Tracy convincingly demonstrates that a view of metaphor that refuses its capacity to generate new meanings cannot do justice to the role metaphor plays in religious thinking.

Caution must be taken, though, in extending Tracy's analysis to a more general notion of the truth value of metaphor. In the case of Scripture, it seems clear that metaphor does indeed help to establish a world. But, one is forced to wonder with Karsten Harries, "to what extent does the scriptural paradigm help to illuminate poetry in general and, more especially, the poetry of this godless age?" (p. 172). Harries argues that contemporary poetry as well as art stands in a radically different relation to reality than do the words of Scripture, consequently producing a different use of metaphor. His discussion traces some of the movements in notions of poetic unity and metaphor. He locates the telling moment in the transition from the traditional mimetic theory, which viewed art as about reality and saw its object as potentially transcending human understanding, to the aesthetic view of art, which insists that art be autotelic and resistant to mimesis. Referentiality, according to the aesthetic view, threatens the telos of the work of art insofar as it relates to a reality outside art. Thus, the purpose of art is to be a "thing" in the world, to resist its own inherently metaphorical structure. The work of art is always at once a material object and a communication, but the pursuit of presence seeks, in effect, to repress the latter. Insofar as referentiality seems to be unavoidable, the pursuit of such presence inevitably creates a tension, which Harries relates to the prevalence of collision metaphor in modern poetry, where ordinary meanings of words are subverted altogether. The paradoxical reversal of this is that as poetry, as well as art, approaches this extreme denial of meaning

> it may acquire a revelatory power all its own: from the ruins of literal sense emerges not a new semantic congruence but a silence that is heard as the language of transcendence. [p. 172]

Furthermore, Harries's hermeneutical account makes it clear that metaphor is not always best confined to the domain of pragmatics and the "overly restricted theory of meaning on which it rests" (p. 169). A theory of meaning that denies that sedimentation of rich meanings that attach themselves to words and symbols also denies us access to the potentialities of artistic and poetic works. There is a peculiar process at work when these associations are declared somehow less "real" than univocal meanings. It is important to note that such deliberations about meaning do not have merely philosophical consequences, especially for those of us who are interested in artistic intepretation. Not only is the potential meaning of a text a fundamental presupposition upon which acts of in-

terpretation rest; it is also the case that textual analysis, by suppressing the availability of multivocal interpretation, is restricted and, in many cases, unjustified. Our commonsense notions inform us that we can "miss the point" of a metaphor, a film, or a painting, and we believe that additional information and knowledge can enlighten us. Lacking such notions, art historical intepretation becomes absurd. Thus, the question of metaphor is inevitably drawn back into the larger issues of meaning and communication which must support it.

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Nadia Chilkovsky Nahumck.   Introduction to Dance Literacy: Perception and Notation of Dance Patterns. Transvaal: International Library of African Music, 1978. 95 pp., diagrams, notated staves, practice staves, bibliography, glossary. No price (cloth).

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As the interest of social scientists in the expressive forms of culture increases, new methods are needed to analyze these forms on a scientific basis. Researchers in dance and body movement have such a tool in Labanotation, a rigorous and highly developed system for the analysis and notation of all forms of movement.

Labanotation (Hutchinson 1954) is the trade name for a system of movement notation developed by Rudolf Laban, a dance educator-scholar born in Bratislava in 1879 (Thorton 1971), who revolutionized the dance world through both his philosophy of movement and his pragmatic approaches to movement-related problems. Nahumck has presented us with an introduction to this system designed for dancer and re-

searcher. Her book is divided into two sections: a brief description of the basic symbols of Labanotation and how they are used, and a discussion of ways to perceive overall patterning in dance. I aim to evaluate the goals and accomplishments of these sections and explore some theoretical implications of the concept "dance literacy."

After a brief history of dance notational systems, Nahumck describes the use of the vertical staff of Labanotation and the symbols which simultaneously convey information on direction, level, and timing of movements:

> This section is designated as an introduction for dancers, choreographers, researchers—all dance interested people who are beginning to recognize the urgency for moving the study of dance out of the "oral" tradition and into a literate one. [p. 10]

My inference from this and other statements is that it should be possible for an interested researcher who has never before seen a page of Labanotation to pick up this book and become "literate" in dance, even though Nahumck encourages further study for those desiring expertise in the system. If this is indeed the goal of the book, it does not quite succeed. And while it is true that the reader can learn a great deal *about* the structure of Labanotation from this book, it is not sufficiently explicit for a novice to learn to manipulate this complex system.

The major reason for this problem is Nahumck's lack of attention to the nature of Labanotation—that it is a movement-based system with categories conceptually derived directly from movement experience. The logical outcome of this fact is that to learn Labanotation one must not only read it but also move it: without direct kinesthetic experience the concepts of Labanotation cannot be mastered. My assumption is that Nahumck, because of her experience in teaching Labanotation, understands this problem. Yet the omission of any discussion of the need for movement experience as a basis for gaining "competence in the techniques for recognising dance patterns" (p. 9) has seriously weakened her presentation.

The elegance of Laban's system is a result of the precision with which the movement-based concepts are defined. Nahumck's book encourages the reader to begin practice-writing before providing an adequate base for the understanding of this conceptual precision—a major flaw. For example, in the early stages of learning Labanotation, an important distinction must be made between writing in terms of motion (a movement away from a starting point) and destination (a transition to an established point in space) (Hackney et al. 1970). The lack of attention to this conceptual distinction would confuse readers who, seeing the same symbols used in different columns, have no

basis for understanding the difference in their interpretation.

The second part of the book is concerned with the formation of movement patterns along five dimensions: rhythmic patterns, ground paths, kinetic patterns, effort patterns, and space-consequent shapes. This part is derived not only from Labanotation but touches also on other parts of Laban's theory (1947, 1966). It emphasizes the perception of movement patterns and the necessity for acquiring skill in this perceptual ability for accurate notation to be possible. By using such far-ranging examples as childrens' street games and ethnic dances from Spain, Africa, and the Philippines, Nahumck demonstrates how Labanotation fits with a musical score and how the system is sufficiently detailed and flexible to deal comprehensively with movement styles, such as African, that are totally different from those with which its creator was most familiar.

As a workbook this section presents some problems. Each chapter is equipped with a detailed summary which aids in clarification. Following this are questions for review, most of which are designed to test readers' understanding of the material. Some, however, are research questions for the reader to put to his own data source, and their inclusion in a review section is confusing. Practice staves are also present in these chapters. They would be more useful accompanied by graded excersises so that the reader could attempt some specific task and measure his performance in some way. Another problem may arise as the reader tries to work through some of the notated examples. There is no sequential presentation of the symbols which would allow the reader to assimilate them in a logical order. Instead, each symbol is defined below the score in which it is first used. The result of this is that the examples seem more complex than they are, and are difficult for a beginner to follow even though they are accompanied by a verbal description of the movement.

Since Nahumck directs her book in part to researchers, it must also be evaluated through the use of criteria of theoretical importance to this group. In particular, her use of the term "dance literacy" and its implications should be of interest to all communication researchers. She defines dance literacy as

> competence in the techniques for recognizing dance patterns—physical shapes, rhythms, spatial patterns, dynamics—as combinations of basic elements which, in infinite variations, produce the magical symbolic "statements" that transform ordinary movements into dance. The term also includes skill in reading and writing choreography in its own symbolic language without interposition of verbal descriptions. [p. 9]

Nahumck's reason for using "dance literacy" remains unclear. She may be intending a metaphoric interpretation referring to the ability of Labanotation to record movement in written form. But the term "literacy" commonly applies to a specific skill, whereas in Nahumck's usage a whole series of operations and abilities seems to be implied. For instance, the reader cannot be sure from the text whether practitioners of other notation systems, such as Benesh, are considered to be "dance literate." The term thus raises more problems than it can solve and does not appropriately represent the conceptual system to which Nahumck refers.

From a theoretical perspective, the term "literacy" posits an analogy between the systems of dance and language that is more significant than comparing only the notational systems devised for each. This analogy leads directly to the implication that a linguistic model is appropriate for the study of dance and, by extension, all movement. While this notion is not a new one in studies of either dance (Kaeppler 1972) or body movement (Birdwhistell 1970), it is still arguable. Nahumck's lack of comment on the implications of her terminology may indicate a lack of interest in broader theoretical concerns. But it is clearly necessary for communication theorists to deal with these issues.

The analogy between language and dance must be qualified by an understanding of each as a separate mode of communication in which the symbolic meaning of one mode is not directly translatable to another. Gross (1973) defines a mode of symbolic behavior as:

a system of potential actions and operations (external and internal) in terms of which objects and events can be perceived, coded cognitively for long term storage and retrieval, subjected to transformations and orderings, and organized into forms that can elicit meaningful inferences (of whatever level of consciousness) by the creator and/or others who possess competence in the same mode. [1973:191]

He distinguishes five primary modes of symbolic behavior: the lexical, socio-gestural, iconic, logico-mathematical, and musical, while allowing for derived modes that build on the primary ones, in which category he includes dance. In the socio-gestural mode, which is in part based on movement, knowledge of a specific gestural code is not sufficient for competence in that mode, since other social/interactive symbols (such as social conventions) are also involved. Conversely, the range of possible experience in the perception of the kinesthetic sense is not encompassed by this mode. In fact, the kinesthetic sense is relatively neglected in Gross' scheme. I would therefore postulate a sixth mode of symbolic competence—the kinesthetic. Again following Gross:

The ability to comprehend symbolic meaning, then, depends upon the acquisition of competence in the mode in which that meaning exists. Like all knowledge and skill, that competence can only be achieved through action. [1975:28]

Part of the development of competence in the kinesthetic mode must include an understanding of the individual's own body potential: along which axis is he most comfortable in moving, and which combinations of qualities are most common in his movement repertoire. Without this knowledge, total comprehension of the movement styles of others is not possible. And yet there is no corollary of this necessity in any other symbolic mode. This quality alone should be sufficient to distinguish the kinesthetic as a separate, non-translatable symbolic mode.

I would argue that movement is a qualitatively different system than language, and therefore the concept of dance literacy is inadequate. The symbols used in Labanotation represent discrete units of a movement sequence, but these units are complex composites of many dimensions, not at all analogous to linguistic phonemes. It is necessary for the movement analyst to gain competence in dealing with these units—in isolating their components and in understanding how they combine to form more complex statements. But this competence cannot be gained by merely observing movement sequences or learning to "read" a symbolic transcription which represents these sequences. Competence in dance analysis implies the ability to experience visually, aurally, kinesthetically, and rhythmically the dimensions of a movement sequence. It does not mean that the analyst must be a professional dancer, for these analytic skills can be learned by anyone willing to spend the necessary time and energy. But movement competence does require more than learning to read symbols. It requires both physical and intellectual participation in the analysis of movement sequences into their component units, and a heightened self-awareness of one's own movement repertoire.

If we accept the existence of the kinesthetic mode, it should be apparent that symbolic understanding within that mode cannot be gained only by reference to a coexistent linguistic code. A semiotic model, with its focus on the sign system within the mode, would be more appropriate than a linguistic one for analyzing meaning in dance. "The 'essence' of a specific symbolic message will only be appreciated within the code in which it was created" (Gross 1973:193). Thus for the analyst a new and fundamentally different form of gaining competence in the kinesthetic mode must be used. Laban's system has the potential for helping one to develop this competence through an active understanding of symbolic statements in the kinesthetic mode. Thus in a literal sense the label of "dance literacy" for this system is inadequate to express the un-

derlying assumptions of the system or the powerful analytic capacity that it has.

Nahumck is successful in this book to the extent that she introduces Laban's concepts and gives the reader some idea of the scope and conceptual power of his system. She clearly documents her belief, which I share, in the primacy of Laban's system as the most precise one available for analyzing movement in its own terms. The book is particularly useful for readers interested in a purely structural application of the notation system independent of the kinesthetic context, such as the comparative analysis of the steps of two related dance forms. A dancer looking for a shorthand for writing choreography would also find this book useful, as would a student of another notation system looking for comparative material. But it is only through rigorous study of Laban's work that its full potential for movement research can be realized.

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Barbara Rosenblum. Photographers at Work: A Sociology of Photographic Styles. New York and London: Holmes and Meier Publishers, 1978, 144 pp. $19.50.

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Barbara Rosenblum's illuminating study succeeds at tying photographic style in specific ways to the social organization of photographers at work. Style, she argues, is "a deposit of the work role" (p. 113). Moreover, "distinctive social processes dominate each setting where pictures are made and they affect what photographers can and cannot do, what kinds of images they can and cannot make, what kinds of visual data they can include in the picture or leave out" (pp. 1–2). The division of labor, technology, photographer-client relations, audience expectations, and control over work processes interact to fashion largely autonomous "worlds" (p. 19) of photographic custom and practice, worlds to which we gain entry via Rosenblum's report of her participant observation at three work settings. In her comparison of the ways in which news, advertising, and fine arts photographers make pictures, "the relationships between photographic style and social structure setting can be seen" (p. 2).

In these three spheres neophyte photographers are socialized into different work roles (what novices might know about picturemaking before this explicit socialization is not discussed). As apprentices, news photographers learn to be unobtrusive; they learn to anticipate sequences of social action so as to be able to plan their next shot; they internalize news values and learn to negotiate a fit between their pictures and the stories they may accompany. As assistants to established advertising photographers, newcomers learn to manage shooting situations: where to obtain special materials, how to make creases in satin look "right," how to keep models relaxed, how to take orders from agency art directors and clients. At school fine-arts photographers learn that photography is a visual art and that, somehow, their pictures should both unveil and bear witness to their own individuality.

We learn a good deal about the ways photographers go about their work. News photographers on the night shift generally cover different sorts of events than their colleagues on day work. Rather than the prescheduled events of day—press conferences, fashion shows, baseball games—at night "good human interest material. . . the birth of a baby . . . murder, fire, death" take precedence (p. 49). News photographs, too, often function as a record that