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A summary of doctoral dissertation in the form of a series of articles entitled: **The embodied metaphor in the practice of dance. The philosophical – cognitive perspective.**

Doctoral thesis written under the supervision of Prof. Marek Hetmański
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The concept of metaphor has been a subject of the analyses of philosophers (Richards 1936, Black 1962, Ricoeur 1977, Davidson 1978, Derrida 1982, Searle 1979) and cognitivists (Lakoff and Johnson 1980, Langacker 2008, Kövecses 2002, Cienki and Müller 2008) for decades. One of breakthrough moments in this area of research on metaphors was the publication of the „Metaphors We Live By” by G. Lakoff and M. Johnson (1980), in which the authors showed that the conceptual metaphor, which is a specific type of metaphors, functions in the everyday human life not only at the level of language but also thinking and activity. Both theoretical and empirical studies of widely understood metaphoricality currently concentrate on the corporeal and perceptual experience underlying the fundamentals of the conceptual metaphor; for this reason in the dissertation it is defined as the „embodied” metaphor. The corporeal basis of metaphors is connected with the multisensory and kinesthetic experience of the human organism with regards to its environment (Mischler 1984, Hampe 2017). The researchers of a specific kind of motor behaviour, which is of dance, (cf. Katan 2016, Samaritter 2013, Müller 2013, Ciesielski 2014, Frydrysiak 2018) recognize the significant role of metaphors in dance practice. The issue is addressed either in a very detailed or in a too general and incidental way, which shows that the metaphor exists only as regards the research on dance. What literature seems to be short of is the holistic approach which would depict the multidimensionality of embodied metaphors through dance practices.

The following dissertation was written as a response to the identified gap in the current area of study and to simultaneously elucidate the issues within the field of traditional philosophy of mind and cognitive science, both dealing with mutual dependence between the kinesthetic and mental phenomena as well as their impact on the thought-process and metaphorical activity in dance. The thesis is a series of articles presenting the ubiquity and multidimensionality of the embodied metaphors by the practice of dancers, choreographers and dance teachers.

The main purpose of the doctoral dissertation is an attempt to propose an integrated conception of the embodied metaphors that connects the linguistic, mental and corporeal aspects to

demonstrate the applicability of this concept to not only philosophical and cognitive dance analysis but also its usefulness to the dance practitioners. An additional aim of the study is to demonstrate that the theoretical analysis of embodied metaphors and the results of empirical research are applicable in the description and explanation of mental and motor phenomena (esp. gestural ones and those relating to dance movement) taking place in the process of dancing with a special emphasis on learning to dance, choreographing and performing. The main research questions are as follows: 1) In what way do embodied metaphors function in the process of teaching, creating and performing dance? 2) In what way does the integration of the linguistic, mental and corporeal aspects of embodied metaphors impact the understanding of cognitive processes? 3) What applications do embodied metaphors have for describing and explaining mental and motor phenomena in dance? 4) How can the integrated concepts of the embodied metaphor be applied to the practice of dancers, choreographers and instructors?

The theoretical assumption behind these questions is the standpoint formulated by some philosophers (Husserl 1974, 1982; Merleau-Ponty 1999, 2001), and later developed by cognitivists (Gallagher 2005; Kirsh 2009, 2010), arguing that human experience of corporeality, especially of movement and particular gestures, does have an impact on the content of mental representations, including the usage and understanding of metaphorical statements and gestures.

In the dissertation a hypothesis was formulated that embodied metaphors play a significant role in dance practice at the level of learning, creating and performing dance, and that integrating its linguistic, mental and embodied aspects as a part of unified practical-theoretical approach carries the cognitive benefit for philosophers, cognitivists as well as for choreographers, dancers and dance pedagogues. As for the former ones, such an approach emphasises the role of embodied cognition and motor activity in the mental representations of the environment. The latter ones are in turn provided with a practical tool for organizing dance as an aesthetic work of art. It also enables the verification of numerous theories and concepts concerning the mind and its relationship with the body. Moreover, this approach allows for the improvement of dance from the perspective of the instructions provided through the use of language as well as from the perspective of dance performance. In order to verify the hypothesis formulated in the dissertation (in particular articles), in the first place, a series of theoretical analyses (conceptual and categorical clarifications) were conducted regarding what is defined as mental phenomena (body schema and body image) as well as coexisting corporeal behaviour (gesture, movement). Then, a qualitative empirical study was conducted on the functioning of metaphorical instructions in dance improvisation and how they are understood by dancers.

The results of the theoretical and empirical research were presented in a series of five articles, most of which are the outcome of a research project conducted within a grant of National Science Centre “The role of embodied metaphors in solving choreographic problems in dance” Preludium 17 (nr 2019/33/N/HS1/02484).

The first article from the series, which constitutes the doctoral dissertation “Metaphoricity of a

choreographer's instructions", explores a linguistic approach to the metaphor embodied in dance. In the text an own model of movement amalgam (Zarębska, 2019) is presented. The model was designed based on the theory of mental spaces (Fauconnier and Turner 1998), and it offers a proposal for an explanation of the structure of metaphorical thinking in dance.

The second article -"Gaga Movement Language as an Expression of Hidden Dynamics of Emotions" - extends the discussion on the language aspect of embodied metaphors in dance by addressing a specific aspect, namely the dancers' understanding of emotions showcased in dance. On the basis of phenomenological deliberations of E. Husserl (1974, 1982) and M. Merleau-Ponty (1999, 2001) on the subject of the body and its role in exploring the surrounding world as well as on the basis of the linguistic theory of force dynamics (Talmy, 1987), it was demonstrated that despite the lack of direct presence of terms describing emotions in choreographic instructions, they do function *implicite*, thus impacting the interpretation of the dancers' movement during dance improvisation.

The third article entitled "Thinking with Images in Dance Practice" focuses on the internal and external aspects of thinking with images in dance thus, constituting the theoretical introduction to deliberations on the mental aspects of the metaphor in dance. The text employs cognitive theories to present such issues as: body image and body schema (Gallagher, 2005), theory of *mimesis* (Platon, 2003; Jeannerod, 2006), Action Observation Network (Cross, 2010), external representations (Kirsh, 2010), ideokinesis (Todd, 1937; Sweigard, 1978) and motor imagery (Jeannerod, 2001, 2006). The discussed cognitive mechanisms which take part in the practice of dance create the basis for further deliberations on solving choreographic problems.

The fourth article entitled „How Do Dancers Solve Their Choreographic Improvisational Problems?" presents within the frameworks of embodied cognition (Clark, 2008; Pfeifer & Bongard, 2006) and the concept of situated cognition (Kirsh 2009) the role of embodied metaphors which form a part of verbal instructions employed in the process of solving choreographic problems during dance improvisation. Based on the results of my own qualitative study (conducted in the research project) of the impact of the metaphorical instructions on solving choreographic problems in dance improvisation, it was demonstrated that the metaphors forming part of the choreographer's instructions do have an impact on the process of creatively solving the dancer's problems. Due to the emotional connotations of the terms used by dancers, this impact can be stronger or weaker. Depending on the level of dancers' competence and skills, their mental body images act as a supportive tool for their movement. Moreover, they are a factor of control over the process of solving choreographic problems.

The fifth article entitled "The Semiotics of metaphorical gesture in contemporary dance" is a cognitive and thus semiotic analysis of the key elements of dance – gestures created during dance movement and their meaning emerging from the dance. The text proposes a definition of a specific type of a gesture, known as the metaphorical gesture. It is a meaningful movement and a means of expressing abstract dance ideas. Based on the semiotic analysis of selected dance works

(contemporary dance), it was demonstrated that this metaphorical gesture is created during particular dance movement through employing in the choreography a sort of incoherence (lack of consistency in meanings) of particular movement elements (body positioning in dance) created within the source domain of metaphorical gesture, which leads to the creation (at the level of the target domain of this gesture) of new aesthetic and semantic qualities in the dance.

The multifaceted concept of embodied metaphors in the dance practice proposed in the dissertation has a descriptive-explanatory character; it seems to be a theoretical and practical tool describing the symbolic and thus metaphorical side of dance. Such a wide approach to the subject (philosophical and cognitive), although general, allows for drawing significant practical conclusions that can be an important source of knowledge about the human experience of corporeality not only for the philosophers and cognitivists but also for dance practitioners. The research on the various manifestations and the ways of functioning of the embodied metaphor as well as the synthesis of the results carried out as part of the project first and foremost supply the philosophers and cognitivists with the original findings regarding the topic of the significant role of sensorimotor experiences in dancers' behaviours. It also provides them with the information about dancers' mental state (body image) and their understanding of metaphorical statements. Another benefit obtained from the qualitative study, useful for dance practitioners, is the practical dimension of the results. Thanks to the consolidation of the linguistic, mental and corporeal aspects of the embodied metaphor in dance, it was demonstrated that a metaphor understood in this way constitutes a key tool of dancers' and choreographers' work and its functioning can be explained by means of multiple cognitive and philosophical concepts.

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