

HUNGARIAN DANCE STRUCTURES: A LINGUISTIC APPROACH¹

The purpose of this essay is to review the recent trends and theories proposed by the Hungarian School of movement analysis, which are based primarily on 'structuralism' as in traditional descriptive linguistics. This essay, therefore, has a triple aim: (i) to introduce and describe the model constructed by the Hungarian School; (ii) to apply and utilize this model through an analysis of a particular Hungarian dance form; (iii) to propose for the anthropological study of dance an analytical framework, that has been proved to be of use in Eastern Europe that focuses on movement units: that reconstitutes the whole dance analytically without distortion of the folk model.

The study of dance has been central to the discipline of 'dance folkloristics' (a term commonly used in Eastern European scholarship to separate the discipline from its subject matter, dance folklore).² The first attempt to organize dance movements into sets of similar movement categories, was made by I. Molnár (1947). Because of the heavy reliance on folk terminology and the insufficiently small sample, Molnár's theory that Hungarian dance movements can be categorized into four major "figure groups" (1947:21) was never elaborated or extended. Only the late nineteen-fifties saw the development of the serious scholarly treatment of dance, and 'dance folkloristics', as an interdisciplinary field, was strengthened with theoretical, methodological and fieldwork results (Pesovar, 1970). This was also the time when Kinetography Laban (simply called Labanotation in England, America, and Canada), together with ethnomusicological and linguistic models, were introduced into Hungarian scholarship. Interest turned to morphological analyses because:

The morphological analysis of dance reveals the laws governing the structure of dance, its relation to music, its motor components, motives, rhythmic, dynamics, spatial components, the correlation of its parts, the choreographical relations all summed up on the basis of detailed analysis (Martin and Pesovár, 1961:1).

Structural analysis of the dance in the context discussed above is not the same as 'structuralism' referred to in the field of social anthropology, because it does not deal with the semantic content of dance movement elements, but it tries to discover those individual movement isolates that constitute the whole dance. On the whole, it is more akin to phonological analysis in linguistics and in fact can be seen to derive from traditional descriptive linguistics. Hungarian linguistics before World War II was influenced by Western Europeans (German, French, British) and after 1951, by the new results of Soviet linguistic research, which has been developed in opposition to the rigid doctrines of Marr, the Russian linguist (Bárczi, 1953, Berrár, 1957).³

Ethnomusicological models served to analyze the rhythmic and dynamic constituents of movement segments and folktale motivics (cf. the folk tale typology and 'motivics' by A. Arne and S. Thompson) helped to identify those parts of the dance that exist consciously in the awareness

of the members of a dance community. The models proposed by linguists made it possible to break dances down into small movement units, similar to the ways in which a sentence can be broken down to phrases, words, morphemes, and phonemes (Martin, 1964). With this in mind, Martin goes on to say:

First we have to look at language and speaking, analyzed as a movement sequence, clearly the greatest linguistic segment is the sentence that constitutes a natural unit. That there are, in speaking, individual parts, units, sentences, and closed syntagmas, is not only the result of the meaning they carry, i.e., that each unit can stand alone as meaningful message, but also the results of the important formal factors, namely, the natural rhythm of the speaker, the full stop after the sentence, rhythmical breaks (these are indicated in writing by punctuation), more or less the diminishing pitch and dynamics. These formal characteristics are what make speaking articulated and make it clearly intelligent, understandable, conscious, and meaningful message for others (Martin, 1964:60, my translation).

Based on this linguistic model, motivization (the process itself is referred to as 'motif-morphology' in the Hungarian School)⁴ became a working premise for dance folklorists not only in Hungary, but among other Eastern European scholars as well through the International Folk Music Council's Folk Dance Study Group (IFMC Study Group, 1975).⁵ The initial studies in Hungary only analyzed dances to the smallest compositional unit, the 'motif' which is similar to a 'morpheme' in linguistic analysis. Later studies stressed the importance of existing smaller movement units that would be akin to 'phonemes'. By the beginning of the nineteen-seventies the whole system of morphological methodology was worked out and an internationally accepted terminology was invented. To avoid any possible coincidence between folk terminology and the one used for analysis, Latin was used as a source for scientific terminology.

The individual structural units from the largest to the smallest are designated as follows: (1) Dance "T" from Latin *totus*, (2) Parts "P" from Latin *pars*, (3) Section "S" from Latin *sectio*, (4) Phrase "F" from Latin *fragmentum*, (5) Motif "M" from Latin *motivus*, (6) Cell "C" from Latin *cellula*, and (7) kinetic Element "E" from Latin *elementus* (Martin, 1964; IFMC Study Group, 1975). The application of the system was not presented by the syllabus of the IFMC Study Group (1975) and the rest of this essay will be devoted to that task. For definitions of the concepts discussed, however, one should turn to the original works, for they are carried out more systematically and fully there (Martin, 1964; IFMC Study Group, 1975).

Application of the Model

From the first initial experiments, in the late 1950's, Hungarian scholars made lengthy calculations and systematically tried to apply a morphological model to each single dance form which existed in the Hungarian dance tradition. A large body of literature revolves around the idea of defining those movement units that are identical and constantly

recur in each of the dance types. Several studies have been made of what structural formulas can be with reference to the manipulation of 'motifs' and sequences, this has been recognized as a promising avenue of advance for typology and dialectology (Martin, 1970-72; Pesovár and Lányi, 1975).⁶ Lugossy made a useful survey of women's circle dances that revealed the basic structural scheme (1960). In Lányi's work the underlying motif structure of the fast couple dances was suggested (1962). The structural concept of the verbunk dances was delineated by Pesovár (1961) and the jumping type of men's dances was analyzed by Martin (1973, 1977). Furthermore, this type of morphological analysis became a necessity not only in typology but also in diachronic and cross-cultural investigations. By its geographical situation, Hungarian dance culture is in close alliance with its neighbouring Austrian, Czechoslovak, Ukrainian, Transylvanian, Rumanian, Gypsy, and Croatian dance traditions, and for this reason the cross-cultural investigations of these diverse dance traditions were markedly underlined by structural studies (Martin, 1965, 1970-72). These studies have shown that dances of different cultures (here I am only referring to the central European culture zone) differ not so much in their basic movement or motif types but rather in their structural layouts, i.e., in the way that movements and motifs are structuralized as a complex whole.⁷

The difficulties in diachronic investigations have been demonstrated by Martin (1965, 1970-72) in the study of the historical evolution of Hungarian dance forms. Since historical and linguistic documents do not yield any explanatory information concerning dances, Martin successfully proved that musical and morphological analyses could be decisive in determining the historically distinct and related dances (1970-72:37-98; 1973:266-277). A re-examination of other dance forms by the same methods led to similar conclusions (Pesovár and Lányi, 1975; Pesovár, 1977). Thus, among others, morphological analyses helped toward the development of scientific dialectology and typology of Hungarian dance culture. The three dance dialects; (1) western, (2) central, and (3) eastern, and the two historical dance layers, i.e., old and new, together with seven major dance types (see Appendix 1) were founded largely on morphological investigations (Martin, 1970-72).

The literature and the above mentioned investigations indicate that the Hungarian School focused its attention only on the smallest compositional unit of the dance, which is the motif, and any further analysis of smaller movement units seemed insignificant. That is understandable, for the reason that in the Hungarian dance tradition (and more or less in the whole European culture zone) the motif is the smallest movement unit that exists in the awareness of the dancers. It is transferred from one generation to the next, and could stand in isolation from the rest of the larger movement components. The following exercise will attempt to show how morphological analysis could be used.

The Structure of the Pontozó

For this investigation a unique dance form from the third, Transylvanian dialect, will serve as data. It is the so-called pontozó (translates as 'pointing' or 'dotting') which exists in a small region in the Küküllő area,

where a few Hungarian villages lie next to each other forming a rather close and isolated dance community in the Rumanian surrounding.⁸ This dance form belongs to the old layer of Hungarian dances and is classified under the 'jumping' dance types and under the so-called "Transylvanian Men's Dances" sub-type, where it is placed next to the "Lad's Dance" (see Appendix I). The name pontozó (derived from the word pont 'point' or 'dot', from the Latin punctus), refers, among speakers and dancers, to a whole phrase. When they are asked to perform a 'step' (the scientific term 'motif' does not exist in the native culture), the dancers generally show a whole phrase that constitutes four motifs, which they call a "point" (Martin, 1966, 1973). While the smallest movement isolate is the motif (sometimes referred to by informants as a 'figure' or a 'step'), it never really occurs by itself but rather in a succession with other moves or by repetition with the same motifs, until the whole 'point' is completed. The dance exists in solo and group versions; if two or more dancers perform together, depending on who they learned from, their 'points' could be totally different or, which is highly unlikely,⁹ the same (Karsai, 1956, 1958). It is interesting to see that while the linguistic classificatory term 'point' determines a structured movement sequence, for larger more complex movement units there is no linguistic designation. Thus, in the folk model, the only consciously observed linguistic system is the whole dance (pontozó) and the phrase (pont), and there are no other structurally different analytical terms. It is clearly observable that the name of the dance originated from the linguistic term originally used for an individual movement unit by informants which never stands alone but as a part of the whole dance.

The structure which underlies the whole concept of the pontozó is what makes the dance socially identifiable for the dance community. Istvan Molnár wrote:

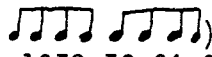
For the outsider it will always be a mystery; how and under what laws these people judge these dances (my translation, 1947:344).

Of course, in the nineteen-fifties, he did not know about structural configurations of dances, where now, based on morphological analysis, we understand the way the sequences are formed and structurally organized. This information is of interest to the community: a kind of anthropology looking at itself in a mirror.

It is surely obvious by now that the existing folk model in the dance community only recognized two features of the whole dance and does not in pure folk model form lend itself to a scientific analytical framework. Thus, a new model must be applied for studying all the possible movement units that are capable of dealing with smaller and greater movement components. We will now turn to the scientific morphological model proposed by the Hungarian School.

The dance sample to be used in the following analysis is a ten-minute Super 8 mm colour sound documentary film showing two male dancers, an older (dancer x) and a younger (dancer y). It illustrates the validity and reliability of our data.¹⁰ The dancers follow each other in succession. Dancer "x" begins and when he completes the whole dance, dancer "y" starts.

Thus, an easily recognizable performance series allows us to deal with each dance as a separate entity or to compare the five dances as shown in Appendix 2. During the whole performance the same musical piece was repeated continuously with the medium tempo of MM ♩=120-138. The structure of the music, AA_vBB_v, which means the repetition of two melodies each of which is eight measures, and the heavy pulsating accompanying rhythm in eights (both the viola and the bass play the same accented rhythm,

 are the characteristics of the pontozó dance type (Martin, 1970-72:94-95; 1973:255).

To start the structural analysis of the pontozó the first task is to determine the beginning and the end of dance, for these are considered to be the two fundamental extremes in a performance. Starting a dance for the performer, just like starting to speak for the speaker, involves definite initial preparations. In speaking, perhaps taking a deeper breath, forming the lips and moving the whole speaking mechanism, as well as some underlying multi-sensory modalities, are preliminaries to execution of a verbal expression. For the dancer the preparation entails coming to the dance 'place' (the actual performing area), taking a special stance or position, indicating the required tempo (this could be done either verbally or by gestures), and by set preliminary forms that include dynamic and spatial qualities of the dance the first movements introduce the actual start. In the first pontozó dancer "x" for the first melody (A) circled around the dance spot, when the second melody (A_v) came he began finger snapping. This was done in eights, following the rhythmic pattern of the accompanying instruments, and by doing so, he familiarized himself with the basic rhythmic qualities of the dance; at the middle of the second melody he began to dance (See Appendix 2). This is, of course, only one example for starting the dance. In many other instances, the dancers wait in recognizable stances or positions at the dance place (these are different from individual dancer to dancer, but in a particular dance community there are patterns common to all members) and slowly start to move.¹¹ Just as the beginning has its definite initiative movement characteristics, so, too, the ending unites concepts of 'closing' characteristics.

While in speaking the rising/falling pitch, dynamics of sounds, longer or shorter stops, and closing the lips signals the end, in dance the movement counterparts, consisting of gestures, last/final culturally determined 'closing' movement or leaving the dance spot, and general disassociation with the rhythmic, dynamic, and spatial characteristics of the dance, are meant to complete the dance. The "unit problem" then, has made us aware that the named movement entities we accept, often unthinkingly, as basic givens in the literature, are often inattentively or, even worse, inaccurately imposed. Martin's contribution was that he saw this problem. He saw the structure of units in speaking and music and how sentences and cadences identify themselves in those mediums of expressions (1964:62-71). He went further then to suggest that a similar phenomenon exists in the dance. By noting the fundamental structures and their characteristics he provided us with a key for the division of smaller movement isolates in the dance (1964:62-71).

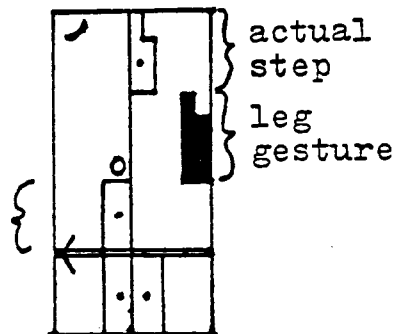
It is important to note that the closing motif (see No. 16, the circled motif, in Appendix 2), in the Lőrincréve (Laorint in Rumanian) dance community, is an innovative movement unit of boundary maintenance and recognition. Here they created a unique recognizable movement unit based on their cultural associations. On the contrary, the members of the Kalotaszeg region (Călăta in Rumanian), developed a culturally significant beginning or starting motif. This movement unit (with a few variants) always starts the movement phrase, and serves as a movement signifier for boundary stability (Molnár, 1947; Martin, 1973).

The preceding discussion of the two extremes of the dance indicates that starting and ending principles constitute fundamental aspects of this type of morphological analysis. The basic movement qualities that apply to 'starting' and 'ending', are not domain specific. This suggests that the principles underlying them generally are of functional importance associated with other smaller movement units. In the following sections each type of movement unit is examined individually (from the kinetic element to the phrase), through the analysis of the pontozó, both in terms of how these units form a coherent whole and how they form an underlying and invisible structure.

In a spoken language the phoneme and the morpheme are the two basic divisible units; while a 'phoneme' is a minimal sound unit that serves to distinguish one sound or a syllable from another, 'morpheme', on the other hand, is the smallest commonly accepted unit of meaning. In motif-morphology, the smallest unit is the kinetic element.¹² It is a posture, or a simple gesture, such as lifting the right hand for salute or a head bend. In connection with other kinetic elements (in this case we are dealing with a polykinetic unit) they form a higher movement unit, the cell. If we examine a simple forward step from the standpoint of the relationship between the kinetic element and the cell, the following picture emerges:

In this stretch of Labanotation, we see a simple step forward on the right foot as three connected kinetic elements.

weight shift



Taking a step forward with the right leg is a very simple movement and in this type of analysis, it is the cell, but more careful analysis shows that it consists of three kinetic elements. Thus, the relationship between the cell and the kinetic elements could be written by the following formula:

$$a = \alpha \beta \gamma \quad \text{or} \quad \frac{a}{\alpha \beta \gamma}$$

In considering the linguistic units in relation to movement units the 'movement phoneme' is the kinetic element and the 'movement morpheme' is the cell. Since these two simple movement units never function alone, their basic role is, by connection with other cells and kinetic elements, to build the larger organic unit, the motif. In speaking, the compound word 'unlikely' contains three morphemes /un/ /like/ /ly/; the /un/ and /ly/ are bound, and the like is a free morpheme. Similarly, in movement the combination of cells leads to the formation of the smallest compositional movement unit, the motif, which forms a closed choreographic pattern and carries the essential characteristic of the dance. Taking our previous example further, three steps forward (count 1-2-3) and closing the left to the right (count 4) is a homogeneous multi-unit, a four celled movement sequence formed into a motif. Homogeneous, because the same cell was repeated, and multi-unit motif, because there was more than one cell performed. To further illustrate this important movement unit we will take the number 2 motif from Figure 4 and see how the cells form a single compositionally coherent unit.

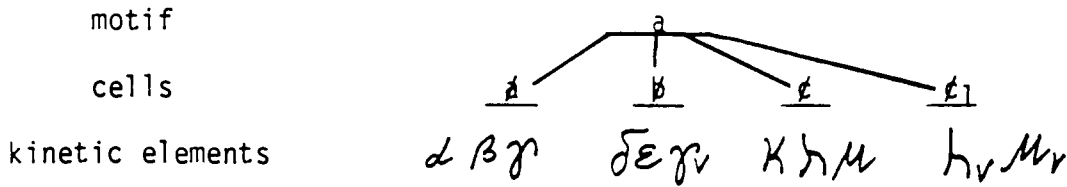
If the same cells are repeated, the motif becomes homogeneous, and if the cells are different the motif is heterogeneous; the number 2 motif, and its variations, are heterogeneous as shown in the following Labanotation text:

2

1

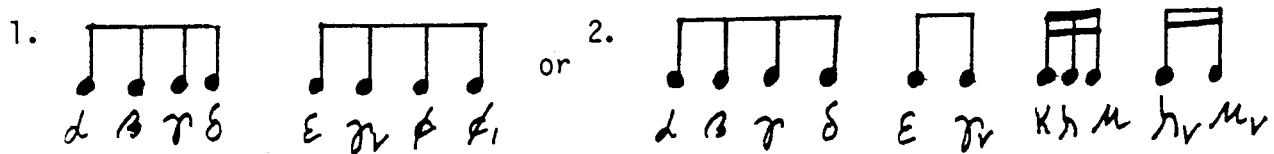
If we examine the bit of Labanotation score of the No. 2 motif, we can see that at least three major units of cells are the building blocks that were formed by rhythmic, dynamic, and kinetic patterns into relatively closed sequence structure. These three cells, stepping into what in dance terminology is called 'fourth position' + a finger snapping - $\dot{\alpha}$, stepping into a second position with turned in legs then closing the two legs + finger snapping - Ø , and lastly two alternate steps forward - ♩ ,

and their kinetic elements can be presented as follows:



In completing the whole motif, three separate cells (a, b, and c) and one cell variation (c₁) were used, by indicating the kinetic elements with Greek letters, it becomes obvious that cell a is composed of three separate kinetic elements, the initial leg gesture (α), the actual 'fourth position' (β), and the finger snapping (γ); cell b contains three kinetic elements; second position (δ), closing the legs (ϵ), and the finger snapping, repeated with the opposite hand, and thus it is a kinetic element variation of the previous one (ζ). Cell c was already analysed previously and so it is easy to identify the three kinetic elements (κ, λ, μ), but cell c₁ is not identical with cell c, because it only possesses two kinetic elements (ν, ξ), that are actually variations of the last two kinetic elements of cell c, and there are no initial weight shifts needed, for the weight was already transferred in the last kinetic element of cell c. It must follow from the example so far that motif "2" appears to be a heterogeneous and multi-unit movement structure. Different Greek letters were needed for each of the cells in order to separate the different kinetic elements. In the case of repetition or variation, a small "v", at the lower right corner indicates that the kinetic element is not identical to those with similar letters.

The motif "2" shown in Labanotation score on the previous page has been divided into equal rhythm or time fractions, the lines extending across the three line staff mark the actual counts or beats, and the heavy line after count "4" indicates the measure or bar line in the musical piece. The fact is that the kinetic elements have a marked rhythmic quality in eighths. To illustrate this point, the rhythmic formula or motif "2" can be written as follows:



This single movement unit, or motif can thus be seen to follow a very definite rhythmic pattern. The two rhythmic formulas mutually influence each other. For one musical measure, four beats determines the movements of the dancer. If the motif is more complicated and requires many smaller movement units, the movements of the dancer become more dynamic and faster (such as is the case with cells c and c₁) and if the motif is less vigorous and contains fewer kinetic elements (such as the finger snap in our example), the dancer's movements become more settled and slower. The important criterion is that the motif, no matter how many cells or kinetic

elements it contains, can never exceed the time limit provided by two musical measures. It should be obvious why four motifs, e.g., the four arabic numbers divided by commas in Appendix 2, are necessary to complete a melody (A), or by this token, sixteen to finish a whole musical piece (AA_vBB_v). In this view, the pontozo' is a fine example of the crystallized relationship that exists between music and dance.

Motif morphology deals not only with the question of how smaller movement units are formed into motifs, but also focuses on how motif variations are produced, what kinds of functions motifs can serve in a larger movement unit, and how to develop a motif typology. Motif variation is based on three major principles: augmentation (adding cells or kinetic elements), contraction (reducing elements or cells) and division (separation of multi-unit motifs into independent parts). In our example of motif "2", by adding finger snaps to every beat, motif augmentation would occur. By taking them away and performing the last two forward steps in place, a simple motif contraction would appear, and so on.¹³

Another important task in motif morphology is to reveal the types of motifs existing in dance forms and to see how they are structured in a sequence to form the next higher movement unit, the phrase. We have already gained some insight as to what type of motif possibilities there are: single-unit, multi-unit, and compound motifs refer to structural complexes, the terms 'homogeneous' and 'heterogeneous' help to define the movement characteristics of the motifs. By looking at the role motifs play, another motif classification emerges. Motifs can occur as dominant, used repeatedly in phrases, as secondary, used less frequently but still occurring, and sporadic motifs, occurring only once or twice. Motifs play different roles in a phrase or in the whole dance. A primary motif is the backbone of the phrase of a larger movement unit and thus dominates the whole performance. In the film, dancer "x" (in the dance "I" in the second phrase) used motif "3" three times and in the ninth phrase the motif "9" occurred four times (see Appendix 2). In the former situation, motif "3", and in the latter, motif "9" are primary motifs. It is well to remember the starting and the closing motifs as well.

As we have seen in the previous paragraphs, the motif is a primary movement unit in the structure of dance;¹⁴ by connection, repetition and expansion motifs build a larger unit, the phrase. The phrase, from Latin fragmentum, indicated by upper case letters (see Appendix 3) shows the basic content and form of the idea of the dance it represents. The phrase incorporates independent qualities that are non-existent in smaller movement units. First, phrases are structured and culturally determined, while motifs and smaller units could and do change according to individual characteristics and movement styles. Second, because of the inherent content and form of the phrase, it could stand as a representative of the whole dance form. This simply means that by observing a whole phrase, a person familiar with the dance tradition will recognize the dance that the phrase was taken from. By observing smaller movement units, this cannot be done (only in rare instances). Finally, the phrase, similarly to the syntagma in speaking, shows the relationships which exist between the smaller movement units and connects them into a coherent, meaningful and organic unit. As it was previously proven, a phrase (not to be confused

by any means with the 'phrase' used in musicology) contains four motifs, and these motifs are always bound according to the structural formations of the phrase. In the five dances shown in Fig. 4 altogether forty-five phrases were performed, during which forty-one individual motifs were introduced (the actual number of motifs then is one hundred and eighty). Under the numbers, in parenthesis, the structural formula of the phrase is shown. To see what is the structural formula that determines the combination of motifs into phrases, and by this token, the basic characteristics of the pontozó, a simple statistics is needed.

In the five dances performed by two dancers, there were a total of forty-five phrases, and their structures fall into six categories:

- (I.) phrase structures are aaaa and aaaa_v, occurred totally twice,
- (II.) phrase structures are aaab and aaa_vb, performed totally twenty times,
- (III.) phrase structure of abab, utilized ten times,
- (IV.) the structural formula aabc and aa_vbc occurred ten times,
- (V.) the aa_vba formula only came up once, and
- (VI.) abcd was only utilized twice.

From this it is easy to detect that the most common phrase structures of the pontozó are groups II, III, and IV, which is roughly ninety percent of the total phrase structures used (see Appendix 2). Of course, while I am aware that this sample of data is not adequate about a dance form that exists in several villages, other similar studies show the phrase structures of the pontozó to be the same (Falvay, 1973; Martin, 1973; Pesovár and Lányi, 1975). This means that basically three major phrase structures and their variations are the underlying principles behind the concept of pontozó. It is not strange, then, that the name of the dance pontozó is originated from the name of the phrase, i.e. the pont.

The motif is obviously the basic unit of understanding in this system, hence the careful illustration of it. It would simply be tedious to take the reader through a similar thorough examination of larger movement structures in an article of this size. However, to give some indication of this, I have added an Appendix (3), that indicates the full apparatus of analysis through 'section,' 'part' and finally 'dance', which is the unit that is viewed in its entirety.

This type of analysis sheds light on structural changes that occur in dance forms over time. The diachronic shifts of phrases and the relationships between dance forms can be projected onto phrase diagrams, which we have not included here, but it is clear that linguistic models of movement can serve to reveal much about these highly complex, little known and less understood forms of human expression.

Conclusion

Movement and dance are very complex, highly symbolic phenomena, that vary from individual to individual, as an analysis of the five versions of the pontozó would clearly indicate. Just like 'primitive dances' were described in the nineteenth century as 'frenzied', 'wild' and 'trance-like', Hungarian dance suffered similar treatment in the sixteenth and seventeenth centuries and earlier. Only in our time have some of us come to understand that the dance, together with art, social structure, religion, oral literature, and ritual, exists as a truly cognitive product of the human mind, and presumably projects humanity's capability for symbolic communication.

It is simplistic to assert that this type of research is the only method capable of dealing with dance. Nevertheless, the Hungarian School has gone much further toward sophisticated understanding than seems to exist in other parts of the world. With this in mind, I hope that by advancing the linguistic model outlined here I have presented an accepted structure of analysis that others might find useful in cross-cultural investigations in the anthropology of human movement.

László Kúrti

NOTES ON HUNGARIAN ORTHOGRAPHY

The Hungarian language, i.e., Magyar, belongs to the Finno-Ugric language family and is closely related to Khanty and Mansi (tribes presently living on both sides of the Ural Mountains in the Soviet Union). The language, currently spoken by about fifteen million people, underwent great changes and was affected by other (Turkic, Indo-European) languages in the hundred years of history. The Hungarian pronunciation is very regular. All words are accented always on the first syllable and the diacritical marks over the vowels indicate the lengthening or shortening of the particular vowel. Every vowel has a shorter and a longer form: i as e in English we, í as ea in treat, ö as in German Töchter, ő as in German Möbel, e as in English trek, é as in English lake, a as in English rough, á as in far, o as in oral, ó as in goat, u as in look, ú as in rude, and ü and ű like in German München and Küchen. Consonants are almost similarly pronounced as in English, with the exception of the double consonants: cs as in church, zs as in genre, ny like in English new, ty and gy are non-existent in English and the former one could be pronounced by a combination of t and j like in tyúk (tjookh) hen, and in the latter case the combination of n, d, and j will help to pronounce. The letter sz is pronounced like s in seek, s is like in English the sh, j like English y, and ly is similar to y also. In speaking Hungarian the mouth is used more openly than in English and each letter is pronounced distinctly without diphthongs.

FOOTNOTES

1. This essay is an outgrowth of a lecture presented at the Anthropology of Human Movement Seminar Meetings at New York University in New York, November, 1979. I owe a special debt to Dr. Drid Williams, seminar director, for inviting me to contribute and for her extraordinary assistance in helping the manuscript reach a form suitable for presentation. Thanks are also due to Roselle Warshaw, without whose patience and time, neither seminar nor paper would have emerged. I would like to dedicate this essay to I. Molnár, whose pioneering work in systematic fieldwork preceded that of the Hungarian School that I talk about.
2. In Hungary the scientific study of dance is referred to as 'dance folkloristics', a field developed from the nineteen-fifties, and its focus is the dance tradition of the peasantry. More detailed discussion of the development of the Hungarian folk dance research will be available in future by the author. At the present time there are virtually no existing translations.
3. Linguistics in Hungary, a field that already was an academic discipline before the turn of this century, developed quite independently after the middle of the nineteen-fifties. However, from the turn of the century Western European linguistic research results stemming from the works of such distinguished scholars as A. Dauzat, O. Jespersen, W. Vietor, M. Grammont, F. Saussure, E. Gamischeg, J. Ries and between nineteen-forty-five and nineteen-fifty-six, the rapidly developing Soviet linguistics (V. Vinogradov, L. F. Scerba, R. I. Avanesov, and others) had marked effects on Hungarian linguistic thought.
4. Martin, in his outstanding analysis of motifs of a single dance region did considerable work in developing a useful analytical technique concerned with structural elements of the dance. For him, motivization is the process by which a whole dance sequence could be broken down into motifs and motif-morphology generally refers to any kind of analytical treatment of dance motifs. In particular, see his Chapters II and III on definitions and concepts (1964:47-115); although unfortunately, non Hungarian readers cannot avail themselves of the reference. Work is in progress toward translation of Martin (1970-72).
5. Because of the strong support given to the IFMC by Eastern European and Third World countries, it is not strange that the Hungarian School's influence is mainly felt in Eastern European dance research. Polish, East-German, Czechoslovak, Rumanian, Yugoslavian, Bulgarian and Hungarian scientists participated in the annually held folk dance seminars of the IFMC. Interestingly, there were no Western European, American, or Soviet scientists in the Study Group.
6. Hungarian dance dialectology and typology benefited greatly from the already existing linguistic dialectology and folk music typology developed by B. Bartók, A Magyar Népdal (Budapest, 1924). A dance

dialect, similar to that of a language dialect, is used to refer to that geographical area in which a homogeneous dance tradition exists; the diachronic (i.e. historical) investigation of Hungarian music and the development of new and old style music layers, had a marked influence on dance typology. For a graphic representation of Hungarian dance types, see Appendix 1, and for discussion of the same, Martin (1970-72), for Hungarian speakers.

7. It is true that cross-cultural investigations of Eastern European dance traditions (Martin, 1975; Pesovár and Lányi, 1975) show that basically there are few major dance types that exist presently in the Central European culture zone. Motifs, dance terminology, dance songs, and similar holding positions and floor patterns simultaneously occur in neighbouring dance cultures, but, morphological analyses reveal even minute differences, such as different cell bindings, phrase structures, and opposing relationship between the music and the dance units.
8. The Küküllő region belongs to the southern part of the Mezőség sub-dialect of the Transylvanian dance dialect and roughly refers to the area southeast of Kolozsvár (Cluj-Napoca in Rumanian) triangled by the towns of Nagyenyed (Aiud) in the west, Marosvásárhely (Tirgu-Mures) in the north and Balázsfalva (Blaj) in the south. In this densely populated area about one hundred Hungarian locations exist together with the many Rumanian ones, out of which Lőrincréve (Laorint), Magyarlapád (Lopadea Nouă), Magyarózd (Ozd) and Bükkös (Bichiş) are the dance communities where the pontozó dance form appears.
9. One of the reasons why the phrases are unlike is the competitive nature of Hungarian dance in general. The high esteem with which good dancers are regarded in the dance community makes repetition less welcomed. This seems to be true in other forms of folklore products, such as embroidery, oral literature and music as well.
10. The film that was used for the presentation and for this analysis was made in August 1979, in Budapest, Hungary. The two performers are well-known folk artists from Lőrincréve. Zsigmond Karsai, the older dancer, dancer "x", is the owner of the title Master of Folk Art; and Zsigmond Székely, the younger dancer, dancer "y", is known also as a first class violin player. For them, and for the makers of the film, Ilona Sala and Suzie Snyder, I would like to express my thanks and appreciation.
11. Each dance community has its own standard set of rules regarding the beginning of the dance. In the sub-type of Transylvanian men's dances, however, the performer starts the dance with a closing motif of a previous phrase, so that his first phrase will be a complete four-motifs phrase. For this, see Martin (1973, 1977).
12. This element is defined differently in Williams (1979) and is used differently in semasiology.

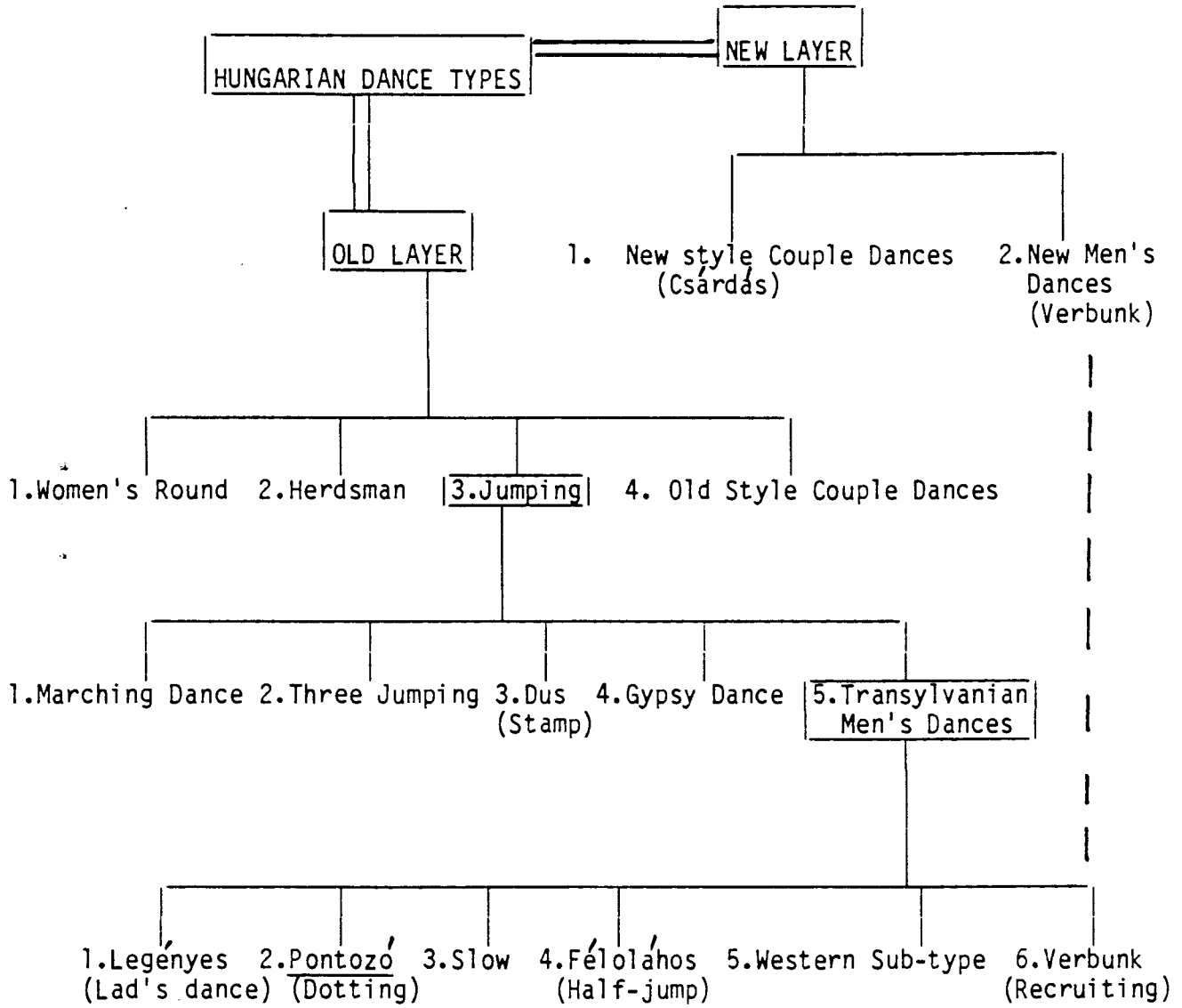
13. One of the most common variants of the Number "2" motif is when the dancer performs the last two steps (counts 7-8) in place without proceeding forward. Another individual variant includes smaller or larger strides, stances and positions, different accentuation, change of numbers of finger-snaps, and slight changes in facing directions. The basic kinetic elements, or for that reason, the cells, however, remain essentially the same.
14. It seems necessary to clarify this statement as it easily lends itself to misunderstanding. In saying that "the motif is a primary movement unit in the structure of dance," I do not mean to imply that the motif is the only movement unit that has overemphasized importance over the others. I do mean to stress that a motif, carrying the essential movement qualities of the larger units and the dance itself and thus representing a finished 'movement idea', has a primary role in the dance. However, smaller movement units can function in the place of the motif and they can take up the role of the motif. For example, as is the case with some Hora dance types in the Balkan peninsula, where one cell takes the role of the motif; another good example is the Hastas in classical Indian dance, the alphabet of hand gestures structurally are cells but their role is that of the motif.

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APPENDIX I
Hungarian Dance Typology



APPENDIX 2

Motifs and Phrases of the Pontozós

D A N C E					
	x I	y II	x III	y IV	x V
Music	Phrase	Phrase	Phrase	Phrase	Phrase
A					
A _v	...,1,2 (abab)			31,31,31,26 (aaab)	35,35,36,2 (aabc)
B	3,3,3,2 (aaab)		22,22,22,2 (aaab)	17 _v 17 _v 17 _v 19 _v (aaab)	35,35,36 _v 2 (aabc)
B _v	4,4,4,2 (aaab)	17,17 _v 17 _v 2 _v (aa _v a _v b)	23,23,24,19 _v	32,32,24,22 (aabc)	10,10,11,12 (aabc)
A	4,4,4,2 (aaab)	18,18,18,2 _v (aaab)	23,23,24,19 _v (aabc _v)	20,21,20,21 (abab)	37,37,37,37 (aaaa)
A _v	5,6,5,6 (abab)	3,3,3,19 (aaab)	3,3,7,2 (aabc)	18,33,10,26 (abcd)	38,38 _v 37,38 (aa _v ba)
B	7,7,7,2 (aaab)	20,21,20,21 (abab)	25,25,25,2 (aaab)	18,33,10,26 (abcd)	39,40,39,40 (abab)
B _v	7,7,7,2 (aaab)	7,7,7,19 _v (aaab)	25 _v 25 _v 25 _v 7 (aaab)	13,14,13,14 (abab)	41,41,41,(16) (aaab)
A	8,8,8,2 (aaab)	10,10 _v 11,12 (aa _v bc)	7,7,7,19 _v (aaab)	34,34,34,(16 _v) (aaab)	
A _v	9,9,9,9 _v (aaa _v)	20 _v 20 _v 20 _v (16) (aaab)	20,21,20,21 (abab)		
B	10,10 _v 11,12 (aa _v bc)		26,27,26,27 (abab)		
B _v	13,14,13,14 (abab)		28,26,28,26 (abab)		
A	15,15,15 _v (16) (aaab)		29,29,30,(16 _v) (aabc)		

Most common phrase structures:

II. aaab or aa _v b	Total	20	times
III. abab	"	10	"
IV. aabc or aa _v bc	"	10	"
		40	all

Out of the total 45 phrases the II, III and IV group of phrase structures occurred 40 times, which is exactly 88.88%.

APPENDIX 3

Structural Units in Dance

<u>Units</u>		<u>Symbols</u>
Dance	only indicated on page 54	T
Part		P ₁ , P ₂ or P ₁ +P ₂
Section		S ₁ , S ₂ or S ₁ +S ₂
Phrase		A, B, C, etc.
Motif	full analysis in text	a, b, b _v , etc.
Cell		ā, Ḅ, Ḅ _v , etc.
Kinetic Element		d, B, r,

Important: P > S, S > A, A > a, a > ā, ā > d

Structural Formula of the Pontozó

Dance "V"

T

P₁ ----- P₂

S₁[A(.....)+B(aabc)] + S₂ [C(aabc)+D(aabc)]
 Music A + A_v + B + B_v

S₃[E(aaaa)+F(aa_vba)] + S₄ [G(abab)+H(aaab)]
 Music A + A_v + B + B_v

Dance and Music S₁ = A+A_v and S₂ = B+B_v

thus S₁+S₂ = A+A_v+B+B_v

Important: P₁ = S₁+S₂ and P₁+P₂ = T

or S₁+S₂+S₃+S₄ = T

but P₁ ≠ P₂