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**The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria)
through the Dance "Tis Marias".**

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The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

Abstract

The purpose of this paper is to investigate the way in which the woman expresses herself through dance in the area of "Roumlouki". More specifically, the aim of study is to explore how the woman improvises when she holds the position of the first dancer, through the dance "Tis Marias". The collection of the data was carried out on the basis of ethnographic method. Five aged women performed each one separately the dance "Tis Marias", while being recorded on video camera. To fully comprehend the place and function of dance in conventional society, a series of partly controlled interviews of elderly women were conducted. To analyze the structure and form of the dance, we used the methodological approach of the ethnological dance group of I.F.M.C., as this was applied in the analysis of Greek folk dance by Tyrovola and Koutsouba. To compare the dance performances we used the comparative method. From the structural analysis of the performances of the five women we found that the dance performances do not present structural transformations or "alterations". The dancers do not create new kinetics motifs and the differences in dance were found in variable elements of the form like the number of motifs which used as well as the number of their repetitions.

Keywords: improvisation, dancing motif, traditional dance.

Περίληψη

Σκοπός της εργασίας είναι να διερευνήσει τον τρόπο με τον οποίο η γυναίκα εκφράζεται χορευτικά στην περιοχή του Ρουμλουκιού (Αλεξάνδρεια). Πιο συγκεκριμένα, στόχος της εργασίας είναι να διερευνήσει και να μελετήσει τον τρόπο με τον οποίο η γυναίκα εκφράζεται και αυτοσχεδιάζει όταν κατέχει τη θέση της πρωτοχορεύτριας μέσα από τον χορό «Της Μαρίας». Η συλλογή των δεδομένων πραγματοποιήθηκε με βάση την εθνογραφική μέθοδο. Πέντε γυναίκες χόρεψαν η κάθε μία χωριστά και σε διαφορετικές χρονικές στιγμές τον χορό «Της Μαρίας», με ταυτόχρονη καταγραφή σε βιντεοκάμερα. Για την πληρέστερη κατανόηση της θέσης και της λειτουργίας του χορού στην παραδοσιακή κοινωνία, ελήφθησαν ημικατευθυνόμενες συνεντεύξεις



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

από ηλικιωμένες γυναίκες. Για την ανάλυση της δομής και της μορφής του χορού χρησιμοποιήθηκε η μεθοδολογική πρόταση της εθνοχορολογικής ομάδας του I.F.M.C. όπως αυτή εφαρμόστηκε στην ανάλυση του ελληνικού παραδοσιακού χορού από τις Τυροβολά και Κουτσούμπα. Για τη σύγκριση των επιτελέσεων του χορού χρησιμοποιείται η συγκριτική μέθοδος. Από τη δομική-μορφολογική ανάλυση της επιτέλεσης του χορού από τις πέντε γυναίκες διαπιστώνεται ότι οι δέκα επιτελέσεις του χορού δεν παρουσιάζουν δομικούς μετασχηματισμούς ή «αλλοιώσεις». Οι τελέστριες δεν προχωρούν στην παραγωγή καινούργιων κινητικών μοτίβων και οι διαφορές στον χορό τους εντοπίζονται στα μεταβλητά στοιχεία της μορφής όπως ο αριθμός των μοτίβων που χρησιμοποιούνται καθώς και ο αριθμός των επαναλήψεών τους.

Λέξεις κλειδιά: αυτοσχεδιασμός, χορευτικό μοτίβο, παραδοσιακός χορός.



Introduction

Aspects of culture and cultural practices, such as dancing, constitute points of reference of the collective identity and not only show "who we are" but also "what we are" (Tsaousis 1999). According to Royce (2002), dance is represented as a cultural practice of a community which forms a "determiner-marker" of the identity of that particular community, while for Koutsouba (1997; 2002) dance is among others, a "representation", which not only forms and reflects a cultural identity but shapes it as well. "Incorporated in a social, economic, ideological and political framework, they form the mechanisms through which the complex process of the formation and transformation of cultural identity is realized" (Koutsouba 2002). Van Zile (1996) considers dancing an event that reflects or encompasses the relevant to the cultural identity of a community, while Panopoulou (2001) supports that dancing does not simply constitute a mental expression or part of the culture of a community; rather, it intervenes in the formation of its cultural identity. Taking into account that dances are performed by people for other people, it is based on the existing relations between them (Grau 1997) and, on the whole, on the general framework within which these relations are formed and reproduced.

If we focus our attention exclusively on the kinetic aspect of dance and how it is represented within the narrow limits of a community, we notice that every community isolates those dance elements which it believes suit and fulfill its potential, and utilizes them in its dance expression. According to Tyrovola and Koutsouba (2006) the various combinations of dance motifs – *a dance motif is the smallest structural unit of dance corresponding to a rhythm pattern, i.e. to a musical meter* (Koutsouba 2007) - encountered in the dances of two and three step types, form the cornerstone of dances we come across through all the Greek territory. The possible combinations are numerous and depend, mainly, on the formation of the dance motif focusing on the lower limbs as well as the aspects of time and use of space. Nonetheless, the rest of the elements that determine the form of the dance, like the dancer, the setting and the acoustic elements, contribute to the variety of combinations of dance motifs (Tyrovola 1999).

The way in which each community chooses to combine kinetic motifs and then form dance motifs is what shapes the local dance repertoire, its ways of expression and performance and its



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

special dance style which result in the formation of a unique identity in space and time and the creation of its own dance tradition (Filippou 2002).

This dance tradition is not reproduced by the members of the community blindly, passively and uncritically (Damianakos 1984). On the contrary, it allows dancers, especially the skilled ones, to take initiatives and venture innovations. Nevertheless, these initiatives and innovations are not uncontrolled and limited. They must not transgress the limits and conventions that the community itself has posed. In this way, the skillful dancer has the chance to stand out from the group, showing his/her dance skills through his/her improvisations and agility. This improvisation, after it is endorsed by the community and becomes accepted by the majority of the members of the group, will eventually become incorporated in its dance tradition and become its inseparable part (Zografou 2003). According to Drandakis (1999), improvisation in Greek dance involves the restructuring of dance steps and motifs rather than creating new ones.

The aim of this paper is to explore the way in which women express themselves through dance in the area of Roumlouki (Alexandria). More specifically, this paper intends to look into and study the way in which a woman expresses herself and improvises when she holds the leading dancer position in the dance "Tis Marias" (Maria's), keeping in mind that all the dances of the area, and consequently this dance too, are formulated by the leading dancer; the rest of the participants are there to sanction the leading dancer's performance.

The particular period was chosen for the following reasons:

- Although sociologists (Tsaousis 1999; Dimas 2004) consider the fifties the last decade of the Greek traditional society, the relevant changes in the dance habits of the Greeks appear after the sixties, under the influence of immigration inside and outside Greece (Meraklis 1998).
- As it will be later presented in detail, until the beginning of the seventies they varied, in terms of cultural origin, populations did not get into immediate contact, thus maintaining their cultural "purity".
- The performers come from villages which, even today, are inhabited by solely native people. In these villages, on the one hand, dance clubs started to operate at the beginning of the eighties and, on the other, until the beginning of the seventies we come across impromptu



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

dance occasions, like the Sunday dance or the open - air dance in the fair of the local patron saint.

The Roumlouki Area

When we refer to the Roumlouki (Alexandria) area, we mean the part of the Imathia plain, which the Aliakmon river runs through. It stretches from the northern flanks of the Pieria mountain range to the reed fields of the marsh area of Giannitsa and from the hills of Veria until the Loudias river and the estuaries of the Aliakmon in the Thermaikos gulf, while others claim it stretches until the Axios river (Pantazopoulos 2001). The Ottoman conquerors named this area "Roumlouki" or "Uroumluk" because of its exclusively Greek population. The word comes from the combination of the Turkish words "Roum", meaning "Greek"- Roum and "louc", an adjective suffix indicating possession (Moschopoulos 1988). In other words, "Roumlouki" refers to the country or place inhabited by Greeks.

From the approximately fifty (50) villages of the area at the beginning of the 19th century, today there are about thirty-five (35), the most important of which is Gidas (Alexandria), Makrochori, Meliki, Nissi, Kavasila, Korifi, Stavros and Loutros. The area has lost its population and cultural homogeneity from the beginnings of the 20th century, as it has periodically received a great number of refugees from Asia Minor (Smyrna, Magnesia, Cappadocia, and Adana), Pontus and Eastern Romelia on the one hand, and on the other, a number of domestic migrants, driven from various spots in Greece for financial reasons. Thus, populations from Grevena, Kozani, Epirus, as well as from Crete and the Peloponnese, settled to the villages of the area or created new ones like Arachos, Neos Prodromos, Kalochori and Agia Triada. The villages that retain their cultural homogeneity even today are Neachori, Loutros, Kefalochori, Korifi, Platanos, Episkopi and Schoinas. On the contrary, in villages like Makrochori, Meliki, Nissi and Plati, the indigenous people are the minority among those coming from areas like Pontus, Asia Minor, Epirus, Grevena and Kozani, the Vlach population included.

Life was not easy for the refugees even until the beginnings of the 70s, when the first weddings between the local people and themselves started taking place. In fact, refugees faced



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

suspicion and a reluctance to be accepted by the indigenous populations, who referred to the newcomers in an insulting way, calling them "wretched refugees", "hussies", "good-for-nothing Vlachs" or "lowly ones". It can be easily understood that there was no possibility for those culturally different populations to entertain themselves in fairs and other occasions together.

The economy of the area relies on the abundance of agricultural products grown in its fertile land. Cotton, peaches, sugar beet, tobacco, pears, apples, grains and vegetables are some of the main plentiful agricultural produce, a great amount of which is exported, while part of it constitutes the basis of the local industrial units.

Methodology

The collection of the necessary data for this research was based on the ethnographic method (Gefou-Madianou 1999; Giourchescou 1999; Kaeppler 1999), on active observation on the part of the researcher and on the use of first and second-hand sources. Particularly, the first-hand, factual material of the research is derived from on-the-spot research (Lange 1984) and compiles data concerning the place dancing occupies in the traditional as well as the modern society of the area. It mainly consists of oral accounts, based on open-ended type of questions for a semi-structured interview (Thomson 2002), as well as on-the-spot recordings of the dance "Tis Marias".

Five women, aged between 85 and 88 years old, performed the dance, each one separately and on different occasions, while they were being recorded on a video camera. The same procedure was followed four months later. To fully understand the place and function of the dance in the traditional society of the area, semi-dictated interviews of elderly women, performers of the dance of a younger age, were used. The second-hand factual material comes from reviewing the relevant to the topic bibliography.

The data of the research was analyzed on the basis of the structural-morphological method, as suggested by Martin and Pessovar (1961), the International Folk Music Council (I.F.M.C 1974) and implemented in the Greek dance practice by Tyrovola and Koutsouba (2001; 2008). The use of the structural-morphological method was considered necessary, since the topic is approached



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

through the analysis of the structure and form of the dance, with a parallel presentation of its structural units along with those of the accompanying music. *The structural view in the morphological approach is summed up in the thesis that the information conveyed by the structural characteristics of the dance is sought for in the dance itself and not in its anonymous creator or in its social parameters. Structure, according to Kaepler (1999), facilitates the immersion in the cultural conscience of the past and its development in contemporary society, while style is what defines the special characteristics of a place and differentiates it from others (Tyrovola 2006).*

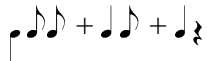



To compare the performances of the dance the comparative method was used, as it facilitates the classification and the evaluation of the content of homogeneous objects (Tyrovola 2008). The comparison between objects in an order is carried out on the basis of their common characteristics, which are essential for the given inspection. The most simple and significant type of relation revealed through comparison is the relation of identification and differentiation (Tyrovola 2006). Through the comparative method we seek to present the similarities or differences as well as the extent of the transformation of the structure and form of the dance. The comparison concerns the recordings of the dance by the five women on both occasions.

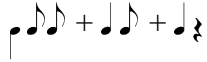





Results

By the structural analysis of the dance of the five performers on both occasions the following ensue: the dance consists of two dance parts, the first one, which is slow, and the second one, which is fast. The duration of each part depends on the leading dancer.

In the first dance part we observe the following eight motifs:

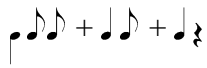




Motif	M1		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	r ₀	l ₀	r ₂
Directions	→	→	□

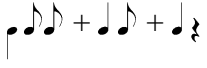




Motif	M2		
m.m.	1 st p.	2 nd p	3 rd p
1 st : 11/8 			
Legs	r ₃	l ₂	l ₂
Directions	→		□

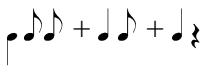






Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

Motif	M3		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	l ₀	r ₄	r ₄
Directions			<input type="checkbox"/>

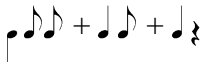






Motif	M4		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	r ₅	l ₂	l ₂
Directions			<input type="checkbox"/>

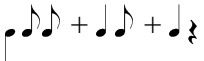





Motif	M5		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	l ₀	r ₆	r ₆
Directions			<input type="checkbox"/>

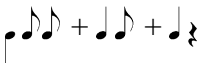







Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"






Motif	M6		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	r ₀	l ₀	r ₇
Directions			

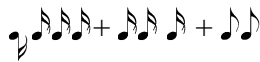



Motif	M7		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	r ₀	l ₃	l ₃
Directions			

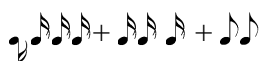




Motif	M8		
m.m.	1 st p	2 nd p	3 rd p
1 st : 11/8 			
Legs	l ₀	r ₂	r ₂
Directions			



The second dance motif consists of the following eight (8) kinetic motifs:

Motif	M9		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	r ₀	l ₅	r ₀
Directions	→		→

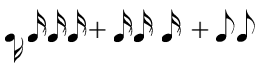




Motif	M10		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	l ₀	r ₀	l ₀
Directions	→	→	→








Motif	M11		
m.m.	1 st p.	2 nd p	3 rd p
2 nd : 11/16 			
Legs	r ₀	l ₆	l ₆
Directions			










Filippos Filippou, 04/2015

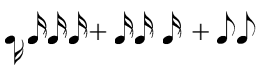




The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

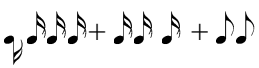




Motif	M12		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	l _o	r ₆	r ₆
Directions			

Motif	M13		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	r _o	l _o	r _o
Directions			

Motif	M14		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	l _o	r _o	l _o
Directions			



Motif	M15		
m.m.	1 st p.	2 nd p	3 rd p
2 nd : 11/16 			
Legs	r _o	l ₈	l ₈
Directions			

Motif	M16		
m.m.	1 st p	2 nd p	3 rd p
2 nd : 11/16 			
Legs	l _o	r ₈	r ₈
Directions			

The above sixteen (16) kinetic motifs, when combined, form five (5) dance phrases: four (4) in the first dance part and one in the second that is found in three different variations. Of these, the first dance phrase consists exclusively of repetitions of the first kinetic motif (M1). The number of repetitions of the kinetic motif varies, depending on the dancers and the day of the performance of the dance. The longer dance phrase consists of five (5) repetitions and the shorter one only two. Only two dancers performed the same number of repetitions on both occasions.

The second dance phrase comes about from the combination of the second (M2), third (M3), fourth (M4) and fifth (M5) kinetic motif. It is identical in all ten demonstrations of the dance. This dance phrase is the most common dance phrase in the area, since we encounter it in many women dances, such as "Tis Anthias" (Anthia's), "Lipirida", "Tis Katirinous" (Katherine's), as well as in



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

men dances, like "Gaida" (Bagpipe), "Tis Giolous" (Giolous'), "Boemtsa". We could argue that it constitutes the dance phrase that characterizes the dance physiognomy of the area. Additionally, it is the sole dance phrase of the first dance part that is repeated twice as a link, connecting the first to the third and the third to the fourth dance phrase.

The third dance phrase also consists of repetitions of a kinetic motif. This kinetic motif is M6 and in the performance of three women it is repeated twice on both its demonstrations. On the contrary, in the performance of one of the women, it is repeated three times on the first occasion and four times on the second, while it does not occur in the performance of the dance by one woman in neither instance.

The fourth and last dance phrase of the first dance part consists of repetitions of the dance motifs M7 and M8, depending on the performer. In three of the performers we observe two repetitions, that is, the dance phrase has the form of: M7M8+M7M8, another performer executes three repetitions, i.e. the form is: M7M8+M7M8+M7M8, while yet another executes the two motifs once, thus the form is: M7M8. This dance phrase is performed just once.

The fifth dance phrase, and the only dance phrase in the second part, is found in three variations. All three of them consist of the combination of four kinetic motifs, two of which, M9 and M10, are common in all three variations. Thus, the first variation is composed of the combination of kinetic motifs M9, M10, M13 and M14, i.e. it has the form of: M9+M10+M13+M14 and, finally, the third variation comprises M9, M10, M15 and M16, having the form of: M9+M10+M15+M16.

As far as the repetitions of the three variations are concerned, only in the demonstration of the dance by one performer do we find all three variations with two repetitions of the first variation and three of the third one. In the execution of the dance by three performers, the first and third variations are used, with a different number of repetitions, while in the dance of another performer, the first and second variations are used. As for the second part of the dance, its performance, which took place four months later, was identical.



Discussion – Conclusions

In many areas in Greece, up until the beginning of the 1970s, dancing was closely related to both the religious and secular life of the residents. Besides being a means of communication, it provided the chance for building social relationships and enhancing the sense of integration and unity. The common dance constituted the forum of display of the local community and the demonstration of the overall moral and customs code that defined it. In there, through dance, the social status of male and female subjects is manifested. The female subject, in a patriarchal, male dominated society, was unable to express herself in terms of dance, the way she could and desired (Filippou, Mavridis, Rokka, Harahoussou, Harahoussou 2003). For the female subjects of traditional society, dance was not simply a way of entertainment, pleasure and joy, but a whole set of behaviour, duties and social control rules. Women were characterized by modesty, decency, lack of exaggeration, genuineness and low-cast eyes. Their feet moved close to the ground and they avoided superfluous twirls, sit-ups, jumps, while too many turns were not allowed.

In Roumlouki, today's Kapodistrian Municipality of Alexandria, Imathia, most of the dances carry women's names, like "Tis Anthias" (Anthia's), "Tis Lissavo's" (Lissavo's), "Dimitroula", "Tis Panagios" (Panagios's). Is this an indication of the varying possibilities of the female subject's self-expression through dance or is it just a coincidence? The purpose of this paper was to explore and study the way in which the female subject expresses herself and/or improvises when she holds the position of the leading dancer in the dance "Tis Marias" (Maria's).

This dance is one of the most popular dances for the residents of Roumlouki. It is a dance performed exclusively by women on every occasion when dancing is in order and particularly on occasions requiring the exhibition of the special dancing skills and aptitude of the dancer. The dance in question was apparently named after the song accompanying it, called "Poor Maria, why are you weeping?" According to the female interviewees (1st interviewee), the dance requires special dancing skills by the leading dancer. "Not any dancer can lead the dance", an interviewee said. And she goes on "her legs must lead and she must heed the tambourine". Otherwise, it will be like she's treading on grapes". The dance consists of two parts and its rhythm scale is progressive. The meter of the first part is 11/8 and its rhythm pattern is + +, while that of the second part is



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

11/6 and + + respectively. The first part is slow, while, in the second, the rhythm progressively accelerates.

From the structural analysis of the performances of the dance by the five elderly performers, we observe sixteen kinetic motifs on both instances, eight in the first part and another eight in the second. The combination of those kinetic motifs results in the formation of five dance motifs, of which four are observed in the first part and one in the second. The dance motif of the second part is encountered in three variations.

Of the dance motifs, only the third is absent from the demonstration of one performer, resulting from the absence of the 6th kinetic motif (M6). When this variation was mentioned to her, she answered: "Oh, I know it and sometimes I do it too. I don't know. My mother didn't do it this way and that's how I got used to dancing it this way. But I do know it" (2nd interviewee, 2013).

Regarding the composition of the dance motifs, we observe an identical composition of the second dance motif on all ten performances of the dance. This motif is the only one repeated for a second time. It is the motif characterizing the dance style of the area, as it is used both by men and women in most dances.

The first dance motif consists solely of one kinetic motif (M1) and differs only in the number of repetitions. It is the motif with the potentially longer duration since "...the competent leading lady will perform the first three steps many times. It is here that she will prove she can wave the handkerchief and guide the tambourine player. Here she will show whether she can coordinate the whole circle (of dancers)" (3rd interviewee). Later on she adds, "The first part is for everyone. It is nothing but a round dance. Anybody can do that. Even one that just drags her feet can do it". According to another interviewee, "in this three-step motif the good dancer will be able to prove what a good musical ear she's got and how skillfully she dances. As it is, she cannot perform twirls or jumps. They are not appropriate for a woman or her clothes" (4th interviewee).

Another interviewee agrees with her saying, "when I performed the first three-step motif the tambourine player was observing my feet, so that he could follow me. That's how slowly and skillfully I danced. In this part one can understand how well a woman can dance. I wanted to and could dance much better and in a much more different way from the other women in the village.



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

However, I was not allowed to dance the way I wanted to, because I knew that the next day I would be the talk of the village. And it was not only that. The worst part was what I would have to face at home. The scolding of my father and mother would be heard all over the village. Since I was a little girl I remember my mother and grandmother instructing me how to dance when I grew up. Their words still ring in my ears. *Airs and graces are not becoming to a woman. A woman must not attract attention with her body. She must have low-cast eyes and her body must disappear in her dress*". And she goes on, "this, however, was for outside the home when other people watched. When we were alone at home or when the guests left and it was just us, then we danced differently. We ventured twirls, sit-ups and we twisted and turned". These comments of the interviewee vindicate Spiliotopoulou (1999) and Cowan (1990), who claim that dancing in public by female social subjects is governed by inhibitive social rules and conventions since public places seem to belong to the realm of male authority, while, on the contrary, the domestic sphere, being the place of female dominance, allows for a more relaxed expression in dance.

In the fourth dance motif the only variation is the number of repetitions. The dance motif that the performers create consists of the same dance motifs (M7 and M8) and differs only in the number of repetitions.

Regarding the second part of the dance, which is more brisk and simple in its form, it consists of one dance motif, which is presented in three variations without any particular dance interest, in the view of the interviewees.

The results of the research differ from those of the research of Babalis (1990), according to which, it was the state of mind of the performer that determined the duration of each dance part, not her dancing skills or abilities.

From the words of the interviewees we perceive that women could not express themselves through dance the way they wanted to and that they were obliged to adhere to the unwritten communal sense of "what was right" for the female way of expression through dance. "Listen, we couldn't dance the way we wanted to. When we danced in the fair we knew that all the villagers were staring at us. If we didn't dance the way we were supposed to, the whole village would criticize us. We could hear them talk even as we were dancing. When they didn't like the way some



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

woman danced, you could hear them say: Ah! Look at how she dances, as if she's treading on grapes. I remember a girl who liked the sound of the bagpipe. At one point she dared to "sit the way a man does (meaning to perform sit-ups). You could immediately hear the onlookers criticizing her dancing, saying she danced like a man. Even today, when someone wants to find fault with the dance of a woman, they say she dances like D...".

By the words of the performers of the dance one can realize that there is a bilateral relationship between the individual and the collective mentality, the female social subjects and the community. The community dictates the rules and the conventions and women obey them ungrudgingly. The community defines the individual identity of the dancer and the social subjects, in turn, shape it and pass it on to the next generations. The paradox is that the social subject herself becomes the medium of perpetuating those rules and conventions.

In terms of the structural-morphological analysis of the execution of the dance by the five performers, we come to the conclusion that the ten performers of the dance do not present form-variations or "alterations". The performers do not venture to form new dance motifs; the differences are limited in the variable elements of the form, like the number of motifs used, as well as the number of their repetitions; this is so not because they did not want to or because it was beyond their dancing skills but because it was dictated by the local beliefs on the female social subjects' expression through dance.



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Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

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Filippos Filippou, 04/2015

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Appentix - Symbols for Leg Movements

- r₀: Move the right leg
- r₂: Stop the right leg on the heel of the left with the toes
- r₃: Move right leg sideways, front circle's center
- r₄: Lift slightly the right leg forward, almost stretched by focusing on the heel
- r₅: Move the right leg and put it behind the left one
- r₆: Put the right leg next to the left, without support it
- r₇: Crucify the right leg front of the left
- r₈: Lift the right leg at a low ebb, next to the left
- l₀: Move the left leg
- l₂: Lift slightly the left leg forward, almost stretched by focusing on the heel
- l₃: Stop the left leg on the heel of the left with the toes
- l₅: Move the left leg and put it behind the right one
- l₆: Put the left leg next to the right, without support it
- l₈: Lift the left leg at a low ebb, next to the right
- Direction to the right
- ← Direction to the left
- ↗ Direction diagonally in front of the right side
- ↖ Direction diagonally in front of the left side
- ↙ Direction back to left
- ↘ Direction diagonally back to right
- ↻ Circular movement of the leg to the left side
- ↻ Circular movement of the leg to the right side
- pause



Filippos Filippou, 04/2015

The First Woman's Dancer Improvisation in the Area of Roumlouki (Alexandria) through the Dance "Tis Marias"

Biography

Filippos Filippou is an assistant professor of traditional Greek dances at Democritus University of Thrace, Department of Physical Education and Sports Sciences. He received his Master's degree from the École des Hautes Études en Sciences Sociales – Anthropologie Sociale in Paris, France, entitled: « La danse traditionnelle comme phénomène social dans la région d'Aridea – Orma». The title of his Doctoral Thesis is: «Factors of representation of traditional dance in Modern Greek reality: The example of prefecture Imathia». His research interests are anthropology of dance theatrical presentation of traditional Greek Dance, Traditional Dance and Media.