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CONTENTS

HUMANITIES, LITERATURE & ARTS	4
LEGAL AND LANGUAGE INTEGRATION: THE ROLE OF LANGUAGE IN THE DEVELOPMENT OF LAW ..	5
SOCIAL SCIENCES	9
ON THE IMPORTANCE OF CONTACT IMPROVISATION FOR THE SOCIAL THEATER.....	10

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- ***Religion***
- ***Sex & Sexuality***
- ***Visual Arts***

LEGAL AND LANGUAGE INTEGRATION: THE ROLE OF LANGUAGE IN THE DEVELOPMENT OF LAW

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Law and language, the harmony between them, the definition of these relations are important in the development of any country, in maintaining law and order in the state, in raising legal awareness and legal culture in society. Because the concepts of state independence, state and law, state language are intertwined are closely related events. It is impossible to have others without one.

Therefore, the development of law and language plays an important role in the development of society, and the development of society or law is reflected in the development of language. This lays a great foundation for the development of the state and society, as well as the development of law and linguistics.

Law arose on the basis of the objective necessity of human society. There is a need in society for legal norms that determine the rights of citizens and ensure discipline. Accordingly, a human society has emerged, and there are laws that reflect the rules of that society.

Language is the most important means of conveying information and exchanging ideas. "Language is a unit of preparation for all members of a society, prepared by generations (previous generations), common to all, that is, mandatory for adoption and use, serving the formation, expression and other purposes of thought, and defining the interconnection and interdependence of these units. is a set of rules"[1].

Language vividly expresses ideas, feelings, thoughts (including legal norms). It allows humanity to exchange information with the present, the past, the future, to preserve the spiritual riches accumulated by humanity.

In general, language and law are one of the most ancient social phenomena of mankind. With the advent of man came the need for communication. Then, with the decision of society, the law came into being. Accordingly, language is much older than law.

While language allows a person to exchange information (communicative), law defines the rights and freedoms of every citizen, and governs social relations in society.

Defining the relationship between law and language is extremely difficult. Because they are interconnected and interrelated on the one hand, and on the

other hand, they have different aspects of each other because they belong to relatively independent fields. But even so, many jurists and linguists have tried to define this relationship.

When it comes to the functions of law and language in social life, it should be emphasized that they perform exactly the same function as managing human behavior.

While language is the most important means of human communication, it in a sense serves the function of controlling human behavior. The famous German scientist Wilhelm Humboldt (1767-1835) wrote about this, defining the place of language in the relationship between society and man: "Language is a means of self-knowledge, understanding and, in a sense, control of the individual." [2] Indeed, as a result of language, people think and control their actions.

It should be noted that the main task of law is to regulate social relations in society, as well as to manage human behavior. Apparently, language and law have certain similarities in terms of their functions in society. Therefore, along with the development of legal science, the legal language should be improved, new means of expression should be created to make legal norms understandable to the public, legal terms should be separated from time to time, obsolete words and phrases that hinder the development of law should be removed. With the development of law, the language of law must be gradually improved.

The role of language in the development of law. In the development of society, it is extremely important to clearly define the position of language in relation to law, as well as to determine the relationship between law and language, the relationship between them.

From this point of view, from time immemorial, lawyers have wondered whether the word is the only means of conveying legal norms to citizens, whether it is possible to express it by other scientific or practical means. To this question the jurist F. Lassal responds that it is unnatural not to express the law in words, but in some cases it can be conveyed to the minds of people even with some symbolic signs (such as road signs) [3].

Contrary to this idea, lawyers believe that such symbolic signs - tables, pictures, music - can establish legal relations, not legal doctrines [4].

Indeed, this view is so correct that legal doctrines cannot and cannot be expressed by such means. These tools only perform the function of conveying some legal information. In the 5th century BC, the famous ancient Greek historian Herodotus showed that when King Darius of Iran marched into the Scythian land, the Scythian king sent him an envoy with a gift of a bird, a mouse, a frog, five bows and other valuables. The Persians themselves will have to understand the meaning of this gift. Qubra, one of Darius's courtiers, explains this: "If you, the Persians, do not fly to the sky like a bird, do not hide

underground like mice, or do not cross a swamp like a frog, you will die from these arrows and will not be able to return.”[5]

Apparently, some objects, symbolic symbols, can also be a means of conveying legal information, but even so, they can never replace language. Language is the existence, the past, the future of humanity. There can be no civil society without language, including law.

As mentioned above, it is not logical to assume that legal norms can be conveyed to citizens through non-verbal symbolic symbols. Let these legal norms be conveyed by various means without language. In observation, do both the transmitter and the receiver of this medium think through language and draw certain conclusions?

So, it can be said that without language, legal norms can never be conveyed to citizens. Language is a "living" condition of this right.

In general, the legal literature emphasizes the uniqueness of the role of language in the development of law, but it is not clear and complete indication of the specific functions of language in the development of law. The legal literature on these issues states: “Language performs two important functions in relation to law. First, language is a lawyer's tool for thinking; the second is to convey the lawyer's order to the participants in the social relationship”[6].

Even this definition of the functions of language in the development of law, in our view, does not fully cover the essence of the issue. Because the above definition is given not in terms of the whole content and essence of the law, but rather in terms of legislation. Accordingly, there are other functions of language in the development of law that have been overlooked by the authors.

In our opinion, language plays the following five main roles in the development of law:

- transmission of legal knowledge from generation to generation;
- a means of mutual exchange of views between lawyers;
- A tool for legal thinking;
- represents the will of the legislator;
- conveys legal norms to citizens.

Thus, in the development of language law: first, the transmission of legal knowledge from generation to generation; second, a means of mutual exchange of views between lawyers; third, a means of legal reasoning; fourth, to express the will of the legislator; fifth, it is responsible for conveying legal norms to citizens.

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ON THE IMPORTANCE OF CONTACT IMPROVISATION FOR THE SOCIAL THEATER

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Résumé

The improvisation in dancing, as a narrow tendency, developed in the past thirty years as a new space in dancing and theater.

Improvisation held a great place in the history of the western European theater. The troubadours of the Middle Ages and the comedy of the Renaissance period were the forms form of theatrical art. But in the rebellious 60s of the past century, improvisation could not find its place in theatrical traditions. It disassembled professional aesthetics, tore down traditional forms, and changed the function of the director and the playwright. Modern dance fundamentally changed traditional ballet in the first years of the twentieth century. It strengthened its positions even more during the 50s.

The work discusses the importance of contact improvisation for social theater; It studies the process of development of intellectual choreography and ballet in the twentieth century. It is stated that the revolutionary period of „the Judson theater” inflicted the world of theater as well. The process of destruction of traditional forms of the theater had begun.

Keywords: Theater, movements, contact improvisation, ballet, tendency, rhythm. Eexperiment, pedagogy.

Our **field of study** is the importance of contact improvisation for social theater.

For our **study** to have had depth and for it to be interesting, we used the method of historical and comperative research, which gave us the ability to make logical and objective assessments.

Our **aim** is to study what influence contact improvisation had in the process of development of social theater.

Based on our study, we arrived at the **conclusion** that the influence of contact improvisation on modern theater is beyond doubt, and constituted a necessity in the development of social theater.

We demonstrated the process of development of social theater and arrived at the **conclusion** that contact improvisation plays the decisive role in the development of social theater.

Dance improvisation as a narrow direction has developed only in the last half a century as a new space in dance and theatre.

“Dance theatre in Judson Church” and other groups whose performances were based upon improvisation for instance “Second City”, “Living Theatre” and “Open Theatre” revived the art of improvised performance. In the history of Western European theatre improvisation played a vital role. Troubadours of the middle Ages and commedia dell’arte of the Renaissance were basic and essential types of theatre.

In the twentieth century improvisation challenged existing professional conventions, violated traditional forms and changed functions of director, choreographer and playwright.

M. Cunningham’s radical changes in choreography are most notable from “new improvisers” of the twentieth century giving birth to democratization process of dance.

Cunningham eliminated the “Star” system. Every dancer is equal on stage and the function of the solo disappears. Space becomes decentralized and every part of stage is equally important. Audience is free to decide where to focus its attention. Violation of choreographer’s traditional conventions becomes utterly important. Modern dance gave dancers an opportunity to choose for themselves what to do during the whole time of the performance. If in the past directions of a choreographer were of primal importance, modern dancers make decisions of their own in the given moment. As a result actors as well as audience take an active part in the performance. A so called interactive choreography is born. This period is of utmost importance in the development of choreography. Improvised movements during performance create a rehearsal process. After Duncan and Laban a radical step of this magnitude in the history of movement came as a surprise.

In early sixties composer Robert Dan conducted lessons in dance compositions at Cunningham’s studio. He taught composition along with John Cage. Dan asked of his students not the quality of performance, but structure, form, method and a novel interpretation of the material. Unconventional research is born.

Following characteristics start to emerge:

- **Idea of phrasing**
- **Chorographical culminating moments**

- **Technical skill**
- **Logical, dramatic flow**
- **Differentiation between performer and an audience**
- **Theatrical transformation**

In 1962 the studio staged a new performance in New York's Judson Memorial Church. This fact is essential in history of movement. Unconventional methods of choreography and new improvisation are born.

Several of Judson theatre actors later became avant-garde of postmodern dance. They continued dancing with Yvonne Rainer in her "Project of Permanent Changes". In 1970 Rainer resigned as a company director. She offered her company to work without a leader.

Absence of artistic director generated total democratization of dance. As a result "Grand Union" was established. From 1970 to 1975 members of the union were: Trisha Brown, Barbara Dilley, Douglas Dunn, David Gordon, Nancy Lewis and Steve Paxton. From their perspective through research of its essence "dance, theatre and stage art in general were continuation of dance and performance". This was an extraordinary and interesting combination. "Grand Union" represented a type of arena, where dancers researched and developed their own methods and style.

Members of "Grand Union" considered early experiences in improvisation in their later choreographic works, but their individuality was particularly revealed through demonstration of processes of dance creation on stage.

Trisha Brown utilized impromptu conversational instructions in her performances, which structurally represented a certain part of performance. Douglas Dunn reached a physical and verbal engagement of the audience into his performances. David Gordon mystified and confused spectators. Gordon's mystifications were spontaneous, but often planned in advance. Steve Paxton became one of the founders of "Contact Improvisation".

Hereby I want to list five definitions of improvisations from "Theory of Movement Definition" by Professor and art philosopher Julie Van Camp. Her emphasis in movement anthropology is particularly interesting.

1. Vocabulary definition _

Improvisation - (unforeseen, sudden, unexpected). Method of an artist (in certain fields of art) who intends to create work in the process of free imagination, impromptu. Improvisation does not divide functions between inventor and performer. They are one and perform simultaneously.

According to this definition there is no distinction between material and performer (which is in every other type of art). Emphasis on "here and now" is important. No differentiation between idea and its realization.

2. American

Improvisation is a choice between possibilities in given moment versus intended material chosen in advance.

3. Russian – Process oriented

Improvisation – is an ability to understand one's own body, space, partner and be able to respond to him/her. Attention span is important as well as body alertness towards inner and outer stimuli.

4. European-Intellectual

Improvisation – is a thinking pattern. Thinking is what you do when you do not know what to do. This definition transforms improvisation into equivalent of thinking through body utilization.

5. My as psychological (Van Camp's)

Because dance potentially involves human unity in process, wholeness, honesty and other traits indeed give you right to be not only diverse but pretty much of any kind.

On one hand improvisation is spontaneity of artistic expression and for majority of actors it is the main idea behind it. Is it possible to learn improvisation and what is it able to give you?

Learning of improvisational technique is largely based on increased sensitivity towards stimuli. Stimuli are transformed from body to the senses, memory and subconscious.

There is a myth of total spontaneity concerning improvisation. Total spontaneity is impossible. Actor always draws upon previous experience, muscular tension and common cultural taboo. Perception of total spontaneity is possible only for a fraction of a second.

Thus improvisation is a conscientious spontaneity.

Within a therapeutic and transformational context there is a certain dichotomy: conscientious – spontaneity. Various schools and traditions are researching these characteristics and skills. Spontaneity is largely linked with shaman and Sufist practices. As for perception, attention and self assertion they are ancient Buddhist traditions. Spontaneity is measured by trusting – yourself, senses, reactions. Perception on the other hand is measured by reflex, impartiality, equal attitude.

Contact improvisation is one of the most essential forms of improvisation. Contact improvisation is initially a form of movement in dance. Two dancers move together, touch each other, retain their bodies spontaneously, a physical dialogue by distributing weight and inertia through kinesthetic sensitive stimuli. With perception of inertia, weight and sense of balance the body produces relaxation, frees itself from muscular tension and confronts false indications in the future thus establishing its natural state.

Exercises in contact improvisation are essential in the process of actor's training so that an actor generates sense of his/her own body as well as that of the partner. Basic exercises in contact improvisation performed in a duet develop attention and improvisation in movement dialogue. Actor gains an ability to sense partner's body easily, manages body weight and has capability to deliver body correctly. Simultaneously an opportunity arises to direct body energy correctly. Management of dexterity, balance and dynamic movement becomes easy as well as assurance of safety from actor's behalf.

Contact improvisation is a way for two actors to be on similar interactive physical level. In these types of movements constant concentration during physical balance and stupor, sense of body during weight shifting becomes increasingly important. Ability to concentrate and its frequency becomes a stimulus for healthy interaction with another actor. "Step" is particularly important among exercises of contact improvisation as well as any other type of duet or group dance where basic principles of improvisation are observed during a working process.

Basic principles of contact improvisation are:

1. Movement follows dislocation of contact point between partner bodies. Exercises should be particularly preoccupied with movements linked with touching sensations between two bodies in search of spatial trajectories depending on the body weight of the partner. "Step" dance as well as other exercises should be directed towards actor's senses, development of physical dialogue and search for each other's support.

2. Main sensation – sensation with skin. Constant physical contact between partners is directed towards balance of one's own body and partner's weight.

3. Flow and overflow. Attention should be directed towards receiving and sending information through the body. Successive involvement of every body part and their attachment to the message in several various directions. Constant dislocation of weight upon neighboring segments widens improvisation abilities and softens falls and overturns. Body segmentation and numerous directions create effect of joint movement. In contrast to traditional dances modern dance where such modes are utilized an emphasis is made on one direction or in plain reverse phase. Free flow of inertia without rough control is often used in contact improvisation.

4. Inner sense of movement. Attention and orientation towards body's inner space. Secondary attention in space towards body shape. In contact improvisation actor should be preoccupied mostly with inner concentration in order to perceive the slightest change in regard to partner's safety.

5. Use of spherical space (360 degrees). Three dimensional trajectories in space, spiral, twisted, rounded body lines. These trajectories are closely linked

with physical tasks of body lifting and falling with minimal effort. Rising on the arc requires less muscular effort whereas falling upon the arc decreases thrust.

Teaching of dance as unity of established movements is essential to drama pedagogy, but in the process of actor's training utilization of its ritual basics and transformation of details into rhythmic-improvisational exercises generates universal physical body of an actor, who might not know a specific dance in its complete form, but might be able and ready to perform any type of movement.

Improvisation is an essential subject in process of actor's training. Improvisation exercises make up for large section in Dalcroze's system. I think it would be interesting not only transformation of Dalcroze's musical improvisation in Georgian drama pedagogy but integration of improvisation and contact improvisation exercises in the process of actor's training.

We perceive and express the world through ten fundamental emotions on stage. Realization in actor's movement, mode of performance, expression, ability to express music and emotional spectrum is largely dependent on temperament. Melancholic is always depicted in slow movements; Choleric demonstrates his/her nature through combinations of passionate movements. With help of performing style, dancer's appearance, eyes, body, specific hand gestures it is possible to determine degree of involvement of a specific actor in a given act on stage.

Ability of actor's general thinking depends directly what his/her body does during movement on stage, what it tries to express, convey and depict or in other words degree of actor's thinking through body. How fast the impulses are and how fast the body receives information thought out and generated by the brain. Movement is a perfect form of stage play. Establishment of contacts through body language and fast changes according to row of tasks is only possible through exercises based on improvisation and rhythm.

Utilization of contact improvisation in process of actor's training is a traditional method in Europe. Expression of emotions, shedding of psychological tension, improvement of emotional state, encouragement of artistic activity are the very basic components necessary for actor's training possible only through rhythmic training of an actor.

Systems of Duncan, Wigman, Laban and Dalcroze, teaching of improvisation and contact improvisation is the only form of drama pedagogy which will be able to establish and train an actor – who will be universal, equipped with body language, capable of overcoming a language barrier in present world of current changes and globalization and satisfying needs of an open society.

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