



SUMMARY. The article explores how bodily movement and sensory experience sediment into one's being as a form of memory and tradition. It draws on Edmund Husserl's idea that each subject's primordially contains not only their own past but also the primordially of Others. This means that our movements, posture, and bodily habits arise not only from individual experience but also from intercorporeal relations – experiences passed down through generations. Building on Husserl's notion of empathy, I examine how I empathize with the Other through spatial and intercorporeal relations. Identification occurs through different forms of intercorporeal congruence: transposition, rotation, reflection, and complementation.

These phenomena can be illustrated by the example of dance, especially ballroom dancing, where movement, rhythm, and partnership become a practice of intercorporeal memory. I draw on my conversations with my dance teachers Jūratė and Česlovas Norvaišos, who discussed their training with Alex Moore (1901–1991) in the UK. Alex Moore emphasized that, in dance, the body never ceases to move as movement is a continuous flow, and learning occurs not through words or diagrams but through shared bodily action. This experience led me to realize that such knowledge is sedimented in bodily tradition passed from teacher to student, from one generation to the next. Ballroom dance makes this particularly visible through the principle of complementarity. The intercorporeal memory is both synchronic – when two bodies move together, “unlocking” each other – and diachronic, when movement experience is transmitted from teacher to student and from parents to children. I was held in my parents' hands, and now I hold my child in my own hands, continuing that same embodied experience. My parents were once in my grandparents' hands. Looking “back,” my grandparents were likewise held in the hands of their parents – and so on. That is why I say: we are all in the hands of our ancestors.

KEYWORDS: kinaesthetic sedimentation, kinaesthetic empathy, modern ballroom dance, Alex Moore.

INTRODUCTION

I will start my presentation from a more extended quotation of the text written by Husserl in the 1930s and published in *Husserliana's* Fifteenth volume:

Just as my living (urphenomenal) presence carries within itself my past, it always shows in the present form, and as it is constituted through my immanent time, my primordial space-time presence carries my primordial past and future, and primordial nature is constituted as a fulfilled universal spatiotemporality. Likewise: my primordiality bears within itself Another, her/his primordiality, and this again, etc. It constitutes itself for me, and constitutes for me every existing Another, the co-presence and co-succession of primordialities – the transcendental con-temporality [Allzeitlichkeit]; thereby a transcendently grounded objective nature, objective world. The coexistence of the transcendental subjects, the coexistence of their immanent temporalities, the coexistence of their primordialities, is not an empty (precisely unthinkable) togetherness, but a being-one-for-another, and this implies a being accessible to one another and thus inwardly, intelligibly, self-evidently unified, connected with one another (Husserl 1973: 191).

Husserl asserts that in the sphere of immanence, through retention, “my living presence carries within itself my past,” while in the sphere of “primordial transcendental,” through sedimentation, “my primordial space-time presence carries my primordial past and future.” The former is made possible by retention of temporal consciousness, the temporal flow. The latter is made possible by retention of kinaesthesia, the kinaesthetic flow. What is the subject of retention in the latter? It is not retention of kinaesthetic consciousness in the sphere of immanence, but of kinaesthetic **habit or style** in the sphere of “primordial transcendental”. On a broader scale, through kinaesthetic **care**, this retention encompasses enduring things and places as the primordiality of the surrounding space-time. It includes my personal belongings, tools, memorial artefacts, photographs, my childhood room, and the house. Preserved and safeguarded things and places persist, but they also are bearers for pictorial or signitive consciousness. Pictures display subjects from the past, and scripts convey meanings inscribed in the past.

Finally, Husserl points out that one’s primordiality bears within itself Another, their primordiality, and this again, etc. As a subject, I remember my own past. As an archaeologist, I interpret old artefacts, traces, and physical remains of bodies from a distant past. As a historian, I interpret inscriptions in documents or pictures from a distant past. As an anthropologist, I learn about the past by observing or talking to other people. Archaeology and history go back as far as the artefacts, remains, inscriptions, and documents lead. Anthropology goes as far back as the maximum age sum of two persons living one after another, given that the two persons encountered each other at a single moment and shared their knowledge. This is the maximum of approx. two hundred years. In what follows, I want to focus on this dimension of sedimentation. It is made possible not by shared speech or language, as one may assume, but by shared observation or action. The founding structure of this encounter is kinaesthetic **empathy**.

PAIRING AS THE PRINCIPLE OF KINAESTHETIC EMPATHY

Pairing, according to Husserl, is the founding structure of empathy. It refers to bearing the primordially of the Other within one's own primordially. Yet, how does the pairing occur? To understand how pairing operates, one must first analyse the forms of spatial congruence. My analysis of forms of spatial congruence in kinaesthetic empathy has identified four dimensions.

Transposition is the first dimension that founds all other dimensions. Transposition means that the Other occupies another position than I: I must transpose myself kinaesthetically to identify (*einigen*) with the Other, corporeally presented to me in another place. Transposition also specifies distance and direction between me and the Other. In this dimension of kinaesthetic empathy, I know in which direction and how far from me the Other is. For example, when marching with others, I have a clear awareness of the Other on my left and right, in front of me, and behind me.

The second dimension of kinaesthetic empathy is **Rotation**. It is structurally founded on the first one, but here one also considers the configurative dimension of the body of the Other, its intrinsic directionality. The Other is not only at a certain distance from me in a particular direction. The Other is also corporeally directed, facing a specific direction, placing feet, hips, or hands in a particular direction. To identify (*einigen*) with the Other, I must not only transpose myself, but also kinaesthetically "rotate" to achieve perfect spatial congruence with the Other. For example, while hurrying through a metro tunnel and approaching the point where several tunnels meet, I see other people coming from different directions. To avoid bumping into others, I kinaesthetically empathise with them and estimate their directions and changing positions.

The third form of spatial congruence is **Reflection**. In the sphere of bare transpositions and rotations, the world is unified and inhabited by transposing or translocating, rotating the moving beings. Yet animate forms that face each other split the world in two. In reflection, a new dimension appears, in addition to transposition and rotation. I identify with the Other in front of me by a different kind of spatial congruence. I do not rotate 180 degrees to empathise with the Other kinaesthetically. I meet the Other directly, face-to-face. But that means that my left hand is congruent with the Other's right hand, and my right leg is congruent with the Other's left leg, etc. We mirror each other. Thus, our worlds, strictly speaking, are not shared; they reflect each other in complete reversal as in Lewis Carroll's story about Alice *Through the Looking-Glass* (1871). For example, a dance teacher typically faces children in a class. However, the teacher must perform all actions in mirror mode: moving to their left to prompt the children to move to their right.

The fourth dimension of spatial congruence is **Complementation**. Founded on other forms of congruence, complementation adds another dimension. In kinaesthetic complementation, the Other is no longer the one with which I identify, as if stepping into the Other's place or the Other's body form. The Other is instead my partner with whom, in kinaesthetic congruence, we conform. For example, a father and a child in his hands (I may be a child or a father depending on the configuration) complement each other and, for them, their con-formation is the master form for their kinaesthetic empathy.

In what follows, I will address the question: how is sedimentation sedimented? What happens when the forms of congruence are sedimented as habitual kinaesthetic forms and as "primordial transcendence" which bears within itself Another? Due to space constraints, I will briefly analyse only one example: ballroom dance practice.

BALLROOM DANCE TRADITION

On 18 March 2014, I interviewed my ballroom dance teachers Jūratė and Česlovas Norvaišas. We also talked about their one-month stay in the UK in the 1960s. Their visit was organised by the Soviet Union's Ministry of Culture as part of the general agreement on cultural exchange between the Soviet Union and the United Kingdom. In 1968, several ballet dancers came to Moscow, and Norvaišos, as the standing Soviet Union champions in modern ballroom dance, were sent to the UK. Alex Moore (1901-1991) coordinated the tour. He was one of the most famous ballroom dance teachers of the time, and his book *Ballroom Dance Technique* (published in 1948) has appeared in 11 editions and numerous reprints (the most recent was the 2022 Routledge edition). One of my questions to my teachers was: Did you dance with Alex Moore? How did it feel? Yes, Jūratė danced with Alex Moore, and they both (Česlovas and Jūratė) pointed out that the main idea he had emphasised was the body in motion. The body never ceases to move – this was the main idea Alex Moore was showing through action and discussion. This interview with my teachers helped me understand the ballroom dance classes we had in 1988, twenty years later. Some were private, and others were in a group. But even in the latter case, instead of standing in front of the teachers, in a mirroring disposition, as in a typical class, we were in motion in all directions, and the teachers were in motion among us, sometimes dancing, sometimes following our dance and helping. Neither the schematic presentation of the dance steps in the book (see Figure 1) nor the film of Alex Moore dancing (1965; available on YouTube) adequately conveyed this idea.

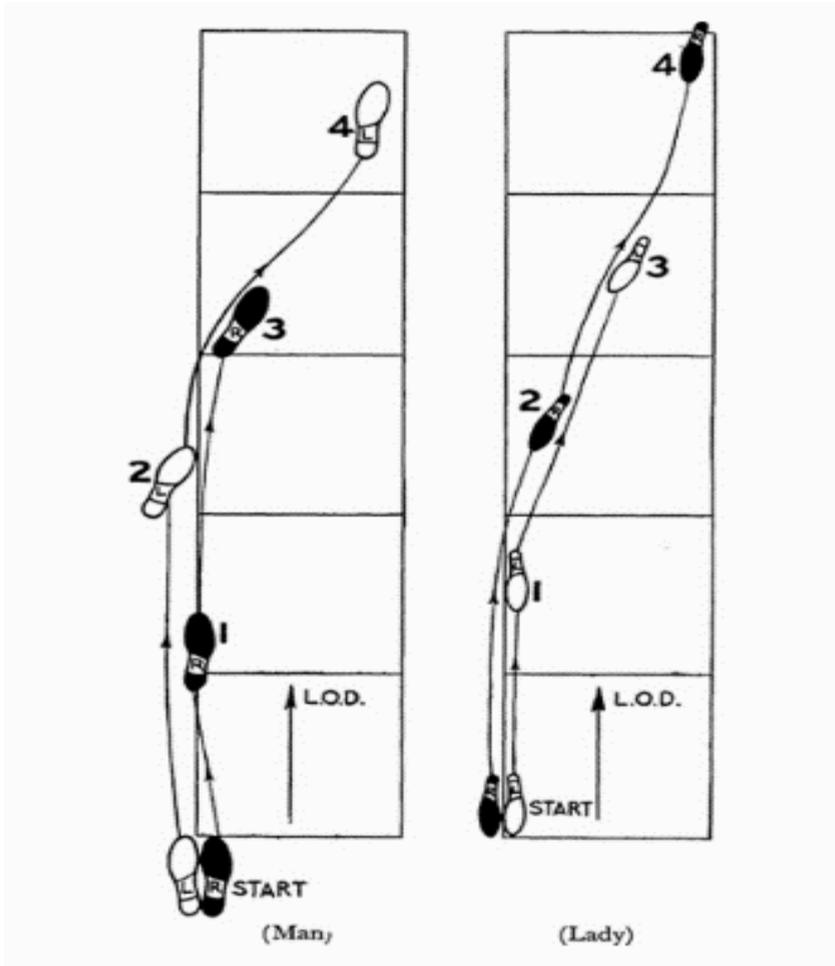


Figure 1. The feather step in foxtrot

In both sources, the movement is cut from the flow and “imaged” in an abstracted or rather an extracted form. The scheme of dance steps is exact. However, in dance classes, it was clear that the “beginning” or the “ending” of the movement is not fixed. Moreover, with respect to spatial configuration, the directionality of dancers and teachers was not fixed either. For me, a ballroom dance class was sedimented as a multi-directional, peripatetic exercise in which the dance masters were not in front of me or facing me, but beside me. 1968 was beyond my reach, as I was born after it. However, in 1988, I experienced a particular kinaesthetic style of teaching, sedimented in a certain kind of dance class. In my complementary research, I found that as early as the 1930s, a Danish teacher noted that British dance teachers organised their ballroom dance instruction in private classes. In contrast, Danish teachers

taught students in groups (I was able to locate an exact source for this information only later). Teaching a dance to a coherent group in an organised manner immediately poses the problem of bidirectionality: the teacher either faces the students or stands in front of them, and, in a well-equipped dance studio, sees the students in the mirror behind them. To enhance the efficiency of such teaching, all students stand in a transpositive relation to one another, as in marching. In line dancing, for example, a dance teacher may place themselves as a leader, facing the same direction as the students, or as an observer, facing the opposite direction. In the old ballroom-dance tradition taught among the aristocracy, a dance master could not turn his back on the nobility. Therefore, the dance masters, facing their students, showed the same steps to the gentlemen and the ladies. That was perhaps one of the reasons why such a couple dance as a minuet is organised according to the principles of pure transitions and rotations. Both partners perform the same steps (both step with the right leg simultaneously) and move through space, following different trajectories, separating and reuniting. Unfortunately, Gilles Deleuze could not fully integrate such dance analysis into his work on Leibniz (1988). The waltz and the new round dancing, in contrast, were based on the principle of mirroring, so it would have been too difficult to assign the same role to all students at the same time.

Finally, I want to focus on complementarity through the same example of ballroom dance. Thomas Fuchs once told me that couple dancing inspired him to coin the concept of inter-corporeal memory (2011). This memory works like double-factor security. One cannot memorise a particular dance element or an aspect unless one dances with a certain dance partner. Such memory is sedimented in a shared inter-corporeal way, in which two partners hold separate “keys” to sedimented content. Once both “keys” are activated, the sedimented content is activated as well.

In addition to this synchronic aspect of inter-corporeal memory, I want to address the diachronic aspect of complementation. Dancing as a couple entails a particular mode of kinaesthetic tradition that can be presented as a metaphor for broader phenomena of life. Complementary disposition in a dancing couple exemplifies kinaesthetic empathy, which cannot be reduced to mere imitation or simulation. In dancing as a couple, I emphatically learn about or from another, not via imitation, but via partnering. Eventually, the kinaesthetic experience gained is sedimented into my kinaesthetic habit and further transferred through my own dancing with another partner. And so on. Having been a child in my parents’ hands, I became a parent, having a child in my own hands. But my parents have also been children held in their parents’ hands, and so on. My parenting cannot be separated from the kinaesthetic style of parenting in my generation, but it cannot be separated from my parents’ kinaesthetic style of parenting either. I experienced the kinaesthetic style of my mother even before being born. I gained complementary

kinaesthetic experience with my mother and father in a primordially transcendent way, as Husserl put it in the quotation presented at the beginning of this paper, and before the awakening of my consciousness. The same applies to my parents, and so on. We are all in the hands of our ancestors.

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KINESTETINĖ SEDIMENTACIJA: PROTĖVIŲ RANKOSE

SANTRAUKA. Straipsnyje svarstoma, kaip kūniškas judėjimas ir jutiminė patirtis nusėda kaip atminties ir tradicijos forma. Remiamasi Edmundu Husserliu, kuris teigia, jog kiekvieno subjekto „primordialinis buvimas“ savyje talpina ne tik asmeninę praeitį, bet ir kitų žmonių „primordialinį buvimą“. Tai reiškia, kad kiekvieno iš mūsų judesiai, laikysena ir kūniški įpročiai kyla ne vien iš individualios patirties, bet ir iš tarpkūniško santykio, iš patirčių, kurios perduodamos per kartas. Kinestetinė sedimentacija apima ne tik kūno judėjimą, bet ir daiktus bei vietas, kurios tampa mūsų patirties liudytojomis: įrankiais, namais, vaikystės kambariu, fotografijomis. Per juos išlaikome ryšį su savo praeitimi ir su kitų buvimu savo pasaulyje. Toliau, remiantis Husserlio empatijos samprata, galima aiškintis, kaip mano kūnas empatiškai tapatinasi su Kitu per erdvinį ir tarpkūnišką santykį. Tai atliekama per skirtingas tarpkūniškos sąveikos kongruencijos formas – transpoziciją, rotaciją, refleksiją ir komplementaciją.

Šiuos reiškinius galima iliustruoti šokio pavyzdžiu, ypač pramoginiu poriniu šokiu, kur judėjimas, ritmas ir partnerystė tampa tarpkūniškos atminties praktika. Remiuosi savo pokalbiais su šokių mokytojais Jūrate ir Česlovu Norvaišomis, kurie pasakojo apie savo mokymąsi pas Alexą Moore'ą (1901–1991). Jie pabrėžė, kad šokyje kūnas niekada nenustoja judėti – judesys yra nenutrūkstamas srautas, o mokymasis vyksta ne per žodžius ar schemas, bet per bendrą kūnišką veikimą. Ši patirtis leido man suvokti, kad šokio technika ir mokymo(si) būdas – tai sedimentuota kūniška tradicija, perduodama iš mokytojo mokiniui, iš vienos kartos kitai. Porinis šokis akivaizdžiai atsiskleidžia per papildomumo principą. Ši tarpkūniška atmintis yra tiek sinchroninė, kai du kūnai juda kartu „atrakindami“ vienas kitą, tiek diachroninė, kai judėjimo patirtis perduodama mokytojo mokiniui, taip pat iš tėvų vaikams. Mano tėvai buvo mano

senelių rankose. Aš pats buvau laikomas tėvų rankose, taip pat ir pats laikau savo rankose vaiką, tęsdamas tą pačią kūnišką patirtį. Lygiai taip pat yra žvelgiant atgal – mano seneliai irgi buvo prosenelių rankose. Ir taip toliau. Todėl sakau – mes visi esame savo protėvių rankose. (Santraukai versti naudotasi CHAT GPT.)

RAKTAŽODŽIAI: kinestetinė sedimentacija, kinestetinė empatija, modernūs pramoginiai šokiai, Alex Moore.