Towards a Framework of a Semiotics of Dance

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Abstract

In her article "Towards a Framework of a Semiotics of Dance" Nicoleta Popa Blanariu constructs a framework of based on de Saussure’s, Peirce's, and Barthes's thought. She applies Ferdinand de Saussure's concept of semiosis defined as a cultural system of conventions. In dance this occurs when choreographic signs are encoded, for example in magic, ritual, or religious expressions of movement. Further, Charles Sanders Peirce's concept of the role of "intelligent consciousness" is crucial for the engendering of significance and thus to dance. In dance, the choreographer "interprets" the world and by means of selection and interpretation, the choreographic sign reveals its object and this process is related to abstraction. In semiosis dance involves a process of "culturalization" (Barthes), whereby codes of dance represent the spontaneity of "natural" of movements and feelings within a repeatable system of expression. Last but not least, Edmund Husserl's notion that dance belongs to the domain of "pre-reflexivity" of signal and entails symbolic qualities derived from its embedding of cultural codes is employed by Popa Blanariu in her building a framework of the semiotics of dance.

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JASNA is a nonprofit organization, staffed by volunteers, whose mission is to foster among the widest number of readers the study, appreciation, and understanding of Jane Austen’s works, her life, and her genius. In her article "Towards a Framework of a Semiotics of Dance" Nicoleta Popa Blanariu constructs a framework of based on de Saussure’s, Peirce’s, and Barthes’s thought. In so disciplining bodies, dance manuals constructed a semiotics of dance literacy that assigned meaning to each movement and each variation of that movement. What we. Dance is something you work hard for, something you put all of your spare time and effort into. This paper discusses the semiotics of music in the theoretical framework developed by C. S. Peirce. Then, I examine the similarities and differences between language and music. It is evident that music and language share the same brain area. Moreover, musical semiotics has a chain effect, in which the object of a sign becomes the representamen of another sign and so on[4]. I find this snowballing and chain reaction happening not only inside the music domain but also between music and other symbolic systems. For example, in the Chinese Gongchepu notation, there are two symbols for beats—" for strong beats and " for weak beats. In this digitalization process, new genres are emerging, such as electronic dance music and ambient music. Dance has often been associated with the domain of "pre-reflective" experience with "the immediacy of being-in-the-world" as Edmund Husserl and the phenomenologists say (see, e.g., Durand; Fraleigh). Certainly, dance is a composite of signal and symptom, but it acquires simultaneously symbolic features, the latter derived from its location in socio-cultural codes.