

Exploring Contemporary Choreography through Speech Act Theory and Cultural Pillars: The Pledge 2.0

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Abstract: *This article delves into the innovative realm of choreographic research by integrating the Theory of Speech Acts and the national pillar Rukun Negara of Malaysia. The study presents a contemporary choreography titled The Pledge 2.0 that draws inspiration from the convergence of ideas stemming from interactions, brainstorming, and cultural contexts. By employing the Speech Act concept, the choreographers craft a performance piece that not only embodies unity but also addresses pressing societal issues. The article details the methodological approach, which is qualitative in nature, allowing the researchers to uncover movement patterns that resonate with established norms. This research sheds light on diverse choreographic methods and perspectives, providing audiences with a nuanced understanding of the ever-evolving dance landscape*

Keywords: Choreography, Speech Act Theory, Rukun Negara, Contemporary Dance, Cultural Pillars

1. Introduction

Political and Current Issues in Malaysia

Malaysia is a multi-racial country consisting of Malays, Chinese, Indians, aboriginal (*orang Asli*) and etc. The total population in Malaysia will be approximately 32.75 million by 2021. Malaysia has basically adopted a system of Parliamentary Democracy under the leader of the Constitutional Monarch, with His Majesty *Yang Di – Pertuan Agong* as the Ruler of this country. The Federal Constitution was enacted by providing such conditions to enable the implementation of this system. One of the criteria of the Parliamentary Democracy system is the division of power into three parts of the government, namely the Legislative, Judicial, and Executive (administration) Malaysia [1]. This is also a country that adopts a system of Democracy based on the Federal system. Based on this provision, the states of Perlis, Kedah, Penang, Perak, Selangor, Negeri Sembilan, Melaka, Johor, Pahang, Terengganu, Kelantan, Sarawak, and Sabah have agreed to the concept of the establishment of Malaysia.

Political influence in Malaysia is enormous, and most of the aspects of governance are controlled by the average politician consisting of UMNO, *Barisan Nasional*, *Parti Agama Islam Semalaya* (PAS), *Pakatan Harapan*, and others. Each party has a role to play in mobilizing and voicing the views and grievances of the people. Malaysia is a country that practices freedom of speech whereby the people are given the freedom to criticize and share their views and perspective. Every country must not run away from political problems involving significant cases such as murder cases involving politicians, corruption, etc. However, even though we practice Freedom of Speech, some things can prevent us from being arrested under the ISA Act 1960. It is well known that SOSMA replaced the ISA in 2017, but it still allows certain bodies to sue society

in general if there are criticism and accusations that are heavy on the government [2].

If we recall some ‘national tragedies,’ especially the May 13 Tragedy 1969 which refers to an episode of Sino - Malay sectarian violence that took place in Kuala Lumpur. During Malaysia’s general election on that year 1969, a riot occurred which was a response to the ruling coalition, the Alliance Party by opposite parties. The development has proven not only from a socio-economic perspective but also emotional and spiritual imbalances that have resulted in the collapse of a country. The emphasis on the spiritual and physical balance of the leader and the community is very important because, through it, a life of peace and harmony can be realized. Therefore, Malaysia, which is famous for its multi-racial, multi-religious, multi-cultural, and multi-lingual nature, needs a foundation to achieve a harmonious life. As a result of the May 13th Tragedy, the five principles of ‘Rukun Negara’ were formed. Therefore, according to an article entitled ‘*Rukun Negara, ‘Dalam Memperkukuhkan Ketahanan Negara*’ mentions the five principles of ‘Rukun Negara’ that were created are formed based on the Malaysian society, which is multi-racial and different in religion. Abdul Rahman also mentions, that ‘Rukun Negara’ is a National Ideology. Based on that understanding, the ‘Ikrah’ or the pledge performance was presented to instil awareness of the principles of ‘Rukun Negara’ [3]. The performance is done meticulously through the concept of performative from the sceptical of Speech Act by J. L Austin. In this particular approach, the choreographer has aware that the Malaysian are so used to The Pledge of ‘Rukun Negara.’ The understanding of the pledge through the Malaysian itself has shown that they truly embody the National pillar.

Through this, society continues to practice its rights to freedom of expression through different mediums such as social media, art, and so on. As an example of dance, some

Malaysian contemporary dance choreographers use dance platforms as a medium to express themselves. They often take current issues and voice their views on dissatisfaction with the administrative system or matters that need to be upheld, such as murder cases, national sovereignty, the judiciary, corruption, and so on. Malaysians have not forgotten the bloody events that hit Malaysia on 13th May 1969, where this event became the starting point of racial riots in Malaysia. Because of this event, 'Rukun Negara' has been created as a symbol of unity among Malaysians of various races. 'Rukun Negara' does not only reflect our togetherness as Malaysians but also gives meaning to its creation.

2. Choreography in Malaysia and Political Approach

In this modern world, most dance creators/choreographers, primarily in the contemporary area, are constantly searching for something new to be showcased to or viewed by the public. Yet, it is not as easy as it is expected to be. Producing an excellent dance piece in the contemporary area does not necessarily need to see who in the audience is coming to watch the show or for whom the performance is being showcased. When we have that kind of thinking, indirectly, the control of external elements will begin to shroud the mind and creativity of a choreographer. Gonzales has mentioned in his book "*Koreografi Kontemporari Malaysia*" Why do we produce choreography? Why do we have to perform the act of performing arts? What kind of performing arts do we have? and what are performing arts? This question seems as easy as A B C, yet it is formidable and intricate, like answering a million - dollar question [4] Producing a piece needs a very long time; it even requires a high level of concentration. Nonetheless, not all choreographers need all of that. Some choreographers are fortunate enough to produce a piece within a short period and procure excellent outcomes without thinking it is necessary to have a literal concept or abstract concept.

As mentioned by Gonzales in his book *Choreography*, there are several methods that can be used to create an effective choreography such as finding a good theme, concept, political approach, and observing the current situation. Based on the aforesaid mentioned by Gonzales, producing a great choreography requires a broader ideology and is not static to one form or ideology only. Every movement is dance; however, every choreographer needs a paradigm shift to ensure that the work produced is in line with the present [4]. So, the result is this practice as research that focuses on making choreography using national pillars as the main stripping to reinforce the outcome. Apart from that, the Speech Act theory by J. L Austin is the main theory in parsing each line of the sentence in the pillars of the country in line with untold political and current issues in Malaysia.

Dance choreographers have to move freely in the studio space and all their movements are recorded using media or any devices that are related. It serves as a reference and a purpose for remembering what has been done [4]. Contemporary dance is a movement phrase that brings many meanings to current issues [5]. Contemporary dance is free in which both the dance choreographer and the dancer can

explore every movement without being tied to the original techniques that can hinder the experimental process of producing exciting work. A choreographer, Diana F. Green agrees that most dances movement will embody the body as an instrument. The elements of subtle moods, emotions, and feelings clearly could see through the exaggerating and abstract body movements that have been choreographed [6].

In Malaysia, among the choreographers who use current and political issues include Lee Lee Lan, Marion D'Cruz, Azanin Ezine Ahmad, Ramli Ibrahim, Choo Tee Kuang, Akmal Ayob, Joseph Gonzales, Fairul Zahid, and many more. In this research that focuses on the production of contemporary works based on current issues and politics, the researcher has chosen the example of Joseph Gonzales in his work entitled *Last Tea Party*. This piece was presented in 2007 by the National Academy of Arts Culture and Heritage or known as ASWARA for the production JAMU. The *Last Tea Party* is one of the ideological and storytelling pieces of current issues with the emergence of leaders, murders, betrayals, and power struggles among leaders around the world. This work has evolved and shaped a story on social justice and human rights around the world. The work of Gonzales also responded to the current political situations or issues. Gonzales's piece was also inspired by the disclosure of a case or story in which the death of Teoh Beng Hock in July 2009, a youth working under the DAP party, found on the roof of a government agency building was a key theme in the success of the *Last Tea Party*.

The use of 'Rukun Negara' in *The Pledge 2.0* will not only give a new idea but provides guidelines to the choreographer not to stray from the initial concept. In *The Pledge 2.0*, the choreographer has divided the dance into five parts by the 'Rukun Negara' where each part will tell the perspective towards the meaning behind the word based on the constative which is explaining the things or describing the things. As Austin said, "every word that exists needs to have a meaning to ensure that the message conveyed is effective". With that effectiveness, there is an act. Constative and performative understanding as conveyed by Austin lies on the same axis, however, it can be difficult to measure what is performative and what is not and as we do on study a little bit, Jack Derrida has mentioned "we cannot put limits between performative and constative because everything can be blend and so on" [7]. Aforesaid mentioned before, the meaning of each line of the sentence in the 'Rukun Negara' may be interpreted differently by the audience but, for the choreographer himself, each line tells an "untold story" based on current issues that occur in Malaysia.

Each of these stories is taken from events that are considered incompatible with the arguments made by the leaders. In Malaysia and even around the world, there are differences among certain class groups of people whereas in Malaysia we are divided into T20 (upper class), M40 (middle class), and B40 (lower class) groups. Usually, the B40 group tends to be unheard of when expressing their opinions which may give the leadership a boost. The pledge tells of political instability and injustice in dealing with the murder of a Mongolian citizen, *Altantuya Shaaribu* who was killed in October 2007, and the case of the death of Muhammad *AdibMohd Kassim* who did not have a proper defense after

his death in December 2017. If we look closely, there are so many cases than can become a subject focus in creating this piece. However, the choreographer has decided to select these two entities as the main reference material. Furthermore, these two cases are classified as high - profile cases in court but haven't been resolved till today. In this work, the choreographer has taken and reviewed several key contents related to the country's time, place, date, and the 'Rukun Negara' as a guideline. This is because the choreographer wanted to make sure he doesn't run away from the main idea of the piece. There is also the use of text spoken by the dancer to provide a few *intertextual studies* where the text is used to give the audience an understanding of the movement [8]. The use of text in this piece is based on the 'Rukun Negara' of the country:



Figure 1: The Rukun Negara of Malaysia

Each line of the verse in figure 1.0 carries the implied meaning of each of the dancer's actions and behaviors of reflecting on it. Like the example of *Kepercayaan kepada Tuhan*, the dancer will perform a movement related to this line of words against the act of killing which is a serious matter in religion. This is a reference to the murder of Altantuya Shaaribu who the murderer is believed to be a Muslim and it also happens to be very a huge sin. Also, through this text, the creator tried to include additional information such as the date and place of the murder. This is because most of the audience may not understand the movements if it is solely based on them. However, not mentioning the date and place in full, it is enough to just say the number and address. At first glance, it may still be unclear, however, that any piece should not be a literal form. It is an important task for the creator to convey both abstract and/or literal.

The Pledge process also has various interactions divided into four parts: text, speech, act, and Movements. These four methods will be an important guideline for making choreography different from others. It becomes easy when each word has its movement; however, it is more difficult because the word only plays a small part. It is imperative to identify the chosen text to be implemented in the piece; for example, based on the process conducted, the choice of text needs to be aligned with the understanding of deconstruction ideology because, based on Derrida, "the meaning behind the text is essential for choreographers to identify the meaning before delivering it either spoken or movement," [9].

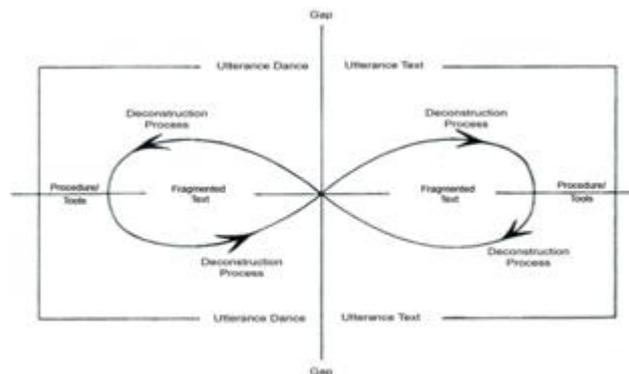


Figure 2: The concept theory for the workshop and performance model used

Besides that, the researcher will use the Workshop - rehearsal/performance model by Schechner, 1985 to emphasize and deconstruct the structure of making "The Pledge 2.0". The model will explain the structure throughout the choreography process, as mentioned earlier, about the connectivity and intertextuality between text and movement. This model will be the main method of researching the content in the choreography base on spoken acts and movements act which, at is very beginning of the text and movements must have a starter of something to hook onto. And later will translate into a physical experiment to get the outcome of the process. See Figure 2.

As mentioned before, the selected text represents a starter, then it will be translated based on two options, namely "spoken text" under "Utterance Text," which provides opportunities to choose whether the text gives practical meaning to the choreography. The second is the "movement act" under Utterance Dance. "Movements act" results from a balance of evaluation based on the text deconstruction process that gives the choreographer options to choose whether the text can be as a main through spoken or movement. However, through deconstruction, such as in Figure 2 above, movement can be the primary way to convey information, called an "utterance dance" known as delivery through movement. Whereby an utterance is found in a written or spoken language as being visually above to prove the existence of text that could belong to some characteristic.

3. The Problem Evolves Around the Malaysian Community

The attitude of Malaysians who are less aware of political issues also makes the purpose of this study carried out. The young generation usually has no interest when we talk and perish about the history of Malaysia or political issues. Moreover, some teenagers find issues such as political, national propaganda, and current affairs difficult to accept because such issues are relatively sensitive and heavy. It is the kind of thing that interferes with the ideas of the choreographer no matter how much experience they have gained. In addition, restrictions on opportunities, exposure, and the sociology factors in the society impede the development of an individual's creativity as a choreographer.

The expression through dance and dancers should always find ideas through the process of using several spectrums to show the ideology of telling the story through communication without speaking. The use of text in making choreography is not a new thing in dance. Still, it is one of the ideologies and methods that allow every choreographer to express the situation that occurs, including dissatisfaction with the current situation. In Malaysia, there are several restrictions on freedom of speech. An essential feature of modern democracy is the fundamental right to freedom of speech. According to Saeed Hassan in his article Freedom of Speech in Malaysia, "It is generally accepted that this right is one of the core human rights and is an essential part of modern democracy [10]. It has been variously described as 'the matrix of nearly every other form of freedom, the 'fourth estate - the watchdog of the Parliament, and the 'basis of all freedoms. These few descriptions indicate the importance placed on this right". Through this speech - act approach, the choreographer can express what is happening in the system of government or the current situation without being convicted of an offense in the country by using a National Pillar as a guideline. Although Internal Security (1960) was revoked in the year 2018, it is still in an uncertain situation.

The need for more implementation of new ideas and concepts arises because the issue or subject matter is too severe to interfere with the process of producing a work [11]. It is based on the observation of the current situation in which most dance choreographers compete to produce a work that has a deep meaning and requires the audience to think. Based on Gonzales's statement indirectly is in line with the second objective, which is to implement the political concept by using "speech act" in making choreography. From there, it is obvious that problems such as concepts have seemed less interesting, or the value in a work is not obtainable to the audience standard. Commenting on Gonzales's statement, I do not feel the statement as mentioned earlier about the issue or subject matter is a burden in producing the steps however it has a question mark if we talk about the concept and ideas. This is because the issues and topics selected are based on the choreographer's needs, which means the choreographer already knows their ability level before deciding to choose a topic. However, it is not wrong for a choreographer to try something new or something controversial. Still, they need to understand the concept or issue in detail to understand their mission and vision in making choreography. It is not an easy task for the choreographer to study in detail and to ensure that every aspect is obeyed without regard to race, religion, or politics because the art world is a medium for communicating ideologies, views, and advice and not a place to threaten any individual sensitivity especially when we are dealing with perhaps a "political propaganda."

A choreography could tell a story through the movements of human forms. Audiences could easily enjoy the performance and feel the emotion as they could feel connected. Many experimental studies have explored how movements could develop different emotions. A study on brain scans also has been researched to show how other parts of the brain could spark different emotions and expressions. One is a study by Peter Loyatt in Edinburgh in 2010 [12]. The freedom of

expressing emotion emphasizes the importance of recognizing both sides of the abstract and literal spectrum in making choreography one of the essential methods to ensure the choreography has value. Nevertheless, the choreographer must understand that the main point of creating work is based on what, how, and where. It refers to the seven functions of performance studies by [13] which are 'to entertain, 'to create beauty, 'to mark or change identity, 'to make a foster community, 'to heal, 'to teach or persuade, ' and 'to deal with sacred and demonic.'

Many ideas or new approaches can be used in producing these contemporary works. Still, most of the creators are afraid that these new ideas could affect the safety of their identities, levels of creativity, and so on. There is also a tendency among choreographers a need for understanding towards producing new ideas, which makes one of the factors of a choreographic study conducted [14]. This is because dance creators in Malaysia need to be more transparent on the new ideologies brought from abroad, especially from the European continent. The attitude of Malaysians who need to be made aware of current affairs also makes the purpose of this study carried out. Moreover, some choreographers find issues such as political, national, and current affairs difficult to accept because such problems are relatively sensitive. It is the kind of thing that interferes with the ideas of the choreographer, no matter how much experience they have gained.

Some contemporary dance pieces in Malaysia, especially those that use contemporary issues and politics, are welcomed by fans and dance activists. Taking on the issue of current affairs and politics as a guideline in producing contemporary works is something that has been introduced previously. However, such an approach is still less popular in Malaysia because it is sensitive and feared to be a subversive act that could be prosecuted under the Internal Security Act of 1960 currently replaced by the Security Offenses, Special Measures Act, 2012, or the Sedition Act of 1948. Besides, this is not a serious matter as the show's performance is small in scale and needs to be updated on the screen or broadcast on television stations. It is still in control and will not question Malaysia's sociocultural and political affairs and stability.

Scenario, this type of contemporary work is constantly being produced by the choreographer that is against the norm and prefers the modern movement and focuses on embracing the abstract craft of movements only. This style emphasizes how important it is for both spectrum and enjoy, as an audience or performer, both conceptual and literal work – based choreography. Indeed, this work is categorized as heavy work that invites the audience to think deeply, along with the metaphor and the hidden meanings behind the movements and concepts. This piece was almost similar to the work I produced in 2019, "The Pledge." The work was presented at the *Dewan Serbaguna Kolej Jasmine* and was performed by the Diploma students of the Faculty of Film, Theatre, and Theatre Animation. This work was a development of the *King & I* piece that was once presented at a Dance Escalator Project competition under My Dance Alliance, Malaysia, in collaboration with Goethe - Institute Malaysia in 2015. In countries abroad, such as Germany,

America, London, Canada, and others, political themes and current issues are widespread among choreographers who understand and know the importance of expressing their views as citizens [15]. For this research, "The Pledge" will become a new version entitled The Pledge 2.0, which has been developed together with the theoretical approach. However, in this research, the effectiveness of using those theories has arisen, and how far the choreography itself can reach the audience's mind? How far the theory can help to make the audience understand? and how much the theory can help to structure the choreography?

Most of the choreography has a variety of production methods, and sometimes the choreography that has a deep meaning often needs help understanding the storyline, not to mention the average audience present from various walks of life. Some are experienced in dance, and some are from the local community and have never watched a dance performance previously. When the choreography is created more towards abstract, it is indirectly causing the choreography to be just a show based on entertainment value only.

4. The Use of Speech Act in Making Choreography

The creation of the work The Pledge has been line - up through various interaction processes from three parts: choreographer, dancer, and audience. It becomes easy when each word has its movement; however, it is more difficult because the use of the word only plays a small part, and this project focuses more on body language. Many methods can be used to find the movement that fits the given facts. As explained by Howard Gardner in a book entitled "Theory of Multiple Intelligence," the "method" approach can change as it evolves with maturity and experience (Gardner, 1991). For this process, every group must explore and find any movements that are related and based on the text given but at the same time, must not run from the facts studied. All phrases must be clear in terms of the conditions necessary for a performative statement's speech to take place, and if all the conditions are met, then the action can be simplified as "happy" or "felicitous."

In Malaysia and some countries such as the United States, the use of text in choreography is not a new thing; among the choreographers who often use text in producing works are Joseph Gonzales (Becoming King), Crystal Pite (The Statement) and Sidi Larbi (Fractus V). These three choreographers use almost the same method but have differences in terms of text application in their respective works. As an example of The Statement by Crystal Pite, the focus of her work is on current events, a topic that Pite has used include characteristic, issues and language are very much linked to ourtime [16] which has give an advantage to the work is self. His piece was based on the script written by Jonathan Young and could be considered a play. Four dancers were sharing a heated conversation around a conference table which symbolizes a corporate environment. The message for this piece was mostly to capture the moral conflicts, responsibilities, and the inability to escape. The Statement was a success and offered audiences a captivating wedge of realism [17]. Based on Pite's work, the

choreography is done meticulously through the concept of performative from the skeptical of Speech Act by J. L Austin even though the use of the text/script is not delivered verbally by the dancers; it is still created based on the given text to portray an ideology from the choreographer. In this approach, the choreographer has used verbal "speech" together with the "act" to display and give a clear statement to the audience from different perspectives. The use of this technique in contemporary dance has been able to provide an overview of several tragedies and indirectly support the artistic visuals on stage. Through this technique, it is possible to strengthen the audience's appreciation to appreciate the principles of the text and at the same time apply the feelings of the extravagant movement to all involved. Every single phrase in her work has been put with a different meaning and it requires several "verbal" and "nonverbal" to ensure the viewers can get the idea of the work.

The structure in The Pledge 2.0 has a similarity with The Statement especially when it involves dancers' acts to deliver the statement given. The Statement has put the text as part of "sounds" which has become a replacement for the music/sounds which happen to be the same as how Sidi Larbi has been using in his work "Fractus V". For The Pledge, the use of text will become partial, which the text will be introduced at the beginning or only a few words, and the dancers will continue the text using their body without any backup sound of the text. The outcome will be almost the same, however, the methods of delivering the text are different. Besides that, both choreographers Pite and Sidi Larbi implemented the technique of improvisation from the dancers to deliver the text using a mod language where the movements from The Pledge come from the choreographer. A choreographer's duty in this piece is to ensure all the puzzles are well arranged and connected accordingly to present a story that is clear to convey the message. In contrast, the choreographer starts to look for more exploration [18]. Based on the aforesaid mentioned by Gonzales, a choreographer must be open - minded and accept the possibilities that the result may differ from what we hoped unless the full movements or steps come from the choreographer itself. Every task that was given as part of the process needed to be done, and was more like a command or performative. Every single choice of phrase in the text must be concisely interpreted and can be an opinion from the dancer's perspective or the choreographers. Every dancer must be equipped with some knowledge about any possible task to ensure every single of them can embody the task respectively.

In Becoming King in the year 2018, the use of the text itself is not a new creation; it is more like a deconstructive text from "Mak Yong" for example, "*mako iyo la Kau raja Antara ke sore, mako sinitempat Aku naktunjukkekuasaan Aku puloknyo*" (I am the only king in this land, and now I want to call the guardians to come and meet me now), this phrase usually has been using as "*ucaptetap*" or compulsory speech for *Pak Yong* (main actor) to show their ability, power, and commands to certain events or situation. It is referred to as a leader who campaigns to ensure he or she can win the people's hearts. Gonzales uses this particular phrase to deliver the speech to ensure it matches the concept

of "election". Besides using the text as part of the tools, Gonzales also involves the audience to participate in this show by giving their votes in live during the performance. Although the work of *Becoming King* can be categorized as abstract, the involvement of the audience on stage makes it a bit of "forcing" the audience to understand, which leads to literal work. The Statement and Fractus V are the use of the text before, after, and during. What makes *The Pledge 2.0* different is the use of the text is unpredictable. It can be after, during, or before as long the idea is to deliver the performative or constative act. Delivering the text using body language is not an easy task, because we are giving the audience a space to think and complete the puzzle. The audience can choose to create their interpretation and is not necessary whether the meaning of the text is right or wrong.

As mentioned by J. L Austin in his article "Performative Action", may be taken either as in denial sentences, even those in the indicative grammatical mood, have truth value; or instead, as the denial that utterances of performative sentences, even when such sentences have a truth value, are assertions [19]. In this work, the choreographer will give a permanent movement, which is more related to the "Sequences". Each sequence is a reference to them for improvement. In addition, the use of words in the production of this work helps in describing the situation and circumstances that occur. The use of words in producing this contemporary work belongs to a theory stated by Austin through the theory of "speech act" which is a linguistic approach that is divided into two divisions, "constative and "performative". According to Derrida constipation is an act or speech that carries the meaning of explaining something to show something, yet it may go in the direction of true or false sometimes the success can be misshaped, however, it depends on the intention of the choreographer itself [20]. The meaning behind the lines in the choice of text may differ according to needs and individuals. Roland Barthes' approach in writing entitled "Death of the Author" explains that every word written or created has various meanings depending on the needs, situation, individuals as well as communities. According to what Barthes said, the impressions of the reader is much important rather than the "passion" the essential meaning of a work depends on the impressions of the reader, rather than the "passions" or "taste" of a writer [21]. In the production of *The Pledge 2.0*, each line has a different essence from the author's original ideology on current issues or any situation that happened surrounding us including, the issue of corruption, freedom of speech, equal rights, and so on. It is also can be as simple as the word "let's start", a simple word can be described with thousand meanings, Refer to Figure 3.

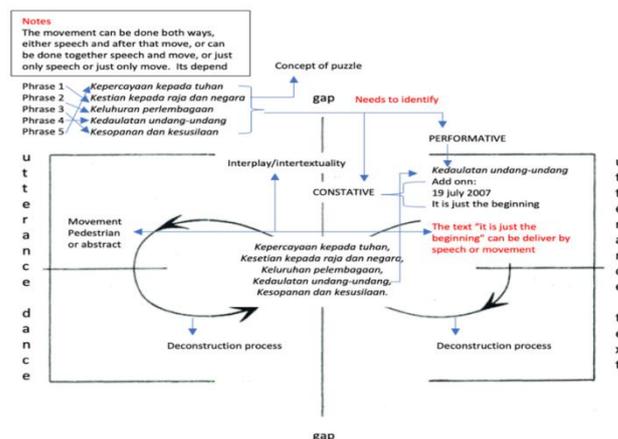


Figure 3: The concept design of creating *The Pledge* using Schecher Theory

Referring to Figure 3 above, the whole situation is depending on the choreographer's relevance. For example, for the group to study the word "*perlembagaanharusdipatuhi kerana...*", they will mention these words clearly as a group and add the words for example, "19th July 2007, that was when the incident happened". The main reason the choreographer uses this phrase is because of the existing fact that that moment has become an unprecedented tragedy that involved former prime minister of Malaysia Najib Razak and his wife Rosmah Mansor regarding corruption issues; however, it can be interpreted differently by the audience depending on their breadth of knowledge towards the current issues. All the storylines presented in this work aren't heavy all the way. Still, it was divided into a few sections where there was a moment the audience may relax and enjoys the sense of humor presented along the way through the dancer's expression. The context or intention is really important, and the statement is not just performative by itself it has to include all the facts to ensure the statement is met with the "constative" and "performative" [22].

The "utterances" very much apparent throughout the process to ensure the understanding of the meaning behind the text is clear and able to translate into either movements or spoken text. Schechner has used several methods in creating a performance based on the workshop - rehearsal/performance model [23]. Strategic choreography, performance map, and performative task are three concepts developed in the dissertation for planning and assessing action - oriented design activities: A performance map is a tool for analysing the various levels of interaction in performance making. Schechner's performance model has organized a format for collaboratively exploring new possibilities that inform and define the content and structure of subsequent performances. A performative task is an organizational unit for planning group activities manifest in shared performances. It can refer to tasks such as repetitive activities to an outcome towards the exercise given to the performer during a process and introduce a framework for analysing and proactively organizing work and activities throughout a method of making choreography. Schechner's also explained the possibility explained in the "performance model" and the ideology of "as if," "is," "what could work," and "what we have got". Again, the text will offer a starter that directly represents a potent symbol or semiotic interplay with

movement and spoken text that related to "constative" and "performative."

"Non - fluency features also occur when producing utterances. As people think about what to say during conversations, there are errors and corrections in speech. For example, voiced/unvoiced pauses which are "umm," "erm," etc. . . ." (Austin, 2011). In this process of making choreography, the text is not necessarily to be complete in order to convey the meaning. In certain sections, the dancers will portray the utterance text through movements with only one word, such as "ohhhhhh," "ahhhhhh," or "the end," based on the understanding of the speech act; however, to portray the meaning behind all this short text, the outer supporter concept such as paralinguistic will deliver it through body language, different expressions, sound, and different intonations to persuade the audience to understand the next word

5. The impact of using text in making Choreography

The use of 'corruption issue' provides guidelines to the choreographer not to stray from the real concept. In The Pledge, the choreographer has divided into five parts of texts where each part will tell the perspective towards the meaning behind the word based on the constative, which is explaining things or describing things. The first part is focused on a clear statement, the second part is an unpredictable statement, the third part is an untold story, the fourth part is a clear fact, and the final part is a clear meaning and unclear meaning. As Austin said, "every word that exists needs to have a meaning to ensure that the message conveyed is effective." With that effectiveness, there is an act. As Austin conveys, constative and performative understanding lies on the same axis. However, measuring what is performative and what is not can be challenging. As we do on study a little bit, Jack Derrida has mentioned, "we cannot put a limit between performative and constative because everything can be blend and so on" [24]. Aforesaid mentioned before, the meaning of each line of the sentence may be interpreted differently by the audience, but, for the choreographer himself, each line tells an "untold story" based on the issues arising by the choreographer. Between constative and performative, also there is some confusion regarding incomplete sentences, for example, "You have a nice car" or "Murder is wrong," both examples can be interpreted in many ways because either explaining things, describing things, a warning, or a command. All the act requires the exploration of the movement not only from the choreographer, but it needs teamwork between the choreographer and dancers. Every movement is an act from speech; every speech can be constative and performative depending on the intention. However, for The Pledge, it requires abstract movements to be delivered to the audience, and it is required for the audience to think to understand the presentation itself.

In creating specific movements, particularly in this piece, is to communicate an idea/intention to the onlooker; the movement vocabulary provides the key vehicle for the choreographer's artistic expression through the arisen issues of "verbal" and "nonverbal" acts. For example, in Becoming

King, it is a very crystal clear and literal issue that the audience can get right away because of the first image of the audience participating in voting and communicating with the audience, and the image of the box on stage as a representative of voting box. However, certain parts of Becoming King also have an abstract section. As mentioned before, the use of text in Becoming King is based on the existence of "ucaptetap" in Mak Yong. However, the movements after the "ucaptetap" are away from the interpretation of the text. How that idea/intention is communicated becomes problematic, especially if it is discontinued from the current text. Mackrel (1997, 1) states that at "any dance performance, there will always be one person, and probably many more, enthusing how beautiful or interesting the movement is, how skilled or extraordinary the dancers, but muttering that they have no idea what it all means." The abstract nature of contemporary dance frequently brings up this dilemma.

...to the one who performs it, it is known very precisely as a kinetic experience, i. e., as action, and somewhat vaguely by sight, as an effect. To others, it appears as a visible motion of things, sliding, waving, or rolling around - it is seen and understood as a vital movement. So, it is subjective and objective, personal and public, willed (or evoked) and perceive. [25].

On the other hand, creating choreography usually communicates its intention using the choreographer's personalized movement vocabulary. This abstract movement becomes the primary means of communicating an idea or intention in The Pledge 2.0. It requires a clear context and understanding of its own or own work. There are three important things as mentioned by Austin [26] which there are three important things to complete the procedure in making choreography which is the information must be accepted, the person (choreographer) must be appropriate for the procedure (precise tools), and the procedure must be executed by all participants both correctly (choreographer, dancer, and audiences). Based on aforesaid mentioned by Austin, the choreographer's experiential knowledge will inform the direction they might take in representing their work, which in turn, might lead to a representation that is not predictable.

However, as choreographers, we overlook crucial structures or procedures, as mentioned by Turner. Even though the text can help secure the work, it can also destroy the work's success if it becomes "felicitous." Interestingly, in Becoming King, The Statement, and Fractus V, these three pieces used the same arrangement in which they go from one point to another in space while uttering the sentence/text, which further expresses the incomplete withdrawal from choreography. The phrase scrambled text such as B, C, to A have been used in the choreographic structure which adds yet another layer to the interpretation of this fragment herein. The Pledge 2.0 can be fragmented and puzzle to solve by the audiences. As such, this fragment points to the complexity of the relationship between text in choreography can be made based on the need and the success of the arrangements. This fragmented structure in The Pledge 2.0 can be done using fragmented text or fragmented movements to get the outcome of the choreography. Based

on the etymology of choreography questions have been raised about whether choreography (movements and spoken text can be seen as a form of (bodily writing) [27]. Interestingly, because of the use of spoken language instead of physical movement.

Moreover, the physical endeavor of pronouncing the given text also connects language to movement. The seemingly evident observation that text can be part of language filtered through a voice, supported by a body, and projected into space [28] helps to consider that text can provide language to move. The rhythms of the body and text, at some point, will engage the words and work together to create a sense of dance within language [29]. Moreover, the text has been structured on a semantic through the ideology of interplay between presence and absence (Becoming King), appearance and disappearance (The Statement), and clear and unclear (Fractus V). The continuous friction that results from this peculiarly affects the audience's imagination. The space in which the words are pronounced contrasts with how the rhythm of the text, which refers to *lenggok* (slurred when speaking), explicitly triggers the listeners to imagine the word. In other words, the audience constantly sways between what is appearing in their mind (image) and what is missing or (gone) onstage as the image from the spoken text. In this situation, the text will produce a sense of motion when the audience already has the imagination from the spoken text.

In The Pledge 2.0, the organization of the word turns the language into dance and space. The relationship between language and movements functions on several levels; through the rhythm of language, the entanglement between text and body, and language's ability to set the audience's imagination in motion. The compilation of all the fractured text will be delivered not only words in the text but also sound that is created, for example, harming, breathing, and so on, continually from the existing text or, more likely, like a puzzle. This work experiments with the capacity of words to flicker, fumble, and slip through (imaginary) spaces by using fragmented text followed by the issues to guide throughout its creation.

6. Conclusion

The Pledge 2.0 is one of the heavy works that tell the untold story behind all Malaysian political corruption. Due to several consequences, most dance art activists in Malaysia and other countries seldom use ideologies and concepts like this. This work is more abstract and conveys each story not to be too literal. When work is already heavy in terms of its storyline, theme, and concept, the choreographer would think of an appropriate method to lighten the audience's minds. This is because every spectator is present and comprises various walks of life. Therefore, it is very likely that the audience and choreographer's acceptance are different according to the "Gap" approach by Vedic (1987) written by Anna Bonshek in her book *Transformation Within the Gap: Liminality and Principles of Vedic Language Theory in Performance*. Anna states that everything done between the performer and the audience has a different meaning and delivery [30]. It is divided into two parts where the audience has their imagination and

understanding created based on their experiences throughout life or at that time. Every piece of information received through what is seen will be processed by the mind and, in return, give birth to the imagination and a storyline that may be different from what the performer is trying to convey.

Meanwhile, choreographers are dominant in producing stories and imagination because they are the authors of their work. This choreography also provides new ideologies and methods in creating works that are heavy and full of information that may provide constraints to the choreographer, primarily when related to politics in Malaysia. The use of text can be beneficial in delivering the action and understanding the act, or it can be so complex to understand. Nevertheless, this practice as research will help to provide perspective and understanding on using text that can be made between tools to produce a choreography. It is also one of the approaches that may have a new impact on the production of more complex choreography, and understanding of the use of the text can be varied, both verbal and non-verbal.

Work Sample (The Pledge 2.0):

<https://youtu.be/rnjcbFJ9rls>

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