

外国語要旨

The ambiguity in Christian worship dance

: focus on the inner experience of dancers and the interaction between them

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In recent years, worship dance has been popular in the Christian community in the West. It is a dance that worships God in various ways by people expressing their love for God. Up to now scholars of various fields have studied worship dance from historical and theological viewpoints, and theoretical viewpoint for its practical aspect. These studies on worship dance suggest that the main function of worship dance is to create a unity of the community. However, the studies do not explain the process of a community uniting and the inner experience of dancers.

By regarding worship dance as an aspect of personal relationship, this paper aims to reveal the relationship that is carried through worship dance. The relationship, which is the ambiguity of human beings, will be examined from the dialogue of the inner experience of dancers and the interaction between participants in the practice.

This paper is based on two types of research. One is the research on the Bible and its relative material, and the other is the analysis of data obtained from three cases of field study.

Chapter 1 is a historical survey on the ideological shift of worship dance in the Bible era to the Reformation period. The worship dance in the Bible era is characterized by the connection between God and a dancer as well as among dancers. On the other hand, from the Middle Ages onward, worship dance is characterized by the disrespect for the connection between God and a dancer, resulting in the break of the connection among dancers. It revealed that the connection between God and a dancer and that among dancers in worship dance reflect the relationship of one another.

In chapter 2, I examined the ambiguity in contemporary worship dance, which the activity unit is expanding from a dance team attached to the church, to a dance company and to the international Christian dance organization. The purpose of contemporary worship dance is to provide the unity as a church community as well as of a larger-scale community and to explore the expression of faith of a dancer as an individual. Therefore, it revealed that contemporary worship dance contains the ambiguity to converge to self while it is opened to community. This suggests that the deepening of personal faith and the richness of connection with others are two sides of the same coin.

In chapter 3, the details of the connection between God and a dancer and that among dancers

were examined through a qualitative research on dancer's narrative on their experience in worship dance. Three levels of experiences were extracted from the narratives. Those were the experience of dancer's existence, the experience in the creative process of the movement, and the principle of movement. The experience of dancer's existence comes from dancers having a conflicting desire to be connected with others and to converge on the self, and from their self-satisfaction or growth resulting from the connection to others. The experience in the creative process of the movement is the communication with the inside of self, interaction with the outside world and non-separated type of interaction between the inner self and others. The principle of movement suggests that while a dancer is moving by self, s/he is moved by indefinite stimulus at the same time. Additionally, it was deduced from the analysis that the ambiguity of converging to the self while opening out to the world lies in the roots of three experiences.

In chapters 4 and 5, the details on the ambiguity of self and others in the practice were examined. In chapter 4, the interaction (synchronous reaction) between the dancers in worship dance as an improvisation containing both professional dancers and general congregation was analyzed. The analysis revealed that the dancers moved synchronously to the inner image and the vitality affect of one another, containing energies and emotion produced from movement, facial expression, words and shift in space. This was considered a case of a mirror phenomenon where one sees a macroscopic image of the self in the body of the other. This explained the ambiguity in the body of dancers.

In chapter 5, the interaction (synchronous reaction) between dancers and audiences in worship dance as a performance was analyzed. It revealed that audiences responded synchronously for the expression of dancers, which was the inner image and the vitality affect through each movement, facial expression, eye line, props, shift in space and the dynamism of the work. It is thought that this is also a mirror phenomenon where the audience sees a macroscopic image of the self to the body of dancers. It was concluded that the audience is an ambiguous being receiving the expression of dancers passively as well as inspiring dancers actively, even going over the border of "dancer" and "audience".

The connection between God and dancers and that among dancers in worship dance is seen in two aspects of worship dance. One is in the inner experience of dancer as the ambiguity of converging to the self and opening to the world centering on the connection to God/ the Holy Spirit, and the other in the practice as the interaction between dancers as well as dancer-audience as a mirror phenomenon where one sees a macroscopic image of the self to the

body of the other. It suggests that the connection with others stems from the deep spirit of the transcendence of the self through the non-separated type of interaction between the inner self and God/ the Holy Spirit. It is the essence of worship dance having relevance to the one in the Bible era.

The connection in worship dance is made through the ambiguous process between the self and others competing with the active and passive sense. It is concluded that the connection in worship dance is seeking the harmony of movement (being) in the connection between the self, others and God, that is just like seeking the harmony in life.