

**The theoretical analysis of essence and the content of empathy and its applicability  
in choreographic art**

The word "empathy" E.Titchener translated the German word "Einfühlung" – "вчувствоваться in..." [1].

T.Lipps at first in 1903 in the concept of esthetic education described process of understanding of works of art, objects of the nature, and later and the person [1] as empathy. In 1907. T.Lipps in work "Knowledge of the stranger "I"" reflected the further relation to this problem: the person has the sort of knowledge which is expressing in confidence that in certain conditions physical manifestations perceived in another person and life of consciousness communicate similar to its own. The sensual perception and recognition of foreign internal state occurs in one inseparable act. At perception of others expression the subject tests a tendency to reproduce it, it staticizes the feelings corresponding to this condition. T. Lipps comes to conclusion that the knowledge of the subject of a condition of consciousness of object is based on a vchuvstvovaniye or need for imitation and need for expression which form a vchuvstvovaniye. And this vchuvstvovaniye always comprises a tendency to direct empathy [1].

The theory T. Lippsa drew our attention the following provisions. In T. Lipps's [1] early works, explains the empathy mechanism through motor imitation. He considered that there is a necessary communication between an inner world and a body. Thanks to this communication, some corporal conditions and changes turn into vital manifestations of consciousness. Kinestetika, therefore, is way of detection and expression of his consciousness for the person. But this visible expression is important, first of all, for the detached onlooker. The person, seeing "expression" of another, at the same time more or less fully feels kinestetichesky expression of experience of perceived object. In one case – anger, in other – pleasure, in the third – grief, etc. The sensual perception and this recognition of sensually not perceived foreign internal state of excitement occurs in one inseparable act. This revival of deyatelnost, characteristic for anger, grief, pleasure and so forth. which subject "вмысливает" in another, perceiving it, becomes possible, according to T. Lippsa, thanks to the imitation mechanism.

Thus, the knowledge that other individual exists that this or that condition of consciousness is available at it, is based on vchuvstvovaniye or joint action of requirement for imitation and need for expression which form such vchuvstvovaniye. And this vchuvstvovaniye always comprises a tendency to direct empathy.

F. Delsart's pupils in the middle of the XIX century wrote down behind him: "Art is knowledge of those external receptions with which reveal to the person life, soul and reason, –

ability to own them and freely to direct them. Art is finding of the sign corresponding to essence. Art is a materialization of an ideal and matter idealization" [2, page 35)].

It is known that being engaged in extensive pedagogical activity and having a great number of pupils dancers, – as those written works F. Delsart didn't leave. S. Volkonsky, analysed data on his statements and notes that F. Delsart considered it necessary to study gestures from three points of view: compliances to this or that state of mind (semiotics); managements of balance of a human body (statics); laws of sequence of movements (loudspeaker). The content of movements was put by it in dependence on that what manifestation of the beginning in the person (physical, intellectual or moral) they are caused. F. Delsart taught future actors to put a certain sense and value in each movement. He considered necessary and natural communication between mood of the person, his emotional condition and movements of a body and systematizes movements on the principle of their compliance to a certain feeling (pleasure, a grief, hatred). For accuracy it verified all movements, gestures and poses on images of classical painting, studied structure of each movement in connection with biomechanics of a human body.

"Speaking differently, F. Delsart studied regularities of external manifestation of feeling", – V.T. Geyder [Tsit wrote. on 3, page 64].

Modern researcher R.E. Voronin considers that on choreography dance designates the potential of the big information capacity provided with carefully picked up equipment of gesture available in it, figures and poses. Realization of this potential in intellectual dialogue with the viewer goes at the level of sensual perception of muscular efforts, to any feeling of emotion there corresponds a muscular equivalent. Introduction inorganic to nature of dance of figures of the increased complexity, results in discrepancy emotional and muscular in dance that in perception of dance by the viewer is defined as falseness that means the end of intellectual dialogue. And also that at A. Duncan, A. Pavlova, V. Nizhinsky mutually communication with the viewer went at the level of transfer of emotional and mental conditions [4].

A.Haskell claimed: "Dance is means of expression of emotions by continuous change of the movements subordinated to a certain rhythm" [Tsit. on 3].

N. N. Zozulina in creativity of great J. Neumeier it is very exact and thin notes: "Thus it is revealed that Neumeier is engaged in research not so much *physical, how many metaphysical, sincere* – actions of the play and from them builds action in the ballet. The conditions caused *by reaction to a real situation* in which heroes stay and which gives rise to emotional statements are necessary to dance. Neumeier precisely finds in "Hamlet" these situations, in which as in traps, catches dance.

Neumeier illuminates life of Shakespearean heroes a psychological X-ray and develops dance as important in each movement of "tooth" the cardiogram of life of heart and soul.

Ballet heroes are concentrated on the feeling" [5, page 8].

L.D. Blok insisted: "Dance can more; dance can open to us prospects on world around, imperceptible more rough analysis of other theatrics more limited in means. Literaturnost, lyrics – one, at them is the speech; dance speaks in own way, investing with geometrical formulas of the phenomenon of life. Its language – abstract and at the same time many times more concrete, than everyone another: the perception of dance gets more deeply into consciousness, than one visual or acoustical impressions; to them the motor – most firmly remembered and acquired are added also. To it he "takes" any "roots" from a situation, brings it to simplicity and clarity of a formula which takes as a principle geometry of the lines" [6, page 255].

L.P. Morin noted that the corporal plastic image is the expressive corporality being creative self-expression of an internal stream of energy, human consciousness coming from depths and unconsciously and freely opening to the world in the form of corporal symbolical forms [7] replacing each other.

A.G. Asmolov wrote: "A.N. Leontyevs and A.V. Zaporozhets paid attention that in poses of the person, personal installation of the subject, his unique semantic experience" [8, page 368] is expressed to his gait. And also: "Nonverbal communication is mainly expression of the semantic sphere of the personality. It represents the direct channel of transfer of personal meanings. The understanding of nonverbal communication developed by us allows to explain unsuccessfulness of numerous attempts of creation of a code, the dictionary, the discrete alphabet of language of the nonverbal communication, provoked by lingvotsentrichesky installation. The impossibility of an embodiment of simultanny dynamic semantic systems of the personality in discrete indifferent values dooms in advance to failure any searches of the discrete formalized dictionaries of gestures and gestures" [8, page 370]. "Mainly manifestation of the semantic sphere of the personality is nonverbal communication which represents the direct channel of transfer of personal meanings. Personal meaning are conveyed by means of nonverbal communication [8, page 390].

"First, any dancing movement, its form are considered in the language theory as specific unity of four information streams: "kinetic", "contact", "teloslozhennesky", "mental"" [9, page 10].

"Dance is means of expression of emotions, kinetic energy, associative movements, spiritual experience, rhythmic induktion. They are the directions, stylistics, an esthetics, time sense. It is bad when everything "is mixed" (a case with the Russian dancers in J repertoire.

Balanchine and R. Petja) because the viewer not only watches, but also feels that is put in dance, sometimes identifying itself (podsoznatelno) with the dancer" [10, page 12] .

Other Gavrilova, in the early seventies the last century, writes: "The concept "sympathy" (from Greek "pathos" – "feeling", a prefix of "syn" I meant "with") – to feel with someone, to sympathize. Along with the words "sympathy" in Greek the word "emateya" ("to feel in") – *вчувствоваться* was used. This word existed in Ancient Greek philosophy and was treated at *СТОИКОВ* as a spiritual objective community of all things owing to which people sympathize each other, and also experience by the person of the unity with the nature. That is emotional infection (the lowest form) and sympathy, empathy, responsiveness (the highest form) [1, page 147] was defined by the concept "sympathy".

In Russia from Other Gavrilova's works at first in psychology, then in pedagogics started investigating applicability of a phenomenon of empathy.

I.M. Yusupov approves the following: "The empathy is generally passive and contemplate empathy or sympathy without active intervention for rendering the effective help. It shouldn't be identified with phenomenologically close to it, but deeper phenomenon in the interpersonal relations – effective group emotional identification – a form of reaction of the individual on the various problems exciting other persons when experiences of one of members of collective are given another as the motives of behavior organizing their own activity.

Only representing itself on a place of another, realizing it or not, the person is capable to the valid emotional responsiveness called by empathy. Ability of the person to present itself on a place of another is closely connected with *the emotional sphere of the personality* and is **derivative of formation of an image worrying**. It confirms the situation adopted in social psychology, that cognitive and emotional aspects – a little isolated and qualitatively certain parties in processes of social perception" [11, S. 34]. (*Allocation in V. G. Makarova's text*).

D. Myers told that the empathy is a selfless experience of feelings of another; attempts to put itself on its place. It provides data on distinctions in empathy manifestation at women and at men: "According to polls, women are more inclined to describe themselves as *empathichny*, capable to understand feelings of others – to rejoice with those who rejoices, and to cry with those who cries" [12, page 231].

Many authors allocate two types of empathy: "sympathy" and "empathy": Sheler, Olport, Ash, Walloon, Uilmer, Stotland, etc.

It is offered to other Gavrilova *to distinguish* two types of empathy: "... empathy, that is experience by the subject of the same feelings which another has through an identification with it, and sympathy, that is experience by the subject concerning feelings of another, other, excellent feelings. Experience by the pupil of excitement of the companion answering at

examination in a waiting time of the turn can be an example of empathy. The child can sympathize with the old person, have to it feeling of pity though its experiences directly aren't for it relatives.

It is possible to assume that at empathy the subject transfers to himself others emotional condition and endures feelings of another as though about itself as they took place in last experience of the subject and, mainly, if they are connected with an anticipation it similar opportunity for themselves, especially in the near future.

At sympathy the subject worries about another as though "disinterestedly", without correlation with himself.

Certainly, the empathy and sympathy can be shown not only in pure form: at sympathy the empathy element can take place, and at empathy – sympathy. However and in these cases one of types of empathy dominates" [13, page 108].

Abroad the empathy found application for the founder of the doctrine about the psychodrama – D.L. Moreno (1953). The empathy phenomenon in a context of psychology of art as a necessary and obligatory component of creativity was considered by K.S. Stanislavskys, Neygauz, A.P. Meyerhold, M. Chekhov, E.Ya. Basin, etc.

So, in scenic creativity as an emotional detsentration of the personality with "vzhivaniye" in object of empathy described S. Gippius (1957) and K. Stanislavsky (1951). Thus emotions are so interwoven into informative processes that is admissible to speak about sensual thinking. Creative process "by all means takes place three stages: stage of sensual thinking (the pralogichesky formulation) and the logical analysis then to unite these two consecutive stages of development in the uniform moment of a soprisutstviye, giving a final form – an image of work" (S. Eisenstein, 1964).

L.N.Bolshunova in the research devoted to influence of musical funds for development of empathy of the personality, allocates the following types of empathy: art, praksichesky and social. "As universal creative ability of the person in any area we conditionally shared art empathy on esthetic and intellectual.

The esthetic empathy as ability deeply to enter into the world of other people, real or imagined, is characteristic for writers, artists, musicians. In creativity empathy this not only imagined transferring of to thoughts and actions of another, but also structuring the world on its sample" [14, page 5].

The carried-out analysis of versions of interpersonal interaction allows to allocate a number of the factors defining understanding of conditions and motives of behavior of objects of the social nature: intoning, mimicry, пантомимика and verbal component of interaction. To participation of all listed components also there is an interpersonal interaction. The act of

empathy can take place only when the interlocutor feels that you understand it, you see, you hear. And he can learn it to that you **speak, you do**, on your **mimicry, пантомимике, to gestures**, not to mention concrete acts.

Such idea of empathy opens ample opportunities for empathy development through training in special ways of understanding of other person.

E.S.Goncharenko claims: "Therefore such phenomena of humanistic psychology as a detcentration, empathy, sympathy, assistance, empathy become the most important maintenance of psychological life of the modern personality and "as not saturable requirements" induce it to creative creative activity (to A.G. Asmolov, L.I. Bozhovich, Other Gavrilova)" [15, page 3-4].

Acting Eleferenko insists: "Abilities as the mental phenomenon develop in the course of training, in the related activity. The empathy as any other ability probably also needs to be developed" [16, page 35].

As a whole, researchers of empathy allocated its two major functions:

1. The empathy acts as one of defining factors (determinant) of the behavior, characterizing its such aspect, as altruistic behavior. Scientists who adhere to this point of view: Липпс, Ribot, Walloon, Makdaugoll, Aronfild, Best man, Libkhardt, Sidmen, Roling, Hogen, Harris, Houg, Mekhrabuan, Epstein.

2. The empathy is a specific emotional form of the knowledge which main object is the person: Sheler. Аш, Rogers, Bires, Arlou, Mahoney, Marcus, Uilmer.

Analyzing existing definitions of empathy, it is possible to allocate four most often meeting:

- 1) understanding of feelings, needs of another;
- 2) vchuvstvovaniye in an event, object of art, the nature;
- 3) affective communication with another, division of a condition of another or group;
- 4) property of the psychotherapist.

Essential features of an empatiynost is the following:

- in empathy there can't be an identification between experiences empatiruyemy and empatiruyushchy, preservation of own position empatiruyushchy and a psychological distance is obligatory;

- existence in empathy of empathy of any sign, instead of simply emotionally the positive relation (sympathy) empatiruyushchy to the empatiruyemy;

- dynamic, instead of static character of a phenomenon of empathy.

To teach to understand own feelings and emotions, to be able to show them or to cope with them, remembering people around. All this forms culture of behavior, the cultural environment and allows to join, further, universal, common cultural values. But not only it.

Ability to distinguish and treat emotions is an and highly specialized competence of the actor. Ability to correlate certain emotions with concrete scenic image, to open a familiar for a long time image in a new way, to find new reading already known through nuances, intonation subtleties, a treatment originality – all this is possible in the presence of the developed creativity of the actor, free possession of nonverbal ways of expression, the main professional way of self-expression of ballet dancers.

"Ballet theater, having denied the right to speak, I found the means of expression which are so clear and universal that I became art nonnational and extra social. Leaving from details, becoming almost the scheme, the ballet gave to visual images the scale of categories. The ballet belongs to the art forms influencing reason through feelings and through unconscious" [17, page 49].

A. Messerer writes: "Mountain the first opened to me that the classical pas can be executed with different stylistic coloring – on the Spanish harmony, into Russian or in the Polish, "mazurochny" drawing. It rejected at once virtuosity for the sake of virtuosity. The movements "how about what" in dance can't be. Everyone bears thought, feeling, a condition, action. He aspired to psychological realism of dance" [18, page 55].

E.Ya. Basin insists that creative persons possess signs of a high empathy: they often identify themselves with other persons and easily change roles. The empathy, according to E.Ya. Basina, is urged to erase borders between I the creative subject and external I object of creativity. "Certainly, in norm "I" am a question not of full identity, identification, and about dialectic, assuming in myself distinction between real and empathicheskyy "I". Empaticheskyy "I" have to be attractive, loved for the subject (creative love). It was meant by V.A. Favorskii when wrote about an art method which, as well as the science method, is under construction that the person for the love of truth forgets himself in creativity. Process of creativity and empathy has to create a background of pleasure by creative process, the creator has to hope for success, enduring it in special feeling of an anticipation" [19, page 41].

There are data that ballerina O.A. Spesivtseva, preparing Gisele's party, visited clinic for the insane. "I shouldn't dance Giselle, I too get used to her ...". Moreover, her two former partners in "Gisele", two Alberts – brilliant Lifar and Valleys, remembered, it is a lot of years later that when they visited Spesivtseva (it finished life in boarding house abroad), "... along the corridor to them there was Giselle" [20, page 231]. Art knows also such examples.

The fact of was the main conclusion of the studied primary sources that the empathy can be developed and as personal quality, and as professional. As personal quality empathy develops (or doesn't develop, and also develops in that degree in what it will turn out, etc.) in the course of activity of the person.

And, the main thing, empathy abilities can be developed as professional qualities (competences).

"Ballet theater as any another, demands continuity. Even today, when textbooks are written, the methodology of movements of classical dance is ground, – the teacher transmits the knowledge through **display and the story**" [18, page 55]. (*Allocation in V. G. Makarova's text*).

The visual teaching method of training demands an explanation, the story, – narrations. Thus, the narrative method of training of expressiveness in choreographic art was elected by us as valid – an empirical way. Experience of application of a narrative method of development of expressiveness goes two consecutive stages at the heart of which the age as natural formation of the person lies. So, manifestation of adequate emotions and development of experience of emotional and sensual experiences in an executed image it is most effective at persons till 10-12 years and goes a narrative way.

Being trained, being in group of age is more senior 12-14 - years and it is connected with development of creative potential: as formation of professional quality and as self-understanding.

#### List of bibliographic records

1. Gavrilova T.P. Concept of empathy of foreign psychology (Historical review and current state of a problem)//psychology Questions. 1975 . No. 2. Page 147-157.
2. Volkonsky S. M. Expressive person: scenic education of gesture (across Delsart). M: "Librok", 2012 (reprint of 1913).
3. Dogorova N. A. Formation and development of pedagogical systems in choreographic culture: from XVII before the beginning of the XX century: Avtoref. yew. ... edging. art criticism. Saransk: The Moscow State University of N. P. Ogaryov, 2006. 52 pages.
4. Voronin R. E. Dance philosophy as methodological base of the theory and a technique of sports dance (technical and esthetic sports)//News of the Russian Humanities Pedagogical University of A.I.Herzen: Postgraduate writing-books: scientific magazine. SPb. 2007 . No. 11 (32). Page 255-260.
5. Zozulina N. N. Problem of interpretation of dramatic art of Shakespeare at John Neumeier's ballet theater "Romeo and Juliette": Avtoref. yew. ... edging of arts. SPb.: СПбГАТИ, 2005. – 20 pages.
6. L.D block. Classical dance: History and present / Vstup. Art. of V. M. Gajewski. M: Art, 1987. 556с.
7. Morin L.P. Mythology and dance phenomenology: Avtoref. yew. ... edging. philosopher. sciences. SPb. 2003 . 191 pages.

8. Asmolov A.G. On that party of consciousness: methodological problems of nonclassical psychology. M: "Sense", 2002. 480 pages.
9. Bogdanov G. F. Movement as a dance means of expression//Integration processes in choreographic education: experience, problems, prospects: Materials and articles of interuniversity scientific and practical conference / Otv. edition of N.A.Klimenko. Tambov: TGU publishing house of Derzhavin, 2003. 226 pages.
10. Dolgushin N. A. Improvement of the personality in choreographic art//Problems of improvement of choreographic education: Materials of annual interuniversity scientific and practical conference, on December 16, 2003. SPb. : SPb state unitary enterprise, 2003. 76с. Page 10-13.
11. Yusupov I.M. Vchuvstvovaniye, penetration, understanding. Kazan, 1993.
12. Myers D. Social psychology: The lane with English SPb., 1997 .
13. Gavrilova T.P. Experimental studying of empathy at children of younger school age//psychology Questions. 1974 . No. 5. Page 107-114.
14. Bolshunova L.N. Influence of musical means on development of empathy of the personality: Avtoref. yew. ... edging. психол. sciences. Novosibirsk, 2000.
15. Goncharenko E.S. Development of empatiyny potential of the personality (on a material of research of children of 7-8 years): Avtoref. : yew. ... edging. loony. sciences. Krasnodar, 2003.
16. Eleferenko I.O. Ontogenez of system of training of specialists of creative professions in a context of sociocultural and pedagogical transformations of the XX century: Avtoref. yew. ... докт. пед. sciences. M: Public Educational Institution of Higher Professional Training MGOU, 2011. 42 pages.
17. Lebedev G. D. Ballet: semantics and very tectonics. SPb. : Lan publishing house; "MUSIC PLANET Publishing house", 2007. 160с.
18. Messerer A. Dance. Thought. Time / Predisl. B. Akhmadullina. M: Art, 1979. 175с.
19. E.Ya.Iskusstvo's fables and empathy. M: BFRGTZ "WORD", 2010. 294с.
20. Oboymina E. Tatkova O. Love flights. Ballerinas of the Russian scene. M: Eksmo, 2007. 480 pages.