

## Intertextuality in Choreography: Investigation of Text and Movements in Making Choreography

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**Abstract :** Speech, text, and movement intensify aspects of creating choreography by connecting with emotional entanglements, tradition, literature, and other texts. This research focuses on the practice as research that will prioritise the choreography process as an inquiry approach. With the driven context, the study intervenes in critical conjunctions of choreographic theory, bringing together new reflections on the moving body, spaces of action, as well as intertextuality between text and movements in making choreography. Throughout the process, the researcher will introduce the level of deliberation from speech through movements and text to express emotion within a narrative context of an "illocutionary act." This practice as research will produce a different meaning from the "utterance text" to "utterance movements" in the perspective of speech acts theory by J.L Austin based on fragmented text from "pidato adat" which has been used as opening speech in Randai. Looking at the theory of deconstruction by Jacque Derrida also will give a different meaning from the text. Nevertheless, the process of creating the choreography will also help to lay the basic normative structure implicit in "constative" (statement text/movement) and "performative" (command text/movement). Through this process, the researcher will also look at several methods of using text from two works by Joseph Gonzales, "Becoming King-The Pakyung Revisited" and Crystal Pite's "The Statement," as references to produce different methods in making choreography. The perspective from the semiotic foundation will support how occurrences within dance discourses as texts through a semiotic lens. The method used in this research is qualitative, which includes an interview and simulation of the concept to get an outcome.

**Keywords :** intertextuality, choreography, speech act, performative, deconstruction

**Conference Title :** ICDC 2024 : International Conference on Dance and Choreography

**Conference Location :** Bangkok, Thailand

**Conference Dates :** March 04-05, 2024