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Codes of dance improvisation:
The case of Intuitive Dance

Diplomová práce

Vedoucí práce: **doc. Mgr. Benedetta Zaccarello, Ph. D. et Ph.D.**

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DECLARATION

I hereby declare that this Master's thesis is my own work and that the bibliography contains all the literature that I have used in writing the thesis. I declare herewith that I have not used this Master's. thesis to gain to the same or different degree.

In Prague 25.6.2017   Kseniia Orlova

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ABSTRACT

The idea that dance can be understood as an act of communication and a form of language has been already taken into account by scholars. The hypothesis that will be discussed in this MA dissertation concerns a more specific matter: a semiotic approach to different forms of dance improvisation, and notably the method traditionally labeled "intuitive dance". To understand this phenomena two main concepts will be conveyed: that of "quotation" understood via W. Benjamin's essays on Brecht, and that of "notation", as defined by N. Goodman in his Languages of art. Can we understand dance as a language - id est a quotable and notable code - even in its more intuitive forms? How is it possible to "understand", "quote" and "address" gestures, even in front of a wide heterogeneous audience and without any prefixed choreography but only on the base of a free and in-time creating process? Can we understand improvisation as a complex code? what and how does this code mean?

Keywords: improvisation, Intuitive Dance, semiotics, notation, gesture, Nelson Goodman, Walter Benjamin, dance, code

INTRODUCTION

In this Master's thesis I set the task to explore wether the most improvisational form of dance can be examined from the semiotic code point of view. Unfortunately, 'improvisational performance has been neglected by many fields that study creativity and the arts, including both philosophy and psychology. Psychologists, for example, have focused on product creativity: activities that result in objective, ostensible products - paintings, sculptures, musical scores - which remain after the creative act is complete. […] In contrast, in improvisational performance the creative process is the product".[1] Nevertheless, I am absolutely sure, that improvisation (in different fields) should be on the main points of interest for the semiotic studies, because it is exactly the way of production which is based on unconscious more than on conscious, and, that is why, which is mostly linked to the deeper structures and relationships functioning in human's mind. Furthermore, in the process of writing of this dissertation I've found out that in 2002 was formally defined the neuroaesthetics, the sub-discipline of empirical aesthetics, which takes a scientific approach to the study of aesthetic perceptions of art, music, or any object that can give rise to aesthetic judgments.[2] Neuroaesthetics itself is a field of experimental science that aims to combine (neuro-)psychological research with aesthetics by investigating the "perception, production, and response to art, as well as interactions with objects and scenes that evoke an intense feeling, often of pleasure." [3]And, what is important, the neuroaesthetics starts to be very interested not only in fine arts, but in dance in general and improvisation itself. It takes dance as a universal human behavior which can be extremely useful in understanding the importance of art in people's society.[4] The role of the neuroaesthetics in the improvisation researches is discussed in the Chapter 1. of this thesis.

However, the main reason for choosing this topic for the dissertation for me was quite personal. I was dancing for the whole life since I was 10 years old. From the classical ballet and jazz-modern dance through the fire-show I have come to the improvisation field and there I made my own method which I called the Intuitive Dance (while writing this thesis I've realized that I am not the only one using this term, but for me

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1   SAWYER, Robert Keith., Improvisation and the Creative Process., p. 149.
2   MARIN, Manuela Maria., Crossing boundaries: toward a general model of neuroaesthetics.
3   CHATTERJEE, Anjan., Neuroaesthetics: a coming of age story.
4   CROSS, Emily S. and Luka F. TICINI., Neuroaesthetics and beyond., p. 14.

it was my creation from the beginning) which was firstly used for helping non-dancers to free themselves on stage and be able to move and improvise. Gradually it came to the Intuitive Dance meetings where we were dancing outside with the street music and without any music at all. There was the moment I realized that such kind of movement improvisation is clear for a wide heterogeneous audience even without any previous dance experience. And that raised the question why and how is it possible. Unfortunately, as I was said above, there is no such researches on the dance improvisation. So for me, as for the dancer, on the one hand, and for the someone interested in semiotics, on the other hand, that was obvious that I should, at least, begin the dance improvisation examination in the semiotic context. The importance of such studies in general and the Intuitive Dance concept are analyzed in more detail in the Chapter 1.

The Chapter 2. I pay attention to the history and key features of the dance notation. I supposed, that it is necessary to show that, first of all, dance as a form of art is taken as a code or language which can be reordered and reproduced, point out the main problems of notation (because dance is a special field which cannot be taken as other art fields), because I think that it is not possible to talk about the Intuitive Dance code unless the dance in general is codified. Secondly, in this chapter I explain why the usual dance codification cannot be used for the Intuitive Dance, because there is a fundamental difference   between traditional dance based on ready-made elements and their combinations and pure improvisation created onstage. And the most inspirational there was the Nelson Goodman's idea of the codification not every movement. but the essentials, because, as I suppose, it is the only way to apply semiotic approach on the Intuitive Dance. Otherwise, there will arise the problem of redundancy of information to be noticed, because the Intuitive Dance is using the whole body. Just imagine, how many movements and gestures would be necessary to record if every single finger can be used for dancing every second.

Clearly, that talking about the codification in the essentials capturing context the basic element of such a code should be found. That is why, I dedicated the Chapter 3. to the concept of gesture which is, I suppose, is the right choice for the mentioned task. The gesture is a widely explored element in the nonverbal semiotics in general and cultural studies itself. The interesting for me was Walter Benjamin's researches because, on the one hand, he took gesture as a connection element with the unconscious of the human, and, on

the other hand, he examined it in the context of the Bertolt Brecht's epic theatre, which is, by definition, improvisational and, furthermore, quite close to the Intuitive Dance in case of the connection of the actor (or dancer) with the audience (I mean, the idea of the "breaking the forth wall" which is relevant for both - epic theatre and the Intuitive Dance).

The audience is one of the key points of interest in the Intuitive Dance codification field because the performance does not exist with the spectator and that is exactly audience who interprets the signs of the improvisation, so the relevance of the code is examined through its clearness for the interpreter. Moreover, for me personally the audience is important for this thesis due to the fact, that the spectators reaction on the street Intuitive Dance performances was the initial point for the arising the question of codification possibility (as it was mentioned above). And the Chapter 4., which is about the code in the application to the Intuitive Dance, is more or less concentrated on the audience influence. Furthermore, to find the way how the Intuitive Dance can be codified, I examined the non-verbal semiotic approaches to the gestures and to the dance, because otherwise it is not possible to find any other base for it. Talking about the code, I mostly use the idea of the Umberto Eco's s-code, because, I suppose, that is the best approach usable for the Intuitive Dance as for the cultural phenomenon on the one hand, and non-fixed (pure improvisational) process on the other hand. Finally, I came to the Doris Humphries' dance research which is interested because it gives a clear scheme of movement analyze produced not by a theorist, but a dancer and choreographer (which is important for me, as for a dancer, personally). Moreover, I am sure that there is no sense to talk about the improvisation if you have no practical experience in this field, because there is, again, the great difference between the improvisational process and the one based on ready-made patterns. And in the end of the thesis I point out the concrete ways of the Intuitive Dance code elements understanding based on Humphries', Thompson's and my own experiences.

Therefore, in this thesis I insist that the codification of the Intuitive Dance is not only possible, but necessary, the same as it is undoubtedly necessary to link improvisation to the field of semiotics, because it is the unique process which is not only interesting, but also very useful in future and deeper studies on both cultural and social processes and human mind functioning.

CHAPTER 1. THE INTUITIVE DANCE CONCEPTION

1.1. Dancing in the semiotic context

The idea that dance can be understood as an act of communication and a form of language has been already taken into account by scholars as it was said above.
But why the art of dance could be so interested for semiotics itself?

First of all, gesticulation and facial expressions, which are "filling" rituals, dancing and acting of performances, are the nearest to the nature semiotic field. That is way, studying of dance semiotics (as it is in our case) provides more opportunities for biosemiotics[5], zoosemiotics et cetera.[6]

Secondly, the oldest known phenomena is ritual, and the oldest known component of the ritual is the meaningful physical movement, which is, in a way, the primary source of the ritual itself. And while the concrete time of the dance appearance is, unfortunately, still unknown, we can assert that a kind of dancing was the first ritual form even before people learned to speak. And all the styles we called dance nowadays originated from rituals. Therefore, if we want to find the source of what we could call the communication aspect in semiotics, I suppose, we should look back to the semiotics of movement and, in particular, dance semiotics.

Thirdly, dance tradition is a great source of what is called "culture code".[7] It is virtually impossible to find any culture which will not have any kind of dance based or

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5   "Biosemiotics is the idea that life is based on semiosis, i.e., on signs and codes. This idea has been strongly suggested by the discovery of the genetic code, but so far it has made little impact in the scientific world and is largely regarded as a philosophy rather than a science. The main reason for this is that modern biology assumes that signs and meanings do not exist at the molecular level, and that the genetic code was not followed by any other organic code for almost four billion years, which implies that it was an utterly isolated exception in the history of life. These ideas have effectively ruled out the existence of semiosis in the organic world, and yet there are experimental facts against all of them. If we look at the evidence of life without the preconditions of the present paradigm, we discover that semiosis is there, in every single cell, and that it has been there since the very beginning. This is what biosemiotics is really about. It is not a philosophy. It is a new scientific paradigm that is rigorously based on experimental facts." (BARBIERI, Marcello., Biosemiotics: a new understanding of life. pp. 577–599.)

6   "Zoosemiotics is semiotic zoology – a semiotic approach to the study of animal life. More precisely, it is appropriate to define zoosemiotics as the study of animal semiosis. Here, "animal semiosis" as a type of semiosis is not the same as "semiosis in animals," because animals may partake in various kinds of semiosis. Animal semiosis is an activity that involves the neuromuscular system. But in addition to animal semiosis per se, there is vegetative semiosis, which takes place in the body of each organism on the cellular and tissue levels (which is not the primary focus area for zoosemiotics)." (KULL, Kalevi., Zoosemiotics is the study of animal forms of knowing., pp. 47–60.)

7   "The culture code is the unconscious meaning we apply to any given thing - a car, a type of food, a relationship, even a country - via the culture in which we are raised." (RAPAILLE, Clotaire., The Culture Code., p.5.)

closed to it rituals or traditions. So, for example, in Ancient Greece dancing called Dionysiakos was a part of a pagan fertility festival celebrating in honor of the god of Dionysus. In Ancient Egypt there were special funeral dances and, of course, the number of festive ones. In Ancient India one of the three main gods, Shiva, in one of his aspects was introduced as a Lord of Dance (or Nataraja), whose divine dance called Tandava is described as a vigorous dance that is the source of the cycle of creation, preservation and dissolution. Dance ritual tradition is also widely disseminated in various African, American Indian, slavic cultures et cetera. Consequently, dance studying can be extremely useful in understanding of the essence of culture codes.

The importance of the dance as a semiotic source becomes evident when noticing the width of various functions and roles, which it plays in culture, social and daily routine people's life. There is a short summary of such functions:

- socio-ideological (reference to important developments in human life such as marriage, funerals, field work);
- magical and ritual (different kinds of in-a-circle dances, rain calling, asking for a good luck in hunting);
- consolidating (cohesion of the tribe, hunters or warriors rallying);
- aesthetic (beautiful, artistic movements of professional dancers);
- playing (dates back to the adversarial elements of examination of power relationships);
- emotional (dance as a method of encouraging and emotional calming; dance as a kind of group psychotherapy);
- re-educational (dance as a way of physical education);
- erotic (dance as a method of inter-gender education, for example, balls, proms) et cetera.[8]

Naturally, researchers could not ignore the art of the dance as a subject. Dance theory has been taken as any forms and accounts of this art that are presented in ways other than works of art – that is, in verbal and written form. Examples of this understanding of dance go back as far as the sixteenth century, when the first books and manuals on dance appeared (for example, Thoinot Arbeau's "Orchésographie", written in the sixteenth

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8   Signification and functions of the dance in nature.

century; it will be discussed in the Notation chapter below). Another form of thinking and writing about dance, dance history, has its origins as far back as 1723, when Jacques Bonnet published his "Histoire générale de la danse sacrée et profane", and only in 1760 can a first aesthetic treatise on dance be found, in Jean-Georges Noverre's "Lettres sur la danse, et les ballets". In this book, Noverre first proposed a reflection on the function of dance in his society, questioning its objectives, intents and the ways to better achieve them. Later on, in the early 1800s, with the full establishment of major dance companies and techniques, and the enlargement of dance audiences, dance criticism was a popular a way of evaluation, judgement and appraisal of dance works.[9] However, surprisingly, dance theory – in its strictest sense, as a way of analyzing and discussing dance – has been cloistered to very few researches, still waiting for "investigation and explanation in the light of current theory in aesthetics, semiotics etc."[10]

Even worse it is going with the dance improvisation researching. Improvisational performance has been neglected by many fields that study creativity and the arts, including both philosophy and psychology. Psychologists, for example, have focused on product creativity: activities that result in objective, ostensible products-paintings, sculptures, musical scores which remain after the creative act is complete. Product creativity generally involves a long period of creative work leading up to the creative product. In contrast, in improvisational performance, the creative process is the product; the audience is watching the creative process as it occurs.[11] And Intuitive Dance is precisely that kind of such a performance, which "is created in the moment, onstage, and can easily be observed by the researcher".[12] If you try to find some works on "semiotics of improvisation" you will find information mostly about music improvisation. However, the improvisation in music is not pure improvisation cause it is actually based on learned before ready-made "phrases", just placed in different order using a different rhythmic or melody structure, so it is a compilation of known fragments; whereas the Intuitive Dance improvisation appears onstage, without any prearranged movements. But before going to the Intuitive Dance semiotic research, let us formulate what Intuitive Dance means, explain the origin of this method and answer why exactly such kind of a dance improvisation could be so interested as a studying field.

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9   ROCHELLE , Henrique., Rethinking Dance Theory Through Semiotics., p.111.
10   ADSHEAD, Joseph., Dance Analysis: Theory and Practice., p. 187.
11   SAWYER, Robert Keith., Improvisation and the Creative Process., p. 149.
12   ibid

1.2. The Intuitive Dance: what is it?

> *"The dance starts with the dancer, showing that she is falling asleep. An in her dreams start to appear first movements of the dance. Slowly her body follows these movements. But the time we clearly understand, that this dance is arising against the dancer's will, this dance is being born independently into her dream, it is appearing from the dream, and she only subjects to the dance. She is not the creator of this dance, she is more likely the dance itself. I do not know how to explain this. These are probably only my guess. I was just feeling it in such a way while watching. Because the dance does not explain anything, the dance is just performed, nothing more. And then I saw that there are a lot of destinies in these movements. How did I understand that? By the flowing movements of her hands. Lines of the hands, similar to ocean waves, reminded me all the destinies of all of us living on this planet. All our destinies were like waves or more likely like patterns. Yes. Here is the exactly right word. All out destinies are like patterns. But looking closely, the pattern is merely one unbroken line, creating unique pictures. Figures are made by one line. These figures are our strange destinies, drawn by one unbroken line. And all the pain, our suffering, our hopes, our joys and our dreams, all these are magnificent patterns, created by one unbroken line. This is one line. One pain in all. We all, actually, have the only one pain in all. One line, and one beauty, and one happiness. We all, actually, have the only one happiness in all. And one dream. One dream in all. While sleeping we are all equal. Ina dream we are all equal. The dream was the beginning and the dream was the end of her dance. Again all these beautiful patterns of our pain and joy are turning into a wool thread, of which socks and gloves are knitted, this wool thread dates back to the big wool ball. This wool ball turned out to be our blissful dream. And we were again falling into the depth of our dream. The one dream, common for all of us. That's what it's all about. The whole dance."*[13]

About six years ago I was so poetic and thought: "We are going somewhere all the time and the world around us moves too. Everything moves and sounds. Do you hear music in your headphones, city noise, sound of wind, forest, beat of your own heart?" By that time I was dancing for about seven years, mostly classical ballet and jazz-modern, so dance was the great part of my life and of the way of perception what is going on around. So I thought: "Every rhythm can become the Dance. Being honest, it's already become. It

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[13]   VYRYPAEV, Ivan., The Delhi Dance.

exists inside everybody. It remains only to dance it". And, being honest, I still agree with this statement. That is the main reason why I am talking about the Intuitive Dance. It is the easiest way to find your Dance inside yourself, in my experience.

You could probably ask, why I start with the rhythm. The Bible starts with the well-known: "In the beginning was the Word, and the Word was with God, and the Word was fully God". I don't want to argue with such a book, but through years of dancing I become more and more sure, that this phrase should sounds differently: "In the beginning was the Rhythm, and the Rhythm was with God, and the Rhythm was fully God".[14] As for me, rhythm is a basic principle of the Universe as it is. You can find the rhythm everywhere: in every alive creature, in nature, in history. And the Intuitive Dance is a way to catch the rhythm and to include yourself into this Universal Rhythm consciously and aware.

Human body is made for reaction on rhythms. And people are trying to control these reactions all the time because of "social standards", because of generally accepted perception of beauty and relevance. Dancing itself is the accepted into society form of the rhythm reaction. However, it is mainly related to traditional dance styles such as folk dances, classical ballet, contemporary, social dances (such as salsa, bachata), hip-hop et cetera. But all these styles are based on repetition of learned movements in concrete way and order. It needs special rhythm: ballet music is different to hip-hop one. And furthermore it is not possible to dance it without music (it must, at least, be known to the dancer and play in dancer's head). But for the Intuitive Dance there is no need to have any external source of rhythm. It is enough to hear a beat of your own heart in total silence or any sound of the city, nature et cetera. And, of course, it can be dancing to any music. Absolutely any kind of music.

The Intuitive Dance is the pure improvisational form, which has no learned-before patterns. It is a direct, onstage reaction to the given rhythm when the dancer tries to catch the flow and moves into it in the way going from within him- or herself. The Intuitive Dance means the emancipation, when the dancer does not have fear of being, probably, ridiculous or not perfectly beautiful in his or her movements. It is the freedom of the

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14   And, surprisingly, I have found out that in nineteenth century Baron Hans Guido von Bülow, German conductor, virtuoso pianist, and composer of the Romantic era, said "In the beginning was rhythm". He was talking about the music rhythm, but, anyway, rhythm is rhythm, regardless of the point of application. (WALKER, Alan., Franz Liszt., p. 175.)

movement, unrelenting to the point of absolute.

1.3. Where is the Intuitive Dance from?

As someone who is able to speak about the phenomenon of the Intuitive Dance on both sides - the practical matter and the theoretical level - understand perfectly that it is difficult enough to catch the idea of what this dance style is without any practical experience: "The story about the dance and the dance itself is not the same thing".[15] So, I, therefore, consider it necessary to make the historical background of the Intuitive Dance clear.

Turning to the arising of the Intuitive Dance, there could be found two approaches as it was mentioned above. First of all, as concerns the practical side, I started my way in the Intuitive Dance foundation in 2012. At that time my purpose was to find the way how to unleash the performers of the fire-show[16] theatre I had been a part of that time, to make them more able to move flexible in any rhythm (cause as a fire artist you should perform with a wide range of music from African drums and folk to pop-music, rock et cetera) and, finally, look more harmoniously on stage and more able to improvise. In front of me were people, most of whom had never danced before. Adult people with all their complexes and tightness caused by social standards and stereotypes. The beginning of our learning was quite similar to the learning to walk: people getting reacquainted with their own body and it's possibilities in movement. At that time I had no interest in theory, I was searching for the system which would work in the way I need it through trial and error. And gradually, throughout the year, from mixtures of contact improvisation[17], dynamic meditation[18], dance

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15   VYRYPAEV, Ivan., The Delhi Dance
16   Fire performance is a group of performance arts or skills that involve the manipulation of fire. Fire performance typically involves equipment or other objects made with one or more wicks which are designed to sustain a large enough flame to create a visual effect. Fire performance includes skills based on juggling, baton twirling, poi spinning, and other forms of object manipulation. It also includes skills such as fire breathing, fire eating, and body burning; sometimes called fakir skills. Fire performance has various styles of performance including fire dancing; the use of fire as a finalé in an otherwise non-fire performance; and the use of fire skills as 'dangerous' stunts. Performances can be done as choreographed routines to music (this type being related to dance or rhythmic gymnastics); as freestyle (performed to music or not) performances; or performed with vocal interaction with the audience. Some aspect of fire performance can be found in a wide variety of cultural traditions and rituals from around the world. (Fire performance.)
17   "Contact Improvisation is a partner dance form based on the physical principles of touch, momentum, shared weight, and most quintessentially - following a shared point of contact. The form was founded in 1972 by Steve Paxton. Integrating his background as a modern dancer and his studies in the martial art form Aikido, Steve developed Contact Improv through explorations with his students and colleagues at the time. This dance practice explores the skills of falling, rolling, counterbalance, lifting using minimal effort, how to make ourselves light when being lifted, centering and breathing techniques, and responsiveness to our partners and surroundings." (What is contact improvisation?)
18   "Dynamic meditation is a form of meditation in which physical actions are involved. The term appears in the early 1970s when Osho's descriptions of his "Rajneesh Dhyan Yoga," developed at meditation camps in the Indian mountains, were translated into English." (CARTER, Lewis F., Charisma and Control in Rajneeshpuram., p. 46.)

therapy[19] and physical theatre[20] was emerged the authorial technique which is called there the Intuitive Dance. As a result, not only my colleagues in fire performance theatre became more skillful. Since the method was founded, I organized and gave several master classes, workshops and even run couple of full monthly training courses in Prague in 2015-2016. Also there were organized some outdoor dance jam, which are actually the most complicated challenge to those people who have never dance before, especially on stage or in front of a lot of unknown people as audience. For the visual example you can watch a video[21], which was made exactly with the participation of the courses students.

As you can see, while compiling the method I was not absolutely interested in theory. However, that does not mean that there could not be found any theoretical background. In fact, the major source of the Intuitive Dance could be found in the beginning of the twentieth century in the style traditionally called "free dance". Rebelling against the rigid constraints of classical ballet, Loie Fuller, Isadora Duncan and Ruth St. Denis (with her work in theater) developed their own styles of free dance and laid the foundations of American modern dance with their choreography and teaching. In Europe Rudolf Laban, Emile Jaques-Dalcroze and François Delsarte developed their own theories of human movement and methods of instruction that led to the development of European modern and Expressionist dance. The purpose of the free dance was, on the one hand, turning dance into a "high art" as music and painting, and, on the other hand, making it a part of a daily routine. The creators of the free dance were more or less inspired by Friedrich Nietzsche's idea of a dance as a metaphor of freedom and a dancer as a embodiment of a creative spirit. The free dance founders were the first to say that everybody can dance, the first to dance without any preparation and learning movement patterns or without music. The free dance is a source for modern dance, contemporary, contact improvisation, butoh[22], physical theatre, dance therapy et cetera.[23]

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19   "Dance movement therapy is the therapeutic use of movement to further the emotional, cognitive, physical and social integration of the individual, based on the empirically supported premise that the body, mind and spirit are interconnected." (What is Dance Movement Therapy?)
20   "Physical theatre is a well-known genre of theatrical performance that encompasses storytelling primarily through physical movement. Although several performance theatre disciplines are often described as "physical theatre", the genre's characteristic aspect is a reliance on physical motion of the performers rather than or combined with text to convey storytelling. Performers can communicate through various body gestures (including using the body to portray emotions)." (CALLERY, Dymphna., Through the Body., pp. 3-4.)
21   ORLOVA, Lu., Intuitive Dance
22   "Butoh is a form of Japanese dance theatre that encompasses a diverse range of activities, techniques and motivations for dance, performance, or movement. Following World War II, butoh arose in 1959 through collaborations between its two key founders Hijikata Tatsumi and Ohno Kazuo. The art form is known to "resist fixity" and be difficult to define; notably, founder Hijikata Tatsumi viewed the formalization of butoh with "distress"." (WAYCHOFF, Brianne., Butoh, Bodies, and Being., p. 37.)
23   SIDOROV, Aleksei Alekseevich., The modern dance. pp. 15-16.

1.4. Why is the Intuitive Dance important?

> *"I was shocked. That day I understood what is dance. What is it's sense. I understood that everything around us is dance.rThat we all are spinning in this dance like dancers. It is only need to be able to see it. And I could see it thanks to you, through youк "Delhi" dance. I am the dancer, I am the dance, I am the end of the dance."[24]*

And now that we have discussed what means the Intuitive Dance and what is it's background, it logical to ask why this concrete dance style could be interesting for semiotic studies. At first sight, this kind of dance is so absolutely improvisational, that there is nothing which could be taken as a code. But   if you take a look of intuitive dance performance, you will understand that it is full of information, transferred in a codified way by movements, gestures and rhythm. Furthermore, this information is understandable for the audience, even for the unprepared ones, even for multicultural audience, especially if we are talking of representation of such basic human "states" as love, death, happiness, despair et cetera. Accordingly, the main question of this concrete thesis is how it could be possible that improvisational form of moving, not based on ready-made patterns, is although meaningful and could be understand by people with different background and culture. Moreover, if you ask several dancers from different styles and several people with no dance experience to improvise on some common topic (love or death, for example), you will surely see that they have quite a lot of similar movement ideas. This suggests that through studying the Intuitive Dance it is possible to find out something not only about the dance itself or semiotics of movement, but also about primary culture codes or, probably, about some kind of a common human code. However, I do not set such global goals for this dissertation.

Turning to more practical application of this kind of a research, the neuroaesthetics could be mentioned. It is a relatively recent sub-discipline of empirical aesthetics. Empirical aesthetics takes a scientific approach to the study of aesthetic perceptions of art, music, or any object that can give rise to aesthetic judgments.[25] Neuroaesthetics received its formal definition in 2002 as the scientific study of the neural bases for the

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24   VYRYPAEV, Ivan., The Delhi Dance.

25   MARIN, Manuela Maria., Crossing boundaries: toward a general model of neuroaesthetics.

contemplation and creation of a work of art.[26] Neuroaesthetics is a field of experimental science that aims to combine (neuro-)psychological research with aesthetics by investigating the "perception, production, and response to art, as well as interactions with objects and scenes that evoke an intense feeling, often of pleasure".[27] One core question for the field is whether art or aesthetic preferences are guided by a set of universal laws or principles, which refers us to the question of the common human code).

Neuroaesthetics, which was usually based on mostly visual arts, nowadays more and more often turns to the dance researching due to the fact, that while dance shares many features with other art forms, one attribute unique to dance is that it is most commonly expressed with the human body. That is why social scientists and neuroscientists are turning to dance and dancers to help answer questions of how the brain coordinates the body to perform complex, precise, and beautiful movements.[28] Like music and the visual arts, dance is a universal human behavior whose earliest manifestations can be traced back to rituals and social expression.[29] Dancers' ability to transform scant visual or verbal information into highly sophisticated and expertly executed movements has great potential value to scientists.[30] And what is more interested in the context of this thesis is thar the study of dance improvisation provides another fruitful paradigm for investigating action production as the brain works to harness properties of the motor system with principles of aesthetic experience to create movements with no predetermined motor program.[31]

As it was mentioned above, dance is a unique form of art, because the observation of dance activates much more than just visual regions of the brain, including premotor and parietal cortices. The first neuroimaging study to investigate aesthetic responses to dance has demonstrated the active engagement of sensorimotor brain areas when observing dance movements that one finds to be aesthetically pleasing compared to those judged to be less pleasing, thus suggesting a possible role for the motor system in dance appreciation. The complex and scenographic use of human bodies evokes visceromotor and somatomotor resonance, in addition to activating emotional and reward-related centers within the brain. Recent research seems to suggest that multisensory perceptions are generally preferred to

26 NALBANTIAN, Suzanne., Neuroaesthetics.
27 CHATTERJEE, Anjan., Neuroaesthetics: a coming of age story.
28 CROSS, Emily S. and Luka F. TICINI., Neuroaesthetics and beyond., p. 5.
29 BOYER, Pascal and LIENARD Pierre. Why ritualized behavior?, pp. 595-596.
30 CROSS, Emily S. and Luka F. TICINI., Neuroaesthetics and beyond., p. 8.
31 HAGENDOORN, Ivan G., Cognitive dance improvisation. p. 226.

perceptions in just one of the sensory domains. To this end, dance might be a particularly good candidate art form for investigating more complex questions of aesthetic appreciation as watching dance evokes sensation across the visual and sensorimotor domains (and the auditory domain as well, if music or sound is involved).[32] So it is quite obvious that an increased understanding of expert and novice dancers' brains, as well as the patterns of neural activation observed in dance spectators' brains while watching dance, will not only help unravel how the brain learns and represents complex actions but might also help us understand why the arts have such importance in our society.[33] Furthermore, studies of the Intuitive Dance as a unique dance method would represent even more significant opportunities for the neuroaesthetics and it's attempts to understand the human nature due to the fact, that Intuitive Dance is accessible to virtually all people (you do not need any special education to dance it) and that is why exploring the intuitive dancer reactions means not only action of the performer or not only perception of the audience, but both at the same time: "In engaging in linguistic activities in a creative way, we are all artists.There is no distinction between the 'artist' and the ordinary man."[34]

32   CROSS, Emily S. and Luka F. TICINI., Neuroaesthetics and beyond., p. 13.
33   ibid, p. 14.
34   INGRAM, Peter G., Art, Language, and Community in Collingwood's Principles of Art., p. 56.

CHAPTER 2. DANCE NOTATION

2.1. History of dance notation

I suppose it would not be a great exaggeration to say that humanity has often tried to find a possibility to catch or record in some way the flow of life and especially it's extraordinary, ecstatic moments. There are apparently two main reasons for such kind of aspiration to fixation: memorization itself and opportunity for transferring and sharing information about the experience (which, in turn, contributes to education possibilities, culture succession of generations etc.)

It is not surprising, that dance as the first ritual form, known to mankind, the most ecstatic form what is more, has been subjected to various ways of fixation, recording, or, using the most appropriate in modern science word, notation. Already, Ancient Greeks are supposed to be called pioneers in capturing dance forms in graphic form (Pic. 1.). Furthermore, in fact, there have been earlier such attempts in Ancient Egypt, India and even probably on the first cave paintings (Pic. 2-4.). Of course, all these attempts were naive and, actually, didn't try to invent any systematic approach in notation. They mostly use the more or less schematic representation of a human creature in each concrete dance pose, presenting the process of its changing in the linear or circular sequence[35].

(Pic. 1. A vase in the Museo Borbonico, Naples.)

(Pic. 2. Dancing scene from mastaba of Mereruka. VI Dynasty. Saqqara.)

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35   BARBACCI, Silvana., Labanotation: a universal movement notation language., p.1.

(Pic. 3. Dancing poses of Indian classical dance Bharatanatyam carved in stone wall of the outer prakaram of a temple Airavatesvara.)


(Pic. 4. Cave painting of circle dance. Taken at the David H. Koch Hall of Human Origins at the Smithsonian Natural History Museum.)

However, despite the "schematic tendency" referred to above, that is not possible to call neither of mentioned historical examples the high-grade notation system: undoubtedly it gives us some idea of how the movements of the dance were looking like, apparently we could not have any picture of the way the whole dance with it's rhythmic structure, patterns of displacement et cetera.

At the moment, the oldest (and considered to be the first one) known attempt of notating dance in graphic form was found in the Cervera manuscripts (written in Spain, in fifteenth century). What we can see there is a simple system of Renaissance Basse dance, based on the five steps. Unfortunately, it is not more than two sheets of paper that are not even certainly cohere. Beyond some ten dance-descriptions, of which there are identical ones, it contains notes on donations as well as patterns of composition in Catalan and Latin languages. Its notation is unique as equally contains verbal instructions as well as abbreviations and graphic symbols (Pic. 5.). [36] The similar method can be also found in L'art et l'instruction de bien dancer (The art and teaching of dancing well) , which is very likely to be the first printed western book on dance theory, written by an anonymous author and printed by Michel Toulouze in Paris in the end of fifteenth century [37](Pic. 6.).
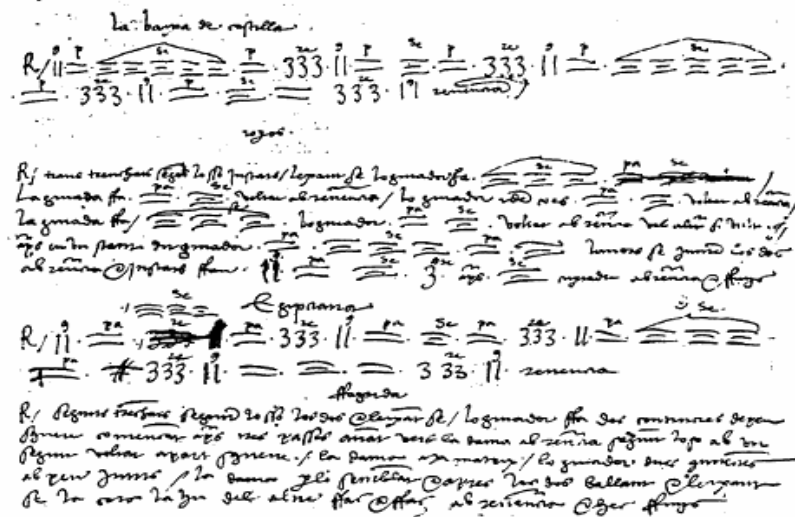
(Pic.5. Basse dance. Cervera manuscript.)
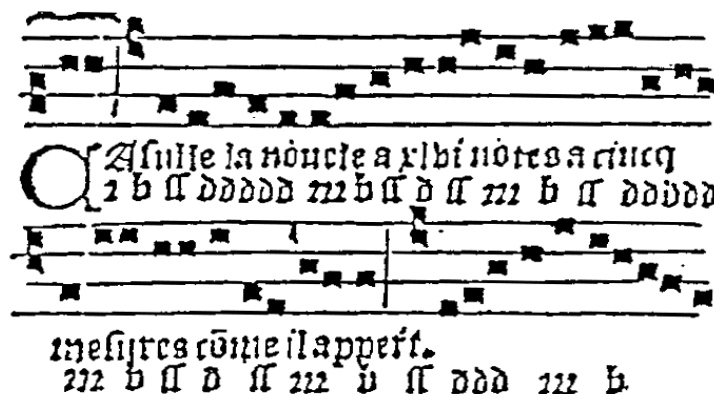
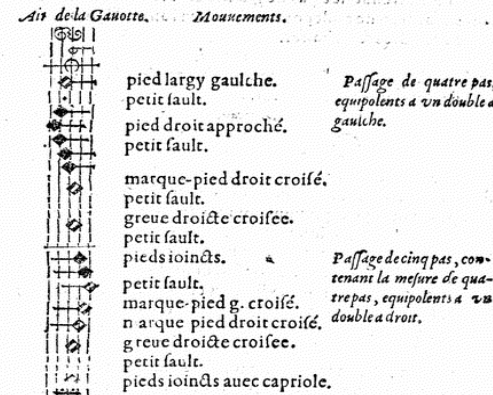*(Pic. 6. L'art et l'instruction de bien dancer.)*

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36   BARBA, Eugenio a Nicola SAVARESE., A dictionary of theatre anthropology: the secret art of the performer., p.226.
37   BARBACCI, Silvana., Labanotation: a universal movement notation language., p. 3.

However, the real and serious history of searching a dance notation system started a century later, when in 1589 Thoinot Arbeau, french priest, writer and composer, had written and published his treatise on French Social Renaissance dance called Orchesographie. This work in addition to dance descriptions, music examples consists of special tabulations made for bringing in line musical notes and dance steps (Pic. 7-8.). Actually it is possible to call this notation system revolutionary for that time and that was the beginning of the history of notation in Europe.[38]
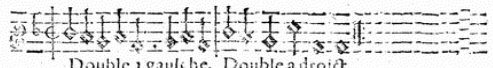

(Pic. 7. Orchesographie 1.)

(Pic. 8. Orchesographie 2.)

38 BARBACCI, Silvana., Labanotation: a universal movement notation language., p. 3.

Later, in 1600 in Italy was published dance manual by Fabrizio Caroso called Nobiltà di dame (Nobility of a lady) (Pic. 9.) In seventeenth and eighteenth centuries mostly graphical notation systems started to prevail. Chorégraphie, ou l'art de décrire la danse (Choreography, or the art of describing dance), the book written and published by Raoul Auger Feuillet in Paris in 1700 is a striking example of such a new approach to this matter. Technically Raoul Auger Feuillet didn't invent himself, but was the first to describe in detail so-called Beauchamp–Feuillet notation which is a system of dance notation used in Baroque dance was found by in the end of seventeenth century by Pierre Beauchamp on order of Louis XIV for the Académie Royale de Danse (The Royal Academy of Dance). Upon close examination in this system we see totally new approach to the notation, which is not anymore focused on describing and music compatibility, but gives floor trackings of dancers' steps in schemes (Pic. 10.).[39]

(Pic. 9. Nobiltà di dame.)

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39   BARBACCI, Silvana., Labanotation: a universal movement notation language., p. 3.
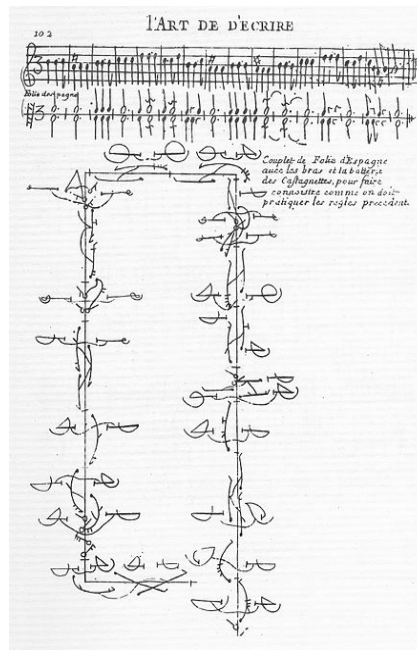
(Pic. 10. Chorégraphie, ou l'art de décrire la danse.)

As can be seen, over time dance notation systems became more and more abstract, authors are aimed to graphical minimizing. For example, the well-known book L'Alphabet des Mouvements du Corps Humain (The alphabet of movements of the human body) by a Russian dancer Vladimir Ivanovich Stepanov, published in Paris in 1892, which represents a kind of absolutely new approach to notation question, based on musical notation system[40]. Actually he was the one to introduce the concept of "dance notation" (or "dance score") itself. Stepanov's system was the breakthrough not only because of its simplicity but also due to the fact that it was the first system which made possible the description of the several movements at the same time (Pic. 11.).
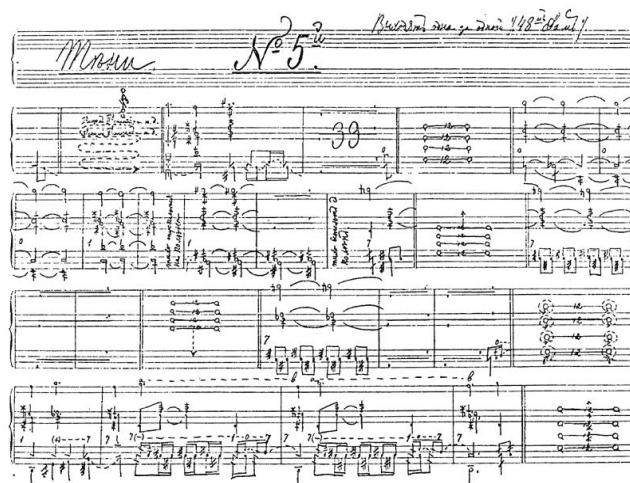
(Pic. 11. L'Alphabet des Mouvements du Corps Humain.)

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[40]   GORSKII, Aleksandr Alekseevich., 1978. Two essays on Stepanov dance notation.

However, it can be observed that all these systems share one significant characteristic: they were invented for concrete dances or at least concrete dance styles (such as named above Basse dance or classical ballet, for example). Consequently, all of it can be applied mainly in the context of only these dances and in accordance with this fact it is possible to say that all the mentioned systems are quite subjective and have a narrow focus. Obviously, neither approach (of the aforementioned) could offer a perfect solution for the question of searching the possibility to codify the Intuitive Dance, which is, I remind, the improvisational free form without fixed "vocabulary". This raises the question if there is at least some kind of attempt to create a universal dance notation system, which would be usable for the wider variety of styles and directions.

2.2. Labanotation

Fortunately, the eternal human desire for unification has not overlooked this moment. And in the middle of twentieth century Rudolf von Laban, who is considered to be one of the most important figures in the history of dance, transformed the conception of dance notation. His work Schrifttanz (Written Dance), written in 1928, in which the new system was found and described for the first time, became the beginning of what would be later called Labanotation or Kinetography Laban.[41]

The goal that Rudolf von Laban set itself was the creation of a notation system which could be useful not only for several types of dances, but serve the whole dancing process as it is and indeed all types of movement. De facto, it was him who had stopped to separate dancing from human usual motor activity, made a romantic vision of movement, on the assumption that all creatures derive from original principles and are biologically ordered following a plan[42]. Laban spoke of the Dance of Nature, believing that the formal construction of nature followed the same spatial and physical universals that are the essence of dance. Therefore dance was the expression of original rhythm, which is by itself the essence of the world.[43] Laban's works, experiments and methods are essentially the source of what I call the Intuitive Dance now. And in this case, once again, is very important that Labanotation and Laban Movement Analysis (or so-called Laban/Bartenieff Movement Analysis), which is a method and language based on the mentioned notation

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41   BARBACCI, Silvana., Labanotation: a universal movement notation language., p.4.
42   ibid
43   ibid

system and developed by Laban's colleagues and students,   is talking about human movements in general, not only in dance context.

Labanotation is based on simple abstract geometrical symbols, which by its position, shape, shading and length describe forth main characteristics of each movement:

- the direction of the movement ;
- the part of the body doing the movement;
- the level of the movement;
- the length of time it takes to do the movement.

Being more concrete, the shape of the symbol tells the direction of the movement and can indicate nine different ones. The symbols are placed on a vertical staff which is read from bottom to top. The position on the staff shows the part of the body doing the movement. The shading type of the symbol means the level of the movement. And, finally, the length of a symbol tells the timing of the movement[44] (Pic. 12-14.).
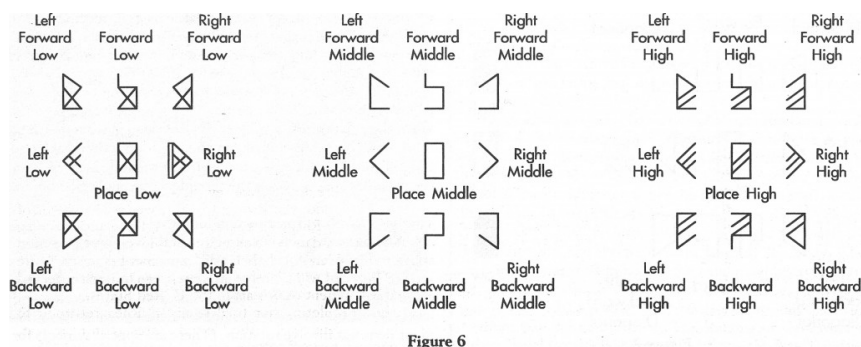
(Pic. 12. Labanotation 1.)

(Pic. 13. Labanotation 2.)

44   Notation Basics.

26

MONDAY'S CLASS

No. 4 Tendu
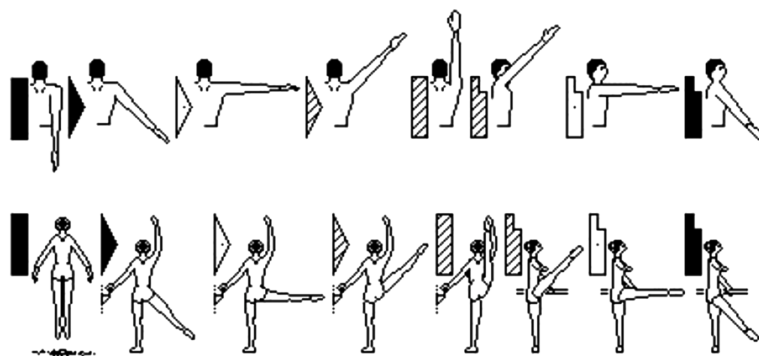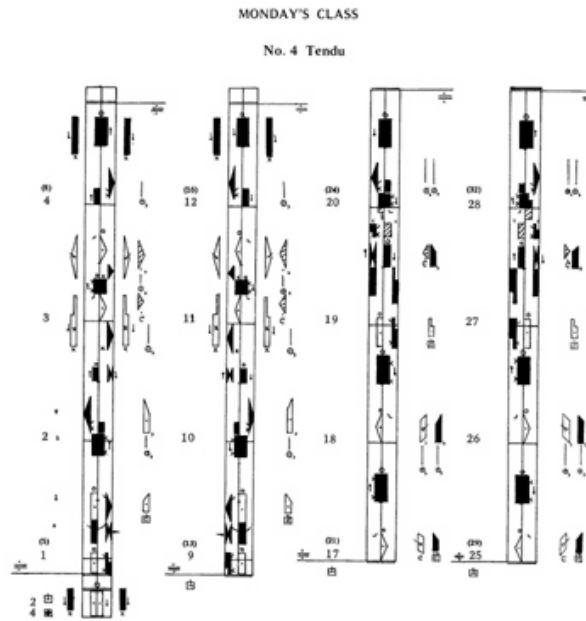
Labanotation from Bournonville's Monday Class, Tendu
Photo courtesy Lois Rathvon

(Pic. 14. Labanotation 3.)

Moreover, any symbol can be used to show either a step or a gesture.[45] So, as you can see, this approach allows to describe, capture and keep any kind of human movement. Actually, Rudolf von Laban found systematic principles to classify movement sequences into regular solid figures, which were identified by Plato in antiquity as cube, octahedron, tetrahedron and icosahedron, cause he (Laban) observed that the structure of natural shapes (crystal, plant, animal) is subject to laws similar to those underlying harmonious body movement. [46]

Therefore, at the present moment, Labanotation remains the most using and popular dance notation system. Certainly there are some later tryings of rethinking of Laban's system, as, for example, Motif description created by Ann Hutchinson-Guest, which is not so full and detailed and due to it is using as an more quickly alternative of writing down information (Pic. 15.). Or there is probably the newest idea called Action Stroke Dance Notation invented by Iver Cooper in the beginning of twenty first century and also made for fast recording, but mostly based on the conception of gesture (Pic. 16.).

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45   Notation Basics.
46   BARBACCI, Silvana., Labanotation: a universal movement notation language., p.5.

The prime actions and concepts of which movement is comprised are as follows:

(Pic. 15. Motif description.)

(Pic. 16. Action Stroke Dance Notation.)

There can be no doubt that the question a the form and method of notation for the dance was one of the most essential for dancers and dance theoretics for centuries.

2.3. Dance notation by Nelson Goodman

In spite of many attempts to create notation systems, I suppose, we could not been able to overcome the question whether such notation is possible and make sense at all. And that is why I see a need to turn to the Nelson Goodman's work Languages of Art: An

Approach to a Theory of Symbols first-time published in 1968. It was him who was the first to talk about the theory of what is called notation in general. The Goodman's approach could be called revolutionary: he replaced the eternal for philosophers and theoretics of art question "what is art?" by the totally new one "when is art?" which appeared in his 1978 book Ways of Worldmaking.[47] And although the question was formulated ten years later after the publication of Languages of Art, Nelson Goodman started his researches precisely in it. The idea of the expression "when is art?" is that since symbol systems could function in various ways - as science, mythology and, what is our point of interest there, as art - the major challenge is to define which modes of functioning of symbols can be applied to artistic fields.[48] So technically Goodman proposed to abandon the searching of the substance of art in favor of functional approach towards the art itself.

However, before we embark on the formulation of Goodman's notation theory itself, it should be clarified what means "symbol" and "symbol system". According to the author :"'Symbol' is used here as a very general and colorless term. It covers letters, words, texts, pictures, diagrams, maps, models, and more, but carries no implication of the oblique or the occult. The most literal portrait and the most prosaic passage are as much symbols, and as 'highly symbolic', as the most fanciful and figurative."[49] Symbol systems in turn are taken as a major examination point in the whole work. The system itself consists of symbol scheme in particular relationships with the field of reference. Symbol scheme is made of elements having certain properties and being in defined relationships. Therefore, the symbol system consists of elements, relationships between them and fields of reference.[50] On the technical side, such approach is useful cause it allows consider equally well such various things as, for example, representation in art, differences between picture and description, kinds of metaphors, expressions, identity of fine arts and music, differences between diagrams, models and maps, dance and architecture et cetera.

Certainly, the consideration of mentioned questions is possible only in case of the introduction of the concept "reference" which is crucial for Goodman's theory of symbols. For him works of art are symbols which refer to the world in accordance with the symbols of what they are and which symbol system they belong to. Like structuralists, followers of

47   PROZERSKII, Vadim Viktoroivich., The system of arts classification in aesthetics of Nelson Goodman and problem of the unity of artistic world., pp. 145-148
48   ibid
49   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.XI.
50   CHAIKA, Evgenia Pavlovna., Worlds creation: the introduction of ways of references., pp. 57-68.

Ferdinand de Saussure, Nelson Goodman asserts that works of art are signifiers in systems or structures, made of signs.[51] Goodman's theory of symbols makes the dialogue between art and science possible, because it allows the establishment of the general scheme for analysis musical scores, literature notes, academic works, pieces of fine art, architecture and dance as well.

Now that the main moments of the Goodman's theory of symbols have been reviewed, it is time to finally address the subject of concern to us - namely, to dance notation. The first question which is arising while we begin with it relates to the fact that even Nelson Goodman itself pays special attention to the dance notation among others (such as music, architecture and so on). The dance is visual like painting and yet transient and temporal like music.[52] That contradiction is handled in the classification of arts into groups of autographic (fine arts, sculpture, architecture, graphics) and allographic (music, dance, literature, dramatic) ones:

"A work of art is autographic if and only if the distinction between original and forgery of it is significant; or better, if and only if even the most exact duplication of it does not thereby count as genuine"[53] You are looking at Raphael's Madonna or at Rembrandt's Self-Portrait only if you are looking at specific items properly connected, historically, to the artist who produced them. By contrast, music, dance, theater, literature, architecture seem to allow, although in different ways, for instantiations of the work that are independent of the work's history of production. You can listen to a performance of Beethoven's V Symphony even if it is performed (as it would normally be) from a contemporary print of the score. Art-forms like music, dance, et cetera, accordingly, can be called "allographic."[54]

The possibility of notation has a direct impact on belonging to the one of the mentioned above groups of art. And as Goodman writes: "Since an art seems to be allographic just insofar as it is amenable to notation, the case of dance is especially interesting. Here we have an art without a traditional notation, and an art where the ways, and even the possibility, of developing an adequate notation are still matters of

51   ROBINSON, Jenefer., Languages of Art at the Turn of the Century., pp. 213–218.
52   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.211.
53   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.113.
54   ROBINSON, Jenefer., Languages of Art at the Turn of the Century., pp. 213–218.

controversy. Is the search for a notation reasonable in the case of dance but not in the case of painting? Or ,more generally, why is the use of notation appropriate in some arts but not in others? Initially, perhaps, all arts are autographic. […] Amenability to notation depends upon a precedent practice that develops only if works of the art in question are commonly either ephemeral or not producible by one person. The dance, like the drama an symphonic and choral music, qualifies on both scores, while painting qualifies on neither".[55] Therefore, we come to the point that autographic arts cannot have any notation cause actually do not have a sign system like notation which could be a guide for "performing" the art-form while in the case of allographic arts it is necessary to distinguish between notation (which is, undoubtedly, possible) and the art-form as performing itself.

There, apparently, the matter of possibility of a notation for the dance should be closed. However, Nelson Goodman discover one more problem, which is actually much deeper deals with the question of the main outlined direction of this research - I mean the codification possibility for the Intuitive Dance. He pays attention to the fact how dance could be complicated for a notation: "… the dance, as a visual and mobile art involving the infinitely subtle and varied expressions and three-dimensional motions of one or more highly complex organisms, is far too complicated to be captured by any notation". For my research the posing this question in this way is particularly relevant due to the fact that is will not be an exaggeration to say that Intuitive Dance itself is even much more complicated than any "traditional" form of dance to notate because its "movement vocabulary" is endless. Even Nelson Goodman himself mind, of course, not in the context of Intuitive Dance, but modern one, which is, as it was mentioned earlier, based on Free Dance and Laban's movement experiments: "Some elements of the dance are primarily denotative, versions of the descriptive gestures of daily life (e.g., bowings, beckonings) or of ritual (e.g., signs of benediction, Hindu hand-postures). But other movements, especially in the modern dance, primarily exemplify rather than denote. What they exemplify, however, are not standard or familiar activities, but rather rhythms and dynamic shapes. The exemplified patterns and properties may reorganize experience, relating actions not usually associated or distinguishing others not usually differentiated, thus enriching allusion or sharpening discrimination. To regard these movements as illustrating verbal descriptions would of course be absurd; seldom can the just wording be found. Rather, the label a movement exemplifies may be itself; such a movement, having no antecedent

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55   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.121.

denotation, takes on the duties of a label denoting certain actions including itself. Here, as often elsewhere in the arts, the vocabulary evolves along with what it is used to convey".[56] In fact, Goodman understands and presents impossibility and hopelessness of such a detailed and meticulous approach to the dance notation. Fortunately, hi is an extremely practical in his researches so he finds the overcoming of possible redundancy of elements in dance notation in changing the function of a score[57] [58] from fixation of each element to specifying "the essential properties a performance must have to belong to the work; the stipulations are only of certain aspects and only within certain degrees".[59]

Turning to the specificity, Goodman (and me, following him) admits that there is no standard or traditional notation scheme for the dance and, moreover, at the moment it is not possible to say that we have any perfect or sufficient authorial system. However, he finds the experimental proposition of Rudolf von Laban as probably the best option created nowadays.[60] Furthermore, the Labanotation seems to be a promising "point of departure" because "…the development of Laban's language offers us an elaborate and intriguing example of the process that has come to be called "concept formation"[61]. And here is one of the many areas where the results, however tentative, point to a relevance for other areas of human knowledge and activity. Goodman points[62] out how a successful notation for human movement could be of great assistance in studies ranging from psychology to industrial engineering, in which it is of utmost importance to find criteria for determining whether, say, a subject or an experimenter has repeated the same behavior: and "the

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56   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.64.

57   "A score is a character in a notational system. Even in musical notation not every character is a score, but I count as a score every character that may have compliants." (ibid, p.177.)

58   "What, first, constitutes a notational scheme? Any symbol scheme consists of characters, usually with modes of combining them to form others. Characters are certain classes of utterances or inscriptions or marks (I shall use "inscription" to include utterances, and "mark" to include inscription; an inscription is any mark - visual, auditory, etc. - that belongs to a character). Now the essential feature of a character in a notation is that its members may be freely exchanged for one another without any syntactical effect; or more literally, since actual marks are seldom moved about and exchanged, that all inscriptions of a given character be syntactically equivalent. In other words, being instances of one character in a notation must constitute a sufficient condition for marks being "true copies" or replicas of each other, or being spelled the same way." (ibid, p.131.)

59   ibid, p.212.

60   ibid, p.213.

61   "Concept learning, also known as category learning, concept attainment, and concept formation, is largely based on the works of the cognitive psychologist Jerome Bruner. Bruner, Goodnow, & Austin (1967) defined concept attainment (or concept learning) as "the search for and listing of attributes that can be used to distinguish exemplars from non exemplars of various categories". More simply put, concepts are the mental categories that help us classify objects, events, or ideas, building on the understanding that each object, event, or idea has a set of common relevant features. Thus, concept learning is a strategy which requires a learner to compare and contrast groups or categories that contain concept-relevant features with groups or categories that do not contain concept-relevant features. So concept formation is a transition from isolated things or events given in sensual experience towards the generalization of that experience in concepts, recording significant signs of those things and events." (Concept learning.)

62   GOODMAN, Nelson., Languages of Art: An Approach to a Theory of Symbols., p.218.

problem of formulating such criteria is the problem of developing a notational system".[63]

I suppose, that Nelson Goodman by asking questions like "when is art?" and searching for the possibility of the optimal notation system for the dance is inspiring in the codification research. Moreover, Goodman's idea of capturing the essential properties and Laban's system based on the analysis of direction, level, time of the moving part of the body, and on the type of movement. Configurations are represented through components answering the following questions: "what?" (body), "where?" (space), "when?" (time), and "how?" (the modality of performance in space)[64] give the direction where the code for the Intuitive Dance could be found, as will be discussed below.

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63   ROBINSON, Jenefer., Languages of Art at the Turn of the Century., pp. 213–218.
64   BARBACCI, Silvana., Labanotation: a universal movement notation language., p.6.

CHAPTER 3. GESTURE

3.1. In the search for the Intuitive Dance code basic element: what is gesture?

Clearly, before talking about the code and codification directly, it is necessary to understand what could be the elements of the Intuitive Dance code. In regard to the "traditional" and known styles of dance there is no questions what are those elements: dances like classical ballet, folk, hip-hop, contemporary et cetera are based on ready-made dance steps or dance moves, traditionally called "pas", and also more complex dance moves which are called dance patterns, dance figures, dance movements, or dance variations. The point is that all mentioned elements are a part of a convention between dancers, dancers and choreographers, dancers and he audience et cetera. Therefore there is no doubt whether such dance styles are codified or whether we could call them languages.

However, turning to the issue of the Intuitive Dance, we could not be so definitely confident. As is was mentioned above (see the Chapter 1.1.), the Intuitive Dance is a pure improvisational form which almost not allow the possibility of using the ready-made patterns or any kind of "agreed" convinced movements. Does that mean there could not be any code in the Intuitive Dance? Of course not. Otherwise it would not be possible to talk about the multicultural understanding of the Intuitive Dance (see Chapter 1.4.). Therefore, there certainly are some "basic" elements which constitute the Intuitive Dance "vocabulary" and, what is much more important, these elements should have common human nature to be clear to the people with different cultural background and dance experience.

The beginnings and the display of the plastic expressiveness could be found in daily movements of every human, in his or her gesticulation, actions and plastic reactions to the actions of the others. And through it his or her personalities, ways of feeling and individuality are expressed.[65] It is important that all these mentioned sources are common, usual for people themselves. That is why, arising the question of the Intuitive Dance code elements I suggest to pay attention to gestures, common human gestures, because due to their universality and pervasiveness they are exactly the perfect candidate for a role of the base for understanding the Intuitive Dance semantic system.

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65   GEVLENKO, Iuliia Andreevna., The semiotic analysis of dance., p. 88.

Before turning to the idea of how gestures could be understood in the semiotic context and the Intuitive Dance code concept itself, let us discuss what the gesture actually is. The word "gesture" apparently dates back to the latin "gestus", made of the polysemic latin word "gerere" which means "to act" in the broadest sense of the word, id est "to do, to make, to carry, to be responsible, to control, to perform et cetera".[66] According to Aleksei Fedorovich Losev gesture is a body movement which is expressing something or accompanying the talk. The gesture is actually the sign, and the sign is the sense or the sense medium. It is surely possible to wave the hands in any way and it would not represent anything. However, as Losev states, the hand is ended by the clenched fist and the fist itself is directed at somebody, so in such a case this hand and this fist are meaningful and, moreover, not meaningful "in general", but in the sphere of its own specific correlation.[67] Furthermore, if we are understanding the body as the crossroad of the biological and cultural (representational) experience of human being which has a basic rhetoric potential, which is exploited, in various cultures, through both verbal and non-verbal communication[68], paying attention to the fact of this verbal versus non-verbal differentiation according to the arts (there dance as the art will be absolutely non-verbal form), it could be argued that the dance itself is a kind of pre-lingual and pre-civilization art, belonging only to the world of primitive gesture or to the low and the corporeal rather than to the elevated and cultural.[69]

Certainly the human gestural "behavior" the same as the language one, is changing through time and space, and also under the influence of the changing socio-economical and cultural conditions. For example, everybody has his or her own gesticulation, individual gait, special way that he or she greets, drinks the tea, speaks et cetera. Gesticulation in the fifties was different to the one in the twenties, for example.[70] However, as it was mentioned earlier, there is some kind of primal nature. According to John Bulwer who was the first to write about exploring the body and human communication, particularly by gesture[71] in the seventeenth century, the gestural language (in the broad sense) is a natural formation in contrast to the artificial, made language of words.[72] And if the Intuitive Dance is supposed

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66   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 46.
67   LOSEV, Aleksei Fedorovich., The problem of symbol and realistic art., p.131.
68   LANARIU, Nicoleta Popa., Semiotic and Rhetorical Patterns in Dance and Gestural Languages.
69   LEVIN, David Michael., Philosophers and the Dance.
70   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 48.
71   WOLLOCK, Jeffrey., John Bulwer (1606–1656) and the significance of gesture in 17th-century theories of language and cognition.
72   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 52.

to be the oldest form of the oldest way of communication (ritual dances, for example), the gesture as the primal meaningful element of human communication seems to be perfect as a Intuitive Dance code basic element.

Furthermore, as it was mentioned in the Chapter 1.1. and will be discussed below (see Chapter 4.2.1.), the Intuitive Dance is based on the cultural code to varying degrees. It should be pointed out, that the history knows the periods, when the body language itself was no less significant that the verbal one. For example, the Medieval culture is called sometimes the culture of gesture (or the gestural culture), emphasizing at the same time the role was played by moves and position of the human body in social relationships and the fact that the culture in the Middle Age itself was thinking quite a lot about its own gestures and, in fact, creating its theory. For instance the ritualization of the feudal society is much more expressed in gestures than in spoken words or written texts. The usual gesture had the great legal and religious force, which was able to set in motion not only individuals but the whole collective. The human being was taken as the soul and body coherence and gestures were embodying their connection, expressing the wish and the will, feelings and aspirations. In those days gestures had at least two main functions. On the hand hand, they served as the evidence of the affiliation of the human to the concrete collective or social group, and, on the other hand, they were reflecting the hierarchy both among the members of one group or between different groups. And to this day, gestures not only serve various social and private rituals, but they are inalienable and necessary components   of the human's daily routine. In any ethnic group, in each culture gestures not only function like ideological, cult and social regulators, but at the time represent practical activities of the every concrete human being. [73]

Therefore, the gesture itself seems to be exactly the element we are looking for the codification discussion, cause it could be taken as a meaningful sign from both approaches to the Intuitive Dance: let us call is temporal (in the context of the primal gesture; it actually represents the "vertical" connection of human beings) and spatial (in the context of the culture code, representing the "horizontal" connection).

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[73]   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., pp. 55-57.

3.2. The Walter Benjamin's researches on the gesture

Turning to the researches on the gesticulation which could be interested and usable in the context of the Intuitive Dance codification attention should be drawn to the one of the most known philosophers,cultural critics and essayists of the twentieth century - Walter Bendix Schönflies Benjamin. In two works he found out two special features of the gesture which could be interesting in the context of this thesis. In 1966 in the book "Understanding Brecht" Benjamin talking about the Bertolt Brecht's epic theatre introduces the concept of the "quotable gesture". Later in 1969 in the essays collection "Illuminations: Essays and Reflections" writes about the primal aspect of the gesture in the case of Franz Kafka's world.

3.2.1. The gesture in Kafka's world

However, despite the chronological order, let us start with the essay on Kafka cause it connects to the ideas which was discussed in the previous part of the dissertation (see Chapter 3.1.).

The Kafka's gesture is understood by Benjamin in two ways: firstly, as a kind of the identification mark (movement, habit) derived by a human being from earlier times or even primordial times, as something inherent to the human and that is why functioning as a behavior indicator in the modern (for the author) world. Secondly, the gesture is a reaction to the definite status (for example, civil servant or student), as a reaction to the call of the outside world.[74] Furthermore, through two mentioned ways of using the gesture is taken as the only possibility for the world understanding and cognition: "the only way to discover any kind of the truth of such an elusive, swamp world, to somehow orientate there is through the gesture, which beneath and living space Kafka disclose in his texts. The gesture is also what remained to transfer some kind of the sense of the reality, in which the modern man is placed.[75]

As critic wrote: "His novels are set in a swamp world".[76] And it does not matter where his characters are - in America or in banks of the big European city. The prevailing

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74   RAHMILEVICH, Mikhail Nikolaevich., Gesture in W. Benjamin`s Interpretation.
75   ibid
76   BENJAMIN, Walter., Illuminations: Essays and Reflections., p. 130.

mist, fog and unclear light of what is happening indicates that, according to Benjamin, "even the world of myth of which we think in this context is incomparably younger than Kafka's world".[77] The world where the gesture prevails is inherently the prehistoric world. And all laws and definite norms remain unwritten, that is why a man can transgress them without suspecting it and thus become subject to atonement.[78] Therefore, I suppose the connection between the gesture and the prehistoric world (and with the oldest "layers" of consciousness, which are awakened by the gesture) seems to be evident.

Referring to the gesture in Kafka's works per se, it is worth noting that quite often the gesture is deprived of semantic justification so get the "subject for reflection without end".[79] It means that a man could not understand but catch something only through gesture. It is precisely this "non-observed world, lived only through the body experience" which was captured by Walter Benjamin in Kafka's gesture concept.[80]

What is there important for us within the context of the Intuitive Dance, the gesture, is taken as prevailed over the verbal way of communication, cognition, self-expression et cetera. For example, Theodor W. Adorno mentioned that in Kafka's gestures the creature whose words have been taken away finds release. That is why this creature is undoubtedly open to the deep reflection or almost prayer consideration of the world around".[81]

Therefore "…Kafka's entire work constitutes a code of gestures which surely had no definite symbolic meaning for the author from the outset; rather, the author tried to derive such a meaning from them in ever-changing contexts and experimental groupings. […] The gestures of Kafka's figures are too powerful for our accustomed surrounding and break out into wider areas. The greater Kafka's mastery became, the more frequently did he eschew adapting these gestures to common situations or explaining them". And according to Benjamin, the logical and the best place for such gesture groupings is theatre and Kafka's world is a world theatre. In a certain sense we could say, that the understanding of this theatre refers us to the understanding of the Chinese theatre, which is a gestic theatre, one of the most significant functions of which is to dissolve happenings into their gestic components. Max Brod said: "The world of those realities that were

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77   BENJAMIN, Walter., Illuminations: Essays and Reflections., p. 117.
78   ibid, p. 114.
79   ibid, p. 122.
80   RAHMILEVICH, Mikhail Nikolaevich., Gesture in W. Benjamin`s Interpretation.
81   LONITZ, Henri., Wiesengrund Adorno to Benjamin, Berlin 17.12.1934., p. 66.

important for him was invisible." What Kafka could see least of all was the gestus. Each gesture is an event - one might even say, a drama - in itself. The stage on which this drama takes place is the World Theatre which opens up towards heaven.[82]

This is an appropriate concept, the idea of the gesture as a crucial element of the theatre, of the process of acting itself, which became a focus of the Walter Benjamin's work called "Understanding Brecht", dedicated to the Brecht's epic theatre, as argued below.

3.2.2. Epic theatre and the quotable gesture.

Why should we discuss the epic theatre[83] according to the Intuitive Dance? First of all, the idea of epic theatre fundamentally changes the conception of what is stage itself, which "mission" has the actor. So, in other words, epic theatre deeply changes relationships between the theatre (actors, acting, play et cetera) and the audience: "The abyss which separates the actors from the audience like the dead from the living, the abyss whose silence heightens the sublime in drama, whose resonance heightens the intoxication of opera, this abyss which, of all the elements of the stage, most indelibly bears the traces of its sacral origins, has lost its function.[84] […] For its public, the stage is no longer "the planks which signify the world" (in other words, a magic circle), no longer a collection of hypnotized test subjects, but an assembly of interested persons whose demands it must satisfy".[85] So technically, there we could see the same process as in the Intuitive Dance, where there is no more distance between the performer and spectators and the recent ones

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82   BENJAMIN, Walter., Illuminations: Essays and Reflections., pp. 120-121.
83   Epic theatre**,** (German: episches Theater) form of didactic drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation. Epic theatre is now most often associated with the dramatic theory and practice evolved by the playwright-director Bertolt Brecht in Germany from the 1920s onward. Its dramatic antecedents include the episodic structure and didactic nature of the pre-Expressionist drama of the German playwright Frank Wedekind and the Expressionist theatre of the German directors Erwin Piscator (with whom Brecht collaborated in 1927) and Leopold Jessner, both of whom made exuberant use of the technical effects that came to characterize epic theatre.
Brecht's perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on the stage. He wished to block their emotional responses and to hinder their tendency to empathize with the characters and become caught up in the action. To this end, he used "alienating," or "distancing," effects to cause the audience to think objectively about the play, to reflect on its argument, to understand it, and to draw conclusions.Brecht's epic theatre was in direct contrast to that encouraged by the Russian director Konstantin Stanislavsky, in which the audience was persuaded—by staging methods and naturalistic acting—to believe that the action onstage was "real." Influenced by conventions of Chinese theatre, Brecht instructed his actors to keep a distance between themselves and the characters they portrayed. They were to disregard inner life and emotions while emphasizing stylized external actions as signs of social relationships. Gesture, intonation, facial expression, and grouping were all calculated to reveal overall attitudes of one character toward another. (Epic theatre.)
84   BENJAMIN, Walter., Understanding Brecht., p.1.
85   ibid, p.2.

are the part of the performance (that will be discussed below in Chapter 4.4.), which is actually not possible without them. Furthermore, according to Benjamin, in epic theatre "the actor is no longer a mime who must embody a role, but a functionary who has to make an inventory of it",[86] which is again dates as back to the Intuitive Dance concept of the dancer as the explorer of the performance itself.

Secondly, in Benjamin's interpretation the gesture holds a special place in epic theatre: "epic theatre is, by definition, gestural". [87]

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The gesture is its raw material and its task is the rational utilization of this material. The gesture has two advantages over the highly deceptive statements and assertions normally made by people and their many-layered and opaque actions. First, the gesture is falsifiable only up to a point; in fact, the more inconspicuous and habitual it is, the more difficult it is to falsify. Second, unlike people's actions and endeavors, it has a definable beginning and definable end. Indeed, this strict, frame-like, enclosed nature of each moment of an attitude which, after all, is as a whole in a state of living flux, is one of the basic dialectical characteristics of the gesture".[88] In Walter Benjamin's conception the gesture as a sign stands out as an allegory, as an alienation signal. If the aim of the actor of epic theatre is to distance from the role, take the position as an observer and the judge towards his character, the gesture, which has the beginning and the end and establishing the actor's position in the flow of the theatre performance, is the most suitable external expression of the alienation. So at the same time "the actor must show an event, and he must show himself. He naturally shows the event by showing himself; and he shows himself by showing the event".[89] Furthermore, the job of epic theatre is not so much to develop actions as to represent conditions.[90] Therefore, according to Benjamin, "if the actor on the old stage sometimes found himself, as "comedian", rubbing shoulders with the priest, in epic theatre he finds himself beside the philosopher. His gesture demonstrates the social significance and applicability of dialectics. It tests conditions on men".[91] Brecht has consistently emphasized that certain appropriate emotion must be singled out and become independent to enable to be represented in focus. He insisted that the expressiveness of the

86   BENJAMIN, Walter., Understanding Brecht., p.2.
87   ibid, pp.19-20.
88   ibid, p.3.
89   ibid, p.21.
90   ibid, p.4.
91   ibid, p.12.

gesture - its special elegance, force, charm - contributes to the "alienation".[92]

In the context of the gesture role in epic theatre, it is not possible to ignore the idea of the interrupting of action which is actually one of the principal concerns of epic theatre. According to Benjamin, the interruption is a gesture. Furthermore, "The more frequently we interrupt someone engaged in an action, the more gestures we obtain".[93] And those the the practices of the "alienation" and interruption which make epic theatre gestures quotable: ""Making gestures quotable" is one of the essential achievements of epic theatre. The actor must be able to space his gestures as the compositor produces spaces time. This effect can be achieved, for instance, by the actor on stage quoting a gesture of his own".[94] And as it was said above, the possibility of the quotation demonstrates that the gesture can be taken as the Intuitive Dance code element.

Strictly speaking, Benjamin pointed out "the gesture quotation" in epic theatre much earlier in his works of 1930s. It was not just the ability or powers of foresight of the famous critic. It is known that art materials, analyzed by Benjamin, frequently consisted evidence for the more general conclusions in his frame of reference as cultural historian, critic and philosopher. In this sense, the quotation serves as a "strategic function" in his system.[95] "The quote", - wrote Benjamin in the other work, - "calls the word by its name, creating destruction, removes it from the context, but thus takes the word back to the beginnings".[96] For Benjamin quotation is a universal means, which is effective in all cultural spheres. Furthermore, exactly in the texts quotation he sees the ability to perform the new actor function - to put him- or herself un the position of the analyst in relation to the character and to convey the spirit of the truth to the spectator, on which he or she should reflect.[97] Technically, we can observe the similar pattern in case of the Intuitive Dance with the only difference that in the Intuitive Dance we are not talking about the character, but the human himself analyzing.\l

The gesture becomes an object of quotation and the actor himself must be able to block out (sperren) his gestures the way a typesetter spaces words. There Benjamin use the

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92   RAHMILEVICH, Mikhail Nikolaevich., Gesture in W. Benjamin`s Interpretation.
93   BENJAMIN, Walter., Understanding Brecht., p.24.
94   ibid, pp.19-20.
95   AGAMBEN, Giorgio., The hidden subtext of the Benjamin's theses., p. 91.
96   BENJAMIN, Walter., Masks of the time., pp. 352-353.
97   RAHMILEVICH, Mikhail Nikolaevich., Gesture in W. Benjamin`s Interpretation.

german verb "sperren" which means the printing technics when italic letters are replaced by spaces between the letters of the word which need to be outlined. The same way as the spaced out printed word requires from the reader to slow down reading, the quoted by the actor gesture requires from the spectator, as Benjamin supposed, to interrupt the continuing process of the monitoring the performance on the stage. To quote the text means to interrupt the context to which it belongs. The correctly quoted gesture by the actor points out the secret presence of the deep significance, conveyed by the implicit quotation.[98]

Summing up the Benjamin's approach to the gesture in epic theatre, we could say that he raised three main questions: "first, from where does epic theatre obtain its gestures? Second, what do we understand by the "utilization" of gestures? The third question which would the follow us: What methods does the epic theatre use in its treatment and critique of gestures?" and answer them:

1. The gestures are found in reality. More precisely - and this is an important fact very closely related to the nature of theatre - they found only in the reality of today.

2. The gesture has two advantages over the highly deceptive statements and assertions normally made by people, and over their many-layered and opaque actions. Firstly, the gesture is falsifiable only up to a point; and the more inconspicuous it is, the more habitually it is repeated, the more difficult it is to falsify. Secondly, unlike people's actions and endeavors it has a definable beginning and a definable end. Indeed, this strict, frame-like, enclosed nature of each moment of an attitude which, after all, is as a whole in a state of living flux, is one of the basic dialectical characteristics of the gesture.

3. The gesture demonstrates the social significance and applicability of dialectics. It tests relations on men. The production difficulties which the producer meets while rehearsing the play cannot   - even if the are originate in the search for "effect" - be separated any longer from concrete insights into the life of society.

These questions reveal the true dialectic   of epic theatre. And the following relationships are dialectical: that of the gesture to the situation, and vice versa; that of the actor to the character represented, and vice versa; that of the attitude of the actor, as determined by the authority of the text, to the critical attitude of the audience, and vice

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98   RAHMILEVICH, Mikhail Nikolaevich., Gesture in W. Benjamin`s Interpretation.

versa. [99]

All the above mentioned is applicable to the Intuitive Dance. The gesture there is undoubtedly taken from the reality and that is why is clear to the audience, even unprepared and multi-cultural one. Than, the Intuitive Dance as a onstage performance in a close connection with the audience is always purely honest (and any kind of attempt to falsify it would destroy it totally) and always exists only at the concrete moment of time-and-space, it is a kind of enclosed process with defined borders both in time and space. And naturally the Intuitive Dance is dialectical in its relationships to the situation (place, time, music et cetera of the performance), the performer (his condition, background, mood; or, probably,there are more than one dancers so the connection becomes more complicated, including more elements each of whom has his or her own condition, background, mood et cetera) and, what is more important, to the audience (the performer and audience connection will be discussed in more detail below in Chapter 4.3.). The only thing I'd like to draw your attention to there is the fact that "alienation effect" when the actor is addressing directly to the spectators from the stage provokes the effect traditionally called "breaking the fourth wall"[100,101] which allows the spectator to immerse deeper into a fictional world of acting and believe that everything that happens is real.[102] The same goal has the Intuitive Dance: to replace the audience (and, of course, the dancer's) reality for a time of the performance.

[99]   BENJAMIN, Walter., Understanding Brecht., pp.23-25.

[100]   "The fourth wall is a performance convention in which an invisible, imagined wall separates actors from the audience. While the audience can see through this "wall", the convention assumes, the actors act as if they cannot. From the 16th century onwards, the rise of illusionism in staging practices, which culminated in the realism and naturalism of the theatre of the 19th century, led to the development of the fourth wall concept." (BELL, Elizabeth S., Theories of Performance., p. 303.)

[101]   "Breaking the fourth wall" is any instance in which this performance convention, having been adopted more generally in the drama, is violated. This can be done through either directly referencing the audience or the work they are in, or referencing their fictionality. The temporary suspension of the convention in this way draws attention to its use in the rest of the performance. This act of drawing attention to a play's performance conventions is metatheatrical. A similar effect of metareference is achieved when the performance convention of avoiding direct contact with the camera, generally used by actors in a television drama or film, is temporarily suspended. The phrase "breaking the fourth wall" is used to describe such effects in those media. Breaking the fourth wall is also possible in other media, such as video games and books."(ibid, p. 303.)

[102]   WALLIS, Mick and Simon SHEPHERD., Studying plays., p. 214.

CHAPTER 4. CODE

4.1. Nonverbal semiotics and its approach to the gesture

"… sometimes the dance is able to express what could not be said with a word."[103]

According to Walter Benjamin's researches it seems to be clear that the gesture per se could be used as a meaningful element for the Intuitive Dance code (based on the connection to the prehistoric world, to the present audience, on the fact that the gesture is always a complete statement et cetera). However, turning to the code itself, it is, undoubtedly, necessary to introduce and explain the relationships between semiotics and gesture. It is not enough that the gesture could be taken as a meaningful element, it also should be available to the semiotic studies through definite scientific background as methodology, classification, utilization et cetera. And unless there is such a framework for the Intuitive Dance examinations per se or dance improvisation at least, researches dedicated to the gesture, in particular, and to the nonverbal semiotics, in general, are common enough.

4.1.1. Why the nonverbal semiotics is possible and necessary?

"So many words. You are saying so many words all the time. Speaking, speaking. One idea after another, again and again. And you are still speaking with no end. So m any words. So many words. There is the true advantage of the Dance over all - the silence. [pause] In the beginning was the silence, and the silence was with God, and the silence was God."[104]

Lively observations of people's actual behavior in a real-world context in communication acts, various experimental and clinical studies represent that, first of all, the deep-rooted processes, above all, biological ones, underlying verbal and gestural types of behavior are quite similar to each other. Secondly, daily gestures of the body language as well as the words are meaningful. Furthermore, like the words, the gestures can change

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103   FOKIN, Mikhail. Against the flow., p.214.
104   VYRYPAEV, Ivan., The Delhi Dance.

in time and space. Thirdly, psychological, social and cultural dimensions play a significant role in its formation and changing. Finally, the formulation of definite patterns in the gestural behavior, which deal with the configuration of the constituent elements, the movements order, the contextual conditionality et cetera and which are arisen in the actual communicative act, are quite similar to the syntactic laws and syntactic rules of the natural language.[105] Everything said about the resemblance of the verbal and nonverbal elements suggests that definite methods of semiotic analysis is able to be used to the gestures and nonverbal elements, in general,description.[106]

Undoubtedly that the gestures and facial expressions of the performer onstage are usually amplified, outlined and that is why much more expressive than the common paralinguistics.[107] In general, the semiotics of gestures and facial expressions for the theatre or performance fields is more substantive than for the daily life usage. This is not only due to the fact of the higher level of expressiveness of the performer's body and face in general, but also because of the more complicated and various relationships between verbal and nonverbal components in the role score: the paralinguistics does not necessarily accompanying the word. On the contrary, the gesture is often much more meaningful than the word, as, for example, in epic theatre, or even exclude the usage of the verbal recourse as in the Intuitive Dance. Nevertheless, the gestures used in the Intuitive Dance (or theatre, for example) are still the same ones used by people in common life, probably, more exaggerated, because by representing the phenomenons of the reality in the conditional form, as the artistic manner, the author (actor, performer, dancer et cetera) provides the artistic reflection of his or her inner self, captures this world using expressive means available to him or her. Clearly, that those available means are the same for the performer as well as for the common man in general (because the performer is a human first of all) and those means can be both verbal[108] and nonverbal[109]. I suppose it is evident that it is the

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105   "In neuropsychology, linguistics and the philosophy of language, a natural language or ordinary language is any language that has evolved naturally in humans through use and repetition without conscious planning or premeditation. Natural languages can take different forms, such as speech, signing, or writing. They are distinguished from constructed and formal languages such as those used to program computers or to study logic. " (LYONS, John., Natural Language and Universal Grammar., pp. 68-70.)

106   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 63.

107   "Paralinguistics is a study of paralanguage, which is a component of meta-communication that may modify or nuance meaning, or convey emotion, such as prosody, pitch, volume, intonation etc. It is sometimes defined as relating to nonphonemic properties only. Paralanguage may be expressed consciously or unconsciously." (LEEDS-HURWITZ, Wendy., Notes in the history of intercultural communication.)

108   "By verbal communication, we mean the type of communication which is rooted in language. Verbal communication among human beings is possible both at the spoken level and written level." (JONES, RICARD G., A Primer on Communication Studies., P.130.)

109   "Nonverbal communication between people is communication through sending and receiving wordless clues. It includes the use of visual cues such as body language, distance and physical environments/appearance, of voice and of

second ones that is our concern here.

4.1.2. Nonverbal semiotics: what is it about?

Despite the fact that we are used to perceive the idea of the communication itself through the verbal communication itself nonverbal,in actuality, communication represents two-thirds of all communication.[110]

When the other person or group is absorbing the message, they are focused on the entire environment around them, meaning the other person uses all five senses in the interaction: 83% sight, 11% hearing, 3% smell, 2% touch and 1% taste.[111] Therefore, due to the importance of the nonverbal aspect of the communication, semiotic researches could not ignore this field. The modern nonverbal semiotics consists of the following areas:

1. Paralinguistics - the study of the additional to the spoken language vocal codes, which are includes into the process of verbal communication and which can transfer the definite information in this process.
2. Kinesics - the study about the gestures, facial expressions and body language in general.
3. Oculesics - the study of eye movement, eye behavior, gaze, and eye-related nonverbal communication.
4. Auscultation - the study of the auditory forms of expression of the sounds and its semiotic functions, and also about the audial behavior of people during the communication act.
5. Haptics - the study of the language of touches and tactile methods of communication.
6. Gustics - the study of the meaningful and communicative functions of food and drinks, meals et cetera.
7. Olfactics - the study of the language of smells and its role in the communication.
8. Proxemics - the study of the use of space in the process of communication, its structure and functions.
9. Chronemics - the study of of the role of time in communication, its structural,

touch et cetera." (Nonverbal Communication Theories.)

110   HOGAN, Kevin and Ron STUBBS., Can't Get Through., p. 7.
111   PEASE Barbara and Allan PEASE., The Definitive Book of Body Language., p. 4.

semiotic and cultural functions. [112]

First of all, wee are interested in the kinesics field (from the point of view of the basic gestural "vocabulary" of the Intuitive Dance) and furthermore haptics (in the context of the communication between performers or dancers if there are more than one) and also proxemics (from the perspective of the relationships between the performer and the audience, the performer and the space of the performance).

4.1.3. Kinesics

Kinesics in the broad sense is understood as the study about the body language and its parts and actually is the central field of the nonverbal semiotics. Furthermore, it also includes in its sphere of interest facial expressions, postures and meaningful movements. It is worthy of note, however, that there are areas that are traditionally remain outside the kinesics such as professional gestic languages and dialects (for example, the referees' gestic language of the iconic flight attendants' gestures, showing the emergency exits). The reason is that the scope of its application is much more narrow and limited by the strictly defined socio-cultural and situational contexts in contrast to the common and usual body languages considered in the kinesics.[113]

The founder of the kinesics is a American anthropologist Ray Birdwhistell whose studies of people's communication through gesture, posture, and movement were synthesized and resulted in 1970 into the book called "Kinesics and Context". He named the elementary acts of the human body behavior the "kins" (which are the smallest, indivisible, less visible movements) and the "kinemes" - the bigger elements, through which the real human communication is realized, actually it is a group of smaller movements (kins) with an associated meaning, analogous to a phoneme[114] in spoken

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112   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p.56.

113   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 45.

114   "Phoneme, in linguistics, smallest unit of speech distinguishing one word (or word element) from another, as the element p in "tap," which separates that word from "tab," "tag," and "tan." A phoneme may have more than one variant, called an allophone, which functions as a single sound; for example, the p's of "pat," "spat," and "tap" differ slightly phonetically, but that difference, determined by context, has no significance in English. In some languages, where the variant sounds of p can change meaning, they are classified as separate phonemes—e.g., in Thai the aspirated p (pronounced with an accompanying puff of air) and unaspirated p are distinguished one from the other.Phonemes are based on spoken language and may be recorded with special symbols, such as those of the International Phonetic Alphabet. In transcription, linguists conventionally place symbols for phonemes between slash marks: /p/. The term phoneme is usually restricted to vowels and consonants, but some linguists extend its application to cover phonologically relevant differences of pitch, stress, and rhythm. Nowadays the phoneme often has a less central place in phonological theory than it used to have, especially in American linguistics. Many linguists regard the phoneme as a set of

language.[115]

In the course of history a number of the gestures are moving from the iconic signs to the symbols, from the expression of the simple meanings through the iconic forms to the representation of the abstract ideas. The main criteria for the gestures separation from the physiological, purely utilitarian human body movements, which are not the gestures, is a meaningful character of the gesture. Like every sign, the gesture has its own signified and signifier, pragmatics and syntax, and, furthermore, the connection between signified and signifier commonly has the conventional character. Since we are talking about the gesture as a meaningful communicative element, it is necessary to highlight what are the main functions of the gesture in the human communication process:

1. regulation and management of the verbal behavior of speaker and listener;
2. displaying of the verbal activities in the act of communication;
3. transferring of the definite amount of the meaningful information to the addressee;
4. representation of the inner psychological condition of the one who is gesticulating or of his or her relationship to his or her partner in communication;
5. deictic function: for example, reference to the location of the human or the object;
6. gestic representation of the physical human actions, contours, parameters of the object et cetera;
7. rhetorical function: the meaning and the utilization of some gestures could be characterized in the terms of the rhetorical figures (or tropes) such as metaphor, metonymy, hyperbole, irony et cetera; in such a case, there would be the artistic nonverbal means, particularly, the gestic tropes.[116]

For us, in the context of the Intuitive Dance code research, the most important and interesting functions are the third one (because it is, actually, the main purpose of the Intuitive Dance performance itself in relation to the audience; and, furthermore, only in the case of the Intuitive Dance gesture follows this function, it can be taken as the significant one), the forth (because the Intuitive Dance is, first of all, a kind of dance, so, it is related to art in general and art itself is the emotional form of self-expression and self-reflection of the author; moreover, clearly, if there are more than one performer or dancer, there should

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simultaneous distinctive features rather than as an unanalyzable unit." (Phoneme. Encyclopædia Britannica, Inc.)

115   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p.58.

116   ibid, pp.58-59.

be some represented relationships between them; in addition, owing to the fact, that the Intuitive Dance performance can be characterized as the "breaking the forth wall" one (for more details see Chapter 3.2.2.**)**, quite often there could be shown the relation of the performer to the audience directly), the seventh one (because, I remind, the Intuitive Dance is the artistic communicative form) and even the sixth and fifth (in the case of the dancer "telling" a kind of the story about a character or event et cetera and need to represent the context or details).   Therefore, I suppose it is clear that the Intuitive Dance gestures are those ones which can be examined through semiotic approach.

4.1.4. The semiotic classification of gestures

In addition, let us consider the semiotic classification of the gestures proposed by Paul Ekman and Wallace V. Friesen in 1969 in their work "The repertoire of nonverbal behavior. Categories, origins, usage, and coding." They singled out the following semiotic classes of the gestures:

1. Emblems - the movements which have a definite lexical meaning, a direct verbal translation, generally a word or phrase and are able to transfer the meaning regardless to the verbal context.
2. Illustrators - the gestures which reinforce verbal communication and allow to accent or emphasize verbal of other fragment of the act of communication.
3. Regulators - the movement which are regulating the communication process, or, in other words, establishing, supporting and finishing the communication.[117]

Turning to the Intuitive Dance, we are observing mostly the emblems, because these are the gestures which can be used in a communicative sense even separately from the verbal communication. Furthermore, "Emblems are the only true "body language" in that these movements have a set of precise meanings, which are understood by all members of a culture or subculture. […] Emblems are socially learned and thus like language, culturally variable. A message may have an emblem in one culture, and no emblem in another cultural setting. Or the same movement pattern may have quite different meanings in different cultural settings"[118]. This is important in view of the statement made

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117   EKMAN, Paul and Wallace FRIESEN., The repertoire of nonverbal behavior.
118   EKMAN, Paul., Emotional and conversational nonverbal signals., p. 39.

above (see Chapter 1.3.) that the uniqueness of the Intuitive Dance is that it can be understood by everybody, not only dancers or those who are prepared in some way. On the other hand, it was also said above, that the Intuitive Dance is clear not only for the one cultural setting members, but for humans in general. Nevertheless, there is no contradiction and Ekman himself points out such common gestures: "There are, however, multicultural emblems, which may occur for quite different reasons. First, and most obvious, some emblems from one culture may be adopted by members of another culture who have observed them. […] Darwin proposed quite a different mechanism to explain his observation that the shrug, which denotes helplessness, while not universal, is quite widespread. It is a movement, he said, which is antithetical to the movement patterns used to denote the capability to attack. If a culture were to develop an emblem of helplessness, then, from Darwin's reasoning, it would likely be this antithetical movement".[119] Furthermore, quite a lot of common gestures are the same for all the humans, as, for example, the direction determination, and this is probably connected to the prehistoric and the human mind structure.[120]

The emblem gestures can be iconic and symbolic by analogy with the well-known icon-index-symbol sign typology suggested by Charles Peirce.[121] Iconic gestures are arising in the human's culture through the copying of the really existing objects and through the actions performed with such objects. Symbolic gestures are clear only for those who know the agreed meaning and do not have the direct representation of the object form or the action itself. In the Intuitive Dance context, the gestures which are representing the daily routine life, for example, are mostly iconic, and the ones referring to the rituals or emotions, for example, are mostly symbolic.

We cannot talk about the illustrators there because they are used only with the verbal communication as a supportive mechanism. Regulators could be found in the Intuitive Dance vocabulary but mostly in case there are more than one performer onstage and they have kind of a dialog between them in a dancing form. However, if during the

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119   EKMAN, Paul., Emotional and conversational nonverbal signals., p. 39.
120   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p. 60.
121   "Signs are of three kinds:
1st, the icon, which represents its object by virtue of a character which it would equally possess did the object and the interpreting mind not exist;
2nd, the index, which represents its object by virtue of a character which it could not possess did the object not exist, but which it would equally possess did the interpreting mind not operate;
3rd, the symbol, which represents its object by virtue of a character which is conferred upon it by an operation of the mind." (PEIRCE, Charles Sanders., Notes on Topical Geometry., pp. 3-4.)

dance they cannot be used as a supportive component for the words, I suggest to understand them as symbolic emblems, because, for example, the nod as the example of the regulator in common communication could be "translated" as the word "yes" or "I agree" in the case of using in the Intuitive Dance performance.

The semantic classification is also supposed to be usable for the Intuitive Dance codification. Emblems (because, as it was said above, in the context of the following thesis we are talking only about them) are divided into two huge classes: communicative and symptomatic gestures. Communicative gestures are such elements which are transferring the information, intentionally referred to the recipient by the gesticulating one in the act of communication. Symptomatic gestures are representing the emotional condition of the gesticulating one, while the signified for all the symptomatic gestures is emotion, not its physiological expression (for example, sadness, not tears).[122] I would rather say that in the Intuitive Dance context iconic emblems a mostly communicative and symbolic ones are more often symptomatic.

Therefore, the kinesics with its well-developed methodology for the gestures researches seems to be the perfect instrument for the Intuitive Dance code studies.

4.1.5. Haptics

Through gestic touching the human expresses his or her senses to the other human.[123] Touch itself supposed to be one of the main perceptive abilities of a human being. It is always a setting of the physical contact with a human, his or her skin, hairs and (in figurative meaning) clothes, objects the human holds, carries et cetera.[124] Touch is the earliest sense to develop in the fetus.[125] The development of an infant's haptic senses and how it relates to the development of the other senses such as vision has been the target of much research. Human babies have been observed to have enormous difficulty surviving if they do not possess a sense of touch, even if they retain sight and hearing.[126] Undoubtedly, in the Intuitive Dance there are also some elements based on touching: for example, the

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122   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p. 60.
123   ibid, p. 63.
124   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 418.
125   How Babies' Sense Develop.
126   SCHANBERG, Saul M. and Tiffany M. FIELD., Sensory Deprivation Stress and Supplemental Stimulation in the Rat Pup and Preterm Human Neonate., p. 1432.

whole idea of the contact improvisation is made from the physical contact between dancers. Clearly, that we could talk about the gestural touch in the Intuitive Dance performance only in case there are more than one dancer onstage. Despite the fact of the "breaking the forth wall", the direct physical contact of the performer with the audience is mostly not allowed according the social standards and rules (the reasons are explained below in the Chapter 4.1.6.).

The touching usage field consists of the extremely various in its nature communicative situations: from daily living ones to ceremonial and magical. The huge cultural deeply rooted background is behind the touching as a kinetic behavior form. Nonverbal act of touch and variety of forms, meanings and purposes of the tactile gestures in culture were always surrounded by a kind of secret, mystical aura, magic, taboos.[127] In fact, this once again underscores the importance of the touch for human communication and perception.

The operational classification of the touch identifies the following kinds of touch per se: the dynamic or effortful one (which implies the direct physical impact on the object), temperature one (which means the local, definite perception, so is usable only for the thermal characteristics of the object) and, finally, the gestural one (which is used for the human to human attitude expression). In the Intuitive Dance context only the dynamic and gestural touch are usable.

From the semantic point of view, there are some distinctive characteristic of the tactile gestures:

- the force of the contact;
- the intentionality and the controllability of the action;
- the question if the movement resulting in the touch of the object is independent or it is the movement accompanying the other one or evacuated by that another one;
- the question if the contact created by the touch is the one-time state of the event continuing for some time;
- the contact area size;
- the question whether there are any kind of changes in the object itself.

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127   KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., pp. 412-413.

Furthermore, the following factors have the special influence on the meaning and interpretation of the gestural touch:

- what concrete part of the body is touching which one;
- the continuance of the touch;
- whether there is any movement after the touch and if yes - which one;
- if there are any strangers around during the contact;
- the context type of the touch taking place;
- the nature of the nonverbal behavior and relationships between the partners (friendship, professional, intimate et cetera).

All mentioned characteristics are usually unconsciously understood by people through their background. Clearly, there are some cultural differences in gestic semantics in general and in the level of significance of the tactile behavior of the given cultural setting (for example, for some peoples touching of a human is a cultural norm and that is why for them touching of the partner in the process of communication cannot be interpreted as an invasion of privacy). On the other hand, members of any cultural setting are able to differentiate between blow and stroking, for example. [128]

In the Intuitive Dance, as it was mentioned before, tactile contact is mainly used between the performers. However, the imitation of the touch may be used for the representation of some actions (for example, to show fight or the care with the participation of the "invisible" partner(s)) and in this case we see the classical example of the iconic emblem gesture.

4.1.6. Proxemics

As already mentioned above, tactile contact as an example of the immediate communication action, is mainly available between performers onstage and forbidden between the dancer and the audience. The reason for such a difference we can understand through the subject filed of the proxemics which is dedicated to the problem of the communicative space. Among the regulation rules, inherent in space using during the act

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128   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., pp. 62-63.

of communication, there are:

1. the rules of choosing the place and the distance for the conversation, for example, the rules according to which a human chooses the distance depending on host of factors such as a meeting point, gender and age of a supposed person to talk to, familiarity with that person, genre, theme or purpose of the talk, its duration et cetera;
2. the rules of the relative positions of bodies in space during the communication;
3. the rules which attribute different values to different communicative spaces.[129]

In the Intuitive Dance code context we are interested in the first mentioned point, because exactly the physical distance between the performer and the audience seems to be the most meaningful aspect of communication between themselves. Furthermore, this is the space aspect influence on communication which is actually the most conditioned by the cultural setting.

The famous cultural anthropologist Edward T. Hall defined proxemics as "the interrelated observations and theories of humans use of space as a specialized elaboration of culture".[130] In his researches concerning the interpersonal distances of a human, Hall singled out four zones: intimate space, personal space, social space, and public space:

1. Intimate distance (0-46cm) for embracing, touching or whispering
   - Close phase – less than 15 cm
   - Far phase – 15-46 cm
2. Personal distance (47cm-1.2m) for interactions among good friends or family
   - Close phase – 47-76 cm
   - Far phase – 77-122 cm
3. Social distance (1.2-3.7m) for interactions among acquaintances
   - Close phase – 1.2-2.1 m
   - Far phase – 2.1-3.7 m
4. Public distance (more than 3.m)used for public speaking
   - Close phase – 3.7-7.6 m

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129   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p. 63.
130   HALL, Edward T.,. The Hidden Dimension., p. 1.

○ Far phase – 7.6 m and more.[131]

According to Edward Hall the size of the personal space, into which other people are allowed to come in, is culturally determinate (it is different for members of different cultural settings and nationalities). Furthermore, different cultures have sharply varied level of emotions expressiveness during the communication, represented, for example in the different intensity of the gesticulation (high-kinesic and low-kinesic cultures). For example, the intensity of the gesticulation is increasing from the north to the south in Europe. It is on the minimal level among the Scandinavians, Norwegians and Danes and on the maximal level among the Spanish, Portugueses, South Italians and Greeks.[132]

From the point of view of the Intuitive Dance, the distance question is definitely interested because as it was already mentioned before (see Chapter 3.2.2.) the relationships between the dancer and the audience are dialectical. On the one hand, the performer by choosing the concrete distance between him or her and spectators, is setting the necessary mood and context for the performance (for example, the long distance could highlight the loneliness of the shown character onstage). Moreover, by changing the distance, the dancer is able to control the spectators mood and even the level of their concentration (because, for example decreasing of the distance os focusing the attention on the performer). On the other hand, the audience also have its own impact on the distance, especially when performance takes place on street without any kind of limited stage and spectators are those who outline the able space for the performance. Furthermore, by the changing of the distance, the audience can express the attitude to the dancer - the more close they are coming, the more interested and satisfied they actually are. In addition, it is clear, that the distance is meaningful not only between the performer and the audience, but also between the dancers (if there are more than one onstage), especially for the representation of the social relationships.

Therefore, the gestures are mostly the symbolic and iconic signs. They constitute the body language "vocabulary' as well as the lexical items constitute the vocabulary of the natural language. It is possible to express thoughts, senses, transfer ideas and emotions through the gestures as well as through the words. The gestures can be addressed to a

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131   HALL, Edward T.,. The Hidden Dimension., pp. 114-129.
132   ARZAMASCEVA, Ivetta Vyacheslavovna., Semiotics., p. 64.

concrete recipient or recipients, or not, just being addressed to anybody.[133] They can have a wide variety of characteristics in intensity, direction, meaning, expressiveness, level of convention, communicative skills et cetera. The gestures can be systematized, categorized and described in the terms of semiotics which means that the codification of the Intuitive Dance is undoubtedly possible.

4.2. Intuitive Dance Codification

Since it was explained above that the gesture as a basic element of the Intuitive Dance can be understood as a sign, it seems obvious that it could be affirmed that the Intuitive Dance is possible to codify. However, it raises the reasonable question what we mean by code per se and it is applicable to the dance in general and to the Intuitive Dance itself.

4.2.1. What is code in the context of the Intuitive Dance?

Code is a concept widely used in semiotics which allows to introduce the mechanism of the message meaning formation. There is no single "right" definition of what the code is. For instance, the Information theory defines the code as a combination (or repertoire) of signals (according to Claude Elwood Shannon and Warren Weaver). Roman Osipovich Jakobson and Umberto Eco in their works the terms "code", "semiotic structure" and "sign system" are identified synonymously (while "code" is distinguished from "message" the same way as, in Ferdinand de Saussure conception, "langue" from "parole".[134] In other words, "code" could be defined in three ways:

1. as a sign structure;
2. as a norm of combination and regularization of signs;
3. as an occasional one-to-one correspondence of any sign to the concrete signified.[135]

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133 KREIDLIN, Gregorii Efimovich., Nonverbal semiotics., p. 48.
134 "Langue (French, meaning "language") and parole (meaning "speaking") are linguistic terms distinguished by Ferdinand de Saussure in his Course in General Linguistics. Langue encompasses the abstract, systematic rules and conventions of a signifying system; it is independent of, and pre-exists, individual users. Langue involves the principles of language, without which no meaningful utterance, "parole", would be possible. Parole refers to the concrete instances of the use of langue. This is the individual, personal phenomenon of language as a series of speech acts made by a linguistic subject." (de SAUSSURE, Ferdinand., Course in general linguistics., pp. 9-10, 15.)
135 ECO, Umberto., Semiotics and the Philosophy of Language., p.164.

Undoubtedly, talking about the code definition it is not possible to ignore the fact that it could be quite close to the concept of "language" as a way of the utterance organization based on definite rules and norms (so, for example, Ferdinand de Saussure insisted on such a synonymous usage of the mentioned terms[136]). However, quite often researchers avoid such a convergence. It is, on the one hand, is motivated by the statement that the code is much more functional that the language, cause it could be applied both to verbal and nonverbal systems of communication (such as Morse code or icon-signs). On the other hand, it is said that the code offers the idea of the just made structure, which is artificial and caused by the instant convention in contrast to the language with its "natural" origin and much more complicated character of the convention (in such case the code usage is not always conscious; the members of the act of communication are subject to the language regulations consciously, without any awareness of the imposed dependence on the strict framework of rules). For instance, according to Yuri Mikhailovich Lotman, the code psychologically guides us towards the artificial language and a kind of the "perfect language model", whereas the language itself unconsciously provides the idea of the historical continuity of the existence. In other words, while the code does not implied the historic background, the language, on the contrary, could be interpreted as a "code plus its history".[137]

Owing to the fact that we deal with the nonverbal form of communication, the first, functional approach, is more relative. Furthermore, according to Jakobson, the code is the structure that allows for the transcription of a message from one form of presentation to another,[138] which actually means that the code is something staying behind the language, something wider and, quite often, more common then the language itself. So, for example, for most of people the idea of death is clear, but it could be represented in a thousand ways, depend on the chosen language. And in this case dance is also the language, and the code is what makes the concept "readable" for people. Moreover, the art language is usually more accessible because it mostly deals with a kind of unconscious settings which, in contrast to the conscious one, are more common to the humankind, because they do not depend so much on culture. So we can say, that the dance as a language deals with a mutually shared code.[139]

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136   de SAUSSURE, Ferdinand., Course in general linguistics., p. 14.
137   USMANOVA, Almira Rifovna., Code.
138   ROCHELLE , Henrique., Rethinking Dance Theory Through Semiotics., p.119.
139   ibid

But let us go back to the code, because in this thesis it is a main point of interest as a base of the Intuitive Dance. Talking about the code, I suggest to use the Umberto Eco's conception because his system is innovative, versatile for both verbal and nonverbal communication, and, furthermore, that was Eco who payed attention to codes of the unconscious which create the definite combinations taken as something which can bring to a kind of equatings and projections, provoke various reactions, represent psychological situations et cetera.[140]

Umberto Eco introduced two types of codes. Firstly, just codes which are simple, have only one meaning, such as Morse code, for instance, in which definite variety of signals (dots and dashes) correlates with the sign system (for example, to the letters of one concrete alphabet). The second one follows the structure of the language, its special organization, the Ferdinand de Saussure's distinction between parole and langue, or in terms os Louis Trolle Hjelmslev, to the idea of the language dichotomy of expression plane and content plane.[141] This kind of code Eco called the "s-code" (or semiotic code) which can be denotative (when the utterance is understanding literally) or connotative (if it deal with the code in code).[142] The essence of the s-code is that any utterance not only created according to the definite regulations (of combinatorics and compliance, for instance), but also from the definite point of view. In such an interpretation the code seems to be quite close to the the term "ideology". In the semiotic universum codes represent the set of the expectations, and this set can be equated with the "ideology". We are recognizing the ideology as it is when through socialization it becomes a code. That is the way how the close connection between the world of codes and the world of pre-knowledge is set. The pre-knowledge becomes the apparent knowledge, which is able to be regulated, transferred and exchanged, and through it becomes the code.[143]

Talking about the Intuitive Dance as a code we, obviously, talking about the gesture as sign. However, it could be said, that the gesture, in contrast to other, more common signs, is much more elusive and that can be a problem in the attempts to define and describe it. Moreover, that arise the logical question if it is possible to call a sign such a elusive and difficult to fix element. Fortunately, this is exactly Eco's theory whic can be a

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140 ECO, Umberto., The absent structure., p. 160.
141 HJELMSLEV, Louis., Prolegomena to a Theory of Language., p. 60.
142 ECO, Umberto., Teorie sémiotiky., p. 53.
143 ibid, p. 350.

solution. He offered two important and innovative sign characteristics:

- The sign is not the physical being, due to the fact that the sign function is actually the abstract interaction any each concrete sign is just a case of such interaction.
- The sign is a meeting point of those independent elements, not the constant relationship between them. Therefore, the sign system is a flexible network of various relationships, in which the connections between the elements are temporal and unstable.[144]

Moreover, he said that "the meaning of a 'sign-vehicle' (e.g., a word or image) is independent of a supposedly real object. In other words, it is necessary to avoid the 'referential fallacy'. Thus the sign-vehicle /dog/ is not equivalent to any particular dog (= real object), but has to stand for all dogs, both living and dead. A clearer example perhaps is the fact that /nevertheless/ does not have a referent; rather, it is a pure product of the code. In addition, Eco recognizes that codes do have a context. This context is social and cultural life. 'Cultural units', then, 'are signs that social life has put at our disposal: images interpreting books, appropriate responses interpreting ambiguous questions, words interpreting definitions and vice-versa."[145]

So, according to Eco, there is nothing fixed we can name a "sign", that is why there is no contradiction in using the gesture as the sign. Further, Eco himself said that sign is a gesture (in a broad sense): "The sign is a gesture produced with the intention of communicating, that is, in order to transmit one's representation or inner state to another being"[146]. As you can see, it is exactly what we were talking above int he context of nonverbal semiotics.

The Eco's theory is applicable not only because he offers the universal approach for both verbal and nonverbal systems and solves the problem of the elusiveness of the gesture, but also due to the fact that for him the main purpose of the semiological analysis is to reduce any factors to the cultural one: the object to the sign; the relative indicator to the relevant meaning;the reality to the socio-cultural concept. As a result of the

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144   LUTERO, Tatyana., About the Umberto Eco's conception and his contribution to semiological researches., pp. 130-131.
145   LECHTE, John., Fifty Key Contemporary Thinkers. From Structuralism to Postmodernity., p. 144.
146   ECO, Umberto., Semiotics and the Philosophy of Language., p.164.

semiological analysis, the researcher inevitably comes to the conclusion that any reality (creative, social, cultural er cetera) is based on the definite code.

Therefore, due to the wide interests Umberto Eco was able to formulate the theory of semiotics covering all the actual cultural phenomenons. He offered the application of the unified semiotic approach to all phenomenons of communication and to various forms of art.[147] So, what is important, Eco created the conception applied to all forms of communication in a broad sense; for instance, his work "The Open Work" (1989) he introduced the key to the study not only the literary phenomenons, but for any kind of arts - from fine ones to the cinema[148] (we will turn to the important in the Intuitive Dance context aspect of this work below, see Chapter 4.3.).

4.2.2. Code theory application to the dance field

"Dancing codes try to fix the spontaneity, the "naturality" of movements and feelings within a foreseeable and repeatable system of expression. Dance involves a special form of "stylization" or abstraction and of codification. Primary emotionality related to pre-conscious or unconscious feeling can be exteriorized by way of spontaneous gestures, which are subsumed to the index and the symptom: although lacking in intentional action, these can signify".[149] So, obviously, talking about the dancing code, we, first of all, talking about the expression plane and dance studies have handled the concept of expression in a number of different ways. Expression in dance can be organized into four general categories:

1. subjectivist theories that specifically connect expression in dance to the felt emotion of a human being who has made or who is performing the dance;
2. "naturalist" theories that connect a way of moving to a particular person's nature or body;
3. expressionist theories that say that what makes a dance expressive is its content;
4. semiotic theories that say that it is the formal structure of a dance that makes it expressive. Whether or not the expression need communicate with an audience to

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147   LUTERO, Tatyana., About the Umberto Eco's conception and his contribution to semiological researches., p. 130.
148   ibid, p. 133.
149   BLANARIU, Nicoleta Popa., Towards a Framework of a Semiotics of Dance., p. 8.

count as expression is under debate.[150]

We are interested mostly in the forth ones. What is called semiotic theories in the context of dance mostly "focus on artistic dance expression as a form of communication that functions in a way that is similar to language, through "utterance" or through actions, signs, symbols and/or gestures that are "purposeful" or intentional in some way. Goodman (1976), Langer (1953a) and Margolis (1999) all have semiotic theories of expression in dance, in which dance is seen as having certain symbolic properties that do not amount to a language, per se, but that have communicative power. Langer believes that dance is expressive of virtual power through what she calls the "primary illusion" of gesture. Goodman thinks that dance expresses through metaphorical exemplification. Margolis (1981, 1999, 2001 and 2010) holds that dance is not a language, since it has no grammar or syntax, but that it is language-like or lingual since it is an expression (what he calls an "utterance") of a human person or self with culturally embedded and art-relevant properties that can be perceived and understood as such by others. Sirridge and Armelagos (1977) follow Goodman's semiotic theory of expression in dance in holding that a dance is expressive when it contains aesthetic properties that are exemplified through the metaphor provided by a dance's abstract structure. Margolis holds that "expressivity" in dance, understood as a certain aesthetic property, is found in the human body. He says that the dancer's body has a "natural expressiveness" that is not reducible to any metaphoric structure that could in principle be codified in a notated score").[151] However, as it was mentioned above (see Chapter 2.3.), the purpose of the dance codification is not to fix it all, but to catch and codify the essential base.

Undoubtedly, the mentioned above theoretics of dance are interesting and important, but "the story about the dance and the dance itself is not the same thing"[152] so for us, especially talking about the Intuitive Dance, those, who are not just theoretics but, first of all, dancers and choreographers, and their studies are much more valuable and enlightening.

One of the first practitioners who systematically explores the meaning potential of rhythmic movement in general was Doris Humphries. In her book "The Art of Making

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150   BRESNAHAN, Aili., The Philosophy of Dance.
151   ibid
152   VYRYPAEV, Ivan., The Delhi Dance.

Dances" (1959) she introduced the following theory of the significance of dance: "Every movement made by a human being, and far back of that, in the animal kingdom too, has a design in space; a relationship to other objects both in time and space; an energy flow, which we will call dynamics; and a rhythm. Movements are made for a complete array of reasons involuntary and voluntary, psychical, emotional or instinctive – which we will lump together and call motivation. Without a motivation, no movement would be made at all. So, with a simple analysis of movement in general, we are provided with a basis of dance, which is movement brought to the point of ne art. The four elements of dance movement are, therefore, design, dynamics, rhythm and motivation. These are the raw materials that make a dance".[153] Let us describe each conception a little bit.

The idea of "design in space" can be applied to various aspects of the dance: the positioning of limbs in the individual body; the relationship between several bodies in a group; the use of stage space; patterning of movement et cetera[154]: "Humphries is concerned primarily with the fundamental lines of force and energy present in certain shapes, whether in static or dynamic formations, and analyses them according to two main categories, Symmetrical vs. Asymmetrical and Oppositional vs. Successional. The meanings attributed to these shapes are, she claims, present in real life".[155] So, for example, symmetry means balance and stability, whereas asymmetry represents conflict and active moving. Successional patterns are more harmonious, but less dynamical that oppositional one. Obviously, "a wide range of meanings can be created by combining these dimensions in different ways. A symmetrical shape combined with a successional pattern is clearly the most soothing, while asymmetry combined with oppositional patterns will disturb and provoke; more contradictory combinations allow internally complex messages to be transmitted".[156]

The conception of design is mostly based on the traditional picture-frame stage format which has a number of points of strength and weakness that can be mobilized for semiotic effect: "Its four corners, as right-angles, are markers of conflict and power; while centre stage, the point where all lines converge, is a 'magical' point of symmetry and harmony".[157] Surely, the understanding of the stage framework construction influences on

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153   HUMPHRIES, Doris., The Art of Making Dances., p. 46.
154   ibid, pp. 50-66.
155   BENNET, Karen., The Language of Dance., p. 58.
156   ibid
157   ibid

the scheme of the movement onstage; for example, "straight forward movements are powerful, implying direct communication with the audience, while a figure moving up the diagonal is clothed with a heroic strength".[158]

The Humphries' notion of dynamics in dance is quite similar to the same concept in music. It is related to energy flows, or, in other words, to the volume of energy expended in a concrete movement or gesture and to the way of its implementation: "Sharp jerky movements, for example, will indicate the presence of some kind of emotional blockage, while smooth movements suggests relaxation and harmony, and sustained movements controlled tension".[159]

Turning to the rhythm, which is temporal quality and again refers to music and spoken language, it is necessary to note that Humphries locates the source of this component in the outside world: "Rhythmic patterns in art, she claims, are ultimately derived from four sources: the rhythms of breathing, of other bodily functions (such as the heartbeat), of walking, and of our emotional fluctuations".[160] I was mentioned the natural rhythmical origin of the Intuitive Dance above (see Chapter 1.2.).

The motivation is taken by Humphries through the idea that all movements (not only in dance, but in real life also) are motivated by some stimulus, both conscious and unconscious: "this would suggest that we (the audience) might be predisposed to reading motivation into any human gesture, a psychological trait which, if true, would offer a ready-made interpretative framework for the imposition of narrative structures onto primitive movement. However, for the representationally-inclined choreographer that wishes to pin down meanings more unequivocally, there is a semiotic shortcut available; gestures that have been conventionalized in social life, or by the other performing arts, may be incorporated into dance to depict social behavior (greetings, farewells, patterns of domination/subservience, etc), functional activities (i.e. rocking a baby, scrubbing a floor), and of course emotional states".[161] As has been repeatedly pointed out, exactly the aspect of the role of audience in the process of the Intuitive Dance interpretation is one the central one in the codification question of this thesis.

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158   HUMPHRIES, Doris., The Art of Making Dances., p. 72.
159   BENNET, Karen., The Language of Dance., p. 59.
160   ibid
161   ibid, p. 60.

4.3. The audience as a key element of the Intuitive Dance code understanding

> *"Yes, he is amazing. And the way he was watching your dance… You know, for me it is very important how the man watches the dance. I spent years following people watching the dance. I go to the dance performances quite often. And, you know, I cannot stop myself from keeping an eye on the audience, the way how they are watching. And I have my own opinion about that. I am sure that the dance should be listened, not watched. But, listened not with ears, but with the entire being. It is necessary, how to say it, it is necessary to become one flesh with the dancer, it is necessary to let the dance get into yourself, to give yourself to that dance for it to take possession of you. And then you and the dancer, suddenly, you become one flesh, and all watching the dance, all become one flesh, we all become one dance. And that is when there is no more neither who is dancing and who is watching, but there is only the dance and nothing more."[162]*

Talking about the Intuitive Dance code we should study it from the audience point of view. The code is a form of correlation between emissary and receiver, and is what allows for the understanding of the message. It is a group of representative and organized elements commonly known by the users of this code.[163]

Let us again turn to the Umberto Eco's theory. For him the social aspect of signs is more important than their relation to the real objects: the development of the society does not depend on material objects but on cultural elements, which are put into circulation by the communication universum instead of things.[164] As far as the signification is defined as a cultural element, the each concrete meaning always must be examined in relation to other meaning of the semantic system, from which it differs and with which it is confronted. Furthermore, Eco always takes into account the real characteristics and knowledge of the members of the act of communication, their picture of the world, possible contexts, circumstances and concrete cases of signs functioning.[165] Talking about the importance of the interpreter (reader in Eco's concept), Eco pushes off from the Peirce's idea of "infinite (or unlimited) semiosis"[166], but seeks to avoid both the unlimited amount of significations

162   VYRYPAEV, Ivan., The Delhi Dance.
163   ROCHELLE , Henrique., Rethinking Dance Theory Through Semiotics., p.119.
164   KVITKIN, Sergei Borisovich., The interpretative aspect of Umberto Eco's semiotic conception.
165   LUTERO, Tatyana., About the Umberto Eco's conception and his contribution to semiological researches., p. 131.
166   "… part and parcel of Peirce's early account of signs is that an infinity of further signs both proceed and

and the univocality; the infinite semiosis becomes something like an intermediate position in relation to the reader's and more corresponds to the Perch's interpretant.[167] The question about the interpretation of signs is one the central in Eco's semiological model. In 1962 he published his first well-known work called "Opera aperta" (or "The Open Work"), in which is considered the relationships between the text and its consumer. It is mostly about the idea that the author decides to leave his or her work "open" for the consumer's interpretation, setting up the live dialogue between the text ant the reader, the movie and the spectator, the image and the visitor of the exhibition (or, in our case, the dancer and the spectator). This conception covers all kinds of works of art and was (and still is) quite innovative and actual. In this conception any text is represented as unfinished, incomplete creation which needs a reader (or, in wider context, a recipient) to become fulfilled.[168] And the Intuitive Dance as an art process, also need the audience to exist: "There must be an audience, whose function is therefore not a merely receptive one, but collaborative too. […] even when the artist is alone, there is a public social aspect to his creativity".[169]

Furthermore, in the interpretation context, the Intuitive Dance takes precedence over "traditional" styles of dance. In traditional ones,tIn the sense of Peirce, the choreographer interprets the world.[170] Then, the dancer interprets the choreographer's interpretation, and, then, the viewer interprets the dancer's interpretation, and the important moment is that the spectator has no idea about the pure choreographer's interpretation, therefore, finally, the viewer gets the extremely distorted version of what was the world for

precede from any given sign. This is a consequence of the way Peirce thinks of the elements of signs at this early stage and seems to stem from his idea that interpretants are to count as further signs, and signs are interpretants of earlier signs. Since any sign must determine an interpretant in order to count as a sign, and interpretants are themselves signs, infinite chains of signs seem to become conceptually necessary. To see this, imagine a chain of signs with either a first or a last sign. The final sign that terminates the semiotic process will have no interpretant; if it did, that interpretant would function as a further sign and generate a further interpretant, and the final sign would, in fact, not terminate the process. However, since any sign must determine an interpretant to count as a sign, the final sign would not be a sign unless it had an interpretant. Similarly, a first sign could not be the interpretant of a preceding sign. If it were, that previous sign would be the first sign. However, since any sign must be an interpretant of a previous sign, a first sign would not be a sign unless it was also an interpretant of a previous sign. The problem is that if we allow a final sign with no interpretant, or a first sign which is not the interpretant or some earlier sign, then we have failed signs in the semiotic process. This affects the rest of the semiotic chain causing something like a collapse of dominoes. For example, if the final sign fails to be a sign in virtue of generating no interpretant, then since that failed sign is supposed to act as the interpretant of the previous sign and function as a further sign in its own right, it has also failed to be an interpretant. The consequence of this is that the previous sign has failed to generate a proper interpretant and so failed to be a sign. The consequence of this is that… and so on. The alternative is not to countenance terminating signs. And obviously, if we cannot end the semiotic process then signs continue generating signs ad infinitum." (ATKIN, Albert., Peirce's Theory of Signs.)

167   "By the Interpretant of a Sign is meant all that the Sign can signify, mean, or itself convey of new, in contradistinction to what it may stimulate the observer to find out otherwise, as for example, by new experience, or by recollecting former experiences." (PEIRCE, Charles Sanders., Essays on Meaning., p.9.)

168   LUTERO, Tatyana., About the Umberto Eco's conception and his contribution to semiological researches., p. 132.

169   SAWYER, Robert Keith., Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity., p. 153.

170   BLANARIU, Nicoleta Popa., Towards a Framework of a Semiotics of Dance., p.6.

the choreographer (in addition, the choreographer and the dancer are using the elements of the professional dancing code which cannot be fully known to the audience): "When dancers are presenting a choreography, they establish a connection between their audience and the choreographer of the work, through the dance. This topic of interaction between artists and viewers through language brings on another feature of the communication through dance as a language, that is the association of both the emissary and the receiver of a message in the construction of a code: when presented with a work of art and trying to interpret it, the receiver does not know the rules tangled in the creation of the meanings of that work, and they will try to get to those meanings by using other references and experiences they might have (what is called by Peirce, 1994, collateral information) as well as particular perceptions derived from the work in question".[171] However, the Intuitive Dance reduces this line of distorting interpretation, because there is no choreographer (as in was said above, the Intuitive Dance is created onstage by the dancer him or herself; see Chapter 1.1.) and no specific professional code (again, as it was mentioned in the Chapter 1.4. it is a pure improvisational form without using ready-made movement patterns), so there is only the performer who interprets the world and the viewer who interprets the dancer's interpretation. Furthermore, due to to the fact, that the Intuitive Dance performer does not use any professional code, technically, his or interpretation is made the same way as the viewer's one. Therefore, the performer and the audience have the same world which they are interpreting with the same methods. Their interpretations are not identical, of course, but they are equal at the broad sense - there is no "professional" boundary between the dancer and the viewer. I suppose, there we can talk about the new level of realization of the "breaking the forth wall" conception, because not only the dividing line between the stage and the auditorium is erased, but also the one between the actor (or performer, or dancer) and the spectator themselves.

4.4. Why the performer and the viewer are equal in the Intuitive Dance?

"Andrey: Well, well. That all you are talking about is in your dance, it is all felt while watching you dancing. But I am not dancing. What should I do? My wife Olga was not a dancer, what could she do?
Ekaterina: Just live your own life. You do not need to be a professional dancer to dance. We are born for dancing, the whole life is a dance. Whether we like it or not, it is. When you are eating or going to work, or

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171   ROCHELLE , Henrique., Rethinking Dance Theory Through Semiotics., p.119.

spearing a pig, or having sex, or fixing a car, you are doing the dance.
You are moving around to the music - it means, you are dancing.
Andrey: What do you call the music to which everything is moving
around? Is there any music playing right now?
Ekaterina: The rhythm of your heart. The beat of your own heart is your
own music. Put your right hand on your heart and listen.
Ekaterina puts her right hand on her heart, closes the eyes, pauses for
couple minutes, then opens eyes and takes the hand away.
Ekaterina: Here is our music, we ate dancing to. All the people, without
exception. We are the dancers, we are the dance, we are the end of the
dance. All causes and consequences are coming from this music and
heading back. When the music finishes, your world returns inside your
heart again, to the place it was coming from".[172]

All artists have to speak in a language that they learn from the community.[173] And whereas the Intuitive Dance as a pure improvisational form has no professional language, it speaks only the common to humankind language. Therefore, there is "no distinction between the "artist" and the ordinary man"[174] from the standpoint of the background: they have more or less the same cultural and social context. Furthermore, the "scheme" of the Intuitive Dance communication appears to be unexpectedly similar to the "scheme" of the common daily communication between people. On the one hand, all the social interactions display improvisational elements[175] (it is obvious that we are not, for example, talking to each other using the ready-made phrases or patterns only). On the other hand, the dialogue during the Intuitive Dance improvisation (I mean, the dialogue between the performer and the audience) " can best be understood as a special case of everyday conversation".[176] Thus, it can be said that usage of the Intuitive Dance as communication is quite the same to the communication using the spoken language know for all the members of the conversation. The significant difference is that "art is the most universal form of language […] it is the most universal and freest form of communication"[177] (and the Intuitive Dance is one the most universal arts, because it does not use any professional codes) so it is accessible not only to the limited group of the language-speakers, but to the all humans more or less. And, once again, the improvisation (both in everyday communication and art)

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172   VYRYPAEV, Ivan., The Delhi Dance.
173   SAWYER, Robert Keith., Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity., p. 157.
174   ibid, p. 156.
175   ibid, p. 150.
176   ibid, p. 155.
177   DEWEY, John., Art as Experience., p. 270.

is mainly based on unconscious settings which is more common and universal than conscious ones.

Accordingly, the code of the improvisation which probably seems to be more complicated to understand due to its elusiveness and flexibility, as a result turns out, on the contrary, much more intuitively comprehensible for the audience.

4.5. The examples of the meaningful elements of the Intuitive Dance code

Summing up the conceptions of the dance notation, the quotable gesture, the movement aspects (by Doris Humphries) and the audience as a key to the dance code comprehension, let us, finally, show the basic meaningful elements of the Intuitive dance. There are five main thematic groups of such elements: shape, space, time, energy and movement qualities.

4.5.1. Shape

The human body is the instrument through which the dance shapes are created. In comparison with the painting, for example, body for a dancer is the same as brush for a painter. And shapes of the body (or brush strokes) are those which are forming the emotional background for the whole performance. Shapes can be:

1. organic and curving versus angular or straight
   - organic and curving shapes are natural, harmonious, human, soft, relaxing, soothing;
   - angular and straight shapes are machine like, unyielding, inflexible.
2. symmetrical versus asymmetrical
   - symmetry means that he design is exactly the same on both sides: stable, strength, authority, control, balanced, safe;
   - asymmetry means that the design or shape differs, is not the same, for variety, contrast, complexity, excitement, creative risk taking.

The Intuitive Dance as an improvisational form is most frequently asymmetrical because in this case it looks more lively and more free.

4.5.2. Space

Space seems to be the widest category. It works with the viewer's attention and the focus of the performance. There can be signaled out the following sub-groups:

1. Level
   - low: earthiness, lying, crawling, crouching, sitting, kneeling;
   - middle: moving, going, sit-up, traveling, standing off point;
   - high: on eggshells, arms up, jumps, leaps, partnering-lifts, group-lifts.

2. Direction
   - personal: in front of, behind, sides;
   - group: away, toward, around, under, together.

3. Floor pattern of the movement (the way how the dancer moves onstage; imagine the performer has chalk on the feet and he is leaving a record of the dance). Here are just examples of the most popular and powerful ones (because their amount is endless).
   - circle: infinite, no beginning, no end, unity;
   - spiral: hypnotic quality, change inward- toward an end; outward-escape, freedom;

4. Stage space, because some part of the stage are stronger and others are more intimate.
   - Front versus Back
   Generally, action takes on greater significance (demands attention) as it is getting closer to the audience space. Similar to the human body language, there is a tradition that scenes of intimacy are staged down left (front of stage) and movements of less importance are up (back of stage left).

   - Left versus Right
   Human visual scanning patterns mainly work from left to right (for both culture types, reading from left to write and right to left) and, what is more, we are

aware of this only on a subconscious level. So for the audience time passes from stage left to stage right where the left space represents the past, center- the present, and right one - the future.

- ○ Diagonals are one of the most powerful elements of the space usage due to its dynamics.

4.5.3. Time

Time is, as was said above (see Chapter 4.2.2.) represented by the rhythm. That is exactly the rhythm which operates as a main audience reaction regulator. It consists of:

1. Beat
   - ○ regular: supportive, comforting, pleasant, monotonous or deadening;
   - ○ irregular: unpredictable, jarring or disjointed, sometimes unsettling and hard to watch, exciting and challenging.

2. Tempo (the speed of the beat)
   - ○ fast: frenzy, quick, dazzle, spinning;
   - ○ slow: sensuous, gentle, fatigue, pain, sorrow.

3. Momentum (changes in tempo, getting faster or slower)
   - ○ faster: chase, flashy, ending, change in the story action;
   - ○ slower: prelude to high points, a more contemplative time.

4.5.4. Energy

Energy is potential power or force and has the powerful dramatic consequences. It has the main influence on the idea of the whole performance. It can express both positive and negative goals in two ways:

1. Strong
   - ○ positive: bold and authoritative, dominant and controlling, powerful and

aggressive;

- negative: hard, tough, stubborn.

2. Gentle
    - positive: soft and adaptable, pliable and subtle, caring;
    - negative: submissive, weak and wishy-washy, malleable.

4.5.5. Movement qualities

1. Sustained (smooth, continuous; they flow and are controlled; they lack accents)
    - with strong force: emotional, forceful and continues to build up, never lets up;
    - with gentle force: graceful and quiet, lyrical and symmetrical, pretty and delicate .

2. Percussive (sharp, explosive, outward; they are high energy and jab)
    - with strong force: very modern, fast and moving, outward explosive and jarring, could be asymmetrical;
    - with gentle force: changing and emotional, emotional and agonizing, agonizing and painful, could be asymmetrical.[178]

The important fact is that even if the viewer does not know all the mentioned above elements with its meanings (by "knowing" I mean the conscious understanding), and even has never thought about such things, unconsciously, he or she still percept the movements of the performer in this concrete way. The same is for the dancer, because he or she would unconsciously move according to those elements. And this is one more time demonstrates that the Intuitive Dance is based on a commonly shared code which is widely understood, because it refers, first of all, to the unconscious, and, so, uses the most natural elements to express the signification.

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178   THOMPSON, Kathleen., Choreography verses dance as performance.

CONCLUSION

The idea of this thesis is to focus on possibility of the codification of dance improvisation in general and the Intuitive Dance (as the most improvisational form) itself. The starting point was my own practical experience as a dancer and the concept of the quotable gesture of Walter Benjamin.

The systematic approach to the improvisation researches is virtually non-existent not only in semiotic field but also in psychological or cultural studies. Nevertheless, improvisation is what we are facing every day (for example, daily dialogues, which are mostly non-prepared, of course). That is why, this direction cannot be ignored as it is now. Clearly, I do not propose the final decision for that problem, it was not even my purpose for this thesis. I understand, that a number of researches in various fields must be done to find the answer what is improvisation and how it works. However, I suppose, it is necessary to draw attention to this blind spot in semiotics first of all.

My task for this thesis was to point out that the dance improvisation can be codified on the one hand and, on the other hand, that there are several difficulties with it, due to the specific matter. I represent the variety of approaches (practice of the Intuitive Dance itself, neuroaesthetics, dance notations, gesture studies, non-verbal semiotics, Umberto Eco's idea of s-code, movement concepts by Doris Humphries), which in combination gives the basic theoretical ground for the further semiotic examinations. Furthermore, due to the fact, that dance improvisation studies is a crossroad of the different disciplines such as semiotics, sociology, anthropology, psychology, neuroaesthetics et cetera, I suppose, this topic could be interested to the broader community of researchers. Probably, the dance improvisation code could become the crossing point for those scientific directions, which, in turn, could contribute to the expansion of scientific frontiers.

Clearly, my thesis is not exhaustive in its topic, however, I am sure that in actual situation the complete research is not possible at all because there is no enough researches of this concrete problem. But I endeavored to indicate directions which would be applied to define areas for further action and to figure out why exactly those directions are important and useful, and, in this way, enhance the perspectives.

Nevertheless, I suppose I has proved that that even one of the most free ways of dancing is codified and could be analyzed and used for theoretical researches and practical usage (for example, in sociology, cultural studies, psychology, therapy et cetera). In addition, I has outlined the importance of the participation of the improvisation practicing ones in researches, because the purely theoretical approach is insufficient and, what is more, entirely counterproductive: "the story about the dance and the dance itself is not the same thing"[179] and only "dance may talk about itself, it may talk about themes and things physically present in the work and it can present themes foreign to the stage, even such as other artistic languages, and those could also be representative, figurative, or indicative, referential, or even abstract"[180].

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179   VYRYPAEV, Ivan., The Delhi Dance
180   ROCHELLE , Henrique., Rethinking Dance Theory Through Semiotics., p.117.

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