

SPANISH FLAMENCO DANCE REPRESENTATION IN THE CONTEXT OF STRUCTURAL AND LINGUISTIC ANALYSES

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The flamenco dance is viewed in the context of structural and linguistic approach. The etymology of the term "flamenco" is thoroughly analyzed. Different semantic meanings of the given term suggested by the flamenco researchers (K. Simorra, B. Infante, R. Marina etc.) are presented in the article. Lexical and semantic meanings of certain Spanish terms and exclamations typical for flamenco dance are considered in the article. The reconstruction of linguistic interpretation has been applied for the basic elements of flamenco dance and singing: salida (entrance), copla (couplet), llamada (transition point), desplante (final) etc. These terms defined as common structural elements of the most of flamenco songs and dances have their corresponding vocal and choreographic expressions while performing. Based on the analyses of flamenco research literature, Spanish film-ballets and participant observation conducted by the authors, the article presents a table, describing each of those elements in terms of performing on stage. A special attention is given to the meaning of a term "duende" – a phenomenon which has spiritual nature and is an integral part of the flamenco art, as well as to its structural and functional model previously developed by the authors. The article presents sociological research results conducted by the authors within the city of Vladivostok which reveal a level of awareness of the "duende" phenomenon among the Russian flamenco dance performers. The following conclusion is drawn: professional performing of flamenco dance includes not only mastering the dance technique and its rhythmic structure, but also deep penetration into the essence of flamenco art, expressed by the linguistic means of the Spanish language.

Keywords: flamenco dance, flamenco etymology, dance structure, Spanish language, "duende" phenomenon, zapateado, jaleos

A traditional folk trend of dancing art – flamenco is a combination of three genres: traditional singing, guitar playing and dancing. Throughout the 20th century, flamenco dance and music have been serving as a national symbol of Spain, as a "visiting card" of this country.

However, as G. Edwards notes, the art of flamenco has derived from complex social, cultural and historical processes, and having gone through a number of stages of its development it was preserved until present time [1, p.19]. Flamenco originates from the southern Spanish province of Andalusia in the 15th century. Flamenco art was formed in the result of cultural interaction between several nations settling in the south of Spain: Spanish, Gypsy, Moorish, Jewish and Greek. However, M.H. Hayes believes that the leading role in forming and developing flamenco art belonged to the Gypsies. Since the 16th century the style of dance eventually to be called "flamenco" has been performed by the Gypsies in their national districts near big cities of Andalusia. In Cadiz they settled in Puerta-del-Tierra area, in Seville – in a district of Triana, in Granada – in Sacramonte area etc. [2].

During the recent two decades, the flamenco dancing art has gone beyond the framework of purely Spanish culture having become the cultural heritage of the whole world. In Russia, this dance has become widespread all over the country: almost every big city has its own fla-

menco schools, there are annual flamenco festivals in many regions of Russia. Along with the dance, a big number of Spanish words and terms related to flamenco art have been adopted by the Russian flamenco performers, as well as numerous admirers of this style. These Spanish words are not limited to: duende, zapateado, cante jondo, floreo, bata de cola, etc. Certain words belonged to the flamenco vocabulary can not be translated into Russian language having their meaning only in the context of this dance art, as, for example, the word "duende". M. Cuellar-Moreno in her article presents a special glossary containing the words and expressions typical for the flamenco dance, giving their interpretation from the perspective of a non-native flamenco culture representative [3].

Materials and methods of research

The article encompasses a combination of methods, widely used for both linguistic and art analyses. Thus, descriptive, historical and comparative-historical methods were applied for researching the etymology of the term "flamenco". Contextual analysis using ethno- and cognitive linguistics was applied to research certain notions and terms of the Spanish language, typical for the dance of flamenco.

A method of structural analysis, a problem-logical and a general research method of modeling were applied to study the "duende" phenomenon allowing to consider the content elements of this phenomenon in their logical

sequence, as well as to develop its structural-functional model. A semiotic analysis of the Spanish films-ballets allowed to develop the general structure of the flamenco dance presented in a Table 1.

Sociological methods, such as questionnaire and participant observation were used to identify the criteria for expressing the “duende” phenomenon by Russian performers, as well as their level of awareness of this phenomenon in their performing (presented in a Table 2).

Results of research and their discussion

Until the present time the etymology of the term “flamenco” causes a lot of scientific debates among researchers of this art, giving rise to various hypotheses of its semantics. According to one opinion, initially the word “flamenco” was used to refer to the “singers from Flanders” (Northern Belgium) who used to sing in the cathedral chapels of Spain in the early 16th century, arriving at this country together with the Emperor of the Holy Roman Empire Carlos the Fifth. Eventually, the word “Flemish man” (which is “Flamenco” in Spanish) has become synonymous with the word “singer”, especially a talented one. However, K. Simorra expresses different opinion, emphasizing that the word “flamenco” originally had a negative connotation and referred to the Flemish nobility who settled at the Spanish court in the 16th century [1, p. 20]. In his opinion, the word “flamenco” meant “Flemish upstart”, “cunning and villain fellow from Flanders”, and since the Gypsies were considered to be descendants from Flanders, they were also called “flamencos”, which matched their national image in the Spanish society of the 16th century.

Thus, the term “flamenco” was used to refer to gypsies in the work of the English traveler George Borrow, who visited Spain in the 30s of the 19th century. He wrote that the Gypsies in Spain were called “the Germans”, “New Castilians” and “Flamencos”, because they arrived at Spain through the German territories, having passports and passes of the German authorities. However, the term “flamenco” was not still used to refer to the dances and songs performed by the gypsies [1, p. 20-23].

According to another opinion, the term “flamenco” is of Moorish origin and means “a fugitive peasant”. At the period of pressures against the Moors in Spain in the 16th century, the Moors were called “fugitive peasants”, which in Arabic sounds as “felamengu”, where “felah” means “peasant” and “mengu” means “fugitive”. Blas Infante insists on the Moorish origin of the term “flamenco”, justifying this

by the fact that in the 16th century the Spanish society enslaved the representatives of the Moorish nation and displaced them to the south of the country, to Andalusia. However, the Mauritanian national traditions, grief and protest of the oppressed people have been preserved in the Andalusian style of singing and dance, called “felah-mengu” [1, p. 19].

In his turn, K. Simorra proving the Arabic roots of the flamenco art gives an example of the traditional flamenco dance of Zambra, which has the Arabic name as “sambra”, meaning the “Moorish dance with outcries”. This opinion is shared by the flamenco researcher S.E. Calderon, who noted that the famous flamenco song-dance Caña, which is, in fact, the ancestor of many flamenco styles, comes from the word “gannia”, which in Arabic means a “song.” Having analyzed the views of different authors, E.M. Andi in his work concludes that the original meaning of the word “flamenco” was associated with some oppressed and persecuted people, especially the Gypsies and the Moors [4, p. 23]. Thus, the fact of cultural interaction between the Moors and the Gypsies was confirmed linguistically, giving rise to a new form of art called “flamenco”.

Another version of the etymology of the term “flamenco” suggests its origin from the Latin word “flamma” (fire, flame), revealing the expressive, “fiery” nature of Andalusian songs and dances. Meanwhile, the researcher R. Marina associates the name of flamenco art with a flamingo bird, in Spanish called “flamenco”. The researcher highlights a similarity between the bright costumes of the flamenco dancers and the choreographic positions of the dance with the feathers coloring and the poses of this bird [4, p. 32].

In terms of etymology of the term “flamenco” the authors of the given article share the opinion of the researchers who believe that this term corresponds to the notion of “flame” (Latin “flamma”). The semantics of the term “flamenco” in the meaning of “flame” covers the key characteristics of this art: bright emotional self-expression, mood of protest, contrasting character of its rhythmoplastic movements and musical intonations.

No less controversial in terms of linguistic reconstruction of etymology is the term “cante jondo”, which means “deep singing” – emotionally rich throaty singing with a deep vocal register. This notion is equally referred to dance: dancing in the style of “jondo” reveals the strongest and the deepest feelings of a performer. Meanwhile, none of the flamenco studies analyzed give a precise answer, whether

to consider the words “flamenco” and “cante jondo” as synonyms, whether they are different notions, where one results from the other, or they are the “branches of one body”. According to M. Hernandez, singing in the style of “cante jondo” is “the quintessence of flamenco”, the word “flamenco” denotes what is sung, while the word “cante jondo” defines the way it is sung [4, p. 37].

Let's consider some terms referring to certain elements of the flamenco dance. A female dancer, or “bailaora” performs a dance in a traditional bouffant long dress, fitting the upper part of the body which has a lot of flounces and frills, often with a train that she gracefully kicks with her feet during the dance. Such dress is called “bata de cola”.

The typical flamenco dance gestures are the fan-shaped rotations of hands and fingers, called “floreo” (derived from a Spanish word “flor”, which means a “flower”) as well as special positions of arms, called “braceo” (derived from the word “braso” meaning an “arm”). Flamenco dance is also characterized by the rhythmic tapping made by the feet of the dancer, either by his heel, toe or the full foot, called “zapateado” – tapping footwork (a derivative of “zapato” which means a “shoe”). By means of “zapateado” a certain rhythmic pattern is created, which is integrated into the dance by a performer. Nowadays “zapateado” is used by both men and women, although for a long time it was performed only by men, since the intensive footwork requires much physical efforts and an excellent sense of rhythm [1, p. 66].

In the art of flamenco, singing, music and dance are tightly interrelated, but the primary art form is rightfully considered a song which sets the rhythm (“compás”) and the general mood of music and dance, while the dance just follows the song [5, p. 84].

There are more than 50 different styles within the art of flamenco, each of which has its own name, origin, character and rhythm. The initial form of each style is a song. Although, each style has its individual features, the song structure of all styles is approximately the same. The main components of each song are as follows: the guitar introduction, “salida” (entry), “copla” (couplet), “llamada” (“bell” which means transition point), “falseta” (solo part of the guitar), “escobilla” and “desplante” (solo parts of the dancer).

Based on the analysis of traditional flamenco singing, as well as the dance performances of the recognized masters of flamenco dance such as; K. Oyos, A. Gades, H. Antonio Jimenez, L. del Sol, etc., a generalized conclusion is

drawn about the flamenco dance structure, encompassing certain choreographic movements and positions corresponding to the basic elements of singing (see Table 1. “General structure of flamenco dances”).

A notion of “duende” is an integral part of the flamenco dance, its authentic “spirit”. As professional performers and a number of researchers (such as: A.P. Claramunt, R. Molina, A.G. Clement, E.M. Andi, F.G. Lorca and others) assume flamenco dance can not exist without “duende”. According to the dictionary of the Spanish language, one of the meanings of the word “duende” is “magic and enchantment of magnificent and sincere singing” [10]. In Spanish folklore, “duende” is understood as a “supernatural being, spirit, invisible creature”. With reference to the art of flamenco, the term “duende” implies the inner energy of a performer, his emotional uplift, which has a certain similarity with an element of expressiveness in some Russian and Gypsy folk dances associated with “fire”. According to E.M. Andy, the Spanish expression “no tiene duende” referring to some flamenco performer, which in translation means “there is no fire in him,” completely ruins his performing career [3, p. 36]. Meanwhile, the term “duende” in the meaning applicable to the flamenco dance is not contained in any Russian dictionary of foreign words.

Speaking about flamenco dance, it should be noted that two basic principles are combined in this art – physical and spiritual. The physical side includes, first of all, the dancing technique, keeping the rhythm and complex choreography. However, unlike many other dances, where the spiritual aspect is limited to artistry and demonstrating expression, the flamenco dance contains a certain spirit – “duende”. Without “duende” the art of flamenco loses its identity. Recognizing the role of dancing technique in flamenco, we assume, however, that the “duende” phenomenon has a paramount importance since it provides a sense of authenticity and passion to the art of dance.

As E.V. Smirnova notes, the art of flamenco creates a special meditative ambiance, turning flamenco from merely a form of dance into some mysterious ritual, creating its special world with its own traditions, customs and meta language. This meta language consists of its signs – choreographic movements, styles and rhythms which reflect the drama and suffering of the expelled peoples. Thus, the notion of “duende” is also a sign of such meta language, having its meaning similar to the one of inner spiritual energy [11].

Table 1

General structure of flamenco dances

Structural element of singing	Description of the element	Choreographic positions
“Salida” (entry) is the beginning of singing	A performer comes out and starts singing. Depending on a style, singing begins with some typical exclamations of a singer expressing sorrow, complaint or joy: “ay”, “tirititran”, “lerele”, “ay, ay” etc.	A dancer often stands in the position of “back to the viewer”, making slow smooth movements with his hands, for example, “braseo” (rounded arms moving from one position to another), “floreo” (fan-shaped rotation of the hands), there may also be soft rhythmic claps and head turns.
“Coplas” (song couplets) “Copla de preparación” (the first preparatory verse).	The couplets tell a certain story, accompanied by a corresponding melody and mood. The first one is quite simple for performing. At this stage the storyline of the dance begins, it is a set-up of the intrigue.	A dancer performs various choreographic movements, highlighting the arms and the upper part of the body: “braseo” in combination with “rondas” (circular movements of legs on the floor), various bends, etc.
“Cante valente” (brave singing), the subsequent couplets of the song.	At this stage, there is a culmination of the song and dance story. The singer performs a vocal part of the most complex melodic structure which is usually higher in tone, keeping the melodic phrase in one breath, demonstrating a high level of professionalism.	The dancer performs multiple rotations, lunges, swings of the skirt’ train, various turns of the body (“heron turn”, a “broken turn” etc.) The dancer performs all kinds of complex choreographic combinations except the footwork of “zapateado”, so that the tapping beats do not interfere with the vocal part.
Falsetas – solo guitar parts.	Falsetas can be very long, filling pauses between the vocal fragments. The guitarist demonstrates his skills, often using free improvisation	During the falsetas, the dancer performs background improvisational movements, often clapping his hands to the rhythm of the music.
Escobillo is the “music of the feet” of a dancer	The dancer performs a solo part. The emphasis is on tapping the rhythm with the feet. At the same time, the dancer, accompanying the guitarist, creates his own rhythm by means of the footwork.	The dancer performs rapid and complex tapping combinations, demonstrating a high level of “zapateado” technique.
Llamada – a “bell” which means a transition point.	This is a part of a song or a dance, informing about the change of rhythm and the transition from one structural element to another.	Any dance movements or a series of choreographic steps and positions can be used here. Usually they pass through the whole dance as a refrain.
Desplante – completion	At this stage which is usually followed after the “llamada” certain dance steps indicating an approaching break or ending of the song are used. This part assumes interaction of different rhythms.	The dancer often uses improvisation tapping “zapateado” and clapping hands accompanying the guitarist.

Note: Compiled on the basis of: [5, p. 50-53], [6, p. 45-47], [7], [8], [9].

Thus, the phenomenon of “duende” can be interpreted and understood through the notion of “spirit”. Comparing “duende” to spirit, F. Garcia Lorca developed his aesthetic theory of “duende”. According to his theory, this phe-

nomenon explains the essence of the world. He noted that the demonstration of “duende” in a dance can be compared to the exclamation: “The God is alive!” F.G. Lorca compares “duende” to a passionate and deep sense of God

perceived with all five human senses who entered into the voice and body of the dancer. The poet also compares “duende” to the freshness of a rose which awakens a religious delight [12, p. 407]. A Canadian flamenco dance researcher I. Goulett considers “duende” a “liminal experience”, which requires both high level of professionalism and personal inner freedom from a performer [13, p. 122]. However, despite the primary importance of the “duende” phenomenon in flamenco dance, until today there is no scientific analysis of this phenomenon.

Having compared the concepts of “duende” and spirit, having taken into account the opinions of flamenco researchers, the authors of the given article made an attempt to scientifically identify this notion by developing its model, represented by five structural components: creative imagination, inspiration, emotional give, improvisation and trance. The “duende” phenomenon emerges in the result of combination of the above-mentioned elements and is determined not only by a special inner energy of a performer, but also by a catharsis reaction of the viewers. Thus, “duende” is a complex sociocultural phenomenon that requires the performer to express the content of his conscious and unconscious psychic reality during dance performing [14].

According to the results of the social research, conducted by the authors within the city of Vladivostok, the majority of Russian flamenco dance performers have a fairly clear idea of what “duende” is by reflecting and analyzing this phenomenon. Meanwhile, the most of them can not express “duende” in their performing due to insufficient inner freedom and emotional give during dancing. Despite the urgency and importance of “duende” in flamenco dance, according to the survey, 70% of respondents considered this notion to be subjective, and 20% found it difficult to answer. Table 2 represents the main criteria for expressing the “duende” phenomenon by Russian performers.

Meanwhile, according to the research data, objective criteria – enthusiasm and ovation of the audience (47%) keep the leading position in

comparison with the subjective criterion – a sense of dancer’s satisfaction (35%). Such reply rates confirm the structural model of the “duende” phenomenon, according to which a special reaction of the spectators – catharsis (in this case – enthusiasm and applause) serves as an indicator of the “duende” expression. Such a criterion as “a sense of harmony and unity with the world” was mentioned as the “other” reply option [15].

Another distinctive feature of the flamenco dance is the “jaleos” which means various emotional outcries accompanying the dance, encouraging the dancer and involving the viewers into the flamenco performance. Such exclamations include the following: “Toma que toma!”, “Así se baila!”, “Venga!”, “Vamos ya!” “Ole!” etc. Such outcries can be approximately translated as: “Come on, come on!”, “Burn!”, “Keep dancing!”, “Come here!” etc. These “jaleos” highlight vivid expressiveness and a feeling of euphoria, typical for the flamenco dance. At the same time, such expressive outcries should necessarily correlate with the meaning of the dance and correspond to its rhythm. The “jaleos” are used in the art of flamenco in order to emotionally enhance the culmination point of singing or dancing, fostering the emergence of “duende” [16].

A European choreographer Rudolf von Laban, a representative of the modern dance (“free dance”) who created the first movement-analytical theory of modern dance, believed that the dance improvisation, which is the basis of any dance, should include not only movements, but also various verbal and sound expressions [17, p. 40-45]. Thus, Laban’s approach to improvisation has certain similarities with flamenco art which uses “jaleos”. American dancer of the early 20th century I. Duncan was among the first to develop the idea of dance improvisation searching for the “authentic natural movements hidden deeply in the soul”. We assume that flamenco dance with its spiritual “duende” phenomenon and spontaneous “jaleos” can suggest certain ways how to express such movements [18].

Table 2

Criteria of “duende” expressiveness

Question: “What, in your opinion, determines the level of “duende” expressiveness in a dancer’s performing?”	Criterion	Percentage of respondents
	A sense of dancer’s satisfaction	35
delight and ovation of the audience	47	
A sense of harmony and unity with the world	7	
High evaluation among the professionals	3	

Conclusions

Thus, the combination of linguistic and art criticism, as well as general research methods aimed at analyzing the dance of flamenco, has shown that the art of flamenco is a certain way of life, requiring a non-native flamenco culture representative to immerse into this cultural and ethnic environment, including not only mastering choreographic technique and rhythmic structure of the dance, but also a full semantic comprehension of its components, which are an integral part of the art of flamenco.

For the professional mastery of the flamenco dance, the Russian performers should not only acquire certain knowledge of the complex history and development of this ancient dance art, understand the translation of the basic flamenco terms and expressions, but also should have a clear understanding of the symbolic semantics of the dance content and elements of the Spanish culture manifested in the flamenco dance.

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