

dance & philosophy cor-relation-ships

by
"master" Samuel Danzig

my mother tongue - body language
my mother's tongue - licking body
re-per-transpiration - breathless spirit
words without dance - mouth by its self

as we are writing/reading this space-time we shall find ourselves on the ground of language. language, which we shall understand this space-time as a transcendental relation + term, consists mainly of words like 'motion' which could equally well have a physical & an intellectual sense (i move from one room to the other, i move from one thought to the other): be-cause 'motion' is unspecified; be-cause 'motion's' transcendental meaning is change in the sense of the modifications in one & the same subject; be-cause both the material (physical) & the immaterial (intellectual) 'substantiation' of the transcendental meaning of 'motion' are absolutely equally true, real, proper, actual, they become actual, or rather their common transcendental meaning becomes actual by acting it (them) out. in order to transcendental meaning of 'motion' movement, space-time, ('qualitative&quantitative') change means, which is a very important notion for politicians, scientists, artists, & others one would have to experience (act out) 'motion' physically & intellectually.

rather than talking of a physical body & an intellectual mind, we understand motion (one & the same thing) being physical & intellectual, id est in the body & in the mind (which is taken as the self at this point). the next step, however, is actually to take one subject in which motion is placed; in dance the body is a) exploration of space-time, b) self-exploration, as when i move my body i move my self, which is among other things moral. thus there is a physical & a moral body, as will be explicated forthwith.

one conclusion arrived at hitherto is that wo/man understanding is both intellectual & physical. why the practice of 'motion' be dance rather than walking. may be gleaned from an analysis of terms such as 'upright'. the material meaning of upright is vertical (physical), the immaterial meaning is just (moral). we do not define the transcendental meaning, it suffices to remember that we expect both the material & immaterial meaning to be realized & to emerge as intentionally one. without a doubt the nazis wished to have an upright physique, but we would not say that they were upright morally. one refutation of nazi uprightness, which may also be rephrased as a simple contradiction: upright — 'physically' — & not upright — 'morally' —. another refutation is yielded by the comparison of the essential differences between the physical uprightness of a nazi & a dancer. the nazi is not upright; s/he imitates the vertical position in a tense, cramped, rigid, unnatural way. s/he is not flexible enough to lift their leg toward the sky without changing the alignment of the rest of the body. for, for the dancer to stand upright means, to be as upright as possible, to have stretched the body upward & down-ward as much as possible. s/he then is able to

lift their leg.. the non-dancer may enrich their imagination by observing that the dancer obviously develops a technique which enables them to use their body in a relaxed way. s/he stretches their leg & at the same time s/he holds the leg up for a long time without moving. s/he is flexible & stiff, mobile & immobile at once (this is not a contradiction in terms, but a position of differentiators necessitating each other: op = po-sit-i-on). thus upright has been understood in (at least) two ways: physical & moral; one of these ways, the physical, has been seen in at least two forms: physical & moral body. this is only one example, & it would need a deconstruction ad infinitum not to mistake a forged body for a physical & moral body.

the discussion would have to include a historical approach; from the Greeks to the nazis dance has played a major role in philosophy & politics. both Aristotle & Plato emphasize the importance of dance in philosophy & politics. the latter's republic is subtitled on dikaiosune, on justice or right-eousness. consequently Plato elaborates on the physical & intellectual education at length. the physical body can be distinguished into three aspects (hypostases): 1. the sports body, 2. the dance body, 3. the military body; these three can further be distinguished with respect to the Athenian & Spartan body. the Spartan stresses the military body, the Athenian the dance body. with respect to motion, a military body is told when to stand still (attention: the motionless position of formal military alertness, especially in drill when an upright position is assumed with legs & heels together, arms to the sides, head & eyes facing to the front) & when to relax (even when the military body is given freedom, this is not inter-play between freedom & necessity but freedom as controlled restraint). on the other hand a dance body has learnt to bring attention & relaxation into a continuous unfixable balance. whereas a disciplined body is ordered to have 'courage', a self-disciplining body is permanently in order (id est civil & warrior courage). Plato criticizes the sports body for being too physical; thence it is unable to maintain its own balance (for example when drinking excessively as Socrates does in the symposium). in contradistinction Plato's notion of an army of lovers has more resemblance to a pas-de-deux than to the emotionless stature of an ss-body which would have been completely deconstructed by a popularization of Platonic realism. nevertheless the dance body ought not to be understood to negate either the military or the sports (or the civil ...) body but is rather their foundation & fulfillment (it is artful rather than artificial). further analysis of the body would require greater differentiation into aspects

'master' Samuel Danzig
is a graduate student at York University