

ABSTRACT

This thesis offers an insight into the way of exploring dance in *nō* theater as the "language of gestures", which it subjects to semantic analysis. The author deals with the formal structure of dance in *nō* - its historical origins and formal changes related to the context, and brings an analysis of the nowadays form and its components. The thesis also focuses on the process of semantic reception of dance – it examines the relationship of actors and audience in the historical and socio-cultural context, as well as the changes in semantic reception. Above all, a detailed analysis and translation of basic structural and semantic units of movement vocabulary is presented and subsequently used in specific semiological analysis of the choreography *kuse* from the play *Hagoromo*.

Keywords: Japanese dance, *nō* theater, semantic analysis, Hagoromo