



## Research Article

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Received: 08 August 2023 / Accepted: 20 October 2023 / Published: 5 November 2023

# Analyzing and Discussing the Evolution of Arabesque Movement According to Dance Elements and Aesthetics

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DOI: <https://doi.org/10.36941/ajis-2023-0152>

## Abstract

*The present paper examines the different types and variations of arabesque dance movement from ancient times until today. The study analyzes and discusses the elements of arabesque dance, its common cultural elements as visualized through a chronological lens, its choreography, and its aesthetics in order to explore its development in terms of needs that arose from period-specific trends and dance stereotypes. The meaning of the term "arabesque" has changed from simply "a group of dancers," now representing a delicate and highly masterful art. The gradual refinement of arabesque by dancers and instructors evolved an adept dancing system that positions the body in equilibrium by distributing its weight equally. The physical coordination, posture, and grace inculcated through arabesque movement benefit individuals' strength, posture, focus, and performance. Specific dance teaching styles, methods and strategies are also discussed based on outdoor and indoor modern setting, to create innovative education patterns for dancers, schools, academies or companies. Stakeholders, teachers, and instructors in performing arts should ensure the widespread distribution of these methods and their benefits to share their positive impacts with the world.*

**Keywords:** dance education, choreography, performance, ballet, contemporary, modern dance, arts, outdoor dance, yoga

## 1. Introduction

Like most other terms in ballet, 'arabesque' has French roots. It translates to "in an Arabic fashion," thus corroborating the definition established by Gail Grant, i.e., "in the Moorish style of ornamentation." An accurate conceptualization of arabesque in dance demands a rudimentary understanding of the general definition of this term. The Merriam-Webster dictionary states that it is a style in which figural outlines are applied to produce intricate line patterns. Its simplest definition is "an elaborate or intricate pattern" (Merriam-Webster, 2022). This meaning is transmissible to artistic works and body motions, where artists and performers apply styles reminiscent of Moorish art, often visible in architectural features and household goods from this culture. Arabesque in ballet exemplifies these attributes as it demands performers to execute various combinations of limb and body-part positionings to form intricate patterns.

The present paper analyzes and discuss the different types and variations of arabesque dance movement as well as, its history and development from ancient times until today. Further, it analyzes

and discusses arabesque's dance components, its common cultural elements as visualized through a chronological lens, its choreography, and its aesthetics in order to propose a rationale of its development in terms of needs that arose from period-specific trends and dance stereotypes.

## 2. Analyzing Arabesque

### 2.1 Defining "arabesque"

As a term "arabesque" is found in Islam and specifically in Baghdad where it was invented around the 10th century (Merriam-Webster, 2022). The word consists of the root "arab-" and the suffix "-esque," combining traditional elements of Arabic and Moorish art. It first appeared as a distinct and original development in Islamic art in carved marble panels during that era. When used as an artistic term it represents a type of mural or surface decoration with color or relief, consisting of diffuse lines of branches and leaves intertwined.

Arabesque designs gained their nomenclature from Arabic communities that practiced Islam, as these art forms became highly formal in religious settings as an integral element of Islamic decorative traditions. Arabesque art became more popular as Islam spread into Europe and South East Asia (Kapse, 2020). Earlier western models inspired renaissance artists to incorporate rebesque elements in their designs for places such as the Vatican, the majolica at Urbino, and the tapestry in Florence. These styles regained popularity in the mid-15th century as painters and stoneworkers, among other artisans, decorated renaissance architecture in this manner. In the baroque period, arabesque decoration fell out of favor in western society until the French collector Comte de Caylus published his collection of arabesque paintings (Al\_Santawy et al., 2021). Subsequently, more artists, musicians, and creatives readopted these designs, leading to the development of arabesque ballet.

Arabesque dance in ballet traces its origins to distant historical periods spanning a broad range of cultural systems and practices. Researchers have explored the associations between the visual motif, technical movement, and formal term "arabesque." These explorations determined that arabesque motifs and their associated crafts had Hellenistic origins before spreading south to artisans in Asia minor. These designs were also used in the ancient Roman empire until its fall. Fragments of Greek paintings alongside antique relievos facilitated the transmission of these cultural elements (Lysgaard, 2019). Arabesque style evident in physical entities gradually permeated into other art forms and society as a whole within this region, persisting for long periods until the widespread Islamic adoption from around 1000 AD.

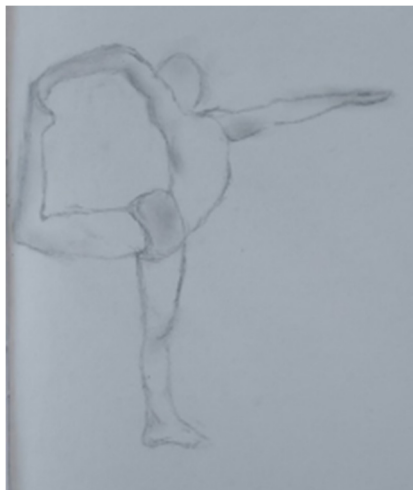
### 2.2 Arabesque dance movement in ballet and its evolution from antiquity to modern times

Despite its primary association with Islam, arabesque poses in ballet share characteristics with the dance postures and methods practiced in Indian society, where solo dancers present performances accompanied by singers and musicians for religious aims. The synchronized hand and facial gestures implemented in Bharatanatyam are similar to the extended lines applied in arabesque. The grand- and demi-plié positions used in arabesque have knee-bending and turnout identical to the Muzumandi and Araimandi positions (Figure 1) in Bharatanatyam (Joseph et al., 2021).



**Figure 1.** Movements from India's ancient dance Bharatanatyam

Similarly, many physical poses or "asana" from yoga – a discipline of eastern philosophy that dates back almost 10,000 years, the elements of which were incorporated into the development of religions such as Hinduism and Buddhism – are used for asceticism of the body and are physical poses for meditation (Zafeiroudi, 2021). The asanas Natarajasana (dancer's pose) (Figure 2), Virabhadrasana (warrior's pose) (Figure 3) and (Figure 4) from ancient India share many elements of arabesque movement. Many interconnections, both on a physical and mental/spiritual level, exist regarding yoga and dance, especially modern dance as a form of evolution of ballet (Zafeiroudi & Kouthouris, 2022; Zafeiroudi et al., 2022; Zafeiroudi, 2021).



**Figure 2.** The asana Natarajasana (dancer's pose) in yoga



**Figure 3.** The asana Virabhadrasana (warrior's pose) in yoga (Zafeiroudi, 2021a)



**Figure 4.** The asana Eka Pada Hamsa Parvottanasana (swan's pose) in yoga (Zafeiroudi, 2021b)

These similarities do not directly imply the latter form of dance is a primogenitor of the former. However, it evidences the previous existence of the arabesque style in dancing systems outside the West before its eventual popularization. The Egyptians possessed an equally intricate dance culture that played roles as an art as well as a means for social expression and skill. Hieroglyphics assessed in antiquities from this civilization show its participation in ceremonial dances, entertainment dances, and several other forms of such art. In one interpretation by Beni Hassan, a girl from Egypt's middle kingdom was portrayed in a movement including transitions from standing on a single leg to standing on two, followed by a leap from both feet (Schachter, 2019). These movements show considerable similarities with motions applied in arabesque, where the balance on one and both feet grounds subsequent body movements to facilitate artistic expression.

Movement and dance played an important role in ancient Greece (Lawler, 1947). Many commonalities with the arabesque movement are found in images referring to dances in ancient Greece. For example, there is an image from ancient Greek dance where the gods Artemis and Apollo dance together (Figure 5). The posture, the positions, and the movement of their legs as they are placed and extend backwards show similarities with the current form of arabesque. In ballet, arabesque is one of the classic positions adopted by dancers in this domain. The dancer supports their weight on a single leg while the other remains held backward, suspended artfully in the air.



**Figure 5.** Ancient Greek dances. Artemis and Apollo dance

In his written studies, the 19th century Italian dance maestro Carlo Blasis first formulated a definition of arabesque that seems to be the beginning (but not a defining point) of the introduction of the technique into dance. The term given by Carlo Blasis for arabesque originally meant a group of dancers in a harmonious position on stage (Falcone, 1999). The structure of the arabesque was not yet defined in the sense that we understand it today as a posture consisting solely of lifting the leg backwards. However, Blasis established the principle that the position of a body should be based on balance and equal distribution of weight. This principle formed the basis and was one of the key elements of the theory of the art of dance promoted by the Académie Royale de Danse founded in 1661, whose rules for correct posture formed the foundation of instruction for its dance teachers of the nineteenth century and was key to the method taught by the Italian Cecchetti.

Applying arabesque in ballet dancing is a moderately complex task that requires the dancer's comprehension of its various components. These components include the movements executed by dancers, the visual environments surrounding them, and the acoustic elements to which they perform. Despite the broad variability in techniques applied by various schools, these constituent elements remain relatively consistent across the board. The skillful execution of this dance technique requires a fundamental understanding of these attributes, as elaborated in subsequent segments of this study.

Arabesque in classical ballet is an engaging display of faultless technique alongside effortless elegance. It applies the dancer's vigor and strength as a foundation for performance execution. These attributes emanate from the dancer's physical form. Arabesque dance involves muscles including the hip and back extensors, which are the primary means for holding the suspended leg in position. These muscles provide the strength and stability required for a solid support base (Akiko, 2018). Various other muscle combinations offer support for additional actions and movements. The semitendinosus, bicep femoris, and gluteus maximus facilitate hyperextension of the dancer's leg, while the rectus femoris, medialis, and vastus intermedius facilitate straightening and lengthening of the dancer's legs. The deltoids and coracobrachialis facilitate arm movements. Early definitions of the term arabesque denoted varying connotations. Nevertheless, they commonly identified that the arabesque pose should comprise a fanciful arrangement of the dancer's limbs (Lysgaard, 2019).

Foundationally, early definitions highlighted that the dancer should either place their limbs in false opposition, bend the arm opposite to the forward leg while extending the alternative arm to the side, or lengthen their limbs and upper body in a manner that seems off-center (Falcone, 1999). To return to the originator of the concept of arabesque, Blasis's writings provide a greater clarity to the

arabesque in ballet. He stressed that the position of a dancer's arms does not necessarily need to follow the rule of opposition highlighted above. Instead, the dancer must establish means for positioning their limbs as gracefully as possible. The poses Blasis identified as arabesques in his treatises display these fanciful limb arrangements, disregarding the opposition principle. Blasis dissected the basic posture indicated by the perpendicular principle, which underlays most dance movements. The perpendicular, aplomb, or plumb principle establishes a perfect form of equilibrium that facilitates a dancers' stability, steadiness, and verticality (Crow, 2020). He also dissected the principle of equiponderance, which established that a dancers' body movements could depart from the plumb principle as they would display less constraint while learning arabesque techniques (Zimmerman, 2016). These deliberations allowed Blasis to revise these principles, thus establishing renewed interpretations of arabesque applied by subsequent practitioners in this field.

Blasis' revision of these techniques led to his theorization of the principle of the counterweight of the forces equally divided by the perpendicular line. This principle underscored the role of a dancer's hips in ensuring balance due to their position as a junction between the upper and lower body sections. His writings elaborate that the dancer's body should lean forwards or backward depending on their adopted stance while maintaining balance and poise through their hip joints. The movements in Blasis' elaborations had an open structure and were uncodified, thus allowing the dancer to make various combinations according to their preferences and sensitivity (Zimmerman, 2016). Minor changes in detail, such as leg movements and opposition in the arms, helped provide different features to the dancer's attitudes, thus sustaining an aggregately lively character with several variations.

To summarize, the concept of arabesque implicitly dates back to Arabia, predating similar dance movements appearing in Egypt, Ancient Greece, and India (Zimmerman, 2016). The analysis of arabesque in dance begins with the analysis of the various types and variations of the movement and the evaluation of its component elements created since the 16th century. Various schools of dance techniques contain the variable body positions adopted in arabesque through several movements:

- The French method, which appears with the Académie Royale de Danse in 1661 and is renewed with Nureyev in 1980, applies two types of arabesque.
- The method of the Royal Academy of Dance (RAD) or Royal Academy of London, established in 1920 to as the English style of ballet by Genee, Karsavina, Bedells, Espinosa, and Richardson, includes three types of arabesque.
- The Vaganova method, which is based on the Russian style and dates from around 1921, uses four types of arabesque.
- The Cecchetti method, developed by Enrico Cecchetti (1850–1928), uses five.

The above variations present an accurate picture of how different the variations of the arabesque movement are and how they evolved during the 16th to 19th centuries. Regardless of the variation presented, the general position adopted in this movement is equally demanding. Foundationally, Gail Grant elaborated that the dancer's primary goal is to stretch the limits by creating the longest possible line from one's limbic extremities (Zimmerman, 2016). Such a stretch demands immense focus, the direction of energy, and attention to detail. Dancers could perform it straight or demi-plié, whereby the non-standing leg extends backward at a right angle (Mira et al., 2019). Furthermore, the position of the trunk varies from the upright position to the trunk leaning forward and the gaze in different places. Arabesque can also be executed flat foot or en-pointe.

The name and meaning of an arabesque change when one arm or leg is slightly displaced. Choreographically, as mentioned above, the arabesque is performed by supporting the body over one bent or straight leg and keeping the other parallel to the floor. The placement of the feet depends on what the hands are expressing. Arabesque movements in ballet are used to express various emotions such as joy and pride, but also jealousy, anger, and contempt (Falcone, 1999; Fairfax, 2003). Arabesques are generally executed in an upright, inclined, or diagonal shape, and can vary from school to school. The types of arabesque found in the various schools that dealt with and established

important ballet techniques are listed and analyzed below.

The Italian technique, also termed Cecchetti, establishes five variations. The first arabesque requires a dancer to stand upright on their right leg while extending the left leg backward and the right arm forward. The dancer's left arm should be in opposite orientation to the right while their gaze faces the audience in the latter's direction. The second arabesque replicates the first's footwork while shifting the left arm forward and the right to the back. The dancer's gaze overlooks the forward-facing left shoulder towards their audience. Conversely, the third arabesque in this technique has the dancer standing upright on the right foot while pushing the left one outward in a similar fashion to the former two variations (Morris, 2022). Contrastingly, both arms extended forward, with the left perpendicular to the dancer's thorax and the right held up at a forty-five-degree angle from the neck. The fourth arabesque shifts the dancer's positioning by altering their footwork. The dancer's right-foot toes must first be en-poinette, thus allowing them to extend the left one around their bodies towards the left arm, which is also backward-facing. The right hand extends forward while the dancer pursues this direction to face the audience (Lysgaard, 2019). Finally, the fifth arabesque maintains the fourth's footwork while altering the left arm position to face forward at a lower angle than the right.

The Vaganova method prescribes four variations, as elaborated by Agrippina and Vaganova (1969), a distinguished Russian dancer. Vaganova's arabesques differ from the traditional view of French and Italian systems as she thought the latter two had critical shortcomings evidenced by dancers' turns. Vaganova found that the French arabesque limited dancers' completion of turns, as easily validated by the passive rearward leaning of the back, which restricts its use in generating turning momentum. Vaganova also extended a similar critique to the Italian method, which lacked softness due to dancers' backs being upright and their arms being placed far behind (Falcone, 1999). These methods went against her understanding of the principles underpinning ballet, which seeks to erase any angles evident in the human body. The Vaganova method primarily focuses on back alignment. She emphasized the importance of good back alignment, as no harmonious arabesque exists. Therefore, she proposed changes that altered chest and arm placement to help dancers gain more aesthetic positions and stronger backs.

Vaganova's first arabesque requires the upper body to shift forward to provide an aesthetic visual line and forward impetus. Unlike in the French arabesque method, the body does not lean forward (Lysgaard, 2019). Its upper section curves from the waistline upwards in a cambré position, thus pulling up a dancer's backs rather than pulling it forward (Vaganova, 1969). The arm placement is in such a manner as to promote muscular tension in a dancer's back, making it easier to tense muscle chains from one arm to the other. The second arabesque has similar footwork as the first, where the right leg extends behind the body in arabesque while the left stands still. The dancer should then extend their right arm directly forward 'en avant' before extending the left arm slightly behind the shoulder. The dancer's shoulders and arms remain aligned as their gaze shifts to the audience. The third arabesque has the right leg as the standing one while the left extends behind in arabesque. They then spread the right arm to one side, pulling it behind the shoulder while extending the left arm frontward and gazing in the direction of the left arm, which is extended en avant. The fourth arabesque has similar footwork to the third; however, the right arm extends frontwards while the left extends backward to create a continuous line from one to the other. The dancer's shoulders face forward while they turn and gaze toward the audience.

The RAD also has a training system that prescribes particular techniques for performing arabesque in ballet. The RAD method was specially devised to merge respective dance methods from the Italian, French, Russian, and Spanish designs to establish a style unique to the academy. This style quickly gained recognition as an English technique for practicing ballet. Three forms of arabesque are practiced in this system (Morris, 2022). In the first arabesque, the dancer stands on their right leg, en ouvert, while the left leg remains extended. The dancer then extends their right arm forward while keeping it parallel to the right shoulder and at eye level. The left arm should stay below the right shoulder at the side. The second arabesque in this technique requires the dancer to



shift stance to their left leg with the right extended. Their left arm should extend sideways from the shoulder, while the right arm should extend forward at shoulder height. Performing the third arabesque demands that dancers stand on the right leg while extending the left leg backward (Lambrinos, 2019). Their left arm should extend parallel to the right at shoulder height. The right arm should extend forward at eye level.

### 2.3 *Dance elements and aesthetics*

Classical ballet, as applied in arabesque performance, requires the dancer to maintain balance and focus under various visual conditions, including unpredictable or dim lighting. Like most other forms of ballet, arabesque dance applies full lighting and mirrors in training studios. These attributes of the visual environment help inculcate the dynamic and static balance skills required from arabesque performers. The postural control system helps integrate the vestibular, somatosensory, and optical inputs that guide dancers to maintain stability when taking up various attitudes (Aquino et al., 2019). Visual sensory information is particularly critical during training sessions to enhance a dancer's awareness. However, ballet dancers performing in public spaces may experience a wider variety of visual environments depending on their performance venues. This section elaborates on the graphic settings within which arabesque performances occur.

As previously highlighted, visual dominance in the postural control system sets the precedent that dancers should practice in an environment where they can observe themselves. Consequently, dance training facilities engage novices in extensive sessions in front of mirrors. These mirrors help the individual to approximate their potential audience's perspective. They are a constant source of feedback that helps dancers correct their movements. Additionally, mirrored environments allow practicing arabesque dancers to practice their gaze, a critical visual cue applied during expression (Radell et al., 2021). This eye gaze helps the dancer improve control and balance during high-velocity body movements.

The choreographic attributes of arabesque dance incorporate its kinematic, visual, and rhythmic elements. Engel's analysis of arabesque choreography provides critical insights into these aspects (Falcone, 1999). After studying various attitudes and postures, he provided definitive observations on the applicable kinematics for this case. His texts elaborate that a dancer's body should break away from the perpendicular pose and assume an oblique posture when expressing repulsion or attraction. Such thrusting forward of the dancer's chest and upper body provides an avid visualization of emotional responses. This posturing helps dancers articulate the synergy of energy within their bodies to assume poses that easily define their sentiments. Engel also reasoned that emotional responses such as joy and ecstasy are best expressed in outbursts and showcased by posing on a single leg while stretching out the arms in mimicry of an individual who wanders through the air (Zimmerman, 2016). Another form of kinematic choreography applied in arabesque ballet is the oblique posture in which dancers face one side to demonstrate attentiveness. Pantomimes serve similarly vital roles in organizing choreographical elements of arabesque dance.

The visual choreography of arabesque performance has changed considerably during its historical development. The initial vagueness associated with this term's meaning implied choreographers' incorporation of widely ranging visual elements. Some of the components applied in these times include garlands mimicking arabesque lines created in three dimensions, shawls, and veils, among several other articles that implicitly communicated an oriental origin. Its definition and application to ballet dance resulted in a considerable change to these elements. In contemporary contexts, the tutu and pointed shoe remain considerably popular among choreographers. However, these individuals are not restricted from incorporating more creativity in costume design. For example, in Forsythe's *The Vertiginous Thrill of Exactitude*, the choreographer used costumes to create a more iconic aesthetic experience (Fernando, 2020). The rhythmic aspect of arabesque choreography typically applies recurring patterns of periodical exertions in line with the parallelism between movements made in dance and musical sounds. Rhythmic choreography in arabesque ballet



articulates meter and rhythm to regulate the dancer's performance of steps (Leaman, 2021). These elements help shift the audience's metrical gravity while organizing dances through long-term metric processes during the performance.

Initially, arabesque performances that engaged groups incorporated picturesque troupes of male and female dancers carrying hoops intertwined with flowers, crowns, and garlands (Figure 6). However, Blasis emphasized branching this technique more narrowly to describe the visual impressions generated by moving bodies (Falcone, 1999). Later, arabesque performances would typically have groups of professionally trained dancers that apply choreographic elements and many standards of organization. As theatres now have larger spaces, more complex layered groups are a common sight today.



**Figure 6.** Group of Dancers with Garlands 1831 (Fairfax, 2003)

Resultantly, groups can easily accommodate twenty to forty dancers while incorporating organizational patterns such as the zigzag. There has been an observable positive development in the grouping and organization of arabesque ballet over the last few centuries. The most famous performance is "LA BAYADÈRE," with the scene "Entrance of the Shades," in which 64 dancers come on stage dressed in white tutus. Each of the dancers makes their entrance one by one down a large spiral ramp from the upper right performing an arabesque (*fondue* and *cambré*), hands in fifth position, followed by two forward steps.

In terms of aesthetics, Blasis inferred postulates from *Trattato della Pittura* to delineate arabesque principles on balance, equiponderance, and attitude. He applied three postulates as scientific foundations for his theories on arabesque performance. They demanded adherents take recourse to geometry. The angular elements in these performances play a critical role in presenting clear and concise elaborations of Blasis' principles and descriptions of correct attitudes. The dancer's body movements apply sharper or more obtuse angles during arabesque movements as they orient their physical forms to particular poses. The right angle is a commonly visible element of arabesque attitudes as it applies in the bifurcation of the dancer's legs to perform a *la hauteur*. Another typical elevation angle applied in this technique is the 45-degree used to execute a *demi-hauteur* (Hagins et al., 2021). Arabesque ballet's utilization of angles is critical in providing accurate descriptions of the relationships between dancer's physical posture and their limbs.

Magri's expositions suggest that a dancer must focus attention on their waist by stretching it upward to separate it from the pelvis, thus preventing their body from inclining in either direction

(Fairfax, 2003). This equilibrium line bears considerable semblance to the lines used in Arabic writing and art. Theorists apply an analogy that relates writing and art to dancing. Based on the exemplification of Arabic letters, which possess vertical lines in old Kufic writing (Kufa is an Islamic city founded in Mesopotamia in 638, but whose actual relation to writing remains unclear. The earliest Arabic books were written in the angular Kufic script, the use of which was greatly reduced by the 11th century) dancers adopt linear shapes in their movements to mimic this script's ornamental attributes. The additive accumulation of more lines establishes the calligraphic appeal of such writing (Zimmerman, 2016). Upon application to dancing, this analogy compares the vertical axis underpinning the dancer's physique to the vertical elements applied in Kufic script while analogizing the additive linear elements to their limbs. Therefore, the dancer's body appears to move in an intricate calligraphic system that comprises repetitive vertical stances alongside ornamental bifurcations visible from one's limbs (Alstein, 2019). Blasis' pedagogical treatises conceptualized the dancer's bodies as lines running from the body's vertical axis, which incorporate ephemeral networks of branching lines that cross this axis geometrically, thus cementing their future use in training arabesque performers.

### 3. Discussion

The present study shows that the arabesque movement is not only a ballet movement. In the past, many other forms of art and movement have used similar movement patterns, such as yoga, pantomime, and other form of dance. Throughout history, it is found in various cultures around the world, such as those of Ancient Greece and the East. The lifting of the leg and the balance through the combination of the movement of the lower and upper parts of the body seem to enhance the aesthetics of the arabesque (Kawano et al., 2022), and that is why it is commonly found in the performing arts. It is a movement that pleases, impresses, and has evoked elegance and grace from ancient times until today. Through yoga and eastern forms of dance, arabesque is practiced successfully by everyday people, not just highly trained professionals. It is a posture that is widely achievable without special training by enhancing body control and balance (Janura et al., 2019).

For ballet dancers, practicing arabesque helps to strengthen the elements of body control and stability, strength, and balance. The position reveals a lot about a dancer's ability. It is also a foundation in the dance structure for performing more technically difficult exercises at later levels, such as the *penché*. The technique, extension, and clarity of the lines epitomizes grace and elegance during a performance. Regardless of the type of arabesque chosen in professional ballet, it is a demanding position with many technical aspects. The great diversity in techniques, between and within them, creates an elaborate database of knowledge and understanding about how to control, position, and align the body. Clean lines in the legs, arms, torso, and eyes show balance, grace, extension, and flow. The arabesque gives the impression of flying or defying gravity, and the dancer's body seems to hover in the scene.

Arabesque rightfully takes its name from visual art and decoration describing various intricate geometric features. However, the word is also used in music to describe a complex musical composition with a variety of musical styles. Throughout the historical development of arabesque, archaic customs and manners of dressing have emerged. Manners and customs became important procedural elements for successful execution. Cultural idioms and dances from various regions such as Europe and the East were introduced, creating contexts for further discussion. Mime, music, and the myths of ancient Greece and the Orient are vast reservoirs of experiential information that require further exploration and explanation. History comes to change the overthinking, the flawless technique, the motivations, by bringing the spontaneity and authority of every personality from all parts of the world. In general, dance training should take a holistic approach and train the mind and body, promoting the full development of the individual. It is essential that dance instruction incorporates skills that will enhance the development of character and identity of the dancer, as well as their autonomy.

The principles, steps, and dance movements in ballet are taught piecemeal with predetermined exercises, and then connected together (Lambrinos, 2019). As far as the arabesque movement is concerned, it can be taught in different environments with different exercises, such as those of yoga or eastern dance, where the component parts and rules will be gradually created through different exercises and philosophies. In this way, students can be helped to understand more abstract principles governing the movement of arabesque - and ballet in general - and adapt them more easily to daily life.

In ballet, arabesque is a movement involving alignment, body discipline, concentration and technical precision. In modern and contemporary dance, arabesque is part of the basic movements. Its form is in contrast to the rigid lines of ballet. However, the movements in modern dance are technically freer and the dancer is freer to create. In modern dance, the arabesque movement can be performed with angles, with a flexed foot, with an inward turn or with an off-axis tilt of the body. Unlike ballet, arabesque is performed with bare feet on flat or demi pointe. Creative expression and improvisation are also encouraged; the dancer can combine this movement with a more fluid movement vocabulary. Arabesque in ballet emphasizes strength, flexibility, soft lyrical quality, lightness and elegance. In contrast, in modern and contemporary dance, arabesque can focus on more dynamic accents and sharp qualities, expressive qualities, syncopated rhythms and be combined with floor work, rotations, turns and spins. In other types of dance, such as hip hop, free style and fusion dance, most of the movements, including arabesque, tend to be improvisational, innovative and without specific lines.

In folk and cultural dance, the arabesque movement can be linked to the culture and history of a society through a larger vocabulary of symbolic movements and gestures. These movements may be associated with specific meaningful messages and emotions through the historical culture of each dancer. The connection with the elements of the cultural heritage such as traditions, vocal music and instruments, arts, literature and dresses could assist in preserving the cultural heritage. Knowing and understanding the historical experience of the past will help to balance the evolution of modern society by serving as an inspiration for the management of the present and the future. The most important thing is to encourage the discovery of old and new dance steps in order to keep interest. The dancers are happy to participate in such activities. Times are changing, new generations of dancers are being created and dance will survive into the new era if it can adapt to these changes.

In dance education and training, however, the execution of an impressive arabesque is more than the emotional and expressive story but requires significant training. The support leg must be strong enough to support the weight of the body. Balance training is just as essential, starting with strengthening the core muscles as with pilates exercises (Tsartsapakis et al., 2023; Ahearn et al., 2018). Concentration proprioceptive exercises and proper focus of the gaze will also help with balance. Dancers should be able to adjust the body accordingly each time and find their center of gravity. In addition to the core of the body, an important role is played by the upper part of the torso and the hands, which should be equally strong but also trained in the quality of the movement (soft, hard, flowing line jazz, romantic, emotional, elegant, etc.). Together with the hands, the position/movement of the head contributes to the transmission of the corresponding message that the choreography wants to convey. Finally, flexibility training is quite important for lengthening the body, improving height and stretching the leg, as well as correct alignment of the trunk and pelvis.

In dance education the development of the metacognition is also important. The metacognition is as an essential element in dance education and it helps to understand the movements better, to learn faster and to extend the process of students' own learning (Chatzipanteli et al., 2021). Today, dance teaching is based more on the teacher-centered method. The development of metacognitive skills can occur through student-centred teaching styles. In order to develop reflection, monitoring and evaluation, dance teachers/instructors can use different methods and strategies related to reflective responses to movement, self-questioning and self-discovering, movement experimentation, visualization and imagery. Dance teachers can apply yoga, pilates, somatic and embodiment processes within dance.

Dance has been linked to the natural environment since ancient times (Kouthouris et al., 2022). Today, the teaching of dance is limited to the classroom. It is an internal environment with specific

and limited stimuli for the dancer. On the one hand it gives him the possibility of concentration and the use of the mirror on the other hand it binds the student. The natural environment provides the possibility of taking in fresh air and oxygen that helps the body function (Kouthouris et al., 2022; Zafeiroudi, 2020). During outdoor dance, students are uncovered to the natural elements, so they are exposed to new challenges and risks (Zafeiroudi, 2021). The change of colors and images, contrasting weather sensations, different surfaces and various textures enhance the senses (Zafeiroudi & Kouthouris, 2021; Kramer 2012). Thus, dancing outdoors opens the reservoir of creative thought to movement through the enhancement of the senses, pushing the dancer into new, non-square and molded processes. The sensation of, for example, a breeze or a drop of rain can relax the dancer, bring him to alertness enhancing the process of learning, performance and creativity. Only with proper preparation will the dancer be able to convey the grace, technique, precision and harmony of the arabesque movement and overcome himself by discovering new prospects and possibilities.

For the further development of arabesque and ballet, a lot can be done in the future that could potentially renew or diversify the specific movement. Increasing diversity among performers could help improve the state of arabesque ballet, where white, slender dancers have typically dominated (Verzwyvelt, 2020). It would be helpful to see more dancers of color alongside a greater diversity in dancers' body types. Certainly, different body types could influence the arabesque movement and set new principles and foundations.

Collaboration with other art forms and styles could also enhance results in this area. Engaging with other forms such as music, architecture, and visual art could also create different patterns of movement and attract more audiences and new dancers. Arabesque in ballet could also be developed through collaboration with other dance genres (Rushing, 2019) as is already the case in modern dance, for example. In addition, interested choreographers and dancers can further integrate technology into dance to map out exciting new possibilities for arabesque ballet. They could even experiment with virtual reality during lessons and training, mapping, and projection, perhaps with the aid of other technological tools, to improve learning efficiency and renew kinematic characteristics (Quadrado et al., 2022).

Encouraging audience interaction could improve social engagement while guiding younger people to participate in art. Ballet schools/companies/organizations could experiment with direct audience engagement, such as inviting interested people and fans to conferences (Coeckelbergh, 2019). This could improve the accessibility of the art form while broadening its audience. Cultivating upcoming talent will allow young dancers and choreographers to upgrade and create new opportunities in their respective communities, perhaps by creating new dance movements and standards (Xie et al., 2021).

More generally, stakeholders should promote dance education and accessibility by removing financial barriers to ballet education (Yette, 2020). Exploring different venues for performance can reduce this art's reliance on traditional theaters, which are the preferred viewing environment. Performers should explore new audiences for promotion in outdoor venues, galleries, and other indoor venues (Chang & Shin, 2019). Such activities may attract more audiences to the art form, as well as alter, revise, or even renew movements and choreographies.

Supporting innovation among dancers, choreographers, and performers will encourage further innovation and creativity. Such support could help create new music along with innovative styles of choreography and stage methods, and beyond. Finally, international exchange programs could make ballet a global art form (Wayoan & Elfira, 2020). Increased engagement in international exchange programs and collaboration between artists and companies through tours, co-productions, and exchange programs could help facilitate these goals.

#### 4. Conclusion

The present analysis of arabesque in ballet reviews the underlying frameworks that this art form relies on for its establishment. Despite initial confusion regarding the meaning and use of the term

'arabesque,' Carlo Blasis' interest in creating a structure that appropriately expresses the delicate linear and angular formations created by dancers' bodies represented a milestone in the development of the arabesque technique. His works built on previous masters' evaluations of dance movements and theories, allowing him to generate a compelling body of literature on the most elegant and aesthetically appealing means for performing this ballet skill. Subsequently, the meaning of the term arabesque changed from 'a group of dancers' to a delicate and highly masterful art. The gradual refinement of arabesque by dancers and instructors has evolved an adept dancing system that positions the body in equilibrium by distributing its weight equally. The physical coordination, posture, and grace inculcated through this dance benefit individuals' physical coordination, strength, posture, and focus. Stakeholders in this art must ensure the widespread distribution of these benefits to share their positive impacts with the world.

Ballet is a very popular activity, with fans all over the world. It is practiced for professional, recreational, and health reasons. It has its own principles and a specific system with its own vocabulary. Practicing ballet could enhance and develop freer ways of moving to strengthen the body and encourage correct posture. However, most important is that ballet could promote more expanded ways of thinking, perceiving, and behaving.

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