialization of time in a way that looks back to early twentieth-century dance experimentations.

With these two sets of choreographic innovation in mind, Brandstetter explores "the meeting of spatial figures of a topographical nature and body-images in motion" (2015, 3), and shows how a form of reenactment (or rather re-presentation) of both these kinds of dance gestures in visual or literary aesthetics reveals the importance of modern dance's appearance at a moment of cultural crisis in defining the relationship of time and space. Tellingly, she notes the "fleeting quality of unrepeatable dance moments and the transcendence of the model of presentness in dance performance by situations that transgress this immediacy" (3). The significance of these moments is that the focus on the "unrepeatability" of the movements of what Brandstetter calls "free dance" (in the work of St. Denis, Fuller, Duncan, and others) raises questions about their apparent re-embodiment in literary text.

In order to show how Conrad and Beckett exploited these properties of "presentness" and "unrepeatability" in modernist dance to disrupt the teleology of their narratives and undermine the status of language as dominant mode of communication, we should first consider how these writers' narratological skepticism (i.e., their undermining of narrative time as teleological) arises in part from the tensions inherent in narrative itself. In this

respect, Ricoeur's well-known phenomenological study of the relationship between time and narrative offers a provocative framework for examining the representation of the female protagonists of Conrad's and Beckett's narratives as an aestheticizing device for structuring their skeptical reception. Ricoeur explores an interplay between Aristotle's account of dramatic representation in his most famous work of literary criticism, the *Poetics* (the earliest surviving work of dramatic theory, ca. 335 BCE), which emphasizes the unity of time and place, and Augustine's analysis of the human experience of time in the *Confessions* (written between 397 and 400 CE), which spatializes the idea of time as it is imagined in the mind. In both accounts, a gap or *aporia* opens up between accounts of the human experience of time and the historicity of its (p. 453) representation. But the most important aspect of Ricoeur's account for this treatment of dance appears in his discussion of Augustine.

Ricoeur's addition of the "temporal" (found in Augustine), which he reads back into Aristotle's spatial theory of poetry/drama, is helpful in understanding the choreographic re-embodiment of dance in the text. Where Aristotle sees a spatial structure, with beginning, middle, and end as parts of a simultaneous whole, Ricoeur identifies a structure that is both spatial and temporal, or, as William Dowling explains, "a chain of causal implication that must be traversed in time, and in a state of partial or imperfect knowledge, before there dawns any intimation that these same events might also be seen as a unity of action" (2011, 8). For the purposes of understanding the translations of movement across dance and these texts, Ricoeur's reading of Augustine is useful because it enables us to think about the bodily *experience* of time as spatialized, just as Ricoeur finds activity or movement as the key term that is missing from Aristotle's account of spatial "unity" of the poetic act.

Ricoeur introduces Augustine's idea of the "three-fold present" in order to bring this temporal element into Aristotle's spatial structure of beginning, middle, and end. When Augustine questioned himself about how to explain the experience of time, he identified the notion of a distension of the mind or soul (*distentio animi*) as a movement of the mind forward and back between tenses set against the present moment of experience. Ricoeur opens out Augustine's idea to focus on the activity of storytelling—with an emphasis on the temporalities of storytelling, which he sees also as an aspect of the human condition (the way we experience time in the world is narrativized in our own consciousness). At its most fundamental, Ricoeur's account envisages a narrator who tells the story in the present moment, but who uses grammatical tense to gesture to the past, perceive the present, and anticipate the future through an imaginative act (three parts of time folded into one present moment). The distension of the mind by time is for Ricoeur a way of explaining the spatialiazation of temporality, our actual experience of time. Augustine's *distentio animi* is crucial for Ricoeur in the fact that the "impression is in the soul only as much as the mind acts, that is, expects, attends, remembers" (Ricoeur 1984, 19). Ricoeur sees discordance emerge again and again out of the very concordance of narratorial intentions, in that a tension is created between the events that happened in the past, or

that are anticipated in the future, and the activity of retelling, or anticipating them, in the present moment of narration. Thus the idea of unity or wholeness of a story is always undermined by that which is a characteristic of narrative itself—the potentiality for temporal fracture in the process of retelling.

However, in thinking about the "three-fold present" in relation to dance, which is also encountered in the present moment and engages in complex temporalties, this is not to suggest that the business of dance is narrative per se, nor that dance's gestures point necessarily to the past or to the future, but rather that the authors treated here found in the choreographed phrase a useful expression of the embodied experience of time across space, an experience that frequently disrupts a linear sequence of storytelling. Such authors imagine the movement phrase as a "flash," experienced bodily, in which historicity is the impact of a past on the present, but not a teleological force (something **(p. 454)** closer to a Benjaminian "jetzt-Zeit" effect [Benjamin 1968, 261]). But these movement phrases (themselves suggesting their disruptive temporality) are used by both authors to structure the *experience* of narrative time (of both the narrator of the tale and the reader) as non-teleological.

Yet we might also think of the way in which we experience the gesture of dance or movement in the now of the present moment, and the ways in which dance activity spatializes time as a counterpart to the disruption of narrative by the aesthetic act in fiction. Such focus on this phenomenon arises throughout Brandstetter's study as she discusses the gestural activity of modernist dance practices that draw attention to their presentness and their *spatialization* of time, but disrupt the notion of a linear narrative by an aesthetic act. But this phenomenon is complicated by the fact that the choreographic act itself becomes the reenactment of time in and by space. We shall see how both Conrad and Beckett utilize this kind of focus on choreographed re-embodiment in their foregrounding of the *aporia* of narrative and how it is that the choreographed gesture and movement phrase enable them to visualize this phenomenon (somewhat paradoxically through the medium of words) in the texts themselves.

Conrad

Conrad's presentation of movement phrases illustrates metaphorically and ironically the "discordant concordance" that Ricoeur associates with the activity of the mind in relation to the experience of time and its recreation in poetic or narrative activity. Conrad's narrator Marlow, in retelling his tale, sets up three interrelated visions of movement phrases throughout the narrative. Marlow's skeptical treatment of the expressivism of the African woman's movement in *Heart of Darkness* may be read against the impeded progress of the chain gang described earlier in the narrative, and the later despairing gestures of the Intended, following Kurtz's death. These illustrate what Elleke Boehmer has remarked as characterizing Conrad's work, when she suggests that he belongs to

postcolonial criticism—"that which critically scrutinizes" rather than merely "coming after" Empire.[3]

But we shall also see that Conrad (to some extent unconsciously, but in the manner of Brandstetter's use of Warburg's "pathos formulae" to represent the anxieties of "primitivism" lying behind the construction of the modern subject) draws on the contemporary currency of innovations in dance at the time of writing to set up a parallel between the treatment of narrative in movement practices of the period and narrative's skeptical treatment of language and narrative closure. Conrad's narrator describes images of (p. 455) movement through gestural flashes that open up or spatialize the temporalities of the story in a single present moment but disrupt the possibility of closure. These scenes are neither reenactments in themselves, nor intertextual resonances, but "textually" choreographed re-embodiments of remembered gestures.

It is of course a critical commonplace to refer to the literal and metaphorical resonances of Conrad's focus on the movement of travel throughout his fiction. However, Conrad also draws attention to the localized movement phrases, gestures, and postures of individuals, complementing the geographical movements of the narrative with a sense of the physicality of characters' intimate actions (and non-actions) within the larger framework. For example, he punctuates the geographical shifts of *Lord Jim* (1900) with the protagonist's active "leaps" from the ship or over the wall of a compound; and, in *Under Western Eyes* (1911), the movements from Russia to Geneva are simultaneously accompanied by the visual image of physical disintegration of one of the protagonists, Mrs. Haldin. The novella *Heart of Darkness* (serialized 1899, published in book form 1902), one of the earliest of Conrad's experiments in narrative framing, offers us the most famous exposition of the journey metaphor as a test case. Conrad here presents the physical dimension of the tale through the rhythmic alternation of scenes of arrested reflection and/or vision on the part of the narrator. The juxtaposition of these moments produces a kind of syncopation in the text, or perhaps what Gérard Genette would call the "effects of rhythm" (Genette 1980, 88). But the narrative situation is constructed in such a way that a skeptical relationship develops between the events of the tale, or its teleology, and the disordered sequence in which it is told. In this respect, the visual "flash" of bodily movement or stillness illustrates throughout the text this very relationship. The reader's experience relies on her or his memory of the account of past events, attentiveness to the present, and expectation of the future. But it also relies on a sense of imagined embodiment of these events (as in drama), in which the significance of each subsequent event creates a dramatic irony that works on the reader to build a spatial pattern in the text that requires a highly skeptical reading.

Heart of Darkness relates the story of a British seaman, Marlow, hired by a European trading company to travel into Africa to find a company employer (Kurtz) who, it transpires, in colonialist terminology has "gone native." An anonymous first-person frame-narrator introduces Marlow and invites him to tell the story of his journey upriver in command of a steamboat. At one point, Marlow suddenly apprehends an African

woman striding along the riverbank through the jungle. The woman stops, turns, and fixes her eyes on the men in the boat, returning their gaze, and flings her arms up in a sublime gesture before proceeding as before:

> She walked with measured steps . . . treading the earth proudly, with a slight jingle and flash of barbarous ornaments . . . savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress . . . . She came abreast of the steamer, stood still and faced us . . . looked at us all as if her life had depended upon the unswerving steadiness of her glance. Suddenly she opened her bared arms and threw them up rigid above her head, as though in an uncontrollable (p. 456) desire to touch the sky . . . . She turned away slowly, walked on, following the bank, and passed into the bushes to the left.
>
> (Conrad 1988, 60)[4]

On the one hand, the African woman's dehistoricized gestures contribute to a familiar rhetoric of Western European representations of the Other as mysterious and indecipherable. But with this movement phrase, Conrad associates the presentation of the primitive with the atavistic movement of the body and a form of kinetic communication beyond language. The woman's physical confidence and expressivity do not simply inspire anxiety in the Western onlooker—they engender admiration. Conrad presents the action of the African woman both as a manifestation of savagery *and* an expression of grace, illustrating ambivalence running throughout modernist accounts of primitivism in both literature and dance, where the reader/viewer is invited, in her or his encounter with alterity, to experience wonder, awe, erotic desire, but also approbation and fear.

Conrad's famous image provides an arresting vision of expressive movement while conforming to *fin de siècle* tropes of female primitivism. We may be reminded here of Brandstetter's reading of Warburg's gestural inventory, in which she observes how the "corporeal memory" is absorbed into the representations of art and literature, re-expressed in the "free dance" of St. Denis or Isadora Duncan, whose work relives traces of Dionysian frenzy, or passional expressions of grief and awe. Conrad makes no overt reference to the kind of orientalist dance presentations to be seen in the contemporary music hall, which he himself attended (and evidence of which appears in his drawings of "1890s dancers"),[5] but the woman's dramatic gesture and "deliberate progress" nevertheless convey an exaggerated, performative quality, conflicting with the verisimilitude of the dramatized narrator's representation of his experiences elsewhere in the novella. Thus with the actions of the African woman, who is both "ominous and stately," "savage and superb," Conrad stages primitive movement at this moment in the novella as an important signifier of Western anxieties about the Other.

But his representation of visual flashes of movement, in part re-embodied in the text from a primitivist lexicon of late nineteenth-century dance practice, emerges as a device through which to construct the skeptical delivery of the narrative. Throughout the novella, Marlow repeatedly emphasizes the immediacy of expression through the action

of the body by pointing out the naturalism of the physical movement of the natives who display “an intense energy of movement that was as natural and true as the surf along the coast” (Conrad 1988, 17). This sentiment is echoed in choreographic terms in the period by Isadora Duncan, whose theory of movement, as Mark Franko shows, reveals no (p. 457) expressional *product* emanating from her body—hers is a dance of feeling as embodied sensation, not of expressive reaction to sensation (Franko 1995, 15–20). A famous image of Isadora captures this feeling as, dressed in a “Greek” tunic, she raises her arms above her head in a gesture not dissimilar to that of Conrad’s African woman. In Conrad we perceive a pull, a tension, between the intuitive body and the rational mind, where the movement is superb, but also savage, and where the dramatized narrator of *Heart of Darkness* nevertheless aestheticizes the Africans’ actions, both in the sense of positioning himself as voyeur, and in his aestheticizing practices in the retelling of his story.

This extraordinary moment is often referred to as “the image of the African woman.” Yet it is important to remember that its delivery is closer to film than still image. It originates in the dramatized narrator’s perception, and is a recounting of present, embodied, living movement. As such, it functions to bring into being the voice of narration in a relationship between the subject who observes/recounts and the subject/object observed/addressed. By focusing on the notion of “image” and assuming a punctual, photographic framing of the body, we lose the significance of what Marlow in fact represents as a far more sustained movement phrase (Crary 1990, 3).[6] The African woman strides along the bank; stops; changes direction and faces the men on the boat; thrusts her arms skyward; continues in her original trajectory; looks back. The even rhythm of her “measured steps” is syncopated by a wild upward gesture. The operatic movement simultaneously fractures the reading process. Interrupting the narrative flow, it nevertheless synchronizes the actual time of the story with reading time. Yet paradoxically the effect is to dehistoricize the textual moment (emphasizing the presentness of the dancing body, as in Brandstetter’s account of “free dance”). This a-temporal effect accounts partly for the ease with which we may critique Conrad’s method, as he solidifies the image of the African woman into a recognizable stereotype. Its stylized nature, echoing the primitive memory of atavistic movement, also raises questions about the choreographic as a reenactment of time.[7]

Conventionalizing her subject position, Conrad nevertheless makes a political point in relation to an earlier episode. For the African woman’s movement is in fact anticipated by another famous “image” of movement in Marlow’s apprehension of the chain gang:

> A slight clinking behind me made me turn my head. Six African men advanced in a file toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. African rags were wound round their loins and the short ends behind waggled to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope, each

> had an iron collar on his neck and all were connected together with a chain whose bights swung between them, rhythmically clinking.
>
> (Conrad 1988, 19)

(p. 458) Marlow sets up the visual and aural images of the African woman with her jingling garments and fierce vitality, analeptically and ironically against the earlier image of physical degradation of the "clinking" chain gang. But the moment also points forward proleptically to the Intended's reaching out across the window during her interview with Marlow.

When Marlow visits Kurtz's fiancée after his death, he observes her repetition of the African woman's movement.[8] The Intended "put out her arms, as if after a retreating figure, stretching them black and with clasped hands across the fading and narrow sheen of the window" (Conrad 1988, 75), just as Kurtz's African mistress reached out after the boat as it left the Inner Station with the dying Kurtz aboard: "The barbarous and superb woman did not so much as flinch and stretched tragically her bare arms after us over the sombre and glittering river" (Conrad 1988, 67). On this occasion, Conrad explicitly refers to the chimeric repetition of the silent gesture, the Intended reminding Marlow of "a tragic and familiar Shade resembling in this gesture another one, tragic also and bedecked with powerless charms, stretching bare brown arms over the glitter of the infernal stream, the stream of darkness" (Conrad 1988, 75).[9] Again we are reminded of the gestures of an expressivist dance (of Duncan, perhaps), when the internal movement within the body directly determines the external movement expressed.

These moments, encapsulating the moving images of the chain gang, the African woman, and the Intended, share a structural purpose in unifying the literal and epistemological aspects of Marlow's experience. Thus Conrad presents the physical dimension of the tale through the rhythmic alternation of scenes of "measured" movement. The juxtaposition of these moments produces Genette's "effects of rhythm." But the narrative situation is constructed in such a way, through the silence of gesture, that the narrator Marlow presents aesthetically a relationship between the tale and the way it is told that is skeptical of language. Meaning is illuminated (but never fully defined) through the movement of the body, as much as through the utterance of the words.

Ricoeur is helpful here in the way he explores an interplay between Aristotle's account of "narrative" time in the *Poetics* and Augustine's analysis of time in the *Confessions*, drawing attention to the emphasis on *activity* in both accounts, and on the creative, the making new by the effort of the mind; he shows the potential for reading Augustine's *distentio animi* in relation to the discordance or *aporia* inherent in narrative itself. Conrad's symbolic configurations of physical events—the movement phrases outlined in the preceding—within the narrative as a whole, unify, in an Aristotelian sense, the beginning, middle, and end of Marlow's tale, but they also suggest the discordance "inherent in narrative itself" by building on the reader's ironic association of each event (experienced each time anew by an effort of mental activity) both proleptically and (p. 459) analeptically. These phrases offer descriptive pauses, markers, or discrete

interludes that punctuate the narrative, but they also provide a chimeric overlaying, or as J. Hillis Miller discussed, the operation of a form of Deleuzian repetition, a "repetition with difference" in Conrad (Hillis Miller 1982, 5–6), symbolically synthesizing Marlow's journey of disillusionment and disintegration of identity. Yet the presentness of each movement phrase also draws attention to the "aporia" that Brandstetter identifies between the moment of dancing and the historicity of its representation. This structuring of the tale effectively metaphorizes the mental activity suggested by Augustine's *distentio animi*, which shows how we experience temporal reality by a movement of the mind forward and backward in the threefold present. But the choreographic re-embodiment of the movement in the text itself leaves a question open about the way in which Conrad exploits dance as an aesthetic form and opens up the question of danced reenactment in the literary text.

In *Heart of Darkness*, Conrad seems to treat movement as always possessing certain properties of language.[10] The ghostly repetition of the rhythmic phrases and gestures of the chain gang, the African woman and the Intended provide a metaphoric aid to interpretation of Marlow's tale, and in this respect Conrad's narrative strategy anticipates certain contemporary choreographic theories and practices that have developed an understanding of dance either as semiotics or as drawing on aspects of semiotics, and have provided material for cognitive and neurological studies of vision, spectatorship, and the extent of visual memory.[11]

Conrad's attitude toward the body, however, remains skeptical of its autonomy as a means of expression in itself. The Intended's unfinished gesture anticipates the open-endedness of Marlow's narrative, which, trailing into dots, mirrors her physical reaching beyond the parameters of the narrative, and points to the inadequacy of any verbal expression of his disillusionment. Nevertheless, Conrad has placed Marlow in control of the aesthetic realm, where the action of the body has been transferred to the objective domain of the controlling artist. Marlow, at the last minute, doubts the alternative potential for expression offered by the body. Marlow's evocation of these three symbolic moments form a kinetic "triptych." Given his critique of language (and Western iconography) elsewhere in the novella, the "natural" language of the body (as in Brandstetter's (p. 460) account of what modernist aesthetics absorb from modern dance forms) seems at first to offer him an alternative form of expression. Yet the vibrant movement of the African woman is finally absorbed into classical European drama as the gesture of a "tragic and familiar Shade." In presenting Marlow's disaffiliation from Europe and his discomfort in lying to the Intended at the close of *Heart of Darkness*, we sense Conrad's critique of Western European literary and visual traditions *and* his anxiety about that culture's tendency to confine the movement of the body to the realm of the aesthetic. But the open-ended gestures he chooses nevertheless reenact dance's own skepticism about narrative at this time.

Beckett

Beckett's prose follows intriguingly, and with even greater skepticism, from Conrad's exploration of the relationship between physical and psychological movement in *Heart of Darkness*. Beckett's focus, however, is not so much trained on ironizing the frame of representation as on ironizing the production of narrative voice as lived experience—showing it to be at once "lived" and an experience of "nothing," a "figure of the inexpressible Nothing that is being in action" (Birkett 2014, 90). Beckett developed, in his re-embodiment of movement in prose and in drama, an abstract aesthetics that was more compatible with his preoccupations with musical form. As S. E. Gontarski observes in his study of Beckett's drama, Beckett also favored the abstraction of music, because, as Nietzsche argued, it resembles "geometric figures and numbers, which are universal forms of all possible objects of experience" (1985, 184).

But if Beckett privileged the abstraction of music, he also understood that the human body produced its own music through movement design and the body's creation of rhythm. He explored this conundrum in the late prose as well as in the drama, especially as he was consolidating his thinking about the relationship between self-consciousness and human movement, and his increasingly minimalist treatment of movement in part reflects his ongoing philosophical interest in the relationship between stillness and mobility. In the prose works it especially illustrates the way in which, for him, narrative voice is re-embodied in the text as an abstract, non-expressivist choreography in which the rhythm, tonal coloring, and physical pattern produce a kind of "music" of their own that patterns and structures the text in ways often compatible with Conrad's use of temporal disjunction or, as Ricoeur suggested in his treatment of narrative, *distentio animi*.

When Beckett began writing for the stage, he frequently revisited in dramatic form the dialogic and "open-ended" closure of his novel *L'Innommable*: "you must go on, I can't go on, I go on" (Beckett 2010, 134). Beckett's decision to dramatize the human condition retains the same sense of the dependence of the construction of identity on observation of, and response to, the Other (Clov in *Endgame*, Winnie in *Happy Days*, etc.), often presented through dialogic engagement and through the characters' finely poised equilibrium between moving and cessation of movement (as in the final stage **(p. 461)** direction of *Waiting for Godot*, when Vladimir and Estragon do not move). The stage directions' insistence on the precision of rhythm and temporal measure in the delivery of gesture in Beckett's plays helps to place the drama in the realm of the choreographic. To envision the human figure on stage, governed by spatial confinement, performing precise repetitions of speech or action, suggests that the plays to some extent represent a physical reenactment of a verbal imperative to "go on." But Beckett's preoccupation with the motivations and mechanics of human gesture grounded in time and space also holds particular implications for narrative itself, and throughout his life he continued to explore the way in which the narrative voice is produced by lived experience and is re-embodied

in the text. In Beckett's carefully calibrated gestures and movement phrases throughout the prose, he raises implications for the theoretical role of choreography in literary experimentation. In this respect, Beckett's prose experimentation provides a complex re-embodiment in literature of the theoretical potential of gesture. Like Conrad, Beckett is alert to Augustine's idea of the threefold present, which Ricoeur uses in *Time and Narrative* to show the *aporia* in narrative; yet critics have not come to terms with the way that bodily movement creates an anxiety for modernist authors in that they wish to acknowledge an extra-linguistic importance to understanding "being," but on the other hand are loath to relinquish the supremacy of the "word" (even Giles Deleuze, who focuses on Beckett's *trois langues* [of names, voice, image], never enunciates fully the fundamental language of movement in the plays [Deleuze 1998, 173]).[12]

Beckett's preoccupation with movement arose initially in his early prose in the 1930s when he was exploring the work of Arnold Geulincx, a seventeenth-century Occasionalist philosopher and follower of Descartes whose meditations on movement as mechanized prompted an inquiry into the causation of human movement. Beckett likewise questions the origins of movement in his representation of *Murphy* (1938) as a quasi-Petrouchkan figure,[13] a preoccupation that continued to run through his later prose right up to the meditations on stillness, the compulsion to breathe and make one last move. In the 1970s his reading of Heinrich von Kleist's 1810 essay on the marionette theater had profound influence on his direction and staging of the late work and his encouragement of a non-affective mode of acting. One could argue that Beckett's later mode of "choreographing" the body on stage and in his late prose looks back to what Brandstetter identified in the early twentieth century as the "figurations of space" that shaped the foundations of a non-affective emphasis in some forms of modern dance—in Beckett's case, particularly relevant is Oskar Schlemmer's exploitation of geometric patterning to explore dance's spatializing of temporalities.[14]

(p. 462) Yet a number of Beckett's prose works throughout his career also echo Conrad's emphasis in *Heart of Darkness* on the temporal as well as visual possibilities of "tryptych" as structural device, and his emphasis on bodily movement and presence as a means of articulating the "gaps" and "silences," the unsayable that Ricoeur had identified as the *aporia* of narrative. In the introduction to Beckett's "Echo's Bones," an early short story composed in 1933, but rejected at that time for publication, Mark Nixon observes how the story "self-referentially calls itself a 'triptych' and it is indeed a piece in three movements, but whose panels barely make up a whole" (2014, xv). In this observation we identify an early example of how Beckett would over and again dramatize (as movements) the inexplicable (dis)unity of human conditions and activity. As Nixon also observes in his note to Beckett's use of the word "intermissions" in this story, this was "part of a larger concern with pauses and gaps and silences" (2014, 60).

Much later, in 1961, *How It Is* (*Comment c'est*) displays a further correspondence with Conrad's *Heart of Darkness* in that both texts re-enact the premise of Augustine's "three-fold present." The narrating voice objectifies the subject in the present tense as a speaking subject (in the retelling), but what gives that voice apparent credibility is to

place narrative form (a fictional illusion) in the *activity* of the mind, imagining the past and the future through the gestural flash of present movement of figures in the text. Once again, time becomes spatialized in the movement of the body. In *Heart of Darkness*, the narrator Marlow's retrospective tale is reconstructed through flashes of physical phrases throughout the text; Beckett's text, *How It Is*, creates a tripartite structure where, according to Birkett, "The first two parts must already have been completed for the voice to emerge, but without the voice the journey could not have been narrated. Time must be folded back, and what is represented is the illusory present in which all subject being is lived" (2014, 92). What Birkett does not take into account is the way Beckett *embodies* fully and gesturally the narratorial function (somewhat in the manner of Conrad's Marlow —the narrator who "steps back from the abyss") to show the human condition as always being both present and not-present—poised between being and non-being, yet moving still, "towards death."

Beckett constantly rehearses the "staging" of the human condition in his prose work, and it is of great interest to dance studies that a group of works suggesting the mystery of human movement toward that "last breath" emerged almost simultaneously with his production of *Quadrat I and II* (1981)—his one dance play for German television. As I have explored elsewhere (Jones 2013, 296–300), this play is an important work to (p. 463) consider in light of the inspiration it took from early twentieth-century dance experimentation in Oskar Schlemmer's *Bauhaus Dances*. In Schlemmer's 1926 *Space Dance* (*Raumtanz*), three figures move around a grid that has been outlined on the stage, dividing the space into quadrants and triangles, with lines intersecting at the center. The figures are encased in padded all-over suits, color-coded red, blue, and yellow, the face covered by circular masks with two eyeholes. The figures traverse the lines of the grid in mathematically precise divisions of movement—one striding, one walking, one running, always following the triangular patterns of the grid. They never meet at the center, always narrowly missing each other. Schlemmer explores the notion of human encounters and the relationship between the human body and the stage space in terms of mathematical design, and the mechanical and rhythmical workings of the physical body. He interrogates the way in which generic distinctions are created physically in drama as comedy, pathos, and anger, and examines how they are produced, not only through the quality of movement on the grid and the appearance of the figures—which are sometimes disturbing, at other times endearing—but also through the mathematical precision of the figures' movement, which creates either the tragic isolation or the comic near-collision of the figures in space. As Schlemmer himself observed, "human consciousness lies behind the mechanical figure" (quoted in Franko 1993, 150).[15] Behind the abstraction of the presentation lies the unavoidable humanity of the protagonist.

But as Beckett explored the use of the dynamic interpolation of movement phrase in a late prose narrative such as *Ill Seen Ill Said* (1981), he was simultaneously developing his one dance play, *Quadrat I and II* (initially named *Quad*). This piece for German TV might be considered as a form of reenactment of Schlemmer in the light of Mark Franko's discussion in the Introduction to this volume and in his Chapter 24 on Dore Hoyer and Martin Nachbar, of the relationship between reconstructor and re-enactor, "where the

reconstructor assumed closeness to the past through witness-hood, the re-enactor assumes distance from the past through temporal estrangement" (Franko, Chapter 1 in this volume).

We can only speculate on Beckett's witness-hood of Schlemmer's *Space Dance*, but the circumstantial evidence is convincing. He could have seen Margaret Hastings's film of a reconstruction of Schlemmer's work in 1968 (she worked in Stuttgart and the film was televised for German TV) at the time of a visit to Berlin to direct *Endgame*. Furthermore, *Quadrat I and II* was commissioned for Suddeutsche Rundfunk in Stuttgart, where Schlemmer initially trained, and where part of his archive is held. In any case, Schlemmer and Beckett both shared the influence of Kleist's marionette theater, and similarities between Schlemmer and Beckett's work are clear from viewing the two. It would be hard not to categorize Beckett's dance play as a reenactment of Schlemmer's (p. 464) *Space Dance* in the terms of Franko's discussion of Hoyer and Nachbar. The marked-out grid only appears in Beckett's work as a diagram in manuscript notes, and on the TV screen the lines are not drawn on the stage as in *Space Dance*. But within the frame of the TV screen, the unblemished quad appears suspended in space and the protagonists move along imaginary straight lines intersecting at the center. Each figure completes a prescribed trajectory, always appearing and disappearing at the limits or corners of the quad. But rather than following the triadic geometry of Schlemmer's *Space Dance*, in which three figures appear and move around the triangles drawn on the floor, Beckett explores in *Quad* the figural relationships associated with placing the triangular paths of four figures within the spatial patterning of the quad. Four slightly hunched figures dressed in robes with cowls covering their head, suggesting the hypocrites in canto 23 of Dante's *Inferno* (each in a different color—red, blue, yellow, white), shuffle around the grid, each step following a precise mathematical and rhythmic division of pace. The figures move, like Schlemmer's, in triangular paths that traverse the square, each appearing successively until four occupy the space, then one by one moving off the quad at one of the corners into darkness. Each figure turns left at the center (like the occupants of the *Inferno* as they spiral downward) and, as in *Space Dance*, near collisions ensue as the numbers of moving figures on the grid increase and then diminish. But unlike Schlemmer, human consciousness does not "lie behind the mask" in Beckett's dance play; instead, the figures act as if motivated by an outside force, pre-programmed to carry out endless repetitions of the movement along the same geometrically organized pathways.

Nevertheless, the affectless propulsion of the figure has already been explored by Beckett in several prose works, and the formal experiments of this play are already to some extent present in prose pieces between 1979 and 1981—all of which reveal common preoccupations with the mechanics of "going on," sustained from the early prose interrogations of subjectivity and being. But because these later pieces focus on the voice of narration, the important role of re-embodiment of movement in the text and these works' relationship to *Quad*'s rhythmic exactitudes sometimes get neglected in accounts of the late work. Before starting work on *Quad*, Beckett began translating *Mal vu mal dit* in December 1980, even as the French original was being written and revised between

1979 and January 1981. *Ill Seen Ill Said* was published in *The New Yorker* in 1981. Beckett was writing this piece just before he created *Quad*. In fact, we might look at the short prose text “The Way” as most proximate to *Quad* (it was written in mid-May 1981 between two trips to Stuttgart to help with the TV production). Quad’s geometrical quincunx can be seen as combining the two signs that announce the two paragraphs of “The Way” (8 and infinity; Beckett draws on Dante again, as well as the Presocratic Heraclitus: “the way up and the way down [are] one and the same” [quoted by van Hulle in Beckett 2009, xi]).

In *Ill Seen Ill Said* we already find something of Beckett’s reference to non-affective movement that makes his “ballet” for television so close to the early twentieth-century experiments of Schlemmer. But this novella also looks back to the position of the Intended at the close of *Heart of Darkness*. Beckett’s protagonist and main character in (p. 465) *Ill Seen Ill Said* is an old woman, and the story is narrated in the third person. On the first page of the English manuscript the text was provisionally titled “The Evening or the Night.” The emphasis is on the “present” of the narratorial moment: “All this in the present as had she the misfortune to be still of this world” (Beckett 2009, 42) throughout the tale the opposition of dark/light repeats the familiar symbolism of Conrad’s tale. The woman moves in and out of a bleak landscape and interior room of monochrome darkness and light (the black and white of *Quadrat II*), and throughout the text “tense” is suggested elliptically by the movement phrases of the woman punctuating the narrative. Her initial pose echoes Conrad’s figure, the Intended’s position when she was being interviewed at dusk by Marlow, dressed in mourning, stretching out her arms, “with clasped pale hands across the fading and narrow sheen of the window.” Beckett’s figure, on the other hand, is motionless, having darted between windows of her enclosed cabin, now “[r]igid with face and hands against the pane she stands and marvels long” (Beckett 2009, 46). But Beckett communicates the problem of narrative voice, the narratorial conundrum of representing tense (past, present, future that can only be related in the present) through the woman’s choreographed movement phrase, interrupted by dramatic gesture (as with the rhythmic interpolation of the movement of Conrad’s African woman, analeptically and proleptically poised at the central moment of the story). Beckett’s woman likewise interrupts the textual flow, but the quality of the interpolation is affectless (much as his stage directions indicate movement in the plays) and functions primarily to situate the observing narrator in relation to the woman’s position as she emerges into the bleak landscape “in the zone of stones”: “she could be seen crossing the threshold both ways and closing the door behind her” (Beckett 2009, 49). Later she moves back and forth inside her dwelling, and again the repetitions are choreographed precisely (rather like May’s pacing in *Footfalls*), but here the movement phrase is syncopated: “for long pacing to and fro in the gloom. Suddenly in a single gesture she snatches aside the coat and to again on a sky as black as it” (Beckett 2009, 70). This “endless present” in fact enacts, through rhythmic gestures, the narrator’s retelling of a story of the move toward death—the closing of the tale anticipating the desire to finish

the gesture—“Grace to breathe that void”—in a way that Beckett continues to envision all his late prose: *Company* (1980), *Worstward Ho* (1983), *Stirrings Still* (1989).

Beckett deflates further the Conradian gesture (often histrionic) by eliminating the expressivist force of its dynamic—but he nevertheless draws on the skeptical move that Conrad had made in order to foreground the ironic retelling of a tale, as Ricoeur understood the *aporia* of narrative itself. Beckett’s extreme skepticism focuses on the presentness of lived experience as a function of the narrative, paradoxically engaging the reader in a movement toward closure (nothing) but never reaching it.

Beckett’s text, appearing nearly a century after Conrad’s, seems at times to incorporate a *critique* of Conrad’s very use of the sublime, expressive gesture in *Heart of Darkness*. What is more intriguing is that *Ill Seen Ill Said* was composed at a time when Beckett was preparing his “dance play,” *Quadrat I and II* (1981), a play that bears close reminders of the highly stylized, non-affective movement of the early twentieth-century work (p. 466) of the Bauhaus artist and director Oskar Schlemmer. This case of the probable influence of Schlemmer on Beckett might lead us to categorize Beckett’s dance play as choreographic reenactment of Schlemmer, rather than the translations across dance and text of movement phrases by the author of the prose. In the prose, two kinds of choreographic re-embodiment across dance and text emerge that correspond to Brandstetter’s identification of Warburg’s theories of the “body-image”: first in the manner of Conrad’s expressivist forms; and second, the “figurations in space” that relate more closely to Beckett’s exploration of non-affective forms of twentieth-century dance, focusing on the spatialization of time.

But an important issue arises here: the “original” dance also possessed its own skeptical strategies, which in the case of contemporary dance forms undermines the idea of linear duration. The movement phrases thus described in the text generate the kind of suspension of judgment (on the part of the mover herself or the viewer) that literary skepticism invokes in its disrupted representations of time and disruption of narrative closure. But these *kinds* of movements in their original context also possessed their own skeptical strategies in that their very aesthetic activity focuses on the disruption of linear narrative—as the dancing body spatializes time in the “present” moment (in Fuller’s or Duncan’s work, or Schlemmer’s interrogations of spatial activity), it undermines the linear concept of story and proposes the choreographic act as a reenactment of time in and by space.

Both Conrad and Beckett display in their fictional texts a corresponding understanding of the “choreographed” phrase as an aesthetic aid to narratological disruption—a structuring device that gives them a way to incorporate rhythmic disjunctions of conventional narrative time. The description of gesture and movement phrase also focuses on the non-linguistic element of the narrational act: one that generates the dialogic relation between speaking subject and subject/object observed as lived, embodied experience. The modern dance innovations identified by Brandstetter frequently deny narrative modes altogether, but it seems that the modernist writer

"choreographs" the movement phrase or gesture in the text in order to communicate the physical or embodied connection of two temporal points without recourse to language. The use of this device does not aid logical sequencing. Somewhat counterintuitively, the imagined gestures in these texts disrupt the teleology and conventional understanding of narrative, introducing into the reading experience modernism's skeptical mode, its focus on the slipperiness and inadequacy of language itself, a sense of the impossibility of (or gap introduced by) grammatical tense.

However, these writers' introduction of gestures associated with innovations in dance at the turn of the twentieth century in itself offers a parallel with dance's deconstuction of narrative form in the early twentieth century. As time becomes spatialized by the movements of the body described in the texts, the spatialization of dance (in its presentness) is the counterpart to the linguistic disruption by an aesthetic act. But these moments leave unanswered questions about "choreographic" reenactment itself, if the choreographic becomes the reenactment of time in and by space. These experiments in narration spanning the twentieth century suggest an intriguing continuity of interest in (p. 467) questioning the production of the narrative voice. But in the movement between dance and text, they also produce an often unacknowledged anxiety about the re-embodiment of the choreographic in twentieth-century modernism.

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(p. 468) Mallarmé, Stéphane. 2003. "Autre étude de danse (1893–6)." In *Igitur, Divagations, Un coup de dés*, edited and translated by Bertrand Marchal, 206–211. Paris: Gallimard.

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Notes:

([1]) Ricoeur (1984, 32–37), where Ricoeur harnesses Aristotle's dramatic theory to a notion of narrative in general. He looks at the relationship of *muthos* or *mythos* and *mimesis* (emplotment and representation), in which a tension occurs in Aristotle's expression of temporality as a "unity" and the *activity* of emplotment in the representation: "imitating or representing is a mimetic activity inasmuch as it produces something, namely the organization of events by emplotment" (Ricoeur 1984, 34). Ricoeur argues that Aristotle uses the term *mimesis*, not in the Platonic sense of a "redoubling of presence," but rather "the break that opens the space for fiction" (45). Note the distinction from Platonic mimesis, where, Ricoeur observes, "the metaphysical sense of mimesis . . . by which things imitate ideas, and works of art imitate things. Platonic mimesis thereby distances the work of art twice over from the ideal model which is its ultimate basis. Aristotle's mimesis has just a single space wherein it is unfolded—[by] human making [*faire*], [in] the arts of composition" (34). Ricoeur identifies a gap in Aristotle's account of the unity of time and place in the *Poetics* in which Aristotle leaves a silence concerning how the human experience of time is felt and how the spatial activity or movement of plot occurs.

([2]) See Jones (2013, 13–43) for an account of Fuller's solo dancing and its relationship to Stéphane Mallarmé's work.

([3]) Boehmer (1995, 3).

([4]) *Heart of Darkness* was initially serialized in *Blackwood's Magazine* in 1899. For a full discussion of narrative and physical movement in this novella see Susan Jones (2008, 100–117).

([5]) For Conrad's perception of music-hall exoticism see Karl (1979, 412–413), where he reproduces Conrad's pen-and-ink drawings of a "Woman with a Serpent" (1892–1894) and "The Three Ballet Dancers" (1896). In 1903 the first black revue "In Dahomey" reached the Shaftesbury Theatre in London, introducing "The Cakewalk," which became the latest dance craze.

([6]) Crary explains how older models of vision, "loosely definable as Renaissance, perspectival, or normative" are reconfirmed in the nineteenth and twentieth centuries by the new technological inventions of photography and, later, film.

([7]) See also Gilman (1985, 15–35). The repetition of well-known gestures might in some cases create a "solidification" of time, a dehistoricizing of the moment through its re-embodiment.

([8]) See Hawthorn (1990, 185–192). Hawthorn has rightly emphasized Conrad's ironic use of parallelism in positing the African woman's role as a symbolic double for the Intended.

([9]) The Shades who stretch out their arms, reaching across the Charyon, appear in Virgil's Aenaed Book 6. See also Thomas R. Cleary and Terry G. Sherwood, "Women in Conrad's Ironical Epic: Virgil, Dante, and *Heart of Darkness*," *Conradiana* 16(3) (1984): 183–194.

([10]) Conrad often characterizes the women of his novels in terms of bodily movement and stillness: Aïssa's defiant gestures in *An Outcast of the Islands* (1896); *Falk*'s lover, silent and statuesque throughout (1903); the women gliding between rooms of the Geneva apartment in *Under Western Eyes* (1911).

([11]) See, for example, Dee Reynolds et al., "Watching Dance and Kinesthetic Empathy," a multidisciplinary project, involving collaboration across four institutions (University of Manchester, University of Glasgow, York St. John University and Imperial College London), http://www.watchingdance.org/. See also Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. by Colin Smith (1945; London: Routledge, 1962), who uses Husserl's terminology to suggest that the *aspect*'s "invitation to perceive beyond it" is a dynamic aid to interpretation, allowing the viewer to uncover potentialities delimited by the horizon of the view (233); Gaston Bachelard, *The Poetics of Space* (1969); discussions of Virginia Woolf's modernism in both Erich Auerbach's*Mimesis* (1946); space and narrative in Michel de Certeau (1984) and Ricoeur in a later volume of *Time and Narrative*. All these texts owe much to a phenomenological account of the physical experience of time and movement of the body.

([12]) See also Shane Weller, *A Taste for the Negative: Beckett and Nihilism* (Oxford: Legenda, 2005), 17. According to Weller, Deleuze identifies the language of images as "the 'specificity' " of Beckett's late work for television in which the playwright overcomes "the inferiority of words."

([13]) For a discussion of Beckett's interest in *Petrouchka* see Jones (2013, 282–291).

([14]) See Franko (1993). Franko's discussion of Oskar Schlemmer is valuable for this context. Franko looks at Schlemmer's work in relation to Heinrich von Kleist and Edward Gordon Craig's Kleistian theories. Craig's idea of the "Ueber-Marionette" (1908) drew directly on Kleist's essay, "Über Das Marionettentheater" (1810) and Craig wrote: "If you could make your body into a machine . . . and *if* it could obey you in every movement for the entire space of time it was before the audience . . . you would be able to make a work of art out of that which is in you" (Edward Gordon Craig, "The Actor and the Ueber Marionette," *The Mask* [1908], 8); Franko also alludes to French theories that are absorbed by Schlemmer through Montaigne and Diderot. Most striking for this discussion is Franko's remark that Diderot's "description of movement . . . is inconceivable without a concept of passion as itself a physiological event," one that "presupposes an internal movement within the body that dictates a response in the form of external movement.

Kleist’s is merely an extrapolation of the idea of expressivity” (Franko 1993, 147). Beckett’s movements, on the other hand, have no impulse or internal movement preceding them.

([15]) See Franko (1993). In the “Epilogue” (133–152), Franko outlines the development of theories of mime and pantomime in the work of Montaigne, Noverre, and Diderot. See also Angelica Gooden, *Actio and Persuasion: Dramatic Performance in Eighteenth-Century France* (Oxford: Oxford University Press, 1986). Beckett’s responses to the French traditions and theories of mime are also important in tracing the antecedents of his choreographic method in the plays.

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