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The Recontextualization of Visual Elements in Dance Narrative

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DISERTAČNÍ PRÁCE

Rekontextualizace vizuálních prvků v taneční kompozici

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D e c l a r a t i o n

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Abstrakt

Přehodnocení tanečního vyprávění na základě vizuální sémiotiky může přinést možnost vytváření poetických, identifikovatelných a smysluplných způsobů vizualizace významu a metaforických spouštěčů v tanečních dílech. V této studii založené na pratickém zkoumání se zabývám tím, jak mohou choreografové využívat vizuální prvky, které mohou být různorodé, k vytváření a rozlišování významů v každé fázi kompozice. Pohyby a objekty jsou využívány jako vizuální prvky k vytváření metaforických vyjádření a vizualizaci významových vrstev za účelem vytvoření příběhu, což je proces, který nazývám rekontextualizací. Uplatněním teoretických hledisek čerpaných z intertextuálního přístupu Janet Adshead-Lansdaleové k analýze tance a teorie naratologie Mieke Balové k formování vyprávění zkoumám procesy tvorby šesti praktických děl v 16 fázích. Tvrdím, že zkoumání způsobů opětovného použití a rekontextualizace vizuálních prvků není o reformulaci nebo opakování choreografie, ale spíše o tom, jak vytvářet různé choreografické postupy a chápat taneční narativy z různých perspektiv. Proto tato studie zdůrazňuje roli choreografa na vytváření významů spolu s vlivem vizuálních prvků a sémiotiky ve snaze pomoci rozšířit hranice tanečních narativů. Toto rozšíření nabývá na významu, když se choreografie v poststrukturalistickém kontextu stává komplexnější a hranice mezi choreografem, tanečníkem a divákem se při vytváření významů a jejich interpretaci stírají.

Abstract

Rethinking the dance narrative based on visual semiotics can introduce the possibility of creating poetic, identifiable, and sensible ways of visualizing the meaning and metaphoric triggers in dance works. In this practice-based study, I explore how choreographers can use varied visual elements to create and differentiate meanings at each stage of the composition. Movements and objects are used as visual elements to create metaphoric expressions and visualize the layer of meaning to form a narrative, a process I call recontextualization. By applying theoretical perspectives drawn from Janet Adshead-Lansdale's intertextual approach to dance analysis and Mieke Bal's theories of narratology to form a narrative, I explore the creation processes of six practical works across 16 stages. I argue that exploring the modes of reusing and recontextualizing visual elements is not about the reformation or repetition of choreography but rather about how to create different choreographic methods and understand dance narratives from different perspectives. Therefore, this study emphasizes the choreographer's role, along with the influence of visual elements and semiotics, in meaning-making, aiming to broaden the boundaries of dance narratives. This broadening gains importance when choreography, in poststructuralist contexts, becomes more complex, blurring

the boundaries among the choreographer, dancer, and spectator in meaning-making and interpretation.

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- Annex 1 – Dance analysis charts produced from Janet Adshead-Lansdale
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1 Introduction

1.1 Historical Overview of Dance Narrative

In Western theatrical dance, which has been dominated by classical ballet,[1] narrative is generally understood as a "story,"[2,3] "scenario,"[4] "plot,"[5,6,7] "drama,"[8] "dance-drama,"[9] or "dramatic dance."[10] Although these terms differ based on dance scholars' preferences, most dramatic dance episodes or scenes are "sequentially arranged"[11] based on "the logical sequence of seamlessly related events,"[12] and on a single "dramatic progression toward its final goal"[13] to develop choreography. In developing a plot-based choreography, the purpose is to deliver the plot/specific storyline. Thus, the choreographer aims to dramatize the plot. Among the compositional elements in choreography, movement is the preferred mode of straightforwardly delivering impact to manifest a plot. A dancer's exaggerated movements, such as mime-based gestures, cause the plot to be delivered more dramatically and, thus, allow the spectator to follow the intended narrative[14,15,16] Emphasizing the qualitative aspect of movement enhances its potential for creating a dramatic impact.[17]

However, following a transition period and starting with modern dance, the twentieth century witnessed various approaches to dance narrative. In modern dance, especially, presenting the choreographer/dancer's emotions has become the means of representation and a medium of communication between the choreographer and spectator.[18] Foster[19] explained that in early twentieth-century modern dance, movement mainly conveyed emotional expression. Martha

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[1] MACKRELL, Judith. *Reading Dance*. London: Michael Joseph Ltd, 1997, 11.

[2] FOSTER, Susan Leigh. *Choreography & Narrative: Ballet's Staging of Story and Desire*. Bloomington: Indiana University Press, 1996a, s. 17.

[3] BLOM, Lynne Anne, CHAPLIN, L. Tarin. *The Intimate Act of Choreography*. Pittsburgh: University of Pittsburgh Press, 1982, s. 96.

[4] MACKRELL, Judith. *Reading Dance*. London: Michael Joseph Ltd, 1997, s. 126.

[5] FOSTER, S. L. *Choreography & Narrative: Ballet's Staging of Story and Desire*, s. 18.

[6] BLOM, L. A., CHAPLIN, L. T. *The Intimate Act of Choreography*, s. 96.

[7] MACKRELL, J. *Reading Dance*, s. 36.

[8] Ibid, s. 5.

[9] SMITH-AUTARD, Jacqueline M. *Dance Composition: A Practical Guide to Creative Success in Dance Making*. 6th ed. London: Bloomsbury Methuen Drama, 2010, s. 32.

[10] Ibid, s. 35.

[11] Ibid, s. 35.

[12] FOSTER, S. L. *Choreography & Narrative: Ballet's Staging of Story and Desire*, s. xvi.

[13] Ibid, s. 19.

[14] Ibid.

[15] BLOM, L. A., CHAPLIN, L. T. *The Intimate Act of Choreography*.

[16] MACKRELL, J. *Reading Dance*.

[17] SMITH-AUTARD, J. M. *Dance Composition: A Practical Guide to Creative Success in Dance Making*, s. 35.

[18] MACKRELL, J. *Reading Dance*.

[19] FOSTER, S. L. *Choreography & Narrative: Ballet's Staging of Story and Desire*.

Graham (1894–1991), a legendary choreographer and dancer, is a notable exemplar of the modern dance genre, emphasizing the belief that movement manifests an inner experience that originates from within the body. In this case, the purpose of movements is not only to suggest a range of inner emotions but also to record the challenges involved.[20] Martha Graham emphasized emotional themes as a narrative presented to the spectator. However, she did not develop such narratives in a literal manner. The meaning of narrative for Graham involved highly condensed emotions, themes, and descriptions of the struggles of the human experience. Hence, the role of narrative is not to narrate a tale or convey a concept, but to convey an experience through action.[21]

Foster further explained that narrative delves into the profound matters of the heart as dancers convey universal psychological occurrences. Graham drew imagery from art and literature to enrich the unfolding of the theme.[22] She also asserted that by articulating inner emotions, the movement serves as a reflection of an individual's genuine identity and sentiments. Therefore, The journey toward mastering dance or choreography focuses on the interplay between psychical motion and one's mental state.[23]

German choreographer and dancer Kurt Jooss (1901–1979), the founder of the dance theater (also called Tanztheater), shared Graham's concern with representing moral, political, and social themes through movement as narrative. Jooss believed that the purpose of dance is to convey dramatic ideas in a unified style and form. Though trained in ballet, which usually linearly develops narrative, Jooss' narrative choices and dramatic ideas were abstract and avant-garde.

Merce Cunningham (1919–2009) also endeavored to create a fresh means of communication through the body's unique physicality, striving to inscribe autonomous functions.[24] The perplexing gestures and irregular rhythms suggest highly divergent concepts regarding what actions the body ought to undertake.[25] The plotless dance, a type of dance that does not have a plot, has often been used to describe Cunningham's piece, which naturally stresses less the importance of the storyline and more the importance of bodily movement and action. Movement holds no meaning in a plotless dance. Thus, a plotless dance, also referred to as

[20] FOSTER, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Los Angeles: University of California Press, 1986, s. 23–25.

[21] BROWN, Jean M., MINDLIN, Naomi, WOODFORD, Charles Humphrey. *The Vision of Modern Dance: In the Words of its Creators.* 2nd ed. Hightstown: Princeton Book Company, 1998, s. 50.

[22] FOSTER, S. L. *Reading Dancing: Bodies and Subjects in Contemporary American Dance,* s. 27.

[23] Ibid, s. 28.

[24] FOSTER, S. L. *Choreography & Narrative: Ballet's Staging of Story and Desire,* s. xvii.

[25] MACKRELL, J. *Reading Dance,* s. 5–6.

"pure dance" [26, 27] or "abstract dance," [28] comprises abstract movements. Here, plot was explicitly denied, [29] whereas movement and body became the content through a process of disordering aesthetics and questioning the meaning of narrative as "content." [30] This dance is pursued for its inherent value, its innate sense of fluidity, exhilaration, and fulfillment—a celebration of expressing oneself through structured motion. [31] In a dance devoid of a plot, the central focus is on the dancer's physical form, which plays a crucial role in conveying the performance's essence [32] as a means of communication. Dancers' arrangements of architecture, balance, and lines result in rhythm, harmony, and a sense of flow, [33] which connect directly to narrative and choreography. In Cunningham's case, as movement and the body over a particular plot or storyline are emphasized, the movement becomes the exclusive and ample method of conveying a gratifying narrative. [34]

Plotlessness is not the absence of narrative. Rather, it suggests a different understanding of narrative development on the part of the choreographer, dancer, or spectator. By visually emphasizing bodily movement, plotless choreography does not limit the narrative to meaning. This way, it actively brings the issue of representational media (e.g., body and movement) to plot(less)-based choreography. As Cunningham noted, dance involves the art of traversing space and time. No plots, characters, messages, or symbols exist. Cunningham's dancers resembled scientists, ardently immersed in meticulously exploring the body's capabilities. [35] Cunningham's approach was grounded in the concept that dance ought to mirror the information overload in our modern lives. His work was influenced by theories of relativity from the realm of modern dance and a broader artistic movement that valued contingency over strict order. [36]

By refusing to see plotless dance as dance without narrative, this view offers the possibility of a close relationship between bodily movement and narrative. This underscores the fact that movement lies at the core of the development of choreography and narrative in plotless dance. As they define narrative in non-traditional ways, Merce Cunningham and William Forsythe

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[26] Ibid, s. 130.

[27] SMITH-AUTARD, J. M. *Dance Composition: A Practical Guide to Creative Success in Dance Making,* s. 32.

[28] Ibid, s. 33.

[29] MACKRELL, J. *Reading Dance*, s. 82.

[30] SMITH-AUTARD, J. M. *Dance Composition: A Practical Guide to Creative Success in Dance Making,* s. 21.

[31] BLOM, L. A., CHAPLIN, L. T. *The Intimate Act of Choreography,* s. 134.

[32] Ibid.

[33] MACKRELL, J. *Reading Dance,* s. 4.

[34] ADSHEAD-LANSDALE, Janet. *Decentring Dancing Texts: The Challenge of Interpreting Dances*. London: Palgrave Macmillan, 2008, s. 3–5.

[35] MACKRELL, J. *Reading Dance,* s. 82.

[36] Ibid, s. 83.

(1949–) are often mentioned as exemplary choreographers who have created plotless dance works.[37] Cunningham abandoned established idioms of movement, narrative concepts, and compositions, including cause-and-effect and climax. He created a lexicon of movement that is not rigidly thematized but can sustain myriads of interpretations. By rejecting conventions of narrative and form, Cunningham visually emphasized the body and decentralized the dancers' performance space and actions.

Forsythe's artistic development was influenced by the theoretical ideas rooted in post-structuralism.[38] He challenged the traditional notion of narrative, aiming not to elicit specific extreme psychological states, and his dances seldom revolved around identifiable characters or plots but rather focused on redefining the established principles of classicism.[39] He questioned the conventional meaning of narrative and, like Cunningham, emphasized the importance of decentering the performance space and dancers' actions. Decentering signifies the absence of a singular center in a dance performance, with many directions operating as concurrent points of reference. It can manifest as numerous centers or absent of a central focus entirely.[40] Like Cunningham, Forsythe challenged the audience's inclination to interpret the movement as a descriptive narrative.[41] Forsythe disassembled the ballet's language to fashion an aesthetic characterized by perfect disorder[42] and left no space for narrative. In his creations, Forsythe dissected the classical vocabulary into even smaller elements by breaking down dance into minuscule bursts and movement surges[43] and looked for ways to restructure the narrative. Forsythe's utilization of language, not as a narrative or a metaphor for movement but as literal spoken words on the stage, represents a significant awakening and subsequent challenge in how it is received.[44]

Forsythe decentered the performance's space and movement, as well as the composition and order of the choreography. For Forsythe, the narrative subject is the organizing principle, which arranges things in a temporal relationship; it organizes the work, puts things in motion, and is the subject of the dance. From the late twentieth century, the spectator's interpretation became a key element in interpreting and comprehending dance works. Foster[45] states that in the

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[37] Ibid, s. 67.

[38] Ibid, s. 67.

[39] Ibid, s. 68.

[40] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances*, s. 3.

[41] FRANKO, Mark. Splintered encounters: the critical reception to William Forsythe in the United States, 1979–1989. In: SPIER, Steven (ed.). *William Forsythe and the Practice of Choreography: It Starts From Any Point*, s. 38–50. London: Routledge, 2011, s. 46.

[42] MACKRELL, J. *Reading Dance,* s. 67.

[43] Ibid, s. 68.

[44] FRANKO, M. Splintered encounters: the critical reception to William Forsythe in the United States, 1979–1989, s. 46.

[45] FOSTER, S. L. *Reading Dancing: Bodies and Subjects in Contemporary American Dance,* s. 97–98.

context of any particular dance, the audience is tasked with interconnecting the dance's connection to the external environment and additional performances, all while comprehending its inner structure. This process allows the observer to discern the harmonies, conflicts, and contrasts that give the dance significance and vitality. This heightened understanding of the fundamental concepts governing the choreography permits the spectator to revisit symbolic and aesthetic elements, and appreciate the ways in which temporal and spatial designs are animated through distinct motions, delicate stylistic refinements, and symbolic forms conveying real-world events.[46]

Recent performance research [47, 48, 49] has argued in favor of applying the concept of intertextuality and the notion that the spectator is partly responsible for the composition of the dance choreography through his or her active interpretation. In this sphere, the reader's engagement shifts from deciphering fixed meanings to unraveling threads. It involves choosing which strand of the tapestry to pursue, deciding when and where to begin, changing direction, and ultimately reaching a conclusion.[50]

The readability of a narrative refers to the reading of what is given to the reader and the reader's decisions and choices using the ongoing process of interpretation [51] vis-à-vis how to read the dance work.[52] Eco states that no text is interpreted in isolation from the reader's encounters with other texts [53] Consequently, dance is reassessed through the lens of the viewers' cultural and social backgrounds. The reader's decision-making process revolves around engaging with a dance piece within one's unique context, which encompasses one's social and cultural heritage, as well as one's individual experiences and knowledge. [54] Throughout the performance, the observer continually engages, at progressively higher levels of complexity, in the mutual process of understanding how the choreography can be read to how it is organized.

Actively engaging the reader in contemplating and forming an interpretation of a dance piece is related to intertextuality, according to which the spectator interprets the work and decides what to read and how to develop the dance narrative in one's way. Thus, a reader's interpretive

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[46] Ibid, s. 97–98.

[47] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances.*

[48] ADSHEAD-LANSDALE, Janet. *Dancing Texts: Intertextuality in Interpretation*. Binsted, Hampshire: Dance Books, 1999.

[49] MIDGELOW, Vida. *Reworking the Ballet: Counter Narratives and Alternative Bodies*. London: Routledge, 2007.

[50] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation,* s. 8.

[51] Eco (1979), as cited in ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation,* s. 19.

[52] Ibid, s. 19.

[53] Ibis, s. 19.

[54] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation,* s. 19–20.

process of combining texts (or compositional elements of the choreography) is directly linked to the re-creation of one's narrative. The process of combining texts facilitates interpretative activity, which requires the viewer's active role in shaping the meaning.[55] Barthes[56] stated that the text is inherently multiple. This does not merely imply that it possesses numerous interpretations, but also that it achieves a fundamental, irreducible multiplicity. The text is not a mere coexistence of meanings; it is a transition, a crossing-over. Consequently, it does not respond to an interpretation, not even a generous one, but rather to an eruption, a dispersion. The text's multiplicity also does not stem from its content's unclarity, but from what can be described as the intricate diversity of its network of signifiers (it is worth noting that, etymologically, the word "text" itself signifies a fabric or woven structure).[57] The reader activates intertextuality in a process that is understood as interpretation. Studies on the intertextual approach to choreography show how a reader can be involved in interpretation by re-creating dance works. This aspect has not been adequately analyzed in structuralist accounts. Intertextuality opposes viewing dance through the values formulated by classical ballet[58] and applying the principles of classicism judgmentally, regardless of the character or genre of the work under scrutiny.

The poststructuralist cultural context of the late twentieth century emphasized the significance of intertextuality in comprehending performances.[59] Poststructuralists transitioned from perceiving narratives (and the language system, in general) as fixed, concrete entities in the world, to understanding that narratives are products of narratological construction, and subject to interpretation in a nearly infinite variety of manners.[60] As Adshead-Lansdale [61] highlighted, dance is intricately woven into a broader cultural, political, and historical landscape that extends far beyond our local experiences. Its form is intrinsically linked to the prevalent poststructuralist culture that profoundly influenced industries and technologies worldwide. In the era of globalization, our awareness of this expansive world is inevitably interwoven with modern means of expression, as exemplified by the aforementioned concept of intertextuality, which fosters an analytical approach that delves into diverse fields while maintaining a connection with the specific forms of expression being studied.

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[55] CURRIE, Mark. *Postmodern Narrative Theory*. London: Palgrave Macmillan, 1998, s. 3.

[56] BARTHES, Roland. *Image, Music, Text*. London: Fontana Press, 1977.

[57] Ibid, s. 159.

[58] The emphasis has been on the different features of ballet and poststructuralist dance, which refers to everything that is not ballet; this indirectly shows the significant influence of ballet in the dance field.

[59] Poststructuralists argue that people have no access to things in themselves except through their interpretations.

[60] CURRIE, M. *Postmodern Narrative Theory*, s. 3.

[61] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances,* s. 15.

Adshead-Lansdale[62,63] examined intertextuality in dance studies. She posits that intertextuality has been linked with both adverse and favorable advancements.[64] While it is acknowledged that intertextuality has considerable potential for use in dance analysis,[65] Adshead-Lansdale pointed out that it may grant excessive freedom in interpretation and lead to simultaneous explorations in numerous directions. Intertextuality complicates the course and rationale of analysis by presenting several possibilities and potentially too many paths and threads to disentangle within the capacity of the human mind.[66] Nevertheless, while decentering signifies a shift away from the central point, it does not necessarily imply a lack of guidance or logical reasoning.[67] Rather, intertextuality emphasizes the relationships among various factors. Hence, it is a suitable method for constructing meaning in contemporary and ever-evolving poststructuralist creations that embrace form and concept, subject and object, process and product. These works engage in an ongoing dialogue with their surroundings, sources, and audiences and are characterized by their fluidity and inherent ambiguity.

In poststructuralist contexts, intertextual analysis enhances comprehension of the intricate aspects of choreographic language. Moreover, it facilitates the interpretation of dance as a physical representation, encompassing a choreographer's ideas and the broader world.[68] As proposed by Adshead-Lansdale,[69] a reader has the flexibility to choose specific entry points in the process of an intertextual reading, thereby shaping their interpretation and selecting the compositional elements to engage with. Consequently, visual representations and images should not necessarily aim to convey particular narrative structures; instead, they should decenter certain meanings, aligning with the concept of intertextuality that regards all images and representations as texts contributing to the construction of meaning.[70] As intertextuality combines social, political, philosophical, and historical contexts with dance works, and makes references that are external to the choreography, it is closely linked to the spectator's individualized interpretive process.

As Worton[71] pointed out, intertextuality entails a dialectical relationship; thus, it is essential to establish a reference with its unique criteria contingent upon a spectator's particular

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[62] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation.*

[63] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances.*

[64] Ibid.

[65] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation,* s. xv.

[66] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances,* s. 9.

[67] Ibid, s. 8.

[68] MIDGELOW, V. *Reworking the Ballet: Counter Narratives and Alternative Bodies.*

[69] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances.*

[70] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation,* s. 5.

[71] WORTON, Michael. Foreword. In: ADSHEAD-LANSDALE, Janet (ed.). *Dancing Texts: Intertextuality in Interpretation*, s. x-xi. London: Dance Books, 1999, s. x–xi.

circumstances. This process of activating and composing the choreography re-creates the narrative. Decentering does not equate to incoherence; instead, it implies distinction and diversity.[72] Instead of dictating a particular direction or focus, the construction of multiple meanings by a particular individual is examined in decentering. Intertextuality relies on decentering the narrative structure to create a visual image with ambiguous meanings, which allows for the formation of a viewer-oriented narrative.

1.2 Research Objective

This study explores the variability and the function of visual components in forming a narrative through practical works and a written thesis. Although the definition and function of a narrative have been understood differently based on the time and purpose, this study focuses on the function of the visual aspect of the narrative and the choreographer's role in devising a choreographic method. To reach this goal, I conceptualize dance narrative as a visualized metaphoric expression that can trigger interpretation. Among the visual elements, I use movements and objects often used as representational media in choreography to offer the variable nature of metaphoric expressions and create imaginative room for the meaning-making process. Variability means that the characteristics do not stay fixed; they are changeable, transitional, fluid, and open. Thus, the variable nature of metaphoric expressions enables a choreographer to remain open to multiple interpretations. Understanding the different ways of using and reusing visual elements at each composition stage enables choreographers to devise a means of recontextualization.

By employing intertextuality from the choreographer's perspective and theories of narratology, I examine the variability of visual elements that can be traced to each other and intertwined by adding different layers of meaning through metaphoric expression to create a narrative. By exploring the variability of visual elements in choreography, choreographers can see how meaning can be changed and created differently. I call this recontextualization and affirm that it can contribute toward devising a choreographic method. By re-considering the dance narrative of not only what to read but also how and what to perceive based on visual semiotics, I argue that the choreographer's role as the creator of meaning remains crucial. Moreover, I concur that broadening the boundary of dance narrative becomes even more multifaceted in today's context, as choreographies become more complex with new compositional elements such as the media in the poststructuralist twenty-first-century world.

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[72] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances.*

Intertextuality offers a framework for the revision of existing choreographies since it positions the creative work within a web of other texts.[73] By calling it "reworking," Midgelow has proposed the context and politics of reworking, saying the following about its characteristics:

> "…reflects counter-discursive perspectives and function as a precursors to the current phenomenon of reworkings…canonical dances represent a body of works that perpetuate particular ideologies that need to be questioned. Conversely, they also represent the value and themes and ideas that might be seen by some to traverse historical and cultural bounds and thereby be worthy of revisiting… Reworking in many ways rely on, or at least use, an audience's prior knowledge of the dance which they reference. By using a well-known ballet, references can be mobilized with at least some confidence that an audience will recognize the allusions."[74]

She completed with "it is noteworthy that dances with narrative structure and content have most commonly tended to be the focus of reworkings."[75] Although my creation process deals with the revision of existing choreographies, I rather term my working process as recontextualization, because my idea of recontextualization is different from Midgelow's reworking for a few different reasons. First, recontextualization is more about the self-referential variation of visual elements by referring to the existing choreographies created by myself, while reworking uses choreographies created by someone else for "reflecting counter-discursive viewpoints"[76] and "traversing historical and cultural bounds."[77] Therefore, reworking requires audiences to "recognize the allusions"[78] and "mutual understanding of established norms and choreographic codes,"[79] while recontextualization does not require the audience's knowledge of my prior pieces.

Second, the aim of my use of recontextualization is to explore the variation of composition of visual elements. This is to see the detailed developmental process of changes through metaphoric expressions by creating a few key moments in choreography. During this process, the structure and content of choreography are maintained, while the main "focus of reworking is on the structure or content of narrative itself."[80] Therefore, recontextualization starts from the compositional elements and the possible influence of metaphoric expressions on narrative

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[73] MIDGELOW, V. *Reworking the Ballet: Counter Narratives and Alternative Bodies,* s. 28.

[74] Ibid, s. 4.

[75] Ibid, s. 47.

[76] Ibid, s. 4.

[77] Ibid, s. 4.

[78] Ibid, s. 4.

[79] Ibid, s. 23.

[80] Ibid, s. 47.

changes, which is more about the developmental process of choreography; meanwhile, the concept of influence is not preferentially employed in reworking.[81]

Third, in the process of exploring changes, recontextualization focuses on the practical process of adding a layer of meaning to previous choreography by reusing visual elements, and this is not for the sake of exploring a "polemic stance that creates the gap which is the foundation of reworking," [82] nor for "challenging established premise." [83] Therefore, while Midgelow's reworking stresses the questioning of the discourse of previous choreography, my recontextualization emphasizes self-referential proliferation to seek the potential room for various expressions of visual elements. In short, while reworking is discontinuation for continuation,[84] recontextualization is continuation for discontinuation, which is why, in this research project based on narrative theory, the outcomes of the practical works have their own titles.

All choreographies in this research were created and revised by me. While Practical Work 3 was performed by me, Practical Work 4 was performed by someone else so that I could hold the position as a viewer. Since I revise pieces created by me, to prevent the confusion of perspectives, I attempt to distinguish my position—whenever needed during the reporting—in the practical work by referring to the terms "choreo-dancer" for Practical Work 3 and "choreo-viewer" for Practical Work 4.

1.3 Two Research Questions and Methodology

This study examines two research questions through a choreographic composition process that generates a narrative, as follows: (1) how does the choreographer examine the variability of movements along with the object?; (2) how do the recontextualized visual elements add a new layer of meaning to form a narrative? To develop a methodological framework and build the choreographic composition, I use Bal's[85] narratology and Adshead-Lansdale's[86] theoretical concepts. I explore the processes of creation with six practical works across 16 stages and apply Adshead-Lansdale's Stage 2, which explains the structure of the interrelationships between compositional elements within the choreography, including the following: (1) compositional elements, such as movement, dancers, music, and the performance space; (2)

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[81] Ibid.

[82] Ibid, s. 5.

[83] Ibid, s. 11.

[84] Ibid, s. 30.

[85] BAL, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. Toronto: University of Toronto Press, 2009.

[86] ADSHEAD-LANSDALE, Janet, BRIGINSHAW, Valerie A., HODGENS, Pauline, HUXLEY, Michael. *Dance Analysis: Theory and Practice*. Binsted, Hampshire: Dance Books, 1988.

relations in time, both during and between occurrences; (3) major/minor/subsidiary relations within the total dance form.[87] Among the various compositional elements suggested in Stage 2, I choose movement and objects as the visual elements for this study. I use three concepts to develop interpretation in my choreography, namely "quality," "character," and "meaning."[88] For Bal,[89] there are two types of objects, namely "perceptible" and "non-perceptible" ones. Perceptible objects include visible appearances (e.g., action/movement and objects) examined through quality and character via the first fragmentation and integration. In Stages A to L of my choreographic composition, I explore the first research question. Then, from Stages M to P of my choreographic composition, I use meaning as a non-perceptible object (e.g., invisible phenomena) to explore the second research question through the second fragmentation and integration. Practical Works 1-a, 1-b, 1-c, 2, 3, and 4 are placed in the order in which they were created.

The mechanism of adding a layer of meaning through metaphoric expressions with visual elements was inspired by Adshead-Lansdale's[90] "particular effects" and Bal's[91] "focalization." It highlights the importance of the particular moments emphasized in developing the entire choreography, functioning as a logical connection among elements, episodes, and structures. In my adaptation of intertextuality for the practical work, compositional elements (as texts) are combined to create metaphoric expression, which functions as a trigger to create a narrative. By employing a variation of intertextuality that involves late works highlighting the initial creation and early pieces foreshadowing the significance of subsequent ones,[92] the metaphoric expressions I use in two contrasting ways demonstrate distinguishable traces that become more visible[93] during the performance.

Metaphoric expressions are powerful, making it challenging to disentangle from the emotions, encompassing not only those ascribed to the focalizer and the character but also those experienced by the reader.[94] Metaphors and comparisons can manifest at various levels, and

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[87] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 118–122.

[88] Ibid, s. 81–87.

[89] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

[90] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 52.

[91] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 165.

[92] ADSHEAD-LANSDALE, Janet. A Tapestry of Intertexts: Dance Analysis for the Twenty-First Century. In: CARTER, Alexandra, O'SHEA, Janet (eds.). *The Routledge Dance Studies Reader*, 2nd ed., s. 158–67. London: Routledge, 2010, s. 163.

[93] Worton and Still (2010), as cited in ADSHEAD-LANSDALE, J. A Tapestry of Intertexts: Dance Analysis for the Twenty-First Century, s. 163.

[94] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 147.

either supplant the theme or co-exist with it.[95] Metaphors serve as logical and poetic connections, providing a means to shared interpretation.[96]

1.4 Structure of the Thesis

Over five chapters, this thesis describes the theoretical and practical frameworks that influenced the process of building the practical work. Chapter 1 provides a concise summary of the dance narrative. The definition and function of narrative differ based on the preferences of dance scholars. On the one hand, classical ballet understands narrative as dramatic episodes arranged in a linear order based on causal relationships "sequentially arranged."[97] On the other hand, twentieth-century modern dance choreographers emphasize emotional themes as the narrative,[98,99] stressing that movement can be a satisfying narrative in itself.[100,101,102] From the late twentieth century onwards, the intertextuality in reading choreography has been understood as the re-creation of narrative.[103,104] This chapter offers a framework for the thesis, comprising a research objective, two research questions, the methodology, and research parameters.

Chapter 2 presents the theoretical framework. The intertextual approach to dance works is important in dance work creation and interpretation. When the work is more abstract, greater interpretation and readability are essential for both meaning- and sense-making. Semiotics involves the study of sign systems, metaphors, and symbols, among others, which are essential for the meaning-making system.[105,106,107] However, as meaning does not have absolute value, the mode of expression is key in semiotics. The characteristics of visual semiotics match the nature of dance, and Bal's[108] idea of perceptible and non-perceptible objects and categories of metaphors are used to visualize the metaphoric expressions.

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[95] Ibid, s. 46.

[96] Ibid.

[97] SMITH-AUTARD, J. M. *Dance Composition: A Practical Guide to Creative Success in Dance Making,* s. 35.

[98] BROWN, J. M., MINDLIN, N., WOODFORD, C. H. *The Vision of Modern Dance: In the Words of its Creators*.

[99] FOSTER, S. L. *Reading Dancing: Bodies and Subjects in Contemporary American Dance.*

[100] MACKRELL, J. *Reading Dance.*

[101] SMITH-AUTARD, J. M. *Dance Composition: A Practical Guide to Creative Success in Dance Making.*

[102] BLOM, L. A., CHAPLIN, L. T. *The Intimate Act of Choreography.*

[103] FOSTER, S. L. *Reading Dancing: Bodies and Subjects in Contemporary American Dance,* s. 97.

[104] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation*, s. 8, 19.

[105] BARTHES, R. *Image, Music, Text.*

[106] BERGER, Arthur Asa. *Media and Society: A Critical Perspective*. Lanham: Rowman & Littlefield, 2007.

[107] CHANDLER, Daniel. *Semiotics: The Basics*. London: Routledge, 2002.

[108] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

Chapter 3 discusses the process of choreographic composition through the lens of the first research question to examine how a choreographer evaluates the variability of movements along with the object. Based on Adshead-Landsdale's[109] three main concepts, I examine the quality and character through the fragmentation and integration of perceptible objects according to their degrees of dynamics to present impressions through movement combinations in choreographic composition. This chapter explains the process of creating Practical Works 1-a, 1-b, 1-c, and 2, going from Stages A to L.

Chapter 4 addresses the second research question, namely, how recontextualized visual elements add a new layer of meaning to form a narrative. It focuses on the choreographer's narrative creation and recontextualization through metaphoric expressions based on Adshead-Lansdale's[110] "particular effects" and Bal's[111] "focalization." In so doing, the Chapter highlights the importance of particular moments of emphasis in the development of the entire choreography, which function as a logical connection among elements, episodes, and structures. This chapter focuses on non-perceptible objects by the second fragmentation and integration through discussing the creation of Practical Works 3 and 4, going from Stages M to P.

Chapter 5 concludes the paper. Explaining this study's objectives, it discusses the common characteristics of visual semiotics and dance and how the former can be used to develop the dance narrative. It reviews linking perceptible and non-perceptible objects by focusing on metaphoric expression.

1.5 Research Parameter

This study uses terminology and concepts employed broadly across various genres in poststructuralist contexts. Therefore, I established three parameters to clarify my use of terminology vis-à-vis my research. First, plot, content, subject matter, and drama are not clearly distinguished, and narrative encompasses meaning and methods of delivery and various representational media. Thus, I employ the term "meaning" in a broad sense to encompass abstract, descriptive ideas and choreographic intention (subject) and the term "plot" to refer to drama with a causal, linear progression. Since the term "content" is also employed to denote significance or meaning and representational media for expression (e.g., movement in abstract dance), this term is used only in the introduction and historical overview in Chapter 1 to avoid confusion with both meaning and plot.

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[109] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*
[110] Ibid.
[111] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

The second parameter is the exclusion of evaluating spectatorship. Given the nature of creation, especially in the poststructuralist context, the line between the creator and the viewer is blurred, and interpretation can occur at each stage of creation. I limit my research to the choreographer's perspective, who builds the architectural form of the dance work. Therefore, this study does not examine the spectator's reaction to the choreography nor evaluate spectatorship.

The third parameter concerns three conceptual components of interpretation, that is quality, character, and meaning. Interpretation involves complex social, cultural, political, and philosophical factors. According to Adshead-Lansdale,[112] interpretation involves two main categories of concepts, as follows: those through which interpretations are made and those related to the actual interpretation of a specific dance work. The former concerns how personal background (e.g., socio-cultural aspects) informs one's understanding and appreciation of a dance work. The latter concerns the quality, character, and meaning of a particular dance work. Although both cannot be separated during interpretation, the present study is concerned with how the choreographer can manipulate visual elements within the choreographic structure. Therefore, I restrict my focus to the second set of interpretive concepts (i.e., quality, character, and meaning) as the main components contributing to interpreting a specific choreography.

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[112] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

2 Semiotics and Intertextuality

2.1 Meaning-Making and Visuality

Insofar as narrative involves meaning, the way it is formed and its representation methods are based on semiotics,[113] which involves the study of sign processes, including indications, metaphors, and symbols. Semiotics shares a close relationship with linguistics, as it revolves around the concept that meanings are generated through our creation and interpretation of signs.[114]

This notion of the sign system was introduced by Ferdinand de Saussure, who examined how both the signifier and the signified play a vital role in comprehending communication's meaning.[115] These are necessary processes in communication and can help explain the meaning-making process. Saussure's notion of meaning relies on the idea that signs are relational. In this framework, signs do not convey meaning by themselves because the signifier and signified are entirely relational and essentially arbitrary entities;[116] namely, the significance of concepts arises from the intricate network of relationships in which they exist, and isolated they lack intrinsic meaning. Concepts hence derive their definition from their distinctiveness compared to other terms within the system, and not from any intrinsic content.[117]

Signs do not merely convey meanings; they form a medium in which meanings are actively constructed.[118] As Berger[119] highlighted, the relationship between the symbol and what it signifies is random and established by convention; thus, numerous meanings can emerge beyond what the signifier and signified can encapsulate. Furthermore, meaning is not something that is passively absorbed; instead, it arises exclusively through the active process of interpretation.[120] Given the arbitrary nature of linguistic signs, they are understood as falling within the boundaries of agreed-upon meanings. Nonverbal signs can produce various complex symbols and contain multiple meanings that necessitate the study of different modes of meaning delivery and/or representation. These binary forms cause problems in explaining

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[113] Closely related to linguistics, semiotics contains three main strands: semantics, syntactics, and pragmatics. Semantics refers to the association between symbols and meaning. It is to the arrangement of signs within a formal structure.
Pragmatics is the relationship between signs and interpreters. Although linguistics contains the logical dimensions of semiotics, semiotics embraces and broadens the boundaries of cultural and scientific phenomena by looking at objects as signs or sign systems. Therefore, understanding the mechanism of signs is essential to understanding semiotics.

[114] CHANDLER, D. *Semiotics: The Basics*, s. 9.

[115] Ibid, s. 18.

[116] Ibid, s. 22.

[117] Saussure (1966), as cited in BERGER, A. A. *Media and Society: A Critical Perspective,* s. 39.

[118] CHANDLER, D. *Semiotics: The Basics,* s. 217.

[119] BERGER, A. A. *Media and Society: A Critical Perspective,* s. 39.

[120] CHANDLER, D. *Semiotics: The Basics,* s. 217.

the interpretative process because they are relational, which means they need each other to create meaning.

Although language, which is based on structuralism, is typically regarded as the primary mode of communication, the limitations of this approach lie in isolating individual texts as separate, self-contained units, emphasizing internal structure to the exclusion of external contexts.[121] However, even in the context of structuralism, there remains a necessity for individuals to establish connections between signs, as well as to link them to the codes that provide them with meaning.[122] Because of these limitations, other modes of communication—such as action, sound, and music,[123] which are uniquely tied to the culture and social resources of culture-specific communities[124]—have become increasingly important for achieving a comprehensive understanding of communication.

While verbal language is a mode of communication, most communication happens through nonverbal channels. In the contemporary landscape dominated by visual content, scholars such as Roland Barthes significantly contributed to advancing semiotics, highlighting the importance of visual and linguistic signs, especially within advertising, photography, and audio-visual media, and pointing out that no media should be overlooked compared to others. Instead, the consideration of various media has the potential to aid us in recognizing distinctions and commonalities among them.[125]

By denying that meaning has an absolute value independent of context, I argue that semiotics helps explain why form, as a kind of context, is important in choreography; that is, form as a visual image can change meaning by way of contextualization. I posit that because of the nature of empirical and abstract moving visualization in dance choreography, the related metaphoric expressions (i.e., as rhetorical tools through which visual image contextualizes elements) make relationships intelligible, sensible, and poetically understandable, eliciting interpretation in dance works. Visual semiotics highlights the use of metaphoric expression in dance choreography. Given this, Hodge and Kress[126] built their alternative semiotics based on many intrinsic social and cultural politics, a semiotic system alongside verbal language, and the material nature of signs.

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[121] Ibid, s. 13.

[122] Voloshinov (1973), as cited in CHANDLER, D. *Semiotics: The Basics*, s. 217.

[123] BARTHES, R. *Image, Music, Text.*

[124] KRESS, Gunther, VAN LEEUWEN, Theo. *Reading Images: The Grammar of Visual Design*. 2nd ed. London: Routledge, 2006, s. 3–4.

[125] CHANDLER, D. *Semiotics: The Basics,* s. 3.

[126] Hodge and Kress (1988), as cited in CHANDLER, D. *Semiotics: The Basics,* s. 115–117.

Kress and van Leeuwen [127] advocated for recognizing the value inherent in visual language and grammar, suggesting the need to broaden the text concept and encouraging additional methods and codes for creating meaning; here, visual communication becomes one such method. In their works, Kress and van Leeuwen [128] asserted that understanding visual language and grammar are becoming vital communication skills akin to the significance of visual literacy. Consequently, this necessity engenders the development of new and more stringent rules, along with formal, normative instruction. Since failure to be visually literate is likely to result in social disapproval, visual literacy becomes an indispensable skill for survival.

Guest [129] sought to identify visual grammar corresponding to language grammar, suggesting a classification of the basic elements of movement into three categories, namely nouns, adverbs, and verbs. The present study does not pursue such an objective and does not involve finding correspondences between linguistic and visual elements; rather, it focuses on identifying how visual elements can be used and variegated to give rise to poetic metaphoric triggers in creating and recontextualizing a dance narrative. These poetic expressions are created when fragmentation occurs and causes ambiguity. This is widely used in choreographic composition and linguistic areas. According to Sanders, multiple interpretations are possible within this non-linear, open network.[130] Therefore, abstractness is used as a starting point of poetic expression that triggers the imagination and various interpretations. An issue thus arises vis-à-vis the relationship between semiotics and interpretation.

However, semiotics can be more than just a connotation and denotation in the context of dance narrative. Moreover, metaphor use is key in this context because meanings and ideas can be predicted and replaced in a metaphor.[131] That is, metaphors, and, in turn, the choreographer's metaphoric expression, can cause "perceptible objects" (movement and objects) to transform into "non-perceptible objects" (meaning and interpretation). Accordingly, considering that a choreographer's metaphor plays a crucial role in shaping narratives, I suggest that within the realm of dance narrative, visual semiotics can provide a platform for perceptible and non-perceptible objects to be intertwined and influence each other poetically. I aim to find the potential for visual semiotics as both an informative sign and a metaphoric trigger in developing interpretation.

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[127] KRESS, G., VAN LEEUWEN, T. *Reading Images: The Grammar of Visual Design.*

[128] Ibid, s. 17.

[129] GUEST, Ann Hutchinson. *Labanotation or Kinetography Laban: System of Analyzing and Recording Movement*. 4th ed. New York: Theatre Arts Books, 2005.

[130] SANDERS, Lorna. Elusive Narratives. In: ADSHEAD-LANSDALE, Janet (ed.). *Decentring Dancing Texts: The Challenge of Interpreting Dances*, s. 55–72. London: Palgrave Macmillan, 2008, s. 59.

[131] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

In contrast to language, which is subject to more systematic rule governance, visual grammar and visual imagery represent a relatively general and less formally-structured form of communication, and their significance is increasing.[132]

In the dance field, the visual image holds a heightened potential because of the dual contrasting features of abstractness and direct description. Since visual semiotics is less structured than linguistic semiotics, it inherently presents a greater potential for ambiguity. Following this understanding, Kress and van Leeuwen[133] do not simply transplant linguistic theories and methodologies into the realm of the visual—as has been undertaken by some in this field. Rather, they believe in the capacity of language and visual communication to express core aspects of cultural meaning. However, they express these ideas through unique structures that operate differently and independently.[134]

The traits in visual semiotics are closely matched with the nature of dance. Few studies have investigated the way systematic visual codes require the use of a metaphoric link for the interpretation of visual images in choreography. Narratologist Bal[135] explored the function of metaphor with the visual image, noting that the visual image presented can have the potential and challenge to separate influence on readers' emotions.[136] Consequently, metaphors can come into play and potentially replace the theme itself [137] which represents narrative. Therefore, utilizing a metaphor instead of stating explicitly the creator's theme serves as an initial step in forming a theme (narrative). Here, the metaphor, being a poetic and logical link, functions as a tool for shaping interpretation.[138]

Bal's conception of metaphor provides the basic metaphoric principles I have applied in my choreographic processes. Visual codes, less systematic than linguistic ones, open up more possibilities for abstract and universal ideas. This notion is linked to Bal's ideas of perceptible and non-perceptible objects, in that universalized visual images and elements can form a perceptible object, and the way this is developed through the use of metaphors can be understood as a non-perceptible object.

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[132] KRESS, G., VAN LEEUWEN, T. *Reading Images: The Grammar of Visual Design,* s. 3–4.

[133] Ibid.

[134] Ibid, s. 19.

[135] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

[136] Ibid, s. 147.

[137] Ibid, s. 46.

[138] Ibid.

2.2 Intertextuality and Interpretation

Intertextuality emerged in the early twentieth century and continues to offer ways for a reader to re-create narratives in choreography through external texts. In the 1960s, French theorist Julia Kristeva proposed the expression "intertextuality," originating from the Latin word *intertexto*. Intertextuality is associated with post-structuralism. Kristeva [139] clarified that intertextuality replaces intersubjectivity, with poetic language being interpreted as having at least a dual nature. Intertextuality, as explained by Culler,[140] thus possesses a dual focus. The concept of intertextuality guides us to regard preceding texts as contributions to a code that enables various effects of signification.[141] Through its rejection of the conventional concept of authorship, intertextuality fosters a transient, restless self, or a multi-positioned subject.[142]

In this context, a text provides a valuable distinction involving authorial and ancestral voices, even though their relationship is intimately intertwined [143] Barthes [144] asserted that we understand a text not merely as a sequence of words conveying a singular theological meaning, but rather as something multi-dimensional, as a variety of texts—none of which is entirely original—that intermingle and engage with each other. That is, the text can be considered as a tapestry woven using quotes from various cultural sources. In light of this conceptualization, Barthes[145] problematized the notion of authorship, stating that when the author is eliminated, the attempt to interpret a text loses its relevance. Assigning an author to a text is a way of imposing constraints on that text, providing it with a definitive meaning and bringing the writing to a close.

Worton[146] also observed that the theory of intertextuality, in its various forms, critically suggests that every text is interwoven with various other texts. Intertextuality hence places the spectator as the reader of the dance work, actively encouraging one to generate multiple interpretations. Adshead-Lansdale [147] noted that by locating interpretation within a conceptual framework more akin to poststructuralist theory than to traditional epistemology, intertextuality understands images, written fragments, and movement as texts that help make dance works readable, creating a sense that can be called interpretation.

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[139] KRISTEVA, Julia. *Desire in Language: A Semiotic Approach to Language and Art*. New York: Columbia University Press, 1980, s. 66.

[140] CULLER, Jonathan. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*. Augmented ed. Ithaca: Cornell University Press, 2002, s. 103.

[141] Ibid, s. 103.

[142] Meyer (2000), as cited in ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances,* s. 3.

[143] ADSHEAD-LANSDALE, J. A Tapestry of Intertexts: Dance Analysis for the Twenty-First Century, s. 161.

[144] BARTHES, R. *Image, Music, Text,* s. 146.

[145] Ibid, s. 147.

[146] WORTON, M. Foreword, s. x–xi.

[147] ADSHEAD-LANSDALE, J. *Dancing Texts: Intertextuality in Interpretation*.

For Adshead-Lansdale, intertextuality offers different theoretical and methodological approaches to interpretation concerning various texts. Since trace, absence, and flickering constitute fundamental components of intertextuality, they symbolize how remnants of texts can spark interpretations, and how individuals can mold these interpretations. The intricate network of relationships involving text and intertexts, as pointed out by Ayrey and Everist,[148] shapes the positioning of various readers and their utilization of historical and cultural references when constructing a narrative. This explains why the same individual might create distinct narratives on different occasions, particularly if they find themselves within another cultural group.[149] Furthermore, this signifies that the texts the choreographer incorporates into their own work to influence the spectator are assembled as quotations from other texts while simultaneously absorbing and generating new textual elements.

The theoretical concept of intertextuality serves therefore as another example of a work's receptivity to many interpretations. Specifically, intertextuality enables dance to function as a work or text with a broad spectrum of potential references from both within and beyond dance. Studies on intertextual readings of choreography show that an intertextual approach opens up possibilities for re-creating different interpretations based on the readers' contexts.

Whereas intertextuality emphasizes the reader as the re-creator of a narrative, there has been a lesser focus on the choreographer's role and the choreographic composition in forming narratives and generating interpretations. Focusing on spectator-oriented narrative formation overlooks the importance of choreographic composition as a source of inspiration. However, there are a couple of studies focusing on choreographic composition in intertextual contexts, showcasing that a choreographer's composition mode serves as one of the texts. The intertextual approach to choreography employed by a choreographer who has to create and re-read one's works to recontextualize own previous works can shed light on various factors influencing the choreographer's interpretation and meaning-making process. Therefore, this study investigates the manner of choreographic composition, illuminating how choreographers can use intertextuality and visual elements to create a narrative and how to recontextualize it.

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[148] Ayrey and Everist (1996), as cited in ADSHEAD-LANSDALE, J. A Tapestry of Intertexts: Dance Analysis for the Twenty-First Century, s. 163.

[149] ADSHEAD-LANSDALE, J. A Tapestry of Intertexts: Dance Analysis for the Twenty-First Century, s. 163.

3 Choreographic Composition[150]

The entire process of choreographic composition involves the three main conceptual components of interpretation, namely quality, character, and meaning. Interpretation involves two main concepts,[151] both of which are explained in Stage 3 of Adshead-Lansdale's dance analysis: concepts through which interpretations are made (Stage 3.1), and concepts related to the interpretation of a specific dance work (Stage 3.2). As this study focuses on visual elements that a choreographer can manipulate in the choreographic structure, I utilized the second set of interpretive concepts (quality, character, and meaning) as the main conceptual components that contribute to interpreting choreography.

This chapter examines how I use movement and objects as the main visual elements in exploring quality and character, respectively. Adshead-Lansdale[152] suggested that quality, character, and meaning cannot be explained separately as they are inextricably related in the context of interpretation. Quality can be understood as how dance is directed toward the unique and particular achievements of the performance regarding the effects, impressions, look, mood, and atmosphere that it creates.[153] My choices of movement are intended to create specific impressions when they are arranged into a specific choreography; that is, movement combinations and the patterns they create help produce a certain impression, which I posit as quality (shape) in my choreographic analyses of Practical Works 1-a, 1-b, 1-c, and 2 in this chapter.

Like quality, character is a broad conceptual component in dance. Character can be defined as anything that characterizes a dance work regarding the subject matter and how it is treated,[154] and involves subject matter, genre, and style, among others. Different from quality, character makes the dance work identifiable and specific.[155] Therefore, I used objects in my dance work to (partly) indicate the subject matter and show how it is treated. Objects connected with movement in the dance work cause movement to be treated as part of the subject matter of the piece. This way, the objects themselves become intertwined with the subject matter. This interplay enables me as a choreographer to create metaphoric expressions.

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[150] A note about the use of tense in the following sections: I consistently use the past tense while describing how I performed my practical works. However, I use the present tense while discussing the conceptual and theoretical aspects of the pieces.

[151] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

[152] Ibid, s. 80.

[153] Ibid, s. 81.

[154] Ibid, s. 81.

[155] Ibid, s. 81–84.

Furthermore, in this study, metaphors enable quality and character to develop and create meaning. It is widely understood that metaphor is a rhetorical tool that makes interpretation possible owing to its property of "synecdochism."[156] Bal[157] further explains the characteristics of metaphor and how it occurs in six ways,[158] as follows: "referential description," "referential-metaphoric description," "metaphoric metonymy," "systematized metaphor," "metonymic metaphor," and "series of metaphors." I applied three of these six categories in my choreographic compositional process, namely metaphoric metonymy, referential description, and systematized metaphor. I used metaphoric metonymy as the expression for copy and variation and referential description for two contrasting images. The systematized metaphor is a large metaphor that makes all related components systematically related.[159]

In this study, two fragmentations and integrations are explored to represent the choreographer's narrative and ways to recontextualize it to form a new narrative. The present chapter focuses on the first fragmentation and integration, which concerns perceptible objects. Invisible impressions are created by the first fragmentation and integration of visible movement and objects (perceptible objects), while invisible meaning and interpretation are created by the fragmentation and integration of invisible abstractness (non-perceptible objects). This description exemplifies how these compositional processes of perceptible and non-perceptible objects are not separated in creating a narrative.

Before delving into the two main research questions, the entire choreographic composition is explained as follows. Figure 1 presents the full choreographic composition process, encompassing both research questions. The numbering of the practical works indicates the order of the composition, whereas the flow of each stage (A to P) indicates the order of the creation. The choreographic composition in this study is developed through six successive transitional processes, as follows: (1) extracting movements from my old choreographies (Stages A to F); (2) combining the extracted movements (Stages G to J); (3) adding objects to movement combinations (Stages K to L); (4) creating a narrative as a structured choreography (Stage M); (5) rephrasing the previous choreography to form a narrative (Stages N to O); (6) creating a new narrative (Stage P). The choreographic process contained two of each fragmentation and integration, which correspond to the first and second research questions, respectively, and comprise movement and objects.

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[156] BAL, M. *Narratology: Introduction to the Theory of Narrative*, s. 46–48.

[157] BAL, M. *Narratology: Introduction to the Theory of Narrative*.

[158] According to Bal (2009, 46-48), metaphor creates relationships among the components in a visual narrative context and the creator/reader. The first is "referential description," wherein the existence of certain elements implies the nonexistence of others. The reader is tasked with filling in the absent details.

[159] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 47.

Figure 1. Two Fragmentations and Integrations in the Choreographic Composition

A.
Old choreography 1

B.
Old choreography 2

C.
First fragmentation
(extracting movement)

D.
Extracted movement 1
"suddenness"

E.
Extracted movement 2
"sustainment"

F.
Extracted movement 3
"rapidity"

G.
First integration
(combining movements)

H.
Practical Work 1-a
(combination of movement 1)

I.
Practical Work 1-b
(combination of movement 2)

J.
Practical Work 1-c
(combination of movement 3)

K.
Adding objects

L.
Practical Work 2
Combination of movements and objects

M.
Practical Work 3

N.
Second fragmentation
(Break Practical Work 3)

O.
Second integration
(Three metaphoric expressions)

P.
Practical Work 4

Regarding movement and objects, the two research questions have different, albeit connected, objectives. The first focuses on the process of the transformation of movement and object from Stages A to L. The second emphasizes the method that recontextualized the previous choreography from Stages M to P. The first research question examines how the transformation process demonstrates the character and quality of visual elements through the first fragmentation and integration. The second examines the recontextualization process through metaphoric expressions to add a layer of meaning through the second fragmentation and integration.

Before considering the first research question, the meaning and purpose of fragmentation and integration in choreographic composition must be established. Fragmentation and integration refer to breaking and combining, respectively. In the present work, two fragmentations and integrations occurred in the choreographic composition. Although both fragmentations happened due to breaking the development of the choreography, their purpose and function are slightly different. Furthermore, although the first and second instances of fragmentation and integration used the same visual elements (movement and objects), their emphasis differs.

Bal explained that perceptible and non-perceptible objects are critical for interpretation. Perceptible objects, like actions, have a visible appearance (phenomena), whereas the latter, such as feelings and thoughts, are invisible. In Practical Work 3, movement and objects were used as perceptible objects, while meaning and interpretation were used as non-perceptible objects. As non-perceptible objects are not visible, they do not seem to relate to visual elements, which is this study's focus. It remains that non-perceptible and perceptible objects exist in a symbiotic relationship; accordingly, in this study, non-perceptible objects (i.e., meaning and interpretation) were used to develop the choreography using the perceptible objects (i.e., movement and objects), and perceptible objects were visually combined and represented to generate and recontextualize the narrative. The purposes of fragmentation and integration differ slightly, but the mode of their realization involves visual elements to generate a narrative. The first and second fragmentation and integration combined movement and objects and recontextualized and generated a different narrative, respectively.

The first research question, which concerns visible perceptible objects, leads to the second research question, which concerns non-perceptible objects in the choreographic composition. Thus, although both research questions explore the function of movement and objects in different ways, they have a symbiotic relationship in terms of choreographic development, which links meaning to the method of representation. By using slightly different meanings of fragmentation and integration and focusing on movement and objects, this chapter addresses

the first research question: how does the choreographer examine the variability of movements along with the object?

Section 3.1 explains the creative process involved in Stages A to L to identify the transformation process. Section 3.2 analyzes the practical works to reveal the function of movement transformation along with the objects. Given this focus on movement and objects, Chapter 3 examines the character and quality of visual elements. Meanwhile, and based on the outcomes of the examination of Stages A to L in Chapter 3, Chapter 4 focuses on meaning and responding to the second research question of the study (i.e., "*how do the recontextualized visual elements add a new layer of meaning to form a narrative?*"). New objects, along with the dancer's movement, can create metaphoric expressions—namely metaphoric metonymy, referential description, and systematized metaphor[160]—that add to the traditional narrative process (i.e., beginning, climax, and ending)[161] and form a new one. Using these expressions, I examined the linking of perceptible and non-perceptible objects.

Throughout my dance works, my role as a choreographer led me to examine movement and objects as visual elements. Among all compositional elements, movement (e.g., mime-based gestures) has historically received, in Western theatrical dance, the most attention for its straightforward function in creating narrative, whereas objects have received less attention in the context of constructing dance narratives. By examining diverse aspects of both movement combinations and objects, this study attempts to uncover the synergistic effect of visual elements in creating a meaning to generate a dance narrative.

3.1 The Creation Processes for Practical Works 1-a, 1-b, 1-c, and 2 Through Fragmentation and Integration

In my choreographic composition, I employed Adshead-Lansdale's[162] analytical framework as a practical and helpful tool as I examined each compositional element and its interrelationships and meaning to build a choreography. This framework outlines four stages for analyzing and evaluating dance works through the relationship between compositional elements and structure, as well as between structure and social context (Appendix 1). I explored the fragmentation and integration of choreographic composition using Stage 2 of Adshead-Lansdale's analysis, which serves to examine dance narrative and its visual elements. Stage 2 explains choreographic structure as a web of relationships that includes (1) compositional

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[160] Ibid, s. 46–48.

[161] I employ the phrase "traditional development" to describe a sequentially-developed story (i.e., with a beginning, climax, and ending) to describe a woman's life journey in this study. These ideas pertain to logically-related narratives that develop in terms of a beginning, middle, and ending.

[162] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

elements, such as movement, dancers, music, and performance space; (2) relations in time, both during and between occurrences; and (3) major/minor/subsidiary relations within the total dance form.[163]

As a starting point, I used two dance pieces that I choreographed, *Angels and Demons* (2008) and *Blame Me* (2009),[164] as sources for extracting movement. I extracted movement based on suddenness, sustainment, and rapidity, which distinctively show the degrees of dynamics involved in each choreography.[165] I chose these two pieces because they are older and different from the work in this study. I advanced in narrative progression, movement, composition, and choreographic concepts.

Both pieces deal with abstract themes. *Angels and Demons* concerns an irresistible naturalness beyond human control, and *Blame Me* deals with intolerance among people with different beliefs. These works express their themes using rather abstract and symbolic movement. In the present study, I excluded movement that straightforwardly delivers concrete meanings in favor of movement that creates a certain impression. Therefore, while movements from *Angels and Demons* and *Blame Me* are employed to enhance the impact of symbolic movement, in the new choreography, these dynamic movements were used to create a particular impression (i.e., quality). Although the elements of movement are the same, the compositional method produces a different impact.

I chose to extract movement based on degrees of dynamics for anatomical and physiological reasons rather than artistic or social ones. Dynamic movements are not descriptive and do not contain meaning. They have an abstract physicality expected to deliver an impression through quality. This impression relates to the following question, how are dynamic movements

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[163] Ibid, s. 118–122.

[164] These two dance pieces were choreographed in Prague, Czech Republic, in 2008 and 2009, respectively. *Angels and Demons* premiered on January 16, 2008, at Ponec Theatre. This piece comprised one Slovak and three Czech dancers, and they were all women. This work concerns experiences that are either deleted or memorized. These two contrasting experiences are symbolized as Goodness and Badness. The choreography begins by presenting all the dancers as one unified character, similar to a blank memory. However, as it develops, the dancers are divided into two contrasting characters who represent two different experiences. Goodness refers to those who want to memorize, whereas badness refers to those who want to delete. At the end of the choreography, the dancers show the same characters that symbolize how memories attained through experience cannot be deleted. This dichotomy concerns an irresistible naturalness beyond human control. Nonetheless, people tirelessly attempt to go beyond it. This piece suggests that the criteria of goodness and badness are decided by individuals, and that no absolute judgment can define the proper criteria.
Blame Me, performed by three Czech female dancers, premiered on October 23, 2009, at Alta Theatre. This dance piece is about intolerance among those who have different beliefs. This choreography shows how beliefs can mislead people and turn them into social outcasts. People who brand others create victims, and those who are ostracized give up conflict and cannot even question themselves about their self-egos. Invisible violence in the name of a wrong or different belief creates victims, creating a vicious circle. This choreography helps the spectator consider why and how people compromise by changing their own principles.
[165] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 23.

patterned by the choreographer?[166] Degrees of dynamics were employed to examine the interrelationships between movement combinations and choreographic structures using Stage 2 from Adshead-Lansdale, which concerns the developmental process of the choreographic structure.

The term "degrees of dynamics" refers to factors distinguishing movement from other elements. Choices of movement—"suddenness," "sustainment," and "rapidity"—were made in consideration of other elements of creation. Degrees of dynamics cannot be interpreted by themselves or fully understood kinesthetically or aesthetically. As degrees of dynamics are abstract and neutral, they should be actualized vis-à-vis other movements or compositional elements in the choreography. Therefore, using extracted movement shows how movement can be transformed into choreography as part of variability. The purpose of using movement as a visual element is to examine the different functions and potentials of movement beyond the medium of one-to-one delivery, which is the dominant mode observed throughout the history of Western theatrical dance when crafting narratives.

Following Adshead-Lansdale's [167] argument that structure resides within the element of movement, the initial basis for exploring the relationship between movement, choreographic structure in fragmentation is found in Stage 2.1.1 of her analysis ("Relations between spatial and dynamic elements; clusters of movement elements;" see Appendix 1). As a result of fragmentation, an extracted movement can become a source of movement in the integration process. Once the suddenness, sustainment, and rapidity of the movements were extracted from both choreographic sources (*Angels and Demons* and *Blame Me*), these movements functioned as the main elements in developing the present choreographic structure. This structure does not seek to relate to other components. To explore this process, I created Practical Works 1-a, 1-b, and 1-c, and, based on these movements, used different allocations of suddenness, sustainment, and rapidity.

Practical Works 1-a, 1-b, and 1-c, which are based on Stage 2.1.1 in Adshead-Lansdale's analysis, focus on the relationship between movement and structure. Moreover, Practical Work 2, also based on Stage 2.1.1, examines visual elements (Stage 2.1.3), along with movement and structure. I explored the visual elements (objects) of movement. Practical Work 2 reveals the potential of movement, which functions as a force for interconnecting visual elements by forming the structure. Therefore, Practical Work 2 is a transition from fragmentation, which

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[166] Ibid, s. 23–24

[167] Ibid, s. 119.

mainly comprises and is developed by movement, to integration, which aims to interconnect the visual elements.

Integration uses the same movements (suddenness, sustainment, and rapidity) as fragmentation. Integration (based on Stages 2.1.1, 2.1.3, and 2.5)[168] connects more than two compositional elements within the choreographic structure. By integrating movement and other elements, I demonstrated a consistent developmental unification process in the choreography.

Practical Works 1-a, 1-b, and 1-c explore suddenness, sustainment, and rapidity, respectively. The final pose in each practical work shows the starting point of the next work. Thus, the final pose in 1-a links with the starting pose in 1-b, and similarly, the final poses in 1-b and 1-c link to the first poses in 1-c and 2, respectively (only visual elements [objects] are newly added; the object used in Practical Work 2 is used at the beginning of Practical Work 3).

The first research question concerns the variability of movement and objects. While Practical Works 1-a, 1-b, and 1-c focus on the quality (impression) of movement, Practical Works 2 focuses on how dynamic movements are transformed when combined with objects. In Practical Work 2, the transformation of raw materials (scotch/paper tape and unmolded clay pieces) into specific visual images (boxing ring and human-like models), along with combinations of movement (which create impressions), reveal a part of my narrative. However, this transformation does not mean choreographic development. Rather, it means developing my metaphors by copying and varying the image of the objects using movement. This creates a natural transformation from a perceptible to a non-perceptible object as part of variability.

In this study, the role of the choreographer was not limited to creating ambiguity but extended to creating a means to develop and differentiate meaning. Facilitating the transition from a perceptible to a non-perceptible object requires the choreographer's creative process. As a rhetorical tool, metaphoric expression (the copying and variation of the image) was used based on metaphoric metonymy, identifying ways to develop an interpretation using a visual image. Copying the visual image expresses what the choreographer is reading (i.e., the choreographer's interpretation), and this is important in the present study because it conveys that all creators engaged in re-developing/re-forming narratives begin as readers of their previous works. The purpose of using a variation in the visual image was to show how the choreographer can develop and vary the visual elements and image in their own way. Thus, copying and variation show how the choreographer can develop their own interpretation using

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[168] Ibid.

the contexts that one is reading. As Bal[169] noted, the main function of metaphor is to create continuity by "replacing theme or accompany theme occurring at any stage," and metaphoric metonymy, which influenced my creation of copying and variation, emphasizes the individualized continuity among components. Therefore, I present my interpretation to provide a sense of how to create and develop meaning with the visual elements that function as metaphoric triggers.

3.2 Choreographic Analysis of Practical Works 1-a, 1-b, 1-c, and 2

3.2.1 Choreographic Analysis of Practical Works 1-a, 1-b, and 1-c

In Practical Work 1-a, I employed suddenness to produce a quick transition from the previous to the next moves by changing direction and body form. I performed it while standing to quickly change my body form and mark a clear distinction between suddenness and sustainment (as they have similar transitional functions). I used my arms and legs to quickly change movement, direction, and body form (Table 1).

Table 1. Analysis of suddenness in Practical Work 1-a (duration: 2'50")

Time	0'31"	0'39"	0'50"	1'02"	1'24"	1'54"	2'02"	2'37"	2'44"
Direction	Right	Right	Left	Backward	Left	Backward	Right	Left	Left
Height	High	Medium	High	High	Medium	High	Medium	Medium	Low
Form	Curve-like	Contraction-like	Pin-like	Shrink-like	Flat-like	Twist-like	Bending-like	Contraction-like	Sitting
Shape Quality	Leaving, Returning, Starting, Pushing, and Pulling								

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[169] BAL, M. *Narratology: Introduction to the Theory of Narrative*, s. 46.

The abrupt utilization of the arms and legs serves to foreshadow what would come next. Suddenness can be understood as the use of movement, direction, and form to create a quick transition to an unexpected forthcoming movement. Given the sudden changes, suddenness appears to be controlled or manipulated. The movement evokes the sense of being pulled or pushed (Figure 2). Sudden stops in terms of graduation, temporality, and unpredictability—and unbalanced, unprepared, or unstable angles of movement—show that suddenness changes movement in the development process. It changes flow, movement, and direction dramatically while progressing to the next phase. Therefore, in Practical Work 1-a, suddenness functions as a transition among different movements, directions, and body forms, resulting in different qualities, impressions, and atmospheres.

Given that suddenness is similar to sustainment in terms of transitional function, I presented all movements while standing. However, to compare suddenness and sustainment in terms of transition and to create a smooth transition from suddenness in Practical Work 1-a to sustainment in Practical Work 1-b, I intentionally showed sustainment in the transition at 1'45" in Practical Work 1-a. To create a smooth transition from suddenness to sustainment, I combined unanticipated and anticipated movements using my arms. Most sudden movements do not follow the logical principles of physical movement, such as action and reaction. However, to create a pose that would connect with the following sustainment, I intentionally used my left arm, which pushed my right arm, and vice versa. Practical Work 1-a shows suddenness and a gradual transition to the next movement, sustainment, in its combination of extracted movements.

As for speed, suddenness in Practical Work 1-c can be understood as rapidity. The main difference between suddenness and rapidity is that the main purpose of suddenness is to create a quick change. Thus, while movements of suddenness in Practical Work 1-a did not have a predictable gradual process and happened unpredictably, most movements of rapidity in Practical Work 1-c developed gradually with increasingly energetic repetitions. In terms of transition and speed, suddenness produces a visible contrast between the previous and next phases in movement direction and body form. The principle of action and reaction as the starting point for movement notwithstanding, suddenness creates a clear distinction that contributes to either a change in the flow of the narrative or an increase in the fragmentation of the sequences. These images reproduced (except for Practical Work 4) in the manuscript have been taken by the author (Figure 2, Table 2).

Figure 2a. Images from Practical Work 1-a.

Figure 2b. Images from Practical Work 1-a.

Figure 2c. Images from Practical Work 1-c.

Figure 2d. Images from Practical Work 1-d.

Table 2. Analysis of sustainment in Practical Work 1-b (duration: 2'03")

Time	0'25"	0'38"	0'42"	1'16"	1'18"	1'28"	1'33"	1'40"	1'58"
Direction	Left	Right	Circular	Right	Left	Right	Right	Right	Backward
Height	Low	Low	Low	Low	Low	Low	Low	Medium	High
Form	Crawl-like	Retreat-like	Spin-like	Retreat-like	Retreat-like	Sitting-like	Stretching-like	Contraction-like	Standing
Shape Quality	Defending, Observing, Crawling, Enclosing								

Practical Work 1-b began with the final pose of Practical Work 1-a. The consistency of the seated pose throughout Practical Work 1-b and the principle of action and reaction in using the arms and changes in a direction present a gradual transition without a sudden change in movement. The purpose of sustainment is to create a slow transition, and this holds similarities with suddenness in terms of moves and changes in direction. Accordingly, to render a clear distinction between suddenness and sustainment, I intentionally performed sustainment movements on the floor, mostly at a slow tempo (Table 2). Sustainment was used to create a slow transition, and the main purpose of sustainment is to show the slow development of predictable changes in direction and movement (Figure 3). Therefore, I used sustainment to show a gradual development that could be naturally observed in the variations of the previous movements. Here, predictable development functions as foreshadowing to avoid repeated movements.

Sustainment reveals the principle of action and reaction in its use of direction and body pose. For example, the pulling action of the right arm caused the left arm's movement, and crawling backward caused forward movement. Changes in direction occurred very slowly. To sustain the previous images and create stable development, direction and body poses did not change simultaneously. Thus, I employed a balanced, symmetric use of direction. The direction of my gaze, along with my body pose, provided a sense of stable and predictable variation in movement.

The gradual development process shares similarities with rapidity. Although most movement in sustainment happens slowly, reactions such as changes in direction and body pose sometimes occur rapidly to emphasize the opposite characteristic of the action. The distinction between sustainment and rapidity in the gradual development here involves repetition. Sustainment involves a smooth change process in which the movement spreads slowly throughout the representation, while the rapidity in Practical Work 1-c led to condensed and repeated moves. At the end of sustainment, a similar principle of action and reaction is shown when the right arm is moved by the left, naturally foreshadowing the anticipated development process in Practical Work 1-c (Figure 3, Table 3).

Figure 3a. Images from Practical Work 1-b.

Figure 3b. Images from Practical Work 1-b.

Figure 3c. Images from Practical Work 1-b.

Figure 3d. Images from Practical Work 1-b.

Table 3. Analysis of rapidity in Practical Work 1-c (duration: 1'25")

Time	0'22"	0'24"	0'50"	0'55'	0'58'	1'20"
Direction	Right	Left	Backward	Circular	Left	Backward
Height	High	High	Medium	Medium	Medium	High
Form	Dragging-like	Dragging-like	Hitting-like	Swing-like	Pushing-like	Standing
Shape Quality	Groping, Throwing, Running, Twisting, and Pushing/Pulling					

Rapidity in Practical Work 1-c began with the standing position, also the final pose of sustainment in Practical Work 1-b. Practical Work 1-c aims to show the gradual development process through repetition and the principle of action and reaction using the arms (Table 3). To reveal gradual development, I created similar circular images using, for example, the wrist and elbow to clearly show a successive circling pattern (Figure 4).

Practical Work 1-c shows how rapidity causes the next movement and develops the structure. Therefore, it focuses on developing movement rather than changing height and direction, which happens only twice. To show gradual development, action and reaction were

emphasized by engaging in slow pushing and rapid, repeated reaction, unlike in sustainment, where reaction is stressed. The direction and movement of the arms either changed or continued based on the degree of thrust. The representation of rapid speed is the primary concern in Practical Work 1-c because rapidity makes repetition even more pronounced, which highlights the process of development. To emphasize rapidity, I paused slightly at 0'32", 0'37", 0'44", and 0'48", and marked a comparison between both repetitions. I successively allocated two different tempos at 0'56" and 1'04" to see how rapid repetition functions in the development. Moreover, I purposely allocated two repetitions to see whether rapid repetition can function as a more condensed and intensive climax, as opposed to slow repetition. Ironically, the second repetition can be seen as a sustainment of the previous one despite the different moves, except for the function of the shoulder. The second repetition slowly decreases the energy of the first and links to the image of the clay piece, serving as the initial point for Practical Work 2 by swinging the shoulder and bending the head back. Both arms also foreshadow the image of the clay piece used in Practical Work 2.

Figure 4a. Images of Practical Work 1-c.

Figure 4b. Images of Practical Work 1-c.

Figure 4c. Images of Practical Work 1-c.

Figure 4d. Images of Practical Work 1-c.

3.2.2 Choreographic Analysis of Practical Work 2

Practical Works 1-a, 1-b, and 1-c are mainly concerned with movement, whereas Practical Work 2 focuses on the relationship between movement and objects. Practical Work 2 avoids developing the entire choreographic structure (the development of choreography to narrative formation is examined in Practical Work 3) and is Stage L in the choreographic composition. Stage L falls within the scope of both research questions in terms of developing meaning because it marks the point where I begin using metaphoric expressions, such as copying and varying objects using movement based on Practical Works 1-a, 1-b, and 1-c. This shows how character and quality transform into meaning. My metaphoric expressions ensure the poetic connection and the smooth development of this transformation.

Thus, Practical Work 2 focuses on copying and varying the image to examine how extracted movement can be transformed along with the objects (the analysis is based on form, direction, and height; Table 4). To focus on the relationship between movement combinations and objects, as opposed to exploring the entire development of the choreographic structure, Practical Work 2 explores transformed movement (i.e., copying and varying the image of the objects). Practical Work 3 examines the effect of the combinations of movement and objects on narrative formation. Although Practical Work 2 explores objects and combinations of movement, it does not examine the development of choreographic structure (Figure 5).

Figure 5. Movement allocation (suddenness, sustainment, and rapidity) in Practical Work 2 (13'30")
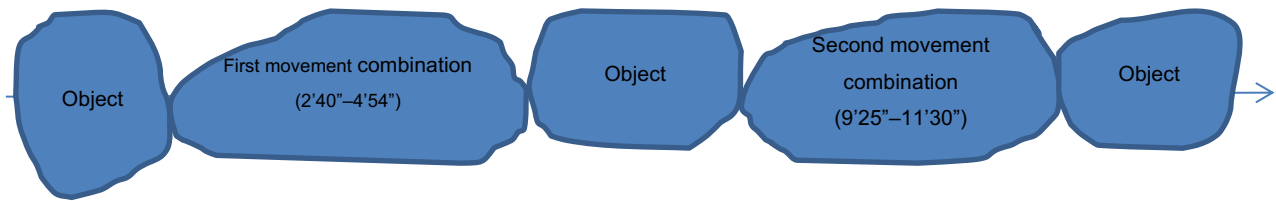
In developing Practical Work 2, both combinations of movements, which have similar durations, were allocated at the beginning and end of the practical work. Each movement combination comprised sustainment, suddenness, and rapidity with slightly different compositions. The compositions were different because the previously used objects were different. These movement compositions copied and varied the images of previously used objects, examined in height, direction, and body form (Figure 5).

I intentionally allocated similar movement combinations at the beginning and end of Practical Work 2 for two reasons. First, I wanted to focus on varying the image of the objects. Second, I aimed to avoid showing a clear developmental process in the choreographic structure, which features a beginning, climax, and ending. Therefore, Practical Work 2 focuses on a balanced (symmetric) allocation of movement, enabling the examination of how extracted movement can be transformed by copying and varying the images of objects using suddenness, sustainment, and rapidity, as opposed to developing the choreographic structure.

This analysis of Practical Work 2 is not intended to explain the meaning or function of the objects. Instead, it establishes an initial foundation for exploring the interplay of movement and objects by first analyzing movement (Figure 6). It examines how movement can contribute to or maximize the potential of objects (e.g., physical movement making the objects understandable and vice versa). Practical Work 2 is the first of the practical works to add objects; thus, this analysis concerns movement along with objects and is descriptive concerning my actions—unlike the previous examination of suddenness, sustainment, and rapidity. The meaning of the action and function of the visual elements are considered in detail in the analysis of Practical Work 3 (Table 4).

Table 4. Analysis of Practical Work 2 (Duration: 13'33")

   a. First movement combination

Degree of Dynamics	Sustainment (2'30")	Rapidity (4'10")	Suddenness (4'16")	Rapidity (4'42")	Sustainment (4'49")
Direction	Forward	Circular	Right	Backward	Forward
Height	High	High/Medium	High	Medium	Low
Form	Square-like	Swing-like	Leaning-like	Hitting-like	Contraction-like
Shape Quality	Drawing	Attracting	Stillness	Being Moved	Manipulating

   b. Second movement combination + objects

Degree of Dynamics	Sustainment (9'54")	Rapidity (10'49")	Suddenness (10'54")	Sustainment (11'30")	Suddenness (13'26")
Direction	Forward	Circular	Left	Left-Forward-Right-Backward	Forward
Height	High	Medium	Medium	Low	High
Form	Outstretch-like	Swing-like	Pushing-like	On Hands and Knees	Standing
Shape Quality	Man Shaping	Attracting	Refusing	Crawling, Following	Detaching

Practical Work 2 started with the final pose in Practical Work 1-c, with the clay pieces and Scotch tape as objects. Practical Work 2 shows the relationship among the objects by copying and varying the image of the objects. I started by creating a clear square frame using Scotch tape. The objects I used did not reveal a specific meaning before creation. I intentionally chose Scotch tape and clay as these are everyday materials. The use of the objects can only be fully understood within the entire choreographic context. Beginning with these meaningless objects helped me focus exclusively on the next movement and the connection between the movement and the objects themselves.

After creating a square frame that enclosed the unmolded clay, I opened, entered, and closed it and then stared at the piece of clay for a short while, remaining inside the closed square. This starting point created a sense of connection between me and the clay. Opening and closing the square frame and staring at the unmolded clay while bending my body forward showed my intention to get involved with the piece of clay. Next, I walked out of the frame by opening it in the middle, which was a place different from where I had entered it. Thus, staying with the unmolded clay in the frame highlighted the identicalness between the objects and me as a starting point.

After exiting the frame, I stood before it and began performing a square-shaped movement with my right arm. Sharply and slowly, I changed the square-shaped movement into a circular form. Using rapid repetition, my arm reached in all directions, creating a circular form similar to the unmolded clay. This energetic movement ended with a lifting of the right heel and straightening of the upper body. I contracted my upper body, bent my knees to demonstrate contrasting energy, and created an image similar to that of the unmolded clay. Lacking energy, I suddenly stretched my arms out like tree branches. Successively repeated, the strong arm's movement forced my body to move backward, which caused me to reach the place where I had started with the objects. Then, I used the Scotch tape to make a new, larger square frame. After creating this frame, I began rolling the unmolded clay with my feet and hands. While rolling, I followed the outline of the square frame, and although the frame changed size, the clay piece remained unmolded. This process revealed the slow change in the objects as they went from raw to shaped materials. Moreover, this transformation symbolized the interrelationship between the objects and me.

After returning to where I had begun rolling, I created a human-like clay model. Then, I stood and copied the form of the human-like object. In stepping forward, I concealed the clay model. Therefore, my step forward and slow movement suggested that I replace the clay model and copy and vary it. The slow movement of my arms gradually progressed into a rapid circular form that produced sufficient energy to pull up my right knee. Then, pushing down on my knee, I changed my copying mode and varying the objects. After pushing on my knee, I maintained a bent position to transfer the balance from my left foot to the right one. This influenced the elegant utilization of my shoulder and the weaving of my arms, which had previously resembled tree branches. Thus, rapidity and suddenness changed the original clay model image into a more natural, human-like movement. Rapidity and suddenness imbued the human-like clay model with moving images that functioned as variations of the clay.

I reduced my movement naturally by applying less energy to weaving my arms and eventually folding my hands. The slow process of lowering my head, folding my hands, pausing my

movement, and hiding my face caused me to refocus on the square frame and the molded piece of clay behind me. After a short pause, I bent forward and crawled back toward the molded clay piece. My minimized movement emphasized the clay model and frame. After reaching the clay model, I placed it on my head and started crawling, avoiding any other movement or expression. As in the beginning, the molded clay piece and I were physically connected, following the square line. Unlike my initial rolling of the unmolded clay, the clay model, situated on my head, appeared to manipulate me as I crawled. This contrast revealed the transformative interrelationship between me and the objects, thus affecting the interpretation. After reaching the starting place again, I stood behind the molded clay piece as I did in the first standing pose (Figure 6).

Figure 6a. Images from Practical Work 2.

Figure 6b. Images from Practical Work 2.

Figure 6c. Images from Practical Work 2.

Figure 6d. Images from Practical Work 2.

4 Recontextualization and Dance Narrative

This chapter explores the second research question: how do the recontextualized visual elements add a new layer of meaning to form a new narrative? This question embraces narrative formation and its recontextualization of choreography based on the same structural foundation of choreography. This chapter examines Practical Works 3 and 4 simultaneously by comparing the two practical works according to Stages M to P. Based on Adshead-Lansdale,[170] three main concepts contribute to the creation of interpretation, namely quality (Stage 3.1), character (Stage 3.2)—both examined in Chapter 3—and meaning (Stage 3.3), which is examined in the present chapter. Creating meaning is essential[171] in logically-related narrative chains.[172] Metaphor, as a rhetorical tool, functions as a poetic bridge that links all the components and contributes to continuity. Therefore, creating metaphoric expressions through visual elements is a means of exploring how meaning can be recontextualized to form a new narrative.

Through the analysis of Practical Works 3 and 4 (Stages M to P), this chapter explains how a choreographer can recontextualize visual elements to create metaphoric expression as a meaning-making process. To examine a clear recontextualization process, I created Practical Work 3, first performed by myself, about a journey toward discovering a sense of identity.[173] Therefore, I imply the meaning of a choreo-dancer in Practical Work 3, while I refer to a choreo-viewer in Practical work 4. The narrative in Practical Work 3 begins when the dancer realizes that she has multiple identities. The story of this identity-seeking journey develops in a traditional narrative manner with a beginning, climax, and ending[174] by exploring multiple identities expressed through three human-like clay models.

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[170] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 81–88.

[171] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

[172] BAL, M. *Narratology: Introduction to the Theory of Narrative*.

[173] The story used in this study was inspired by a few cases I have witnessed in real life. Although this is not my personal story, I, as the choreographer and dancer (i.e., choreo-dancer), put myself into the cases I witnessed. Therefore, I use the first person while describing the story. I have observed cases among friends where marriage brings a significant change to a woman's identity. After marriage, a woman is often described as someone's wife or mother, and giving birth and raising children can dramatically affect a woman's identity over time. In some cases, women see themselves as having a symbiotic relationship with their children, which can lead to despair when they realize that this relationship will not last forever. From that point onward, women struggle to discover their previous identity. Although their devotion to their children does not change, they start thinking about their lost time as individual women, and no longer as women who are bound to others. In South Korean dance and theatre, searching for one's sense of identity as an independent being is a popular topic in mono-drama, wherein a dancer (a woman) describes her life story to an audience. As this is a kind of life story that develops chronologically, traditional narrative development is often used, mainly describing feelings, ideas, and emotional changes.

[174] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 52.

Practical Work 3 is fragmented when the dancer begins questioning the meaning of the identity in Practical Work 4 by making noticeable visual changes. This fragmentation indicates discontinuity and unclarity that offers room for abstraction, a ground for recontextualization. To recontextualize the choreography, I integrated the visual elements to create three metaphoric expressions, namely metaphoric metonymy (i.e., by copying and varying the image), referential description (i.e., by creating two contrasting images), and systematized metaphor (i.e., by adding a new layer of meaning). The systematized metaphor ensures that all the components are systematically related. Through these metaphoric expressions, a choreographer can add a new layer of meaning to create a new narrative.

4.1 Choreographic Analysis of Practical Work 3

Table 5 shows the choreographic choices of movement (based on degrees of dynamics: suddenness, sustainment, and rapidity) and objects (clay, Scotch tape, and paper tape). One of the functions of the movement was to copy and vary the image of the clay (object). These movements served the narrative on discovering the sense of identity. The choreographic intention was to show how one image could be used differently to create "one and other."[175] The intention was not to provide two contrasting ways of using the image of the clay, but rather one way of making another version of the clay by copying and then varying its image using movement. In total, 17 movement changes took place in the composition process while examining the relationship between the clay and the dancer, which are described below (Table 5).

Table 5. Choreographic analysis of the composition of movement and objects in Practical Work 3

	1.	2.	3.	4.	5.	6.	7.	8.	9.
Change in movement	**Sustainment**	**Suddenness**	**Sustainment**	**Suddenness**	**Sustainment**	**Suddenness**	**Sustainment**	**Sustainment + Suddenness**	**Suddenness**
Newly added object	Clay							Scotch tape	

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[175] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 69.

Description of movement and object		Dropping unmolded clay pieces	Drop all	Place three unmolded clay pieces down diagonally	Walk diagonally	Start crafting clay pieces	Standing aligned with the clay model	Hide face	Create a boxing ring (large square frame)

	10.	*11.*	*12.*	*13.*	*14.*	*15.*	*16.*	*17.*	
Change in movement	**Sustainment**	**Suddenness**	**Sustainment + Rapidity** **Repetition of rapidity**	**Suddenness**	**Sustainment**	**Suddenness + Sustainment**	**Sustainment**	**Suddenness + Sustainment**	
Newly added object	Paper tape								
Description of movement and object	Make a small, incomplete square frame	Copy frame		Sit down holding head in arms	Crawl	Open a small, incomplete square frame and go into the frame	Stare at the clay piece while sitting down	Exit both the small, incomplete, and big square frames	

1. At the beginning of the choreography, I entered the stage from the right,[176] holding three pieces of unmolded clay. To emphasize the emptiness of the stage and the unmolded nature of the circle-shaped clay pieces, I dropped them, picked them, and dropped them again, performing this action repeatedly around the stage.

2. There were no planned movement patterns here. Instead, I continued dropping and picking up the unmolded clay pieces. The three unmolded clay pieces were wrapped up in my costume to resemble the belly of a pregnant woman. Pushing on my belly and pelvis, I bent my knees and turned my toes out, mimicking a pregnant woman. The movement was intended to reflect straightforward, everyday movements (as opposed to planned technical movements), which performed a descriptive function in conjunction with the objects.

3. I slowly turned in four directions, making myself visible from all sides (I turned around fully to give a complete view of my front, back, and sides), thus providing sufficient time to convey the representation of pregnancy. Then, I suddenly unwrapped my costume, straightened my legs (while keeping them apart), and dropped the three unmolded clay pieces onto the floor. These actions represented pregnancy and childbirth in a traditional narrative structure by symbolizing the flow of time (provision of nature). The symbolic act that describes giving birth expressed my realization that there were things inside of me that, while lacking specific form, represented multiple identities. After being physically disconnected from me, the clay pieces foreshadowed the emergence of multiple identities. I observed the clay pieces between my legs, signifying the recognition of this sudden change and my hesitation to react.

4. I picked up the unmolded clay pieces and moved to the stage's right side.

5. I set the three unmolded clay pieces down in a straight line on the stage. I then observed them while stepping back, emphasizing the image of the three clay pieces arranged in a line. The act of becoming physically disconnected from them by stepping back while consistently observing them conveyed the idea that I was

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[176] As I performed the piece, I used "I" to refer to the choreo-dancer. The direction is described from the viewer's perspective.

questioning the identities of the clay pieces. While stepping back, I lowered myself, nearly to the point of crawling, to copy the form of the clay pieces. This action signified my identification process with the clay pieces while indicating questioning, hesitation, and confusion regarding these new identities. Next, I turned around and stopped moving to symbolize my disconnected relationship with the clay pieces and, again, my hesitation and confusion regarding the multiple identities. Finally, I turned around and walked toward the unmolded clay pieces to accept them as part of my identity.

6. While sitting down, I gradually crafted each unmolded clay piece into a human-like figure (the clay figures were molded with outstretched arms), moving from left to right without changing positions. I only changed their features and not their position on stage.

7. After I finished molding the clay pieces, I returned to the area where I started crafting and then stood in line with the three human-like clay models. I alternated between looking at the clay pieces and myself. I then copied the image of the clay figures by opening my arms. This action was meant to symbolize the relationship between master and servant. As a master, I breathed new life into the clay pieces by giving birth to them and crafting them into human-like models. This relationship changed when I, as a servant, copied the image of the human-like models. By copying them, I created an image of a fourth model. This movement showed that the relationship between the models and me was not fixed.

8. To convey this ambiguous relationship, I covered my face with my costume, suggesting that my identity was questioned. I bent down and tilted my head, creating suddenness in the movement. This suggested that I questioned how identical I was to the clay figures. Although I suddenly hid my face with my costume, I continued to observe the clay models by tilting my head; this movement gave me sufficient time to create a sense of uncertainty through sustainment in the movement. This act of hiding my face with the costume was the first time I made my image disappear in the choreography. I uncovered my face to continue the narrative using another object, namely a Scotch tape. The purpose of using a new object was to continue the development of the narrative. That is, adding a new object did not change the

narrative, but rather facilitated different visual elements to make my image disappear.

9. Using the Scotch tape, I created a square frame as big as the stage. This frame symbolizes a boxing ring, suggesting the endless questioning and struggle of discovering a sense of identity—a type of survival game in a cruel circle of life that could result in success or failure. I was eventually surrounded by the big square frame. I created this boxing ring in a clockwise direction to demonstrate that such episodes of struggle and questioning are unavoidable hardships throughout life's journey. The complete square frame image that finally surrounded me indicated that escaping or questioning multiple identities was futile. This complete image of a square frame containing a single identity showed absolute perfection, which does not allow for questioning one's absolute identity.

10. Realizing that I had been confined by the large square frame, I began to use paper tape to express the situation. Using the paper tape, which served a similar function as the Scotch tape, I created three small incomplete square frames (i.e., the sides had gaps) on the floor within the ring, beginning in the center and then moving to the stage's left side and then right side; that is, in a counter-clockwise direction. I then placed one human-like clay model in each of the smaller frames. Thus, each small square frame contained a single clay model. The smaller squares were meant to represent my situation within the large square frame, with the main difference being that the smaller frames had openings on the sides. These incomplete squares sought to demonstrate the possibility of linking me with the human-like clay models. However, copying the clay models and creating the incomplete square frames was not meant to create the same image and imprint my narrative. Rather, the point was to question the identical relationship between the clay models and me by creating similar but different clay images. Creating the three smaller square frames formed a moving line (a pattern or formation), triangular (invisible) in shape, but incomplete. The incomplete triangle (moving line/pattern) was formed counter-clockwise. The incomplete small square frames and triangular pattern suggested the possibilities for searching for multiple identities. Similar but slightly different clay images indicated the negation of one identity and the possible existence of multiple identities.

11. After creating the smaller frames and putting one clay model in each, I stood next to the frame on the left and copied the clay model by spreading my arms. Then, I moved to the right and stood next to the incomplete frame on the right. Again, I copied the image of the human-like model by raising my arms. I slowly varied the image of the clay model by walking down front. The purpose of copying the model was to show my identical relationship with it, whereas varying the image of the clay model was meant to express multiple identities. Copying and varying the image of the clay model through movement was intended to develop my narrative, which focused on the act of seeking a sense of identity. Walking down front emphasized the incompleteness of the small square frames and questioned the relationship between the clay and me, foreshadowing the future relationship that would arise when I switched places with the model. After varying the image of the clay model on the small frame on the right, I moved to the small, incomplete square frame in the center. Again, I raised my arms to copy the clay model and walked down to the front of the stage to vary the model's image. Based on the act of raising my arms and walking to the front, I suddenly began to develop a more rapid, dynamic movement to express the chaotic emotions associated with the process of identifying multiple identities.

12. The traditional narrative development reached its climax with the speedy repetition of movement in the center of the stage (as described above). This repetitive movement, characterized by a pushing and pulling of my arms, slowly decreased in energy following the climax (my left arm pushed and pulled my right arm). These contrasting ways of using my arms showed increases and decreases in energy. The changing degrees in the dynamics made the same movements look completely different, thus creating a natural connection in the choreographic development.

13. Following the decrease in energy, I sat behind the incomplete square frame on the left and held my head in my arms. This represented my confused emotional state and contrasted with the climax by focusing solely on emotions rather than movement.

14. After slowing down and looking at the human-like clay model while sitting on the stage's left side, I crawled toward the clay model on the right side. To convey a sense of hesitation in the process of identifying multiple identities, I crawled back and

forth at different tempos. After arriving at the small square frame on the right side, I again observed the clay model inside the frame while on my knees. Using significantly reduced movement and consistent observation created a sense of confused emotion.

15. Next, I suddenly opened the small, incomplete square frame on the right side by peeling the (non-sticky) paper tape from the floor and then removed the clay model to enter the frame. After placing myself inside the frame, all movement ceased to develop. This cessation indicated the sustainment of movement.

16. I varied the sustainment of movement by sitting inside the frame without moving. I stared at the clay model outside the frame, symbolizing the process of reflecting the clay's identity onto me and vice versa.

17. I suddenly opened the small square frame around me, exited and closed it, and then left the performance space. This action marked the cessation of movement and choreographic development. Variation in movement occurred when I closed the frame without putting the clay model back in the frame.

4.2 Recontextualization As a Process of Generating a Dance Narrative

The narrative of Practical Work 3 develops linearly and is about the journey toward discovering a sense of identity. The mode and the structure for developing the narrative of Practical Work 4 is the same as that for Practical Work 3. However, the dancer questions the meaning of identity by fragmenting the previous narrative. The metaphoric expressions created based on visual elements (perceptible objects) were added to integrate a new layer of meaning (non-perceptible objects) which I call recontextualization to generate a new narrative.

Therefore, the use of visual elements (perceptible objects) and the exploration of their changes through metaphoric expression are key to understanding how meaning (non-perceptible objects) can be added and recontextualized in Practical Work 4. The notion of metaphoric expression is grounded on the concept of particular effects[177] and focalization,[178] which suggest the importance of emphasizing particular moments in the development of the choreography to make logical and poetic connections among elements, episodes, and structure. The particular effects of these movements (e.g., emphasis, the accentuation of phases, and the absence of dynamic emphasis in the continuing development of the dance) draw more attention to the entire dance piece. For example, the existence of a particular moment, such as repetition or climax, helps understand the characteristics of the choreography and identify ways to interpret it.

According to Bal,[179] focalization is crucial in comprehending a visual narrative. Bal, who extended the concept of narratology to include various non-textual domains, asserts that the dynamic of focalization is at play in any visual text that provides cues about how it is perceived and understood by the viewer.[180] Traces provide metaphoric meaning indicators to develop interpretation. Focusing on particular moments is key to interpretation, which is closely connected to creating meaning to form a narrative. In proposing the creation of a logical and poetic chain, Bal's concept of focalization emphasizes "objectivity" as an attempt to present what is seen and perceived in some other way.[181] The former involves visible, perceptible objects, whereas the latter concerns invisible non-perceptible objects Bal[182] argued that objectivity distinguishes (individualizes) ways of reading "what is seen (as vision)" (i.e., the elements or story presented) and ways of perceiving the story (i.e., perception). This influences

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[177] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 52.

[178] BAL, M. *Narratology: Introduction to the Theory of Narrative*, s. 165.

[179] Ibid.

[180] Ibid, s. 173.

[181] Ibid, s. 145.

[182] Ibid, s. 145.

me to put myself as a choreo-viewer to see the visual changes and explore the process of creating meaning. This perception involves a psychosomatic process that is significantly affected by the position of the perceiving body. This position refers to a specific point of view, a particular manner of observing things, or a distinct angle, rendering the subjective nature of storytelling inescapable.[183] Therefore, this provides me with the perspective of a choreo-viewer.

Ironically, Bal[184] focused on particular moments as the "motor of narrative;" thus, emphasizing a particular moment is a key idea in visual narrative formation. This ironic notion of focalizing by emphasizing particular moments functions as an imaginative rhetorical figure to realize its reality. The meanings of metaphoric expressions are "obtuse,"[185] "mirage of citation,"[186] "individualized" and "infinite"[187] and "perfectly natural."[188] Adshead-Lansdale[189] and Bal[190] suggested that identifying the relationships among compositional elements and referring to other elements opens the narrative to uncertainty, enabling creative freedom. This is called transition[191] and develops an interpretation.[192] The metaphor has strong effects that cause all parts to work together continuously and naturally by linking and completing each component of the story,[193] and creating "poietic signs."[194] Metaphors can cause the intertextual reading to produce decentered meanings. Through intertextuality, the choreographer can decide on certain points to enter the process, develop the interpretation, and select the compositional elements to read. This process proceeds by considering all images and representations of texts through which to construct meaning.[195] In Practical Work 4, I intentionally allocate the metaphoric expressions irregularly to decenter the recontextualized meaning.

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[183] Ibid, s. 145.

[184] Ibid, s. 170.

[185] BARTHES, R. *Image, Music, Text,* s. 60.

[186] Barthes (1977), as cited in CULLER, J. *The Pursuit of Signs: Semiotics, Literature, Deconstruction,* s. 102.

[187] CULLER, J. *The Pursuit of Signs: Semiotics, Literature, Deconstruction,* s. 101–102.

[188] CULLER, J. *The Pursuit of Signs: Semiotics, Literature, Deconstruction,* s. 188.

[189] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

[190] BAL, M. *Narratology: Introduction to the Theory of Narrative.*

[191] Ibid, s. 190.

[192] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice,* s. 63.

[193] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 46.

[194] PRESTON-DUNLOP, Valerie. *Looking at Dances: A Choreological Perspective on Choreography.* London: Verve Publishing, 1998, s. 20.

[195] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances*, s. 15.

4.2.1 Fragmentation and Integration as Metaphoric Expressions

The entire choreographic composition in this research project contains two fragmentations and integrations. The first fragmentation and integration of perceptible objects from Stages A to L (Chapter 3) involved extracting movement and combining the object. The second fragmentation and integration from Stages M to P (Chapter 4) served to recontextualize Practical Work 3 by adding a new layer of meaning (non-perceptible objects) to create Practical Work 4. This process involved three different metaphoric expressions based on particular effects and focalization. Throughout the reporting of Practical Work 4, I explain how visual elements were used to add a layer of meaning to recontextualize Practical Work 3. Below, I expound on how the three metaphoric expressions recontextualize the previous choreography (Practical Work 3) to generate a new narrative (Practical Work 4).

The first metaphoric expression was created based on a referential description providing two contrasting images. The purpose of representing two contrasting images was to fragment the flow and meaning of the previous choreography and integrate a new object and dancer to foreshadow the changes in meaning and different directions of development throughout the piece to form a new narrative. Therefore, one of the main purposes of the first metaphoric expression was to emphasize the differences between Practical Works 3 and 4 with the new visual elements presented at the beginning of Practical Work 4. While I setup the piece in Practical Work 3 as a choreographer and performed it as a dancer—which I call a choreo-dancer—with three clay pieces, Practical Work 4 was performed by a new dancer (a female; for textual flow and clarity, the dancer will sometimes be referred to by "she" and its derivatives) and was added a new object (i.e., a blue balloon filled with helium gas) that appeared from the beginning to emphasize the difference in Practical Work 4.

The images of Practical Work 4 in the manuscript have been taken by Michal Hančovský

Figure 7a. Images from Practical Work 4.

Unlike the dancer's movements in Practical Work 3, which enabled a focus by the dancer on the clay pieces at the beginning, the blue balloon filled with helium gas in Practical Work 4 made it challenging for the dancer to handle the three clay pieces and led her to move differently. While the unmolded clay pieces were dropped on the floor, the blue balloon filled with helium gas stayed in the air, and holding these two different kinds of objects was difficult for the dancer. The simultaneous use of these two objects to emphasize the differences in the dancer's movement highlights the contrasting images caused by the new addition. The handling of this situation shows that the dancer is in the midst of two different objects with different natures, and highlights the lack of clarity and a discontinuity of Practical Work 4.

Both the blue balloon filled with helium gas and the clay pieces had similar circular forms. However, whenever the dancer repeated the act of dropping the clay pieces, the form of the pieces slowly changed, whereas the balloon did not change its circular form and stayed in the air, calmly. That is, the dancer was in a position that affected the clay form but did not affect the balloon, showing that the balloon was beyond the dancer's control.

Figure 7b. Images from Practical Work 4.

When the dancer decided to drop the three clay pieces, she accidentally lost the balloon string, so the balloon went up. When the dancer lost both objects, she decided to catch the balloon to bring it back to herself over the clay pieces; thus, the dancer's attitude began changing toward the balloon and the clay. She continued to carry them both and eventually placed them diagonally in the stage line.

Figure 7c. Images from Practical Work 4.

Therefore, there was a balloon between the dancer and the clay in the diagonal line in Practical Work 4, whereas Practical Work 3 featured only the dancer and the clay in the diagonal line. In Practical Work 4, the balloon functioned as a huddle between the dancer and the clay piece, indicating that the clay and the dancer no longer had the same identities. In Practical Work 3, the dancer stood next to the clay to become the fourth clay model, indicating that the clay and the dancer had the same identity.

Figure 7d. Images from Practical Work 4.

Using referential description through two contrasting images with the new dancer, the new object, and the movements that stress the differences between the objects indicate the fragmentation, in Practical Work 4, of the previous flow and meaning. Moreover, this provides ambiguity, yields at least two different interpretive possibilities, and creates the sense that multiple interpretations can be developed, which foreshadows and suggests a new layer of meaning for narrative development in Practical Work 4. Presenting two contrasting images enables comparisons to recognize the differences between the degrees of completion and incompletion in the visual image. As the degree of completion in the image can be subjective, the showcasing of images of completion and incompletion creates a sense that different meanings can be added to develop a new narrative. Therefore, the two contrasting images can mean both completion and incompletion. By fragmenting the previous narrative, completion is fragmented by incompletion, and incompletion becomes a point of origin for completion.

In the context of the developmental process of choreography based on continuous recontextualization, no clear boundary between completion and incompletion exists. The metaphoric expression of referential description created by the two contrasting images

requires readability to identify and fill in the absence of others.[196] I argue that presence can refer to absence and vice versa. Thus, referential description explains how two contrasting and/or unclear images can be developed and filled differently with a new layer of meaning.

The second metaphoric expression was created based on metaphoric metonymy, providing copy and variation. The first and second metaphoric expressions emphasize the differences between Practical Works 3 and 4; however, the mode of presenting and developing the difference differs slightly. While the first metaphoric expression used two contrasting images of the perceptible object, the second copied and varied the perceptible object to add meaning (non-perceptible object) and, in turn, stressed the difference in choreography development. Moreover, while the first metaphoric expression stresses the appearance and addition of visual elements, the second one contrasts this and presents development and changes to indicate the equal identities of both balloon and dancer in Practical Work 4 (unlike Practical Work 3, where the clay pieces had an identical relationship with the dancer). The developments and changes indicate how a choreo-viewer can differentiate and add new layers of meaning.

As aforementioned, the contrasting images were stressed through the first metaphoric expression at the beginning of Practical Work 4. The dancer then placed the balloon and unmolded clay, which have similar circular images, in the same diagonal line, stared at the balloon while sitting on the floor next to it and in the same line, and continued to create similar circular images with her movements by placing her head on the floor and making an arch with her entire body. This served to demonstrate a similar circular image to that of the balloon in the same diagonal line.

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[196] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 196.

Figure 7e. Images from Practical Work 4.

This static image of the dancer, created by sitting and arching back so as to resemble the form of the balloon in the same diagonal, conveys how the dancer uses movement to copy the circular image of the balloon and its identical relationship with the balloon.

Figure 7f. Images from Practical Work 4.

The dancer then varied the circular image of the balloon using rounded arm movements while maintaining herself in the same diagonal line.

Figure 7g. Images from Practical Work 4.

Suddenly, she re-approached the balloon and removed the paper tape that kept it in place on the floor, allowing it to rise and stay in the air. The dancer thereafter stood between the balloon and the clay pieces in a diagonal line. The dancer's height was the same as that of the balloon, demonstrating that the balloon was identical to the dancer, whereas the three unmolded clay pieces remained still on the floor. Like in the beginning, the balloon and clay were at different levels, highlighting the differences in identities between these objects. The dancer then pulled the balloon string, placed the balloon on her head, bent her knees a few times to lower her height to that of the clay, and decided to stretch her knee to elevate herself; thus, the dancer still showed an identical relationship with the balloon, but not with the clay pieces.

Figure 7h. Images from Practical Work 4.

At this point, the dancer started to vary the images created through her movements. Starting from circular movements, she varied her upper body image by slowly swinging right to left and then left to right. Using unbalanced, energy-lacking movements—which served to indicate that she started having heavy thoughts, questions, and confusion around the meaning of her identity being equal to that of the balloon—she then lowered her height, while holding the balloon, to resemble that of the clay pieces on the floor. Here, the copying of the circular images of the balloon and the varying of the images with movements shows how movements can be used to differentiate the previous meaning and gradually create another layer of meaning.

Figure 7i. Images from Practical Work 4.

In Practical Work 3, the dancer sought identity and discovered multiple identities within herself. However, in Practical Work 4, the dancer questioning herself as she sought her own identity relates more to an identity crisis situation, allowing for the process of identity seeking and the meaning of identity to be interpreted differently. Therefore, while the first metaphoric expression in Practical Work 4 was generated by two contrasting images, the second metaphoric expression (copy and variation of the image) shows how a single image can be used in different ways to generate "one and other."[197] The purpose of emphasizing "one and other"[198] through metaphoric expression is not to show two things, but to reveal *différance*[199] and deny a hierarchical or binary relationship. This provides a sense of plurality, again allowing multiple interpretations, depicting that manipulating metaphors in developing a new layer of meaning in choreography involves articulating an intertextual interpretive approach. Indeed, metaphors lead choreographies to embrace disruption, dissolution, and change, and serve as poetic language (i.e., disrupts the center of meaning and points to not just a single meaning but rather to the relationships between meanings; Kristeva 1980, 69).[200] This renders

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[197] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 69.

[198] Ibid, s. 69.

[199] Jacques Derrida (1963) coined the term "difference," which combines the notions of "to differ" and "to defer." Derrida's argument focused on the notion that the exact meanings of words or signs can only be comprehended and defined within the context of their interactions with other words, emphasizing their differences from one another. See DERRIDA, Jacque. 1963. Cogito et histoire de la folie. *Revue de Métaphysique et de Morale,* vol. 68 (1963), no. 4, s. 460–494.

[200] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 69.

metaphors as intertextual, subjective rhetorical tools that combine experience, imagination, diversity, and historical discourse.

The third metaphoric expression was a systematized metaphor, which embraced referential description and metaphoric metonymy. As explained, the dancer in Practical Work 4 showed an identity equal to that of the balloon but then started to question herself about the meaning of this equal identity, experienced an internal crisis, and became confused. This confusion and internal crisis became clearer in visual terms as she started using the Scotch tape. Specifically, right before the Scotch tape was used, the dancer left the balloon in the upper right corner (i.e., the place through which she entered to begin the choreography) and stood right under the balloon, observing it. After this observation, the dancer started creating the big square frame with Scotch tape, covering the entire stage; concomitantly, she started to distance herself from the balloon. While the balloon remained the same in terms of form and shape, as she created the big square frame (i.e., representing the creation of her own world) that covered the entire stage, the dancer got close to and distanced herself from the balloon a few times. By doing so, she showed the process of repeated and continuous change in her relationship with the balloon. While the balloon stayed in place the whole time, she ended the creation of the big square frame at the starting point of this process.

She then went inside the big square frame to split it into two triangle frames using Scotch tape, crossing the frame by walking toward the balloon, which was opposite to her in a diagonal fashion. This allowed for two interpretations, as follows: the big square frame was divided into two separate triangles; the big square frame now contained two triangle frames. While the dancer in Practical Work 3 only created the big square frame, that in Practical Work 4 not only created but also divided it into two separate triangle frames. The dancer then moved outside the big square frame (left downstage) to observe the big square frame and the two triangle frames (the latter two within the big square frame).

This building process of the big square frame and the two triangle frames shows the systematized metaphor, containing referential description and metaphoric metonymy. The building of the big square frame with Scotch tape and its extension (i.e., by crossing it diagonally) without pause led to the creation of two triangle frames derived from the big square frame. This can be considered a copy and variation (i.e., a metaphoric metonymy) because there is space for interpreting both that the two triangle frames are an extension of the big square frame and that the big square frame contains two triangle frames. However, the interpretation based on referential description can add a different meaning to this same process; specifically, one may interpret that the creation of the two triangle frames led to the disappearance of the image of the big square frame. This is because the action of the creation

of the two triangle frames breaks the big square frame, indicating two contrasting images (i.e., referential description). The point of the argumentation here is that the meaning changes depending on the focus of the viewer, and that two metaphoric expressions co-exist and influence each other (i.e., incompletion becomes completion, and vice versa). By embracing two metaphoric expressions, the systematized metaphor blurs the boundaries between referential description and metaphoric metonymy, giving way to differential interpretations.

After observing the big square frame from outside, the dancer moved inside the left-side triangle frame. This part of the choreography represents how the dancer can build (from outside the big square frame) and simultaneously be trapped in (inside the left-side triangle frame) the world she created. This represents the potential vagueness of her identity-seeking behaviors in her world, and that a non-successful identity-seeking process can lead to an identity crisis.

Let us now turn our attentions back to the unmolded clay pieces; at this point in the choreography, they stood slightly to the right side of the diagonal line that formed the triangle frames (i.e., in the right-side triangle frame), whereas the dancer was slight to the left side of the diagonal line (i.e., in the left-side triangle frame), and the Scotch tape across the square separated them. The meaning here was created based on where the dancer stood vis-à-vis the frame images; while the three unmolded clay pieces and the dancer were all placed in the same diagonal line, they were in different triangle frames. This is a copy of the image shown in Practical Work 3, where the process of standing in a diagonal line next to the three clay pieces rendered the dancer the fourth clay piece. Notwithstanding, in Practical Work 4, the distance between the clay pieces and the dancer and their placements in separate triangle frames showed their disconnected relationships and differential identities. This clearly outlines a separation (i.e., through the use of referential description by creating two contrasting images) between the dancer's identity from those of the three unmolded clay pieces, and the Scotch tape also stood between them to indicate these divided worlds.

As aforementioned, the dancer standing as a fourth figure together with the three pieces of clay in the same diagonal line within the big square frame in Practical Work 4 is a copy of the situation shown in Practical Work 3; still, there is a difference here as the dancer in Practical Work 4 is standing with the legs open and far from the clay, creating a variation (i.e., copy and variation, or metaphoric metonymy). Practical Work 4 additionally features the Scotch tape between the dancer and the three unmolded clay pieces, which in turn are placed in two separate triangle frames, creating contrasting images (i.e., they are in the same line but belong to different worlds; a referential description). These delineations emphasize that, depending on the frame of focus, different layers of meaning can be added. While the dancer in Practical

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Work 4 standing in the diagonal line along with the three clay pieces is a copy and variation, the object (Scotch tape) and the triangle frames divide the figures into two different identities and different worlds, showing two contrasting images. Here, referential description and metaphoric metonymy co-exist, each potentially adding a new layer of meaning, and thus a systematized metaphor is realized.

As she stood on the left-side triangle frame, the dancer stared at the three unmolded clay pieces on the right. Suddenly, she covered her face with her costume and started tilting her head; a sign of the questioning of this relationship.

Figure 7j. Images from Practical Work 4.

This yields an additional layer of meaning, providing another referential description through two contrasting images by the forms of completion (the dancer's image being present throughout the act with her face uncovered) and incompletion (specifically, the dancer's image being absent by covering her face).

This allows for the interpretation and pondering that the identity-seeking process in Practical Work 4 may be illusional, vague, and meaningless; while the dancer in Practical Work 3 reflected her identity onto the three pieces of clay as they all stood in the same world (the big square frame), the independence of the dancer from the pieces of clay in Practical Work 4—

as they stood in different worlds—afforded no possibility of a sense of belonging and one seeing own reflection in the other.

After this showcase of the two contrasting images through completion and incompletion, the dancer walked toward the balloon and the place where she began building the big square frame; she cut the Scotch tape. The same tape that crossed the big square frame to create the triangle frames. This gave effective onset to the breaking of the triangle frames from where they once emerged. The balloon, in the meantime, stood still. This breaking and cutting further underlined the dancer's internal crisis.

From this spot, the dancer created three human-like clay models and three small incomplete square frames with paper tape and subsequently placed each model in the respective incomplete frames (as in Practical Work 3).

Figure 7k. Images from Practical Work 4.

After standing next to each human-like clay model in each incomplete frame, the dancer's process of copy and variation of the human-clay models was the same as that in Practical Work 3; in this previous Practical Work, this copy and variation movement toward the human-like model meant the questioning, by the dancer, of the extent to which its identity is equal to that of the clay models.

Figure 7l. Images from Practical Work 4.

Figure 7m. Images from Practical Work 4.

Figure 7n. Images from Practical Work 4.

Nevertheless, the previous metaphoric expressions used in Practical Work 4 bestow upon this movement (i.e., copy and variation of the human-clay models) a variation in the focus. Attention is now placed on the quest to find how much the clay pieces and the dancer differ, seeing that the balloon remained the same and used to have an identity equal to that of the dancer. Here, the aforementioned meaninglessness of the identity-seeking process may also be interpreted as defunct. Accordingly, while the presentation of the copy and variation movements is the same in both Practical Works 3 and 4, the anteceding metaphoric expressions in the latter added a new layer of meaning through the systematized metaphor.

Figure 7o. Images from Practical Work 4.

Figure 7p. Images from Practical Work 4.

Figure 7q. Images from Practical Work 4.

The dancer eventually approached the third and last human-like clay model in an incomplete square frame on the right side of the stage, opened this frame, removed the clay model, and entered the frame.

Figure 7r. Images from Practical Work 4.

Figure 7s. Images from Practical Work 4.

By entering and exchanging places with the clay, she made her image disappear, afterward sitting inside the frame and ceasing all movement—becoming motionless. Although the dancer's position inside the square frame was identical in both Practical Works 3 and 4, in the first, the dancer's focus and observation of the third human-like clay model lasted long enough to represent that the clay's identity reflects her identity, and vice versa. Therefore, in Practical Work 3, the removal of the clay model from the incomplete frame does not simply suggest a role exchange but symbolically depicts a transformation of the image, indicating that the dancer and clay are identical.

In Practical Work 4, the dancer moves as she observes the balloon for a long period, reflecting herself onto the balloon, and then stares at the second human-like clay model (i.e., placed where the left-side triangle frame once existed) to represent the differences between the clay pieces and herself. Therefore, while both Practical Works 3 and 4 demonstrate the same image, the stressing of differential objects in Practical Work 4 through the dancer's observation and movement, and its combination with the previous metaphoric expressions, added a new layer of meaning.

Figure 7t. Images from Practical Work 4.

To conclude, the dancer then suddenly opened the incomplete square frame surrounding her, exited, closed it, and left the performance space. In Practical Work 3, based on the interpretation that the dancer holds an identity equal to that of the clay pieces, metaphoric metonymy (copy and variation) is emphasized. In this previous Practical Work, the dancer moved out of the big square frame, which was closed on all sides, and the third human-like clay model was placed out of the small square frame, but the small square frame was left open. Here, although the small square frame served as a copy of the big square frame, the small square frame remained open and represented a variation (i.e., metaphoric metonymy), and the narrative ended as the dancer went out of the big square frame. This whole situation allows for the interpretation that the human-like clay model being placed out of the small square frame is a variation of the dancer's exit from the stage, indicating how the work terminates. Meanwhile, in Practical Work 4, based on the interpretation that the identities that are equal are those of the dancer and the balloon, although the dancer disappeared, the balloon (i.e., a reflection of her identity) remained on stage. This ending shows two contrasting images (i.e., referential description). The dancer's identity was duplicated by being rendered both off and on stage, focusing more on the internal crisis of the dancer. Thus, Practical Work 4 finalizes representing the internal crisis, which is recognizable through the disappearance of the dancer

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and the remainder of the object which had an identity equal to that of the dancer at the beginning of the work.

What Practical Work 4 goes to show is that depending on the meaning added to the balloon, this choreography may be not about own identity but about the process of being and becoming as one goes through an internal crisis. The question of identity remains unanswered here, as although the dancer—the one who consistently developed the entire piece—exited to signify the end of the choreography (completion), the balloon—an observer of the entire piece from a single spot where it was placed at the start of the creation of the square frames—remained (incompletion). This presentation of two contrasting images (i.e., the dancer's exit and the balloon's stillness) leads to their comparison, recognizing the differences between the degrees of completion and incompletion in the visual image. As the degree of completion in visual images can be subjective, showing both images of completion and incompletion provides a sense that different interpretations can be added to develop a new narrative.

The choreo-viewer's mode in developing the narrative through a systematized metaphor (based on a referential description and metaphoric metonymy) can evoke multiple interpretations and enable the addition of different, new layers of meanings for recontextualization. In Practical Work 4, this recontextualized narrative leaves questions about the meaning of the identity and its non-answering, which can be understood as an open-ended work and as an invitation to multiple interpretations. For example, the dancer's disappearance can be interpreted as a conclusion or endpoint to an inquiry into the meaning of identity; a showcase of the futility of the questioning of identity; the absence of real identities; a refusal to accept multiple identities; the convergence of multiple identities; a mirroring (reflection) of the identity onto another; among others.

5 Conclusion

Compared with language-based semiotics, visual semiotics is less structured and exhibits a relatively broader and general grammar.[201] These characteristics allow for a wider range of interpretive possibilities. The less connected and less systematic nature of visual semiotics allows visual signs to shift from what could be considered the equivalent of words in a text.[202]

Dance is an art form characterized by the two contrasting characteristics of abstractness and direct description, especially when it encompasses narrative. This points to the significant potential of the application of visual semiotics in crafting dance narratives.

The visual aspect of a dance narrative can be infused with physical and poetic qualities, as it abstractly creates impressions through movement and objects. This way, choreography can be clear and abstract. Considering this understanding, in my practical works, I avoided using certain kinds of dance techniques and mime-based gestures, and chose to use, as the main elements of the Works, everyday movements and choreographic objects. They were extracted and combined based on Stages 2 and 3 of Adshead-Lansdale's[203] analysis, according to which the three main interpretation components are quality, character, and meaning. For Bal,[204] there are two types of objects, namely perceptible objects like actions, and non-perceptible objects like thoughts or feelings. In this study, perceptible objects are represented by quality and character, and non-perceptible objects are represented by meaning.

The first research question explored movement and object to probe into quality and character, respectively. This is explored in Practical Works 1 and 2 (Stages A to L). In addressing the first research question, I explored fragmentation and integration by transforming extracted movements from old choreographies into new ones to examine the quality and character of a perceptible object. Since movement and objects create quality and character, respectively, their combination and transformation show how a choreographer can create metaphors (e.g., copying and varying objects using movement). Metaphors advance the transformation from movement (quality) to objects (character) and then to meaning.

The second research question examined the fragmentation and integration of the non-perceptible object to examine meaning based on three metaphoric expressions. This is explored in Practical Works 3 and 4 (Stages M to P). As rhetorical tools, metaphoric

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[201] KRESS, G., VAN LEEUWEN, T. *Reading Images: The Grammar of Visual Design,* s. 3–4.

[202] KRESS, G., VAN LEEUWEN, T. *Reading Images: The Grammar of Visual Design,* s. 1.

[203] ADSHEAD-LANSDALE, J., BRIGINSHAW, V. A., HODGENS, P., HUXLEY, M. *Dance Analysis: Theory and Practice.*

[204] BAL, M. *Narratology: Introduction to the Theory of Narrative*.

expressions function as focalization and particular effect to recontextualize Practical Work 3 and build a new narrative (i.e., Practical Work 4) in a poetic and personal way.

In this research, I focused on exploring methods to assess the variability of visual elements to create different metaphoric expressions that add a new layer of meaning to previous work. I named this process recontextualization. Among the six metaphoric functions named by Bal,[205] I used metaphoric metonymy, referential description, and systematized metaphor to add a layer of meaning to my previous choreography using a perceptible object. Although referential description (i.e., the first metaphoric expression) was generated through two contrasting images to render completion and incompletion, metaphoric metonymy (i.e., the second metaphoric expression) was generated through copy and variation, showing how one image can be used differently to create "one and other."[206] Accordingly, the signified concept is never isolated, and each idea is a component of a connected series that unfolds in a structured interplay emphasizing distinctions. Sanders[207] explained that in such a non-linear, open network, multiple interpretations are made possible.

Meanwhile, the systematized metaphor can be understood as a rhetorical tool that includes/connects referential descriptions and metaphoric metonymy to make them function as a broad metaphor and ensure that all components systematically relate to one another.[208] When referential description and metaphoric metonymy take place at the same time or successively, the systematized metaphor allows different interpretations by blurring the boundary between these two metaphoric expressions. Importantly, this blurred boundary serves to offer different layers of meaning rather than to stress only one metaphoric expression through a unified meaning. In summary, a systematized metaphor greatly helps connect two elements to add a new layer of meaning to previous work.

Three metaphoric expressions enabled the choreographer to recontextualize Practical Work 3 to generate a new narrative, namely Practical Work 4. To explain with clarity the recontextualization process through metaphoric expression with visual elements, I created a narrative (Practical Work 3) as a choreo-dancer that demonstrates the fragmentation and integration of non-perceptible objects. While Practical Work 3 was about seeking an identity, Practical Work 4 questioned the meaning of identity and explored the experience of an internal crisis. Therefore, although the development and the basic structure of the choreography were

[205] Ibid, s. 46–48.

[206] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 69.

[207] SANDERS, Lorna. Elusive Narratives. In: ADSHEAD-LANSDALE, Janet (ed.). *Decentring Dancing Texts: The Challenge of Interpreting Dances*, s. 55–72. London: Palgrave Macmillan, 2008, s. 59.

[208] BAL, M. *Narratology: Introduction to the Theory of Narrative,* s. 47.

the same in both Practical Works, the changes in visual elements and the recontextualization through metaphoric expressions enabled the choreographer to add a layer of meaning to generate a new narrative.

In choreography, manipulating metaphoric expressions to develop a new layer of meaning involves articulating an intertextual interpretive approach. In intertextual approaches, a metaphor operates as poetic language,[209] thereby unsettling fixed meanings and alluding not to a single meaning but to the relationships between meanings.[210] Therefore, a metaphor is an intertextual, subjective rhetorical tool that combines experience, imagination, diversity, and historical discourse. These expressions make recontextualization possible through a continuous process of fragmentation, change, and meaning integration, all to generate a new narrative in the end.

It should be noted that generating a new narrative here does not necessarily mean the creation of a separate unified and centered story but rather alludes to the process of adding layers of meanings to a narrative through metaphoric expressions. Specifically, I decentered various metaphoric expressions, which made it unnecessary for there to be a centered highlight in the choreography. In this sense, meaning can be decentered—by changing visual images through metaphoric expressions at any stage in the choreography (irregularly)—to add new meaning, and this does not require changing the structure of the choreography. Changes in meaning and decentered meaning make choreography complicated; however, the use of systematized metaphors contributes toward generating a new narrative and allowing for multiple interpretations. That is, engaging in the decentering process leads the dance work to either have no center or to simultaneously point in many directions; that is, there can be many centers or none at all.[211] Importantly at this point, decentering does not mean incoherence but suggests difference and diversity.[212] Instead of dictating a particular direction or focus, it examines how multiple meanings may be created by an individual using their own metaphor.

The idea of decentering makes it possible for systematized metaphoric expressions to function as connectors in the poststructuralist context. Based on the methods, concepts, and processes investigated throughout this study, my aim is to offer dance choreographers a different choreographic perspective that will enhance their own compositional skills and deepen their understanding of visual images based on visual semiotics. Therefore, I hold that understanding the potential of visual elements in creating various metaphors and meanings can enable

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[209] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 25.

[210] KRISTEVA, J. *Desire in Language: A Semiotic Approach to Language and Art,* s. 69.

[211] ADSHEAD-LANSDALE, J. *Decentring Dancing Texts: The Challenge of Interpreting Dances*, s. 3.

[212] Ibid.

choreographers, who must consider various facets of the choreographic approach and diverse methods of meaning development, to work on revising and developing their own repertoires while focusing on visual elements from different choreographic viewpoints.[213] With more choreographies becoming more experimental, visual semiotics can be a useful choreographic method for those unfamiliar with abstract and experimental choreography. This study, thus, considers how visual elements of choreography can provide a means for broadening the boundary of dance narrative.

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[213] As a choreographer, I continue to develop the idea of recontextualization with the pieces "*A Beautiful Sin*" and "*The VERY BEAUTY and the VERY BEAST*."

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Annex 1. Dance analysis charts reproduced from Janet Adshead-Lansdale (1988)

A chart of skills and concepts for dance, Stage 1

SKILLS   Discerning, describing, and naming components in dance.

CONCEPTS 1. **COMPONENTS**

    1.1 *Movement*: whole body or parts, including actions, gestures, and stillness, (e.g., steps, jumps, turns, lifts, falls, locomotion, movement in place, and balances).

        1.1.1 *Spatial element*

            1.1.1.1 Shape

            1.1.1.2 Size

            1.1.1.3 Pattern/line

            1.1.1.4 Direction/level

            1.1.1.5 Location in performance space

        1.1.2 *Dynamic elements*

            1.1.2.1 Tension/force and strength/lightness

            1.1.2.2 Speed/tempo

            1.1.2.3 Duration

            1.1.2.4 Rhythm

        1.1.3 *Clusters of movement elements*: the simultaneous occurrence of movement with spatial and dynamic elements (1.1, 1.1.1, and 1.1.2)

    1.2 *Dancers*

        1.2.1 Number and sex

        1.2.2 Role, lead/subsidiary

        1.2.3 Clusters of elements concerned with dancers, the simultaneous occurrence of 1.2.1 and 1.2.2

    1.3 *Visual setting/environment*

        1.3.1 Performance area, set/surroundings

        1.3.2 Lighting

        1.3.3 Costumes and props

        1.3.4 Clusters of visual elements, the simultaneous occurrence of 1.3.1, 1.3.2, 1.3.3

1.4 *Aural elements*

    1.4.1 Sound

    1.4.2 The spoken word

    1.4.3 Music

    1.4.4 Clusters of aural elements, the simultaneous occurrence of 1.4.1, 1.4.2, and 1.4.3

1.5 *Complexes*: the simultaneous occurrence of elements of clusters and/or clusters (i.e., any grouping of 1.1, 1.2, 1.3, and 1.4)

A chart of skills and concepts for dance, Stage 2

SKILLS	Discerning, describing, and naming components in dance.
	Recognizing the comparative importance of relations in dance.

CONCEPTS 2. **FORM**

2.1 *Relations according to components*: these may occur within a single movement or between movements, within a single element or between elements

    2.1.1 Relations between spatial and dynamic elements; clusters of movement elements

    2.1.2 Relations between dancers in number, sex, and role; clusters of elements pertaining to dancers

    2.1.3 Relations between elements of the visual setting/environment; performance area, lighting, costumes, and props; clusters of visual elements

    2.1.4 Relations between aural elements, sound, the spoken word, music; clusters of aural elements

    2.1.5 Relations between complexes

2.2 *Relations at a point in time*: any combination of 2.1

    2.2.1 Simple/complex

    2.2.2 Likeness/commonalities

    2.2.3 Difference/opposition

2.3 *Relations through time*: between one occurrence and the next, such as between one movement and the next, or one dancer and the next, resulting in named relations (canon, fugue, ostinato, etc.) and general categories (e.g., elaboration and inversion).

    2.3.1 Exact repetition/recurrence

    2.3.2 Alteration of one or more components or clusters

    2.3.3 Addition or subtraction of one or more components or clusters

    2.3.4 Alteration of the order of events

2.4 *Relations between the moment and linear development* (at a point in time): relations accounting for particular effects that depend to some extent on a specific moment(s) (e.g., emphasis by means of accent, focus, reinforcement, and climax)

2.5 *Major/minor/subsidiary relations*

    2.5.1 Complexes, strands, units, phrases, and sections in relation to each other

2.5.2 Complexes, strands, units, phrases, and sections in relation to the total dance form

2.5.3 The total web of relations

SKILLS Interpreting the dance: recognizing and identifying its character, ascribing the qualities of the dance, and understanding its meanings.

CONCEPTS 3. **INTERPRETATION**

3.1 *Concepts through which interpretations are made*

3.1.1 *Socio-cultural background*: for instance, giving rise to the notion of Tongan dance of the mid-twentieth century; located in time and place (historical/geographical)

3.1.2 *Context*: purposes of the dance (e.g., for artistic, social, or ritual functions, giving rise to the terms social dance and ritual dance)

3.1.3 *Genre*: grouping dances according to shared characteristics identifiable within the context and socio-cultural background (e.g., ballet and modern dance as types of dance art)

3.1.3.1 *Dance style*: groupings of dance within a genre exhibiting a smaller range of shared characteristics (e.g., central European/American dances as types of modern dance; for contemporary dance in Britain 1970–80, see the work of Alston, Bruce, Cohan, Davies, and North)

Performance style: individual style (e.g., Odette/Odile by Fonteyne, Makarova) or company style (e.g., North's "Troy Game" by LCDT, Royal Ballet, and Dance Theatre of Harlem)

3.1.4 *Subject matter*

3.1.4.1 Content, such as "pure" movement, story, theme, topic, or idea

3.1.4.2 Treatment, such as representational, narrative, literal, abstract, lyrical, impressionistic

3.2 *Concepts relating to the interpretation of a specific dance*

3.2.1 *Character*: identification of the dance as a specific example of a style of dance through recognition of the subject matter and its treatment, genre, and style, according to the appropriate context and socio-cultural background

3.2.2 *Qualities*: ascriptions to the dance of qualities pertaining to appearances, atmospheres, effects, impressions, and moods arising from the character of the dance

3.2.3 *Meanings/significance*: understanding of the unique statement or point of the dance through consideration of its individual character and qualities in relation to its purpose or function

NB Character, qualities, and meanings are recognized with reference to components, clusters, and complexes as related in phrases and sections of the whole dance. Particular ascriptions of character and quality may relate to parts of the dance or the whole.

SKILLS   Evaluating the dance: appraising and judging its worth and merit

CONCEPTS   **4. EVALUATION**

4.1 *Concepts through which evaluations are made*

4.1.1 *The general values of the society and culture*

4.1.2 *The specific values embodied in the context in which the dance appears*, and the functions or purposes that they serve as artistic, social, or ritual works

4.1.3 *The particular values associated with different genres and styles*, reflected in the criteria of excellence (norms and standards) in each sphere

4.1.4 *Subject matter*

4.1.4.1 Appropriateness of the range of subject matters found in the dance that are characteristic of genres and styles

4.1.4.2 Appropriateness of the range of treatment of the subject matter

4.2 *Concepts relating to the evaluation of a specific dance*

4.2.1 *Worth and merit of the dance*: how the dance is judged to demonstrate and create both the values associated with the socio-cultural background and context and the norms and standards inherent in the specific genre and style in which the dance is located

4.2.1.1 *Effectiveness and appropriateness of the choreography*: the choice of components; the structuring of components in relation to the subject matter, style, and genre in creating a dance of character, quality, and meaning

4.2.1.2 *Effectiveness and appropriateness of the performance*: the execution of the choreography in a particular instance in terms of technical competence and interpretative abilities in performing a dance of character, quality, and meaning

NB Judgments and appraisals of dance relate to the merit and worth of the individual dance. They may also be comparative; that is, the dance may be assessed in relation to other performances of the same dance and other dances with similar characteristics.
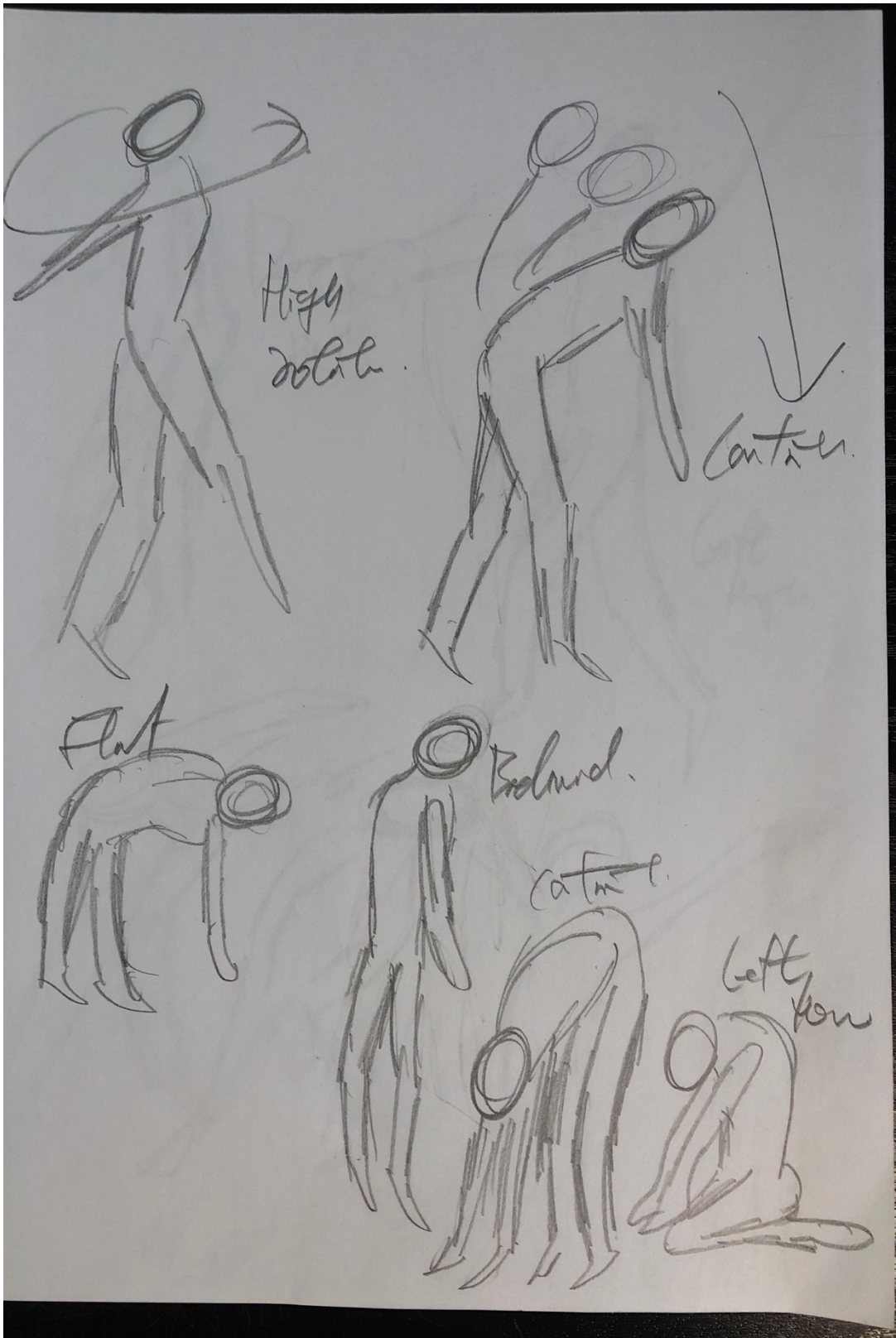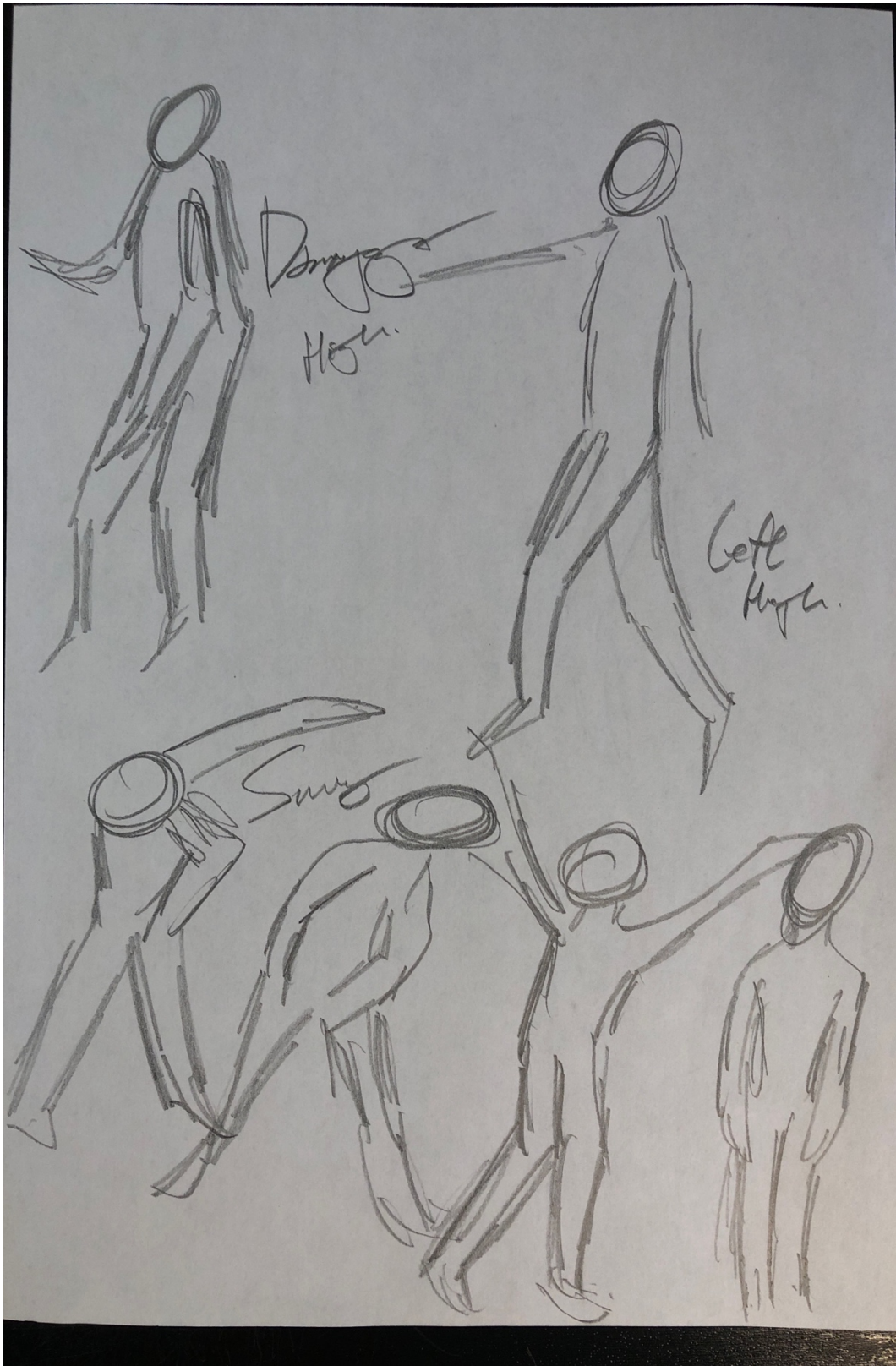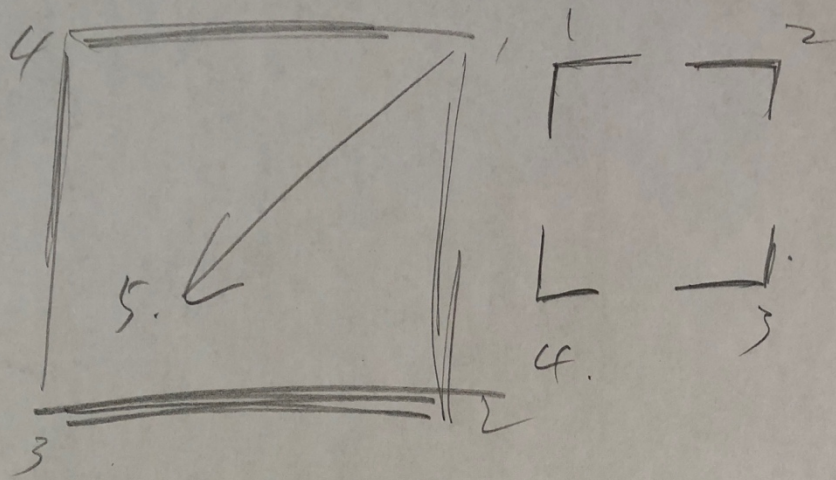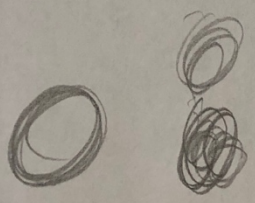
Annex 2. Photos of the choreographic sketch

93

High
solid.

V.
Contra.

Flat

Bodward.
Cature.

Left hou

Damage
High.

Left
High.

Swing

95

open
close

SKES

open close

Slept into two drag

Squeeze arm

human looking

Swing. energykees.   Head down

Direction.   Drag vs liner.

R → L
L → R
U → D
D → U.

Higher
thou
Shoulder

Lower thou
Shoulder

Increase energy level
Up & down.

Dissonance
Stillness Paper tape.

slowly
wele 5
forar.

Sitting
stillness