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As a manuscript

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Information and semiotic specifics of dance as a form of intercultural communication in modern conditions

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The dissertation "Information and semiotic specifics of dance as a form of intercultural communication in modern conditions" was written by Mileshko A.I.. at the UNESCO Department of the Faculty of International Regional Studies and Regional Management of the Institute of Public Administration and Management of the Federal State Budgetary Educational Institution of Higher Education "Russian Presidential Academy of National Economy and Public Administration" and is a complete study of information and the semiotic specificity of dance as a form of intercultural communication. Scientific supervisor – Belyakova Irina Gennadievna, Doctor of Cultural Studies, Associate Professor, Head of the Department of Language Training of Public Administration Personnel at the Faculty of International Regional Studies and Regional Management of the Institute of Public Administration and Management of the Russian Presidential Academy of National Economy and Public Administration.

Relevance of the research topic. With the emergence of new forms of communication and the spread of globalization processes, the number of intercultural contacts has increased significantly. In this connection, transformations began to affect local cultures, including dance, which is characterized by a variety of forms, styles and directions of modern dance culture. At the same time, the idea of the importance of ensuring cultural diversity and preserving cultural heritage, the importance of traditional and local cultures is reflected in the UNESCO Declaration on Cultural diversity.[1] The uniqueness of dance activity, which makes it possible to consider it as a means of communication, not only on an individual, but also on a general cultural level, makes it possible to consider this phenomenon within the framework of intercultural interaction.

In accordance with these provisions, the importance of understanding the

[1] UNESCO. General Conference: 31st: Records of the General Conference, 31st session, Paris, 15 October to 3 November 2001, v. 1: Resolutions: 2002. Электронный ресурс: https://www.un.org/ru/documents/decl_conv/declarations.pdf/decl_diversity.pdf Дата обращения: 28.10.2020

mechanisms and processes of intercultural interactions through dance is obvious. Since the phenomenon of dance often represents the ethnic identity of each culture, ensuring the preservation of cultural heritage and diversity of interacting groups and communities involved in the processes of globalization. Thus, the relevance of this study makes it possible to identify the informational and semiotic specifics of dance as a form of communication and mechanisms of intercultural interaction through dance.

Of course, the centuries-old history of dance is somehow connected with cultural borrowings. But such interactions reached their greatest extent in the 20th century. Urbanization, globalization, the media, and the Internet have become a kind of catalyst in the development of new directions and forms, the emergence of transnational dance cultures and new interdisciplinary studies of the dance phenomenon. In the modern world, cultural contacts between representatives of different countries and ethnic groups have spread to all spheres of society.

The accessibility of non-verbal communication and the perception of visual images and patterns of dance movements has led to the development of interaction between representatives of different cultures in the digital environment. The emergence of new digital dance practices confirms the need for new methods and approaches to the study of dance culture and its communicative properties, including at the intercultural level. Modern technologies make it possible to transmit and record dance information at a new level. The Internet as a means of communication has significantly expanded the boundaries of dance interaction between representatives of different cultures, and motion capture technologies allow recording dance information with maximum accuracy, storing and processing patterns of different dance cultures.

The increasing spread of multimodal texts in the modern world confirms the relevance of research in the field of communicative properties of non-verbal means of transmitting information in the socio-cultural space. In the studies of the communicative nature of dance the information function was emphasized by the

authors both in foreign and domestic literature. But the specifics of interaction in detail, the research of information models of dance were not previously the subject of special scientific research. The development of technological information systems is progressing rapidly: neural networks have appeared that generate various artistic texts from works of literature and paintings to dance compositions. Therefore, it is difficult to overestimate the relevance of research on the informational and semiotic specifics of cultural phenomena.

The first chapter of the dissertation focuses on the theoretical prerequisites for the study of dance as a form of intercultural communication within the framework of an information-semiotic approach. It is noted that most dance theorists emphasize the signs of systemic and structural dance interaction. A number of researchers consider dance as a cultural language, by analogy with natural languages, highlighting various types of dance signs as the basis. Part of the research focuses on the artistic and figurative nature of dance as an art form. In some works, dance is considered as a form of non-verbal communication, with an emphasis on the study of the kinesthetic channel.

Combining these provisions on dance as a multidimensional phenomenon and applying the general principles of classification of codes and coding schemes to communication in dance, the author presents a diagram of the structure of the dance message. A comparative review of dance cultures made it possible to identify universal functions for all dance cultures, and to identify common features of dance forms fixed in the cultural tradition. On the one hand, this commonality of universal physiological characteristics of the channels of perception and rhythmization, and on the other hand, the difference in symbolic information systems ensure intercultural interaction in dance.

The second chapter of the work examines the mechanisms and models of intercultural interaction through dance, as well as intercultural projects in the field of dance and theatrical art. It studies the interrelation of the semiotic specificity of dance

and various types of identity, its role in the processes of interaction in dance communication. The material on intercultural choreographic laboratories created for dialogue and exchange in the field of modern dance practices is considered. This material demonstrates the fact that the interethnic exchange of dances contributed to a deeper study of the dance practices of their culture and respect for the work of other ethnic groups. The considered Kathakali project demonstrates a dialogue model, interaction within this model is provided by the presence of prerequisites for the emergence of the idea of an equivalent in the host culture, that is, by converting to a similar, easier-to-understand code. The results of an empirical study (survey) conducted by the author confirm the conclusions that familiarization with someone else's dance culture by mastering its vocabulary increases the level of an individual's intercultural competence.

In the final chapter, within the framework of some provisions of the theories of information and communication, the basics of coding mechanisms are studied to determine the variety of semantic characteristics of dance messages within the framework of culture. It deals with determining the types of information that can be transmitted using different dance practices. The final chapter also considers methods of fixation and representation of dance in the digital environment using information and communication technologies. A review of new dance practices and productions using motion capture technology, viral dancing, TikTok interactions, and choreographic VR projects has been conducted. This part of the dissertation looks into peculiarities of information perception in dance in environmentally oriented choreographic productions. An information model demonstrates the transmission of different types of information in dance: emotive, cognitive, phatic, deictic, semantic at the semiotic level and kinesthetic, emotive at the kinesthetic level.

The hypothesis of the research is as follows: the identification of the information and semiotic specifics of dance makes it possible to most productively

assess its communicative potential in the areas of expanding and strengthening intercultural ties in modern society, as well as increasing the level of intercultural competence of an individual.

The object of the research is dance as a form of intercultural communication in modern conditions.

The subject of the research is the informational and semiotic specificity of dance as a form of intercultural communication.

The purpose of this work is to identify information and semiotic features that allow us to consider dance as a form of intercultural communication, to determine the specifics of intercultural interaction through dance in modern conditions.

In accordance with the stated purpose of the work, it seems necessary to solve the following **tasks** during the research:

- to study the main structural components of dance within the framework of an information-semiotic approach;

- to consider the formation of symbolic dance systems as a way of transmitting information;

- to identify the specifics of models of intercultural interaction through dance in modern culture;

- to consider the semiotics of dance as a marker of identity in the processes of intercultural communication;

- to analyze intercultural projects in dance art in the context of nonlinear communication models;

- to determine the communicative and intercultural aspects of the functioning of dance in the space of information culture;

- to study the peculiarities of information perception in dance in the context of globalization by the example of considering environmentally oriented choreographic productions.

The theoretical and methodological basis of the research is the concepts of the cultural text of Y.M. Lotman, the work of F. de Saussure, C. Pierce, M.M. Bakhtin, R.O. Jacobson, U. Eco. The fundamental works that contributed to the comprehensive study of the issues of dance activity in the context of intercultural communication are the works of E.Stewart, R.E. Porter, L.A. Samovar, E. Hall, G. Chen, M. Herskovitz, M. Bennett. As well as the works of Russian scientists A.P. Sadokhin, I.G. Belyakova, S.G. Ter-Minasova, Y.P. Ten, L.G. Pochebut, etc.

Important sources on the information approach in the study are the works of A. Mol, N. Winner, K. Shannon, Y.A. Schrader, A.N. Kolmogorov, K.K. Kolin, A.D. Ursul. It should be noted the monograph of the authors O.N. Astafieva, H.G. Thagapsoev, I.I. Dokuchaev, I.V. Leonov, which reflects in detail the theory of the information semiotic concept. Within the framework of this theory, culture is a set of many information processes.

Within the framework of the study, the semiotic approach allows us to consider dance as a sign system, as a language and accumulator of cultural codes and to attribute sign-symbolic dance systems to means of intercultural communication. And also to interpret dance as a special cultural identifier that increases the level of an individual's intercultural competence.

The information approach made it possible to determine the special information structure of the dance message and the types of information transmitted through dance.

An interdisciplinary approach and the study of sources related to the psychology of perception, neuroesthetics and linguistics allowed us to identify the features of perception channels that facilitate the assimilation of information between

representatives of different cultures at the non-verbal level. Among the research methods, it is necessary to note the use of the structural-functional and cultural-historical method, as well as the method of comparative analysis.

The research material was the works of researchers on dance theory, as well as research on non-verbal communication, video recordings of choreographic performances, empirical material in the form of the results of a survey conducted by the author, applications, programs, as well as research on various ethnographic and intercultural projects to consider dance practices.

In the course of the research, the author obtained the following results, which are characterized by **scientific novelty**:

1) A model of the dance information structure has been developed. The definition of dance is given within the framework of the information-semiotic approach. The emphasis on the kinesthetic side of perception as a special segment of information characteristic of dance activity allowed us to reveal the multilevel nature of dance interaction. During dance interaction between representatives of different cultures, as a result of dance communication, various types of information are assimilated simultaneously. Information is transmitted using semantic, emotional-figurative, kinesthetic coding.

2) Within the framework of the study, the categorical apparatus for studying cultural phenomena and their communicative properties has been expanded. The concept of a "dance message" is defined as information transmitted using a pattern of movement (static or dynamic poses, gestures, facial expressions) and rhythm with a specific purpose in real, virtual or network space. The definition of dance culture within the framework of intercultural communication and dance sign in the dance information system is given. For the first time, the factors that ensure the transfer of information in dance between representatives of different cultures have been identified: perception at

the physiological level of motor reactions (visual kinesthetic perception), the difference in elements of cultural behavior (specificity of the cultural code), which originally arose at the level of ethnic communities; common social prerequisites (collective rhythmized motor practices as the origins of dance culture).

3) For the first time in the field of cultural studies related to communication studies, emphasis is placed on the informational and semiotic specifics of intercultural interaction through dance in modern culture and models of this interaction are presented. The models proposed by the author make it possible to distinguish the communicative processes in dance culture at the level of personal interactions and at the level of cultural interaction, as well as to systematize hybrid forms as individual creative statements and as the results of cultural diffusion processes. The highlighted variety of identities influenced by dance makes it possible to classify the forms of communication mechanisms in dance during intercultural contacts. A correlation between the volume of assimilation of patterns of someone else's dance culture and the level of an individual's intercultural competence has been revealed.

4) The digital aspects of the communication functionality of dance in modern culture are revealed. The author considers information potential of dance in the modern digital space. Dance interactions such as viral dances, dance challenges on social networks, dance interactions in TikTok, choreographic VR projects, digital dance training projects reflect the general trend towards the spread of horizontal connections in digital media. In dance culture in the digital environment, this is due to several factors: the priority of self-presentation and self-expression of personality, the presence of an emotional response, convenient kinesthetics, high transmission speed and large amounts of data storage. The concept of network dancing is introduced as dance interactions in the Internet space, involving the exchange of information and having the character of horizontal communications, in which any user, regardless of their dancing competencies, can set trends. It is determined that when interacting in the virtual and

network space, dance communication occurs according to the same principles as in the real world, based on network identity, however with some additional conditions such as the absence of tactile contact, the likelihood of technical noise and distortion in the perception of one's own body, as well as the possibility of changing the physical properties of the avatar in a virtual environment.

5) Intercultural projects in dance art are considered as non-linear models of communication. It is revealed that cultural hybridization occurs in intercultural projects related to the exchange of dance experience between representatives of different cultures. Creolization within the framework of intercultural interaction through dance as a result of long-term contacts of different ethnic groups is due to the processes of acculturation. The features of dance interaction that are of fundamental importance in the processes of intercultural communication through dance are identified: non-verbal character, sign-symbolic specificity, special message structure (rhythm, movement patterns, body), specificity of perception channels.

6) The levels of information perception in dance in the context of globalization and intercultural contacts are substantiated and structured by the example of an analysis of environmentally oriented choreographic productions. It is determined that due to the emotional and figurative nature of perception, as well as the ability to evoke kinesthetic empathy, choreography in environmental productions causes empathy and identification of the viewer (addressee) with natural objects, contributing to the emergence of environmental empathy.

The theoretical and practical significance of the work is determined by the relevance of the topic associated with the emergence of new forms and practices of dance, new ways of broadcasting and representing dance art and the study of its communicative functions. The phenomena and projects considered in the study demonstrate the specifics of intercultural communication through dance and complex dynamic processes in dance art. The provisions of the dissertation research can be used

in the development of curricula for secondary and higher educational institutions in such disciplines as "art history", "cultural studies", "aesthetics", as well as in the preparation of advanced disciplines on "intercultural communication" and "semiotics".

Conclusions that the development of patterns of foreign dance culture in educational projects increases the level of intercultural competence of an individual, as well as the models of the information structure of dance and dance interaction developed by the author can be in demand in the practice of cultural institutions at the federal and regional levels, institutions of additional education for children, taken into account in the preparation of preschool education programs, their practical application.

The author's consideration of intercultural projects in modern dance art within the framework of the models proposed by the author of the study allows not only to structure material on such practices, but also opens up a wide field for creative and educational experiments and laboratories in the field of dance. The findings can be applied in practice in the development and improvement of neural network algorithms. The scheme of perception and transmission of information in dance, proposed by the author, can be used to create complex models for training neural networks that generate dance works.

It should also be noted that the results of the work make it possible not only to deepen existing theoretical ideas about dance in history and modern culture, but also to outline the problem field and prospects, and initiate further research of dance in communicative and informational contexts.

The main provisions to be defended:

1. When considering dance within the framework of information-semiotic theory, a scheme of the information structure of a dance message has been developed, the elements of which are information (meaning) transmitted from the addresser to the addressee expressed using transformative means (body, rhythm, movement patterns).

These structural components of the dance message are basic, without them it is impossible to transmit encoded information, including at the intercultural level. The cultural code in dance is a way of presenting information that allows you to attribute dance to a certain type of culture. At the kinesthetic level, it is a form of representation of patterns and rhythm of movements, at the semiotic level, it is a sign-symbolic content.

2. The genesis of the information structure of dance is determined by the specifics of the biosociocultural nature of man. The formation of unique dance sign systems was influenced by the peculiarities of physiology and socio-cultural factors. Due in turn to genetically inherent physiological, neurophysiological, somatic differences, innate psychological characteristics of representatives of different ethnic communities. Specific dance movements in the mythological complex, having absorbed the features of the motor patterns of rhythmic, imitative, and labor processes, have acquired a symbolic character and the form of material information carriers. Having separated from the syncretic complex into a separate secondary language, they formed the basis of unique dance forms that allow separating one cultural community from another according to the iconic specifics of movements. The dance sign in such systems has a three-component structure, the sign as an information carrier consists of rhythm, movements and poses (of the human body). Accordingly, for successful communication within the framework of one dance system, it is enough to own common sign codes.

3. Due to the basic structural components, dance can have an impact on ethnic, cultural, as well as bodily and network identities. Peculiar markers of identity in dance are various types of signs that form semiotic specificity by certain patterns of movement: for network – these are signs of repetition of movement, for gender – gender movements (role-playing), for ethno-cultural – ethno-specific movements. These types of identity are manifested in intercultural dance communication. Based on semiotic markers of gender identity, a dialogue is built in pair dances, for example, in social

ones, where partners of different genders from different cultures can easily interact. Network identity provides intercultural communication through dancing on the Internet, and thanks to cultural identity, there is an awareness of the boundaries of one's own and someone else's culture. Familiarization with someone else's dance culture by mastering its vocabulary increases the level of intercultural competence. During network interactions in the Internet space, the perception of some dance elements can become superficial and lead to marginalization. To achieve mutual understanding at the level of intercultural communication in dance, it is necessary to maximize the assimilation of several types of information transmitted through emotional-figurative, semantic and kinesthetic coding.

4. Dance can be performed both within the framework of linear and nonlinear communication models. The linear model of communication, as a process of information transfer, is characteristic of dance as a spectacular art form. The mechanism of linear models is limited by the processes of perception and comprehension of the information received. When watching choreographic productions of the traditional culture of another ethnic group, there is familiarization with semantic information, its comprehension, awareness and analysis, juxtaposition and comparison with the native culture. At the same time, due to the receipt of emotional information, evaluative reactions can occur, a positive image and a tolerant attitude towards the culture of the bearers of perceived choreography as a whole can be formed. The mechanism of dialog models implies the exchange, borrowing or mastering patterns of someone else's dance culture. Within the framework of nonlinear models, dance is a direct interaction of individuals, or a dialogue of cultures, as a result of which hybrid forms of dancing are formed, contributing to intercultural understanding and communication. Within the framework of dialogical models of dance interaction, either the vocabulary of dance cultures is mixed with the formation of new forms (hybridization, creolization), or interaction with the help of an artificially created "intermediary", for example,

interaction in the Internet space, a common viral dance, repetition of dance vocabulary in TikTok. Creolization within the framework of intercultural interaction through dance characterizes the interaction of diverse ethnic groups. While hybridization can characterize interaction in global dance cultures and creative projects.

5. The structural universality of the perception of kinesthetic information at the physiological level, provides the opportunity to exchange information at the cultural level, enriching the symbolic and lexical potential of various dances, providing the possibility of perception of dance by representatives of different cultures who do not have knowledge of the verbal language of a dance communication partner. Familiarization with someone else's dance culture in educational projects increases the level of intercultural competence of an individual, as well as increases the level of tolerance. In order to accept an unfamiliar dance culture that contradicts or does not coincide with the cultural code of the addressee, individuals need conditions (idea or semantics) that would ensure adherence to their own cultural characteristics.

6. Within the framework of information theory, dance is a complex message transmitted through several sensory channels: visual, auditory, kinesthetic. Dance can transmit various types of information: from aesthetic to cognitive and deictic, which in turn opens up wide opportunities for intercultural communication through dance, including in the digital space. The mimic codes of the main emotional states do not have cultural variability, respectively, emotional information is easier to encode and decode for representatives of different cultures. Kinesthetic empathy, as well as the emotional and figurative nature of the perception of choreography in environmentally oriented productions, causes empathy and identification of the viewer with natural objects, contributing to the emergence of ecological empathy. The transmission of information about the environment by means of choreography contributes to the formation of environmental awareness at the individual level.

The main conclusions and provisions are reflected in 12 articles published in

scientific journals. Of these, 6 papers have been published in publications included in the list of peer-reviewed scientific journals of the Higher Attestation Commission of the Russian Federation, including one study in a journal included in the list of Higher Attestation Commission and recommended by the Academic Council of the Academy:

1.Mileshko, A. L. Communicative codes in dance culture / A. L. Mileshko // World of Science. Series: Sociology, Philology, Cultural Studies, 2023, Vol. 14, No. 4. pp. 1-8. (URL: https://sfk-mn.ru/PDF/59KLSK423.pdf) (K3)

2.Mileshko, A. L. Hybridization and creolization as models of intercultural interaction through dance / A. L. Mileshko // Communicologiya. 2020. Vol. 8. No. 4. pp. 52-62. (K2)

3. Mileshko, A.L., Belyakova I.G. Art and environmental sustainability. Forming environmental identity by means of choreography // Observatory of Culture. 2020. Vol. 17. No. 2. pp. 187-200. (K1)

4. Mileshko, A.L., Belyakova I. G. The phenomenon of dance in intercultural communication / I. G. Belyakova, A. L. Mileshko // Culture and civilization. 2020. Vol. 10. No. 3-1. pp. 15-25. (K2)

5. Mileshko, A.L., Belyakova I.G. Communicative and intercultural aspects of dance in the space of information culture // Art education and science. 2022. No. 3. pp. 57-65. (K3)

6. Mileshko, A. L. Prospects of ensuring ecological safety by means of art // World of Science. Series: Sociology, Philology, Cultural Studies. 2019, Vol. 10, No. 3. pp. 1-10. (URL: https://sfk-mn.ru/PDF/19KLSK319.pdf) (K3)

7. Mileshko, A. L. Dance as a means of intercultural communication in the modern socio-cultural space: information and semiotic approach // Collection of articles of the international conference session: «Public administration and development of

Russia: global trends and national prospects». Vol. 4. M.: Publishing: Scientific Library, 2023. pp. 146-148.

8. Mileshko, A. L. Informational specificity of dance as a form of communication in ecologically oriented choreographic productions / A. L. Mileshko // Modern issues of sustainable development of society in the era of transformational processes: collection of materials of the III International Scientific and Practical Conference. Moscow, November 11, 2022. M.: ALEPH. 2022. pp. 198-202.

9. Mileshko, A. L. The specifics of intercultural interaction through dance in the space of modern culture / A. L. Mileshko // Public Administration and Development of Russia: Designing the future: Collection of articles of the international conference session. Moscow, May 17-21, 2021. Moscow: Scientific Library. 2022. pp. 97-100.

10. Mileshko, A. L. Models of intercultural interaction through dance / A. L. Mileshko // Cultural heritage – from the past to the future: program and abstracts. St. Petersburg. November 08-10, 2021 / St. Petersburg: D.S. Likhachev Russian Scientific Research Institute of Cultural and Natural Heritage. 2021. p. 121.

11. Mileshko, A.L. Functional features of modern dance culture // In the collection: Cultural studies, art criticism and philology: modern views and scientific research Collection of articles based on the materials of the VIII International scientific and practical conference. M., 2018. pp. 26-33.

12. Mileshko, A.L. The civilizational specifics of the art of dance (East, West) // In the collection: Cultural studies, art criticism and philology: modern views and scientific research Collection of articles based on the materials of the IX international scientific and practical conference. M., 2018. pp. 43-49.

The structure of the dissertation is determined by the goals and objectives of the research. The work consists of an introduction, 7 paragraphs combined into 3 chapters, a conclusion, a bibliographic list including 277 names of sources and 3

appendices. The total amount of work is 232 pages. The main part of the work contains 4 figures, 4 tables.