

Analysis of the 「대몽둔황, Dream of Dunhuang」 (2000)*

– Based on Peirce Semiotics –

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	Abstract

I. Introduction

Although signs exist universally in people's life, they are not the product of subjective will, but of practices established by nature and culture. The first descriptions of the 'sign problem' can be traced back to ancient Greece, with Aristotle. The word 'semiology' appeared in 1690 and was related at the time to the religious music of the Roman Catholic Church and belonged to a branch of Gregorian chant study. The monk Dom Eugene Cardine later applied the word to the study of Latin chants. Thus, semiology at the time was considered to be the study of musical signs (Books LLC, 2011).

However, signs appear much earlier in the form of graphics or words than in the production of semiology terms or the 'sign problem'. For instance, hieroglyphics and cuneiform writing, as well as murals in the Mogao Grottoes in Dunhuang, China, were early symbolic forms. Over time, these symbols have changed and developed into different types and styles. To better study and understand signs and their meaning, semiotics emerged as an academic study. Thus, the semiotics we are referring to here is the one we are familiar with today, which began in the 20th century and has its roots mainly in the work of Ferdinand de Saussure and Charles Sanders Peirce. With the development of semiotics, although other scholars have different definitions of semiotics, all of them developed their perspective based on the theories of Peirce or Saussure.

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Saussure's semiology was developed mainly on the basis of linguistics. He calls the combination of a concept and sound-image a sign (Saussure Auth, Baskin Trans, 2015). And refers to both by the binary relation of signified and signifier. Saussure's theory of binary relations, places great emphasis on the two-sided nature of sign. Further, Saussure believed that linguistic signs are completely intangible and non-material. However, expression and communication through body movements is considered to be included in language acts (Wooryong & Sowon, 2004). In contrast, Peirce's theory of sign as a triadic relation is based on an analysis of aspects such as thought and logic, rather than just language. Peirce's triadic relation mainly consists of three important elements, sign, object, and interpretant, which affect each other through a logical relationship. The sign represents the object, and the interpretant is the understanding of the sign and establishes a connection to the object through the sign. Peirce also subdivided signs into three types: icon, symbol, and index. Peirce's definition of the category of signs, recognizes the diversity and materiality of signs. Therefore, compared to Saussure, Peirce's semiotics theory is more conducive to discovering the dynamic changes of signs and the meanings they bring.

Moreover, according to Luis Prieto and other scholars' perspective, semiotics related study developed drwan on communication intention and they defined semiotics as cultural semiotics (Doopedia).¹⁾ But it has been investigated that there is no difference between semiotics and cultural semiotics. Culture itself is a sign and is preserved in the form of signs. "People have the ability to interpret such signs and then make the culture development through transmission" (Dong, 2019, p. 30). According to this perspective, it has been proved that culture and sign show high relevance—culture is sign and sign is the medium of cultural transmission.

In terms of dance works, this study selected the Chinese dance drama the 'Dream of Dunhuang' as the object of study. This dance work is based on the historical sites in the Dunhuang Mogao Grottoes in the Gansu Province of China, and it has rich historical and local cultural characteristics. The body movements of the dancers are based on the motifs on the murals of the 'Dunhuang Mogao Grottoes', and the work incorporates a variety of dance styles, including Chinese Classical Dance and folk dance, to present the culture of Dunhuang in Gansu Province to audiences from different regions. Although works of art can undeniably spread culture, the steps of such cultural transmission are invisible. Thus, using Peirce's theory of semiotics to analyze dance performances can reveal the steps and methods of cultural transmission.

Although there has been much research on dance works based on semiotics in recent years, most is centered on Algirdas Julien Greimas, Saussure, and Rudolf Laban or others, and focuses on the content of the dance image, dance structure, dance symbolic, or media alternations. However, relatively few studies address the way culture is transmitted in dance from Peirce's semiotics

1) <https://terms.naver.com/entry.naver?docId=1095633&cid=40942&categoryId=32972>

perspective. The research relevant to this study includes Kim Malborg and Lee Jeeseun's (2014) work, who mainly use the semiotic viewpoints of Saussure and Peirce and others to analyze the ideas of modern dancers, and focus on the emergence of the 20th century semiotic theory of dance art. Park Ayoung's (2016) research combines part of Peirce's semiotic theories to analyze dance images, signs, and meanings that appear in TV commercials. Cho Eunmi's (1997) research combines the semiotic theories of Peirce and others to analyze the symbolic representation in art semiotics from the perspectives of body, society, culture and communication. Lee Youngjoo and Kim Kyunghee (2018) analyze hegemony, intrinsic tendencies, and fixed ideas in dance documentaries based on the semiotic views of Saussure, Greimas and Peirce. Kim Jiwon (2007) analyzes how dance signs are interpreted and represented, mainly using Peirce's sign principle to distinguish the categories of dance signs. Lastly, Lee Jihee's (2020) research focuses on exploring the sign features in dance works with the help of Peirce's semiotics, intending to interpret the works logically and enhance the audience's comprehension of them.

Based on the studies reviewed above, it is clear that there is no research with the same content as this study. The purpose of this study is to investigate the specific process of cultural transmission in the works of the 'Dream of Dunhuang,' through Peirce's theory of semiotics. This perspective is especially helpful for people to interpret the role and status of dance. In addition, although most of the semiotics studies have been conducted in the cultural field, there is no research to prove that the cultural transmission of dance works is triadic relationship in the field of dance studies. Through this study, new inspiration and references can be provided to the field of dance studies regarding cultural transmission research. Therefore, this study is considered necessary and important. To this end, the research will use the literature review methodology, and will be conducted primarily with reference to video and documentary materials related to Peirce's semiotics theory and the works of 'Dream of Dunhuang.' We first discuss the concept and characteristics of Peirce's semiotics based on a Peirce's semiotics perspective. Further, we have applied Peirce's classification of signs and triadic sign processes to analyze iconic scenes in the work and reveal the way culture is transmitted in the context of the work.

II. Peirce's semiotics and cultural transmission

1. The concept of Peirce's semiotics and cultural transmission

As discussed in Section I, signs representing culture and it is developed by transmissions. Thus, it should separately understand the definition of culture, sign, and transmission. First of all, the word culture is derived from the Latin word 'colere', which originally mean farming and dwelling. Culture

as we understand, “taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (Tylor, 1958, p. 1). No matter what type of culture needs to be transmitted to be meaningful and to be preserved. Therefore, from the process definitions, the process of transferring culture from one group member to another group member is transmission (Baldwin, 2008). And work 『Dream of Dunhuang』 through dance artistic way to other parts of the show is in the cultural transmission. The mode and characteristics of cultural transmission in the works can be interpreted through Peirce’s semiotic theory.

The formal transition of the ‘sign problem’ to theorization and formalization began with the Stoics. Around the 3rd century B.C., Aristotle and Stoics, as well as Sain Augustine and others, began debates and research on ancient signs. At that time, Aristotle first proposed the theory of the earliest triadic relationship on sign and argued that sign were a mixture of logic and rhetoric. According to Aristotle in his work 『Peri hermeneias』, three useful basic elements can be extracted, namely ‘thinking, thing and language’ (Kim, 1998). From Thomas Aquinas’ explanation of the relationship between these three basic elements, “according to the philosopher Aristotle, language is the sign of thinking, and thinking is the analogue of things (Similitudines)” (Kim, 1998, p. 21).

Thus, Aristotle clearly recognized the materiality of signs, and indirectly, things as the reference object of sign. Thereafter, the rise of Christian theology in the Middle Ages led to the exclusion of sign issues. It was not until the emergence of the Stoics that the study of sign began anew. Stoic scholars also constructed their own trichotomy and called it ‘signifier, signified and thing’ (Chisoo et al., 1998). The Stoics defined thought and language as signified and signifier. Stoic’s trichotomy is a deeper study based on Aristotle’s triadic relations. This also provided the basis for the subsequent sign studies of Sain Augustine. However, Sain Augustine, although drawing on the results of previous studies, shifted the core of the study of signs to written and oral language and proposed the two sides of linguistic sign, sound and meaning (Kim, 1998).

Although the early Aristotle, Stoics, and Sain Augustine defined the problem of signs differently, all indirectly influenced the subsequent development of semiotics, and some of their ideas are still part of today’s semiotics. The semiotics currently widely known was mainly developed by Charles Sanders Peirce in the United States and Ferdinand de Saussure in Switzerland. Saussure defined the combination of meaning and sound-images as a sign system, which is primarily a binary relationship based on linguistics. He categorized both as energetic and referential grouped them into the scope of signifier and signified (Hawkes, 1977). Some of Sain Augustine’s early ideas can be seen in this. In contrast, Peirce transformed the thing mentioned by Aristotle and the Stoics into the object and replaced the other two parts with sign and interpretant. Peirce was largely inspired by the trichotomy of Aristotle and the Stoics, based on which he proposed his own new triadic relation.

Peirce and Saussure's research on semiotics was almost simultaneous. Saussure called it 'Semiology', and his research was based on linguistics and an emphasis on language and symbols. However, Peirce used the word 'Semiotics', which was used by subsequent Peirce scholars to distinguish Peirce's semiotic theory from others (Books LLC, 2011). Peirce's use of the term semiotics cannot be separated from the influence of John Locke. At the time, the word 'semiotic' was a medical term that referred to the science of analyzing the nature and cause of diseases by their symptoms. But Locke used the term to represent the discipline concerned with signs and argued that semiotics is logic.

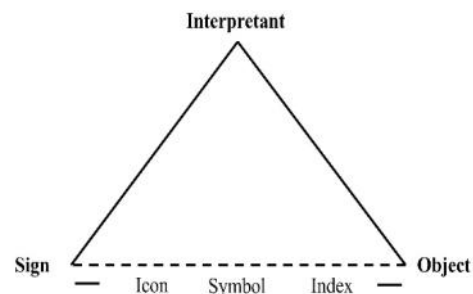
Thirdly, The Third Branch may be called onueiwTikn, or the Doctrine of Signs, the most usual whereof being Words, it is aptly enough termed also Aoyukn, Logick; the business whereof, is to consider the Nature of Signs, the Mind makes use of for the under-standing of Things or conveying its Knowledge to others (Locke & Nidditch, 1975, p. 720).

Thus, Locke defines semiotics as a logical discipline and considers symbols to be words and that they serve to help minds understand things and to transmit certain knowledge to others. A sign can also be understood to be something that represents something. From this point of view, we can see the similarities between Locke and the earlier thought of Aristotle and the Stoics. They both divide things into independent existence that forms a triadic relationship with the other two elements. Peirce was influenced by Locke and also used this triadic structure of relationships. However, Peirce differs from Locke in that Locke identifies the three elements as words, things, and minds, whereas Peirce redefines the three elements and makes a more nuanced distinction in terms of categories. Peirce argues that if a sign is to have a meaning or a reference, there must be a power to help understand the sign or the meaning and reference of the sign (Hookway, 1985). He likewise proposes three elements: sign, reference, and a power to aid understanding. Peirce also referred to Aristotle and Immanuel Kant's ideas on ontological categories and redefined the three categories of ontology based on pragmatism and phenomenology as 'Firstness', 'Secondness', and 'Thirdness'. "All three categories are objectively real. Firstness is the sheer thisness, or existence, of things. Secondness is dyadic, or reactive, relations between things. And thirdness is triadic, or representational, relations among things (Peirce, 1991).

Based on the above definition, firstness may be considered the thing itself, a phenomenon that exists independently; secondness refers to the existence of a second thing in addition to the thing itself, but has nothing to do with the third thing, and so secondness is a binary relation. Finally, thirdness refers to a situation where, as things in themselves, they are interrelated and co-exist with the second and third thing. Thus, the thirdness has a triadic relation. The connection between these three categories is that the thirdness contains the secondness, and the secondness contains the firstness

(Kim, 1998). For example: when we see leaves that have just been stripped off, we can presume that there are deer nearby. The stripped bark is the phenomenon of independent existence, which corresponds to the firstness. And the bark and the deer, and the relationship between the two, correspond to the secondness. The stripped leaves remind us of the presence deer, which is based on our original cognition of deer. This reflects Peirce's definition of cognition "we have no power of intuition, but every cognition is determined logically by previous cognitions" (Hookway, 1985, p. 23). In other words, it is through this original cognitive logic that we can interpret the peeling leaves in our mind and establish a connection to the deer based on the interpreting thought. This interpreting thought is also defined by Peirce as a sign (Hookway, 1985). Thus, the stripped bark, the deer, the interpreting thought, and the triadic relationship between the three constitute thirdness.

The thirdness is also what Peirce refers to as the process of sign, also known as 'semiosis.' He specifically divides it into 'sign (representamen)', 'object', and 'interpretant' (Chandler, 2007). The triadic relationship between them is shown in <Fig. 1>. First of all, the interpretant does not simply refer to an interpreter or a certain category of people. As mentioned above, the interpretant is interpreting the given sign by interpreting thought. Thus, the interpretant can also be understood as the meaning and effect triggered in the sign. The fact that the meaning and effect is carried in the sign proves that the object represented by the sign exists, and the sign itself also has the spiritual concept of the object (Lee, 2020). Moreover, Peirce further subdivides sign into three types: icon, symbol and index, based on the association between sign and object.



<Fig. 1> Semiosis (기호 과정)

In conjunction with the above, although different scholars from various periods have held a variety of views on the problem of signs, Peirce adapted Aristotle, Locke, and other's method of sign division. He redefined the ontological categories as firstness, secondness and thirdness. In addition, he subdivides signs into icon, symbol, and index incorporates these into a new triadic relation. Thus, this triadic relation can also be seen as the core and representative aspect of Peirce's conception of semiotics.

2. Characteristics of Peirce semiotics

Peirce's semiotics is mainly composed of two characteristics. The first is that signs can be anything and can be combined with any object. Peirce's classification of signs is crucial to this property, that is, the 'icon', 'symbol', and 'index' mentioned in the previous section. First of all, icon belong to the category of 'signifier' and there are imitative qualities (Chandler, 2007). This is similar to Saussure's

reference to ‘signifier’, that is, the material form of the sign or something that can usually be seen, heard, touched, tasted or smelled by us and may be similar to the object represented. In contrast, unlike the icon, the association between symbol and object is not constituted through similarity or imitation, but rather according to some law and that will affect the interpretant (Jeon, 2005). For example, things like traffic lights are a symbol; traffic lights comply with fixed laws and concepts, but the object of representation is not the law, but the moving car. Finally, the third index is material or has a causal existence but does not follow any established laws. There is a relationship of observation and inference between the index and the object (Chandler, 2007), such as, smoke or illnesses. Based on the appearance of smoke or the symptoms, we can presume that the object is fire or some kind the disease. The analysis of the three sign types above shows that all things are included in Peirce’s sign category. Further, one characteristic of Peirce’s semiotics is that signs can be anything and can be combined with anything.

The second characteristic is that the sign is triadic, and the process of the sign must consist of three elements: sign, interpretant, and object. As can be seen from the above, signs have various forms, and all represent the object. Even part of the relationship between symbols and object is based on certain laws. However, if only two elements, sign and object, exist, then they have only a representative role between them, and no meaning:

A sign receives its meaning by being interpreted by a subsequent thought or action. A stop sign at a street corner, for example, is first perceived as an octagonal shape bearing the letters S-T-O-P. It is only in relation to a subsequent thought-what Peirce called an interpretant-that the sign attains meaning. The meaning lies not in the perception but in the interpretation of the perception as a signal to stop or, better still, in the act of stopping (Peirce, 1991, p. 7).

According to Peirce, when the sign loses its meaning, then the object represented by the sign will also lose its value of existence. Therefore, the interpretant is an integral part of the process and the process of sign must be a triadic structure consisting of three elements, namely, sign, object and interpretant, as emphasized by Peirce.

III. Semiotic characteristics of and cultural transmission in the work

1. Cultural representation in the 「Dream of Dunhuang」

「Dream of Dunhuang」 is a large-scale dance drama choreographed by the Lanzhou Song and Dance Theater in Gansu Province, China. It made its debut in Beijing in 2000 and has been performed more than 1,000 times all over China in more than 20 years (Song, 2020). The entire work was created

against the backdrop of the historic landscape of Mogao Grottoes and the Crescent Lake in Dunhuang, Gansu Province, China. Dunhuang City in China was once the boundary between inland China and the western counties or regions, and was characterized by the trade activities, national culture and living habits of the people from different regions. The Mogao Grottoes and the Crescent Lake are the iconic sights that remain in Dunhuang to this day. Therefore, “the work ‘Dream of Dunhuang,’ based on Dunhuang culture, dance drama shows the color of Dunhuang folk culture from costumes, lighting, props and makeup (Tang, 2021, p. 43).” The two landscapes, Mogao Grottoes and Crescent Lake, are respectively represented by male and female dancers, and appear in the story of the dance drama as the names of the male and female protagonists: a painter named Mogao and a woman named Crescent. The dance drama consists of a total of 4 acts and takes the audience on a cultural tour of the Dunhuang landscape, based on the love story between Mogao and Crescent. The image of ‘Flying Sky’, a very famous fresco in Mogao Grottoes, is also presented to the audience in various ways throughout the play.

According to the definition of sign types discussed thus far, signs can be any substance or can be combined with any substance. Therefore, the props used in the play, the stage backdrop, and the movements of dancers can be regarded as signs. Thus, “all that is on the stage is a sign” (Elam, 1980, p. 7), and each sign has an object that it represents. As the basis of ‘Dream of Dunhuang,’ is the landscape of Dunhuang, everything on stage represents the Dunhuang landscape; thus, the Dunhuang landscape can be understood as the object of signs on stage. Further, in conjunction with the points made in the previous content ‘the sign itself also has the spiritual concept of the object.’ Therefore, the symbols on the stage not only represent the landscape of Dunhuang but also the ancient culture and spirit of Dunhuang. In other words, it can be demonstrated that the whole work aims to show the audience the image and culture of Dunhuang.

2. Semiotic characteristics and cultural transmission in the work

‘Dream of Dunhuang,’ is divided into four parts, each composed of a solo, duet, or group dance, coupled with the use of a large number of props on stage to build a dynamic Dunhuang landscape. In terms of plot, the first act, tells the story of the painter Mogao, carrying a scroll called ‘Flying Sky’, who is in danger in the desert on his way to Dunhuang and is saved by Crescent. Before the stage scene is presented, the audience is first given a narrative introduction to the work. It is explained that the author uses the names of Mogao Grottoes and Crescent Lake in Dunhuang as the names of the male protagonist and female protagonist. Therefore, the first and most obvious sign type that the audience is exposed to is the symbol, that is, the names of the male protagonist and female protagonist. The Mogao Grottoes and the Crescent Lake in the city of Dunhuang are famous attractions in China and that the audience is likely to already be aware of. Based on Peirce’s view of cognition in the previous

content, the audience’s interpretation of the names of the male protagonist and female protagonist — Mogao and Crescent are derived from their previous cognition of the landscape. Thus, the law of convention holds between the name as a sign and the Mogao Grottoes or Crescent Lake as an object.

Secondly, there is no physical similarity between the names of the protagonists and their objects. Therefore, the names of the male protagonist and female protagonist can be defined as a symbol. The audience sees and interprets the symbol, generates concepts and images of the objects, and constitutes the interpretant. This concept or image can be understood as the meaning triggered by the object as described thus far, or as the embodiment of interpreting thought. As discussed in the previous section, Peirce defines this interpreting thought as a sign. Moreover, Peirce believed that all thoughts are expressed in signs.

He argued that, since all thought takes time, all thought is in signs: To say, therefore, that thought cannot happen in an instant, but requires a time, is but another way of saying that every thought must be interpreted in another, or that all thought is in signs (Books LLC, 2011, p. 74).

According to this view and combined with the triadic relation, the sign is the representative of the object, and the interpretant interprets the sign to obtain a certain concept, thought or meaning. In this triadic relationship, there is a direct relationship between the sign and the object, an indirect one between the interpretant and the object, and both the object and the interpretant need to communicate through the sign. Thus, signs play a mediating role between the object and the interpreter. Therefore, the sign can be understood as what Peirce calls ‘another’, and the object is also a thought. In other words, the interpretant can also be argued to be an extension of the concept, thought, or meaning of the object, and this extension is the expression of thought transmission. Therefore, the triadic-relation sign process, as a characteristic of Peirce’s semiotics, is likewise a process of thought transmission (Niu & Li, 2021).

In addition to the symbol, two other types of signs, as Peirce calls them, also appear in the first act. First, the following symbols are analyzed and interpreted according to Peirce’s definition of symbol types. The picture of solo dance in the upper left corner of <Fig. 2>, shows the scene of Mogao walking alone in the desert. But instead of completely recreating the desert on stage, yellow smoke props were used. People’s general cognition of deserts is that sand is the main component of deserts.



<Fig. 2> Dream of Dunhuang (Ace Chng, 2022. 07. 15.)
First act (대몽둔황 제1막 장면)

When people looked at the yellow smoke on the stage, they would interpret it as a diffused grain of sand, and then associate it with a desert scene. Thus, we can understand the sand as the cause of the formation of this scene. The smoke is the result of abstraction. Peirce defined the sign that has causal relationship with the object as the index; in this context, the relationship between the smoke and sand is cause and effect, and the desert is the product of the interpretation. Therefore, smoke props can be identified as an index. Finally, the picture in the upper right corner and the picture in the lower part of <Fig. 2> are the fresco of ‘Flying Sky’ in Dunhuang Mogao Grottoes and the stage background, respectively. We can see that the image background projected on the stage bears an obvious resemblance to the real mural. As defined above, an icon is imitative and resembles the object it represents. Therefore, it can be directly identified as an icon. The real Flying Sky mural in the Mogao Grottoes cave is the object, and the audience’s imagination about the ancient Dunhuang people’s costume and the Flying Sky scenes — formed through the interpretation of the icon — is the interpretant.

The analysis of indexes and icons shows that these two types of signs also exist as intermediaries between the object and the interpretant in the sign process of triadic relation. According to the above analysis of ‘symbol’, the symbol and object can be regarded as thought, and so index and icon also have the function of explaining object and transmitting thought. In other words, the different types of signs can be identified as methods of thought transmission and constitute the process of thought transmission with the interpretant and the object. But what is the basis for the transmission of thought between the three elements? Peirce argues that “there is no intuition in thought; our thoughts are inferred from previous thoughts” (Zhang, 2015, p. 66). This view is similar to his definition of cognition mentioned in Section II. The former view denies the human ability for intuitive perception, while the latter denies the intuitive ability for thought. Although the wording of the two arguments is slightly different, Peirce denies that people have the ability of intuitive perception. Thus, the interpretant’s interpretation of the symbols is not based on intuitive perception, but logical inference. Then, the process of thought transmission can be identified as the process of inferencing. In other words, Peirce’s triadic sign process is also the process of inference.

According to Peirce’s definition of inference style, he considered hypothesis to be a basic types of inference style (Hookway, 1985). From the perspective of the hypothesis process, it is composed of three steps: rule, case, and result, which are a combination of rationalism and empiricism. In the hypothetical example, the rule is ‘all Frenchmen are F1, F2, F3’, and the case is ‘Napoleon is F1, F2, F3’; thus, ‘probably Napoleon is Frenchman’ is the result (Hookway, 1985). From the example of the hypothesis, the whole process of the hypothesis is logical. In addition, through the previous analysis, it was determined that Peirce’s triadic sign process is the process of inference. Therefore, the inferential process of the hypothesis can be used to answer the previous question. That is, the inferential process of

hypothesis is the basis for the transfer of thoughts between signs, objects, and interpretants.

Before we can take the hypothetical approach to the triadic relation marked by smoke, we need to follow Peirce's notion in Section II, that the thirdness contains the secondness, and the secondness contains the firstness. That is, the interpretant contains the binary relation consisting of the object and the sign, and that binary relation in turn contains the sign, which sign represents the object. Therefore, the corollary is as follows. All the sand is the substance that can make up the desert, and the yellow smoke prop is a representation of sand. Thus, probably the yellow smoke prop is the image of the desert. By analogy, all the Flying Sky murals in the Mogao Grottoes are images of ancient Dunhuang costumes and fantasies of Flying scenes, and the Flying Sky image projected on the stage is a representation of the 'Flying Sky' murals in the Mogao Grottoes. Thus, probably the Flying Sky image projected on the stage is the image of the images of ancient Dunhuang costumes and fantasies of Flying Sky scenes. From the result of the above inference, based on this hypothetical way of inferencing, it is logical and reasonable to conclude that thoughts are transmitted through a triadic sign process. However, there is a possible relationship between the sign and the interpretant. This is not to deny the connection between the two, but to suggest that the same sign may have other interpretations. The reason for this difference is that "our interpretation of the sign rests upon conscious reflection and upon beliefs about the relations between sign and signified" (Hookway, 1985, p. 124). In other words, a person's understanding of symbols may vary depending on the way he or she thinks and cognizes.

Finally, the types of signs in <Fig. 3>, are mainly icons. Compared to the other two sign types, icons are the type of sign that appear most frequently in dance works, because body movements are a major part of a dance work and most of the dance movements belong to icons and usually have a high degree of similarity with the represented objects (Lee, 2020). The three panels of <Fig. 3> show, from left to right, the dance movements in the scenes of the second act, the third act, and the fourth act. The body movements of the dancers are very similar to the Mogao Grottoes mural patterns used as the background of the stage. The director refers to the patterns in the Dunhuang Mogao Grottoes when arranging the movements and presents the images of the murals on the stage through imitation. Therefore, the body movements of dancers and the poses of figures in murals can be regarded as icons and objects. According to our earlier analysis of inferencing, the icons in <Fig. 3> can also establish a logical relationship with the objects and the interpretants by the way of hypothesis.



<Fig. 3> Dream of Dunhuang (Ace Chng, 2022. 07. 15.)
Act 2, 3, 4(대몽둔황 제 2, 3, 4 막 장면)

In terms of dance movements, the 'Dream of Dunhuang' is based on the Dunhuang style of Chinese classical dance, and integrates the expressive methods of modern dance, ballet, and other ethnic dances (Yang, 2018). Despite the works using a variety of Chinese and Western dance forms of expression, as stated in the first part of the Section III, the work is created based on the Mogao Grottoes and other landscapes in Dunhuang. Dunhuang dance, which originated from Dunhuang culture, is based on people's imitation of the posture of the figures in the Dunhuang grottoes (Zhang, 2022). The movements of the Dunhuang dances are very similar to the images in the murals of the Mogao Grottoes. As a result, audiences are still able to experience Dunhuang dance and ancient Dunhuang images from the Mogao Grottoes murals through various styles of stage scenes.

As shown in <Fig. 3>, the group dance scenes in the second three acts of the work incorporate more of the iconic movements of Dunhuang dance. For example, the movement of 'playing the pipa on the left' in the second act is from the image in the murals in the Mogao Grottoes. The combination movement of 'Thousand-Handed Goddess of Mercy' in the third act, as well as the arm movements of the 'Flying Sky' in the fourth act, follow Peirce's definition of icon types in the previous section. The movements of Dunhuang dance choreographed throughout the work can be considered as icons, and the various murals on the walls of the Mogao Grottoes at Dunhuang are the objects being represented. To better understand the meaning contained in the dance movements, the cognition of the murals must be understood. Regardless of the country, the relationship between religion and art is interactive, and the fresco is a long-established characteristic religious art form. The murals in Dunhuang Mogao Grottoes are the most representative of Buddhist sculpture architecture after Buddhism was introduced into China (Bian, 2022). Therefore, the movements of the Dunhuang dance in the work are signs of Buddhist images. In other words, the audience can interpret the image of ancient Chinese Buddhism through the body movements similar to <Fig. 3> in the work. Based on the above analysis, the sign process in the work is as shown in <Table 1>.

<Table 1> symbols, objects, interpretants in 'Dream of Dunhuang'

	Sign (Firstness / Z)	Object (Secondness / Y)	Interpretant (Thirdness / X)
Icon	<Fig. 2>: The 'Flying Sky' image projected on the stage	The 'Flying Sky' mural in Mogao Grottoes	The audience's fantasy about the scene of 'Flying Sky' and the costume of ancient people in Dunhuang
	<Fig. 3>: The dance movements in the second act, the third act, and the fourth act	Body postures on the mural	Chinese-style Buddhist image and artistic expression of Buddhism
Symbol	Protagonist name: Mogao, Crescent	Mogao Grottoes, Crescent Lake	Forming the images of the Mogao Grottoes and Crescent Lake
Index	Smoke	Sand	Forming the image of the desert

Although the signs of the icon type occupy most of the 'Dream of Dunhuang', there are also some signs of symbol type and index type. The various types of signs in the work demonstrate another characteristic of Peirce's semiotics, namely that signs can be anything and can be combined with any object. Based on the above semiotic features we can also see the close connection between signs and culture. From the other view of culture, "cultural forms have both symbolic and cognitive dimensions and can represent arbitrariness and conventionality" (Kim, 2001, p. 186). This also means that culture contains symbolic expressions and can be recognized in any symbolic form. The sign is the best method of symbolic expressions. We can understand this by the relationship between the letters 'X, Y, Z', which Peirce used to represent sign, interpretant, and object in the triadic relation. The relationship between them is explained as "X interprets Y as a sign of Z, or Y is a sign of Z to X" (Hookway, 1985, p. 33). Therefore, for interpreting thought, signs are symbolic expressions of objects, which is consistent with the previous content that "signs represent objects". However, the subject who interprets the signs is still a human being, so the human is the receiver of signs. Thus, it can also be understood that people can understand objects through signs. Meanwhile, the audience can understand the culture through the dance works, and the understanding is based on the inferential mode of the hypothesis.

The landscape names, smoke and dance movements, and other signs in the works represent the landscape of Dunhuang. Therefore, for the audience, they are symbolic expressions of Dunhuang culture. Simultaneously, the signs are also a medium to spread Dunhuang culture. As mentioned in Section II, the signs representing Dunhuang culture can form a triadic sign process with objects and interpretants. The audience's understanding of signs as interpretants is the process of receiving Dunhuang culture transmission. Further, it can be considered that the transmission of culture in dance works is the triadic mode.

IV. Conclusion

To explain the way and process of cultural transmission in works of art, this study considers the concept and characteristics of Peirce's semiotics, and analyzed the work the 'Dream of Dunhuang', based on Peirce semiotics. The early debates on the problem of signs began with Aristotle, the Stoics, and Sain Augustine, and it laid the foundation for the subsequent triadic and dualistic theories of semiotics. Later, semiotics gradually shifted from the classical era into modern times in the work of Locke and other scholars. As one of the beginnings of semiotics in the 20th century, Peirce divided the categories of things into 'Firstness', 'Secondness', and 'Thirdness' as corresponding to 'sign', 'interpretant', and 'object' respectively. Peirce defined these three as the triadic relationship of 'X

interprets Y as a sign of Z, or Y is a sign of Z to X'. In addition, he divides the signs into three types: icon, symbol, and index. Thus, the triadic relation of the sign process and the fact that anything can be considered a sign become two distinctive characteristics of Peirce's semiotics.

These characteristics are clearly reflected in 'Dream of Dunhuang'. The work transforms the names of the male protagonist and female protagonist representing the Dunhuang landscape, the dancer's movements, and the smoke and other props into three sign forms: symbol, icon, and index, respectively. Each sign possesses meaning and can be interpreted, and the recipient is the audience. The relationship between the three is a process of thought transmission constructed by way of hypothetical inference. When the concepts of communication and culture are combined, signs have the role of cultural transmission. In other words, Peirce's triadic sign process can explain the method and process of cultural transmission.

Through this study, the concept of Peirce's semiotics is analyzed, and the characteristics of Peirce's semiotics are clarified. Finally, based on the characteristics of Peirce's semiotics, it further demonstrates the way of cultural transmission in dance works. After the demonstration, two arguments are put forward. First, the audience's understanding of dance works is based on hypothesis and logical inferential. Second, the cultural transmission of dance works is triadic mode. Based on the above two arguments, experimental research related to cultural transmission can still be carried out in the future, and the research direction can be broadened by other means. It is hoped that this research; will be a good starting point to study in greater depth the way culture is transmitted and expressed in other dance works in the future, as well as to compare and analyze the semiotic perspectives of other scholars and understand the semiotic properties in dance works from multiple perspectives.

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Analysis of the *Dream of Dunhuang* (2000)

– Based on Peirce Semiotics –

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This study aims to develop cultural transmission pattern and process through dance works focusing on Peirce's semiotics. This study analyzes various sign appearing in *Dream of Dunhuang*. Literature review methodology were used for analysis -while also referencing related video documents and existing literature. According to sign classification by Charles Peirce, the way of sign in dance work can be identified with the triangle relationship among interpretant, sign and object. Peirce has determined that the way of cultural transmission in dance work is a sign process. This study had also examined the characteristics of semiotics in *Dream of Dunhuang*, which revealed the relationship between semiotics and cultural transmission. Based on these results, this study had provided theoretical implication for future dance studying. This study had also offered some practical implication for understanding ways of cultural transmission in other dance works.

Keywords: Charles Sanders Peirce's semiotics(피어스 기호학), Sign process(기호 과정), *Dream of Dunhuang*(대몽둔황), Cultural transmission(문화 전파), Logical inference(논리적 추리)