

Soliloquies: A Movement-based Approach towards Beckett's *Waiting for Godot*

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ABSTRACT

The research entitled "Soliloquies: a movement-based approach towards Beckett's *Waiting for Godot*" examines my understanding of the play, which is manifested in the form of a dance piece along with a writing component. The conceptual foreground is drawn from the circumstantial analysis of a duality of human's strategies confronting the difficult situation in their waits. "*Waiting for Godot*" (WfG), the biggest iconic of modern theatre, is the baseline to address the pragmatic understanding towards human condition and human self-reflection. The research aims to discover an alternative way bringing the abstract concept of human condition into a tacit understanding of the dance performance as well as the writing component. Both literary investigation and artistic-based research are processed simultaneously to discover the coherence, through which the creative process would find the equilibrium in both practical and academic. The observation of WfG's dramatic tension leads the choreographic process in focusing kinesthetic exploration to represent 'body and mind'. The idea is manifested through the dance performance entitled "Soliloquies", which uses the presence of Balinese and Javanese elements as a starting point as well as the development of individual aesthetic experiences of the dancers. The results of the research generate distinctive movement vocabularies to convey its choreographic structure, while they also challenge an intercultural dialogue in the process of studio research. It draws the conclusion that such investigation could articulate the manifestation of movement-based approach towards Beckett's WfG, that is the absurd of human condition. It also brings out a hermeneutic sphere in the art process, which works for me, as a female Indonesian dancer, to reconstruct identity within Indonesia contemporary state.

Keywords: *dance piece, waiting for Godot, studio research, hermeneutic sphere.*

INTRODUCTION

Human's suffering is perpetuated for another indefinite period of life. Some of those are compliant, some others keep questioning and searching, and the rest of them are ignorant. Life just meets its meaningless inquiries as human being continue to suffer. Today's wars are even worse than premillennial ones, as we live in a world that offers us a false peace. We have many questions upon chaos without knowing whom should we trust. At the end of the day, we reflect on our contribution to this universe. We question about the existence. But whose existence actually is examined, as the human desperations continue? Samuel Beckett (1906-1989) experienced the shock during and after World War II to witness physical human's wreckage of war. The unspeakable horror of massive

execution by a nation towards other nations brought his concern of human life that was without meaning and absurd (Sternlicht 2005, p. 58). Beckett wrote his script for the play "Waiting for Godot" (1953) within the deep concern towards his own experience as a witness of world's irony.

My research examines another understanding of Beckett's "Waiting for Godot" (WfG), which is manifested in the form of an essay as a writing component, and a dance piece as a choreographic assessment. The conceptual foreground is drawn from the circumstantial analysis of a duality of human's strategies confronting the difficult situation in their waits; in this case is Vladimir and Estragon as archetypes of human character and condition. A dance piece entitled "Soliloquies", embraces choreographic manifestation to represent the essential theme of human struggle through its studio process. An artistic-based research is the base line throughout the process to put practical works as equal level as academic references. Within a concern of human condition today, this project reflects parallel lines of work between my personal enquiry and Beckett's queries about the meaning of life. The quest is structured in such way that questions and answers can be studied and analyzed, considering a dance piece somehow meets insufficient device to present the abstract. Something more tactile should be developed or reconstructed without necessarily losing its sense of abstract, in this case is the meaning of life and the inquiries beyond.

The Soliloquies' dramatic development refers to Samuel Beckett's WfG both in its artistic staging and in its content. It is for allowing the dance piece to represent an important understanding towards human's daily waits that is embedded in the play. The play clearly presents the absurdity through the irony of two archetypes (Vladimir and Estragon) who keep their endless waits without assurance the expected one's arrival (Godot). There are counterparts pulling to each other as if a conflict between faith and doubt, strength and weak, self-reflection and impatience, and serenity and anxiety. The counterparts do not necessarily a rivalry, but to be taken simultaneously as parts of human's manner to assimilate the difficult situation. Soliloquies' dramatic tension emerges from two protagonists' dialogues and monologues, through which I attempt to discover an alternative way bringing the abstract concept of human condition into a tacit understanding.

The dramatic tension, which Soliloquies much aware to draw for, as in the play, is more inclined to share the individual experiences and character developments during the process rather than expressed through a formal vocabulary and complex dance technique. The prime target is to reveal the unknown, through deconstructing dance routines. I use Balinese dance elements to be explored along with Javanese shadow-puppet (*wayang kulit*), and figural design of "The Thinker" statue, to avoid finite forms of traditional spaces. Balinese dance's distinctive expressions are manifested in the trembling fingers (*jeriring*), the astounding change of face expression (*nelik* and *manis rengu*), and the glancing eyes (*seledhét*). I however, respectfully deconstruct the element of its "three bodily

fractures”, the specific figure while the unity of legs, torso and arms embody the significant value, a resemblance of Indian’s *Tri Bangga*. Antonin Artaud found that Balinese dance appearance was like a ‘three dimensional hieroglyph’, woven with a number of certain gestures, which give a mysterious sign correspond to the unknown, fabulous and obscure reality (in Watson et al, 2002, p. 65). This indirectly links to the idea of anything ‘undefined’ in WfG, which allows me to build a sense of uncertainty to emerge in a motion.

Javanese shadow-puppet (*wayang kulit*) embodies the two-dimensional figure which by all means expressing the limitation of space. The body of the puppet faces forward while its face and gaze are in profile either right or left side; it is performed by a man called *dalang*. Analogically the human life could be represented by the act of the puppet; we live in this world because we are allowed, as well as the puppet (*wayang*) is presented to the *geber* (a white huge screen represents the universe). This respectfully associates with the ontological value of how human being find his *being* within all the limits of space and time, as well as what Javanese culture captures the value that *wayang kulit* wants to share through its heroes.

A recognizable static gesture of Augusto Rodin’s *The Thinker* has been universally used to depict a man in a solemn figure. A powerful and provocative pose is ordinary, but the details of hand position to the chin with the elbow to the opposite knee, and the crouching position of the torso illustrate the statue observing contemplative sphere in a very poetic way. This unique gesture is beneficial to represent philosophical aspect of WfG’s two protagonists. Vladimir and Estragon’s persistence in their plight and without assurance of Godot’s arrival transcend all the knowledge and intellectual consciousness, as Brater cited:

Their lines are nourished, too, by faint recollections of Dante, Shakespeare, Calderón, Shelley, Dickens, Schopenhauer, Verlaine, Berkeley, Hölderlin, Joyce, and Yeats (the list is not complete). It was just such an allusive texture that made the critic Vivian Mercier tells Beckett, “You make Didi and Gogo sound as though they have Ph.Ds.” “How do you know they hadn’t?” was the playwright’s prompt response (1989: 75).

The way Beckett creates intellectual prattles is to provoke his audiences to think. *The Thinker* somehow becomes a tribute to Beckett’s intellect and his humanistic concern, while it also emerges the embodiment of intellectual behavior for his two tramps being represented in a dance piece.

WfG conveys the ironic through its prattles and actions, which actually embody the deep meaning of both verbal and non-verbal communications. Accordingly, humor that Beckett uses in his play challenges his audience to reveal the tragedy through transcendental ways. Humor could convey the sense of tragedy in a play as well as the play shows the tragedy itself. It is a method that Beckett chooses to present intelligence without tendency to fail the play become a lecture exhibition. Slapstick mayhem and two protagonists’ prattles make the plights less dramatic, which even easy to penetrate audience’s concern. The lonely set, a country road and a tree, intricately juxtapose the suicide provocation with the

protagonists' faith; it is an amusement from hopelessness and a reflection at the same time.

I observe Charlie Chaplin's silent movies; a lonely little tramp who endlessly experiences suffer, hunger, and jobless, but he presents his sensibility of helping others and coping his unfortunates within funny, sometimes silly actions. Chaplin brings his audiences into laugh and tear through his cinematic slapstick motions. WfG achieves its irony through its characters that somehow represent Chaplin's tramp; a bowler hat, a pair of boot, and an icon, as Sternlicht (2005) agreed that 'Vladimir and Estragon did not evolve far from Chaplin's "Little Tramp" '(p. 52). The Soliloquies conquers to convey "a little enjoyment amongst uncomforted situations" through slapstick phrases but without tendency to make a comical sequence. The challenge is commenced also by presenting two female dancers in aprons with a pair of boot and a bowler hat to link them to the icons.

Artistic process and Choreographic Orientation

1. Emerging new vocabularies and developing individual character

The movement is the prime device for Soliloquies to bring the dramatic structure in a dance performance. To achieve the logical and significant movement development, choreographic process is commenced through individual explorations, which most rely on dancer's characteristic. I refer to Pina Baucsh's method of repetition and individual development which is significantly helpful during the process. Bausch instructed her dancers to create any movement as a respond towards their own memories of childhood or daily activities. Extensive repetition, for Bausch, was one of the tools to reconstruct dancer's past experiences that were gradually shaped into aesthetic forms (Fernandes, 2005, p. 26). In Soliloquies' rehearsals, this method is employed to address each dancer's character to emerge their on-stage personifications. Their memory of being persons who are waiting is crucial. It is not very surprised to see the differences of dancers' gestures as both have some contradictive manners to each other. Above all, the manifest of their respective manner passaging the time create the monologues within the duality, from which the title "soliloquies" is taken.

I deconstruct a "three bodily fractures" of Balinese dance by mean to create something else out of its routine, respectfully to not leave behind their ontological value. My solo studio explorations make nothing more than five new forms of motion by developing the motif *ulap-ulap*. Its stylish form represents a gesture of "seeing or searching something/someone from some significant distance" by putting a palm or both palms near the forehead, to cover the sight from sunrays. *Ulap-ulap* is one of the motifs holds an important role in most Balinese dances, and is often elaborated in dances' structure both intentionally and spontaneous. For Soliloquies the "three bodily fractures" becomes a pattern of the voyage in exploring the motif,

by which the studio process produces expanded forms of vocabularies. My embodiment to these vocabularies bridges the gap between the Balinese esoteric with the two dancers' previous experiences while we commence a second phase of studio process, which I call a collective exploration. The two dancers' respective cultural background very much influence their manners in the way they emerge the "other" interpretations of the expanded forms. The short significant character of *ulap-ulap's* motion directly illustrates an ordinary act in human daily life, makes it is easily shared to my dancers who also smartly associate its intent with their owns. By the end of the phase we have some phrases that somehow are not similar in whatsoever from their departure forms. The only resemblance that bound them is the intent of the motion itself.

The sculptural gesture of The Thinker is developed through repetition from the very simple one to its growth in complex phrases. My dancers do the repetition through their respective interpretation towards the gesture, which is also led by their kinesthetic potential. We commence the motion of the complex forms by playing the time, space, and force; but we keep them to always present the sense of The Thinker by closing the phrase with original figure. We repeat several words in some phrases, as to follow Bausch's method to reach meaning for the whole dance structure by repeating sequences or phrases. We somehow get the atmosphere of anxiousness, annoyance, and chaos whereby I reconstruct the dramatic structure of a phrase, but we tend to reach the calmness of contemplative mood whenever we turn back to the original figure. This is an alternative way for Soliloquies to represent the absurd.

Nefeli Tsiouti's appeal which embodies the hip hop technique and Western contemporary culture allows her to explore the gesture and movement phrases within the powerful energy. She creates sharp direct movements that design mostly short straight lines, which could be associated to the strength, provocation, youth, and impatience. Fumi Tomioka initiating the phrase by seeking both literal and metaphysical space of the figure. Tomioka's experiences of modern dance and Pilates studies has been giving her a kind of self-managing for her limb flexibility and such technique of breathing. She conveys the metaphysical space through engagement of her surrender body with the sense of movement itself, and through elaborating the logic of movement's travel within Pilates' breathing technique. Literal space is achieved through exploring the stage's space that allows her to travel around and draws a floor design. Tomioka's energy is fluid and soft in communicating the sense of tiredness and age from which she creates contemplative atmosphere. Her somatic gestures become such counterpart for her partner's in providing a reflective moving body to explore her persona as a 'brainy movement'.

Two-dimensional design of *wayang kulit* is elaborated into physical figures that bring the dancers' bodies face forward while their faces and gazes

are in profile either right or left side. The dancers try to find motions and shapes within this limitation, i.e. the restriction to move forward and backward, and to avoid three-dimensional routine. The perception of such limitation, although individual, somehow puts us into similar mental responds, such as the uncomfortable feeling of being in a small chest, or being in a narrow aisle between two walls. We explore this sense of desperation along with the unique appearance of *wayang kulit* as a frame of shapes. When our dance body struggle to find a way out from limited space through physical enforcement, we produce exaggerated looked angst body and anxious motion. The more movements we attempt to do the less space achieved. It is a comprehensive manifestation of a dance body that literally keep trying to have more space, but would have less space instead because of its finite range of movement.

2. The philosophical enquiry, interpreting the “God” in *Waiting for Godot*

Does God still exist in this modern society where the “insurance” system is treated as “God” himself? Why does not man just commit suicide to be set free from suffering and ridiculous poverty? What does man wait for? Is it something better to come that may fix the world’s catastrophe? Or all just fall into a mere utopia, while most of the damages of this world are the results of human behaviors? In all parts, humans tend to play the roles as “lords of the universe”. Perhaps, this time is God’s turn to observe how human disentangle the universe from suffering; He watches over whether people would help each other, or prefer to stand over others’ plights instead. It is not our concern to ask whether God will help us or not. It might be better if we previously examine our respective presence for others, and for the universe.

WfG does not explicitly define who or what Godot is and so do its reviews. Beckett himself, whether his statement is true or political, says that if he means Godot is God, he would have said so in the play. The existence of Godot even becomes paradox as the two protagonists find that Godot hits the messenger boy; yet, they remain waiting for the arrival. As for how Vladimir and Estragon deal with few information about Godot’s identity, their manner of waiting deserves to be questioned: is it emerging from their faith towards Godot’s existence? Or is it departing from their own’s commitment? Both require strong will for them to keep waiting. Is it perhaps because they instinctively know that Godot is the only one who have the answers for their questions? Yet, Godot never comes, nothing changes to meet their expectations, and they keep waiting. Is it absurd? Such religious ideas constitute often the base of human thinking, and they provide the guidelines to follow a spiritual path. As Bryden (1998) said, perhaps we should not too worry about seeking “Him” when there is no assurance of an answer upon every question. We might commence all our odysseys to move toward any forms of kindness, and within our patience

and fortunes, we might achieve our expectations. But if “searching Him” is still very crucial, a strong and consistent faith is required to keep all appointment are worthwhile (p. 130).

WfG treats the manner of waiting as the essence of the play. Martin (2001) assumed it is not Godot the subject of the play but waiting, representing the essential manner of waiting and human condition within the characteristic aspects. Waiting is the nature of all human being do entire life, and Godot is the simple representation towards man’s waiting. It could be a person, a thing, an event or death (p. 50). Having undefined characters, an unending resolution, exploring a static situation, and thus, inviting many interpretations and adaptations throughout the world, WfG becomes a credible example of what Martin claims the “theatre of the absurd”. The play does not tell a story. The sequences suggest the audience to feel the dramatic tension upon the words and the gestures of its characters. The meaning does not necessarily emerge from every single sentence or gesture, but it is drawn holistically through the whole structure, the atmosphere of artistic development and its conceptual content. It is obvious that Beckett wanted his audience to consider the value of life through the play. Sternlicht (2005) pointed out that ‘*Waiting for Godot* is a philosophical play...intangible values, such as belief in the existence of the Deity, patriotism, truth, love, friendship, honor, power, and even intellectual accomplishment...Beckett wants us to contemplate the smallness of our lives’ (p. 56).

The manner of waiting that Vladimir and Estragon show in the play represent a philosophical query in their individual existences. In their waits for Godot’s arrival, they are actually waiting for their owns existence to appear. Vladimir is symbolized being more thoughtful and having more awareness of his place in the world, while Estragon is more responsive towards his own needs and necessarily having more complain upon his misfortunes. Estragon has more bodily interaction with physical things. He complains his boots, experiences pain so much, eats carrot and turnip his friend gives to him, picks up leftover chicken bones, sleeps well and dreams. Estragon is likely a skeptical type and pragmatic. Vladimir appears in contrast to Estragon, with all his curiosity. He doubts and disagrees. He sings and lullabies Estragon to sleep. He has speeches and he draws conclusion of events. Vladimir represents a confident and affirmative attitude. Although they have same prime cause of anxiety, Vladimir and Estragon develop different strategies to confront reality. Things happened, passed by and flowed within the time they have, Vladimir and Estragon keep doing the routine; meeting others, helping others and serving social contacts. Mayhems of Pozzo and Lucky have to be served as well as their waits, so time allows them to go forward to the changes. ‘They, like all humans, continue to wait, to hope, and to expect while trying to maintain some semblance of dignity, some communication with others, and some

concern for those with whom their lives are linked ... And when all is said and done, we hope we shall be able to say, like Vladimir, that at least we have kept our appointments' (Sternlicht, 2005, p. 49).

Godot is a metaphysical concept of an expected savior to whom Vladimir and Estragon could ask for helps. But the absence of Godot is profoundly repeated and the protagonists remain waiting. It is inevitably absurd, so that Martin (2001) analyzed waiting is just a constant change that flows through action of time. The change is merely an illusion if nothing real happens, but the routines bring an unending activity of time; a purposeless, null, and void self-defeating. The world meets its terrible stability by changing things that are actually same (p. 67). I argue there is nothing purposeless for every single action of waiting. Vladimir and Estragon experience the constant change of time through every single self-defeating that is not empty, nor meaningless. If waiting for something indefinitely takes them into the territory of the absurd, Vladimir and Estragon's unsolved problems might be looked at as a reflection upon different kinds of faith. WfG's last scene allows indefinite protagonists' decision to choose whether they prefer to be drown in desperation (considering Estragon's suggestions of committing suicide) or to keep waiting and hoping. Afterwards, that is not other existences WfG wants to talk about except its protagonists' journeys. It is an ontological query about how we, within the absurd world's utopian state, reconstruct our self-existence to finally meet our *Being*, and that by doing so, we will meet some achievements at a later stages.

3. *Soliloquies' Dramatic Sphere*

There are many aspects, in addition to the humanistic terms embodied in WfG, that open plenty of possibilities to bring the play to become an icon for other related subjects beyond the theatre itself. My version of the play might have a quality as a more subjective interpretation. I believe in metaphysical values addressed through absurd communications and actions, while there is also real situation suggested by the whole structure of the play. Sternlicht (2005, p. 57) noted that WfG is both abstract and sensual because of the blends between natural and conventional, the real and the absurd, the poetic and dramatic that Beckett elaborates with the verbal economy of a modern poem. I do not use a pure logical approach, as it is not enough to understand the richness of Beckett's mind. Rather, I trust my intuitive choreographic knowledge to commence the work. I consent that Soliloquies achieves its artistic manifestation through dialogues between primal aesthetic experiences and theoretical investigation, which counterbalance to each other.

The humane circumstances, the faith, the doubt, the twilight scene of set, the tree, the country road, and the timeless wait, develop dramatic spaces to meet the absurd. Soliloquies' movement development intends to focus

on protagonists' coping strategy in constructing dramatic structure into four sequences. The introduction scene initiates distinctive manners of the characters through juxtaposing the two dancers in visual figures, movements, properties, shape of the boxes, and the spotlights. Costuming in black housemaid uniforms, the two dancers represent the female workers generally. A green kitchen apron highlights an aging thoughtful figure, while a red kitchen apron translates impatience, youth, and desire. The stage is warmed up by a nuance of contemporary Bali from Mc. Phee's *Nocturno*.

The first sequence talks about "counting"; it could be counting the days that have been passed during the waits, or contemplating the present and the future time. Elaborate the distinction, Tomioka brings her motion out of the spot and explores the whole stage in circular. Tsiouti on the contrary is barely out of her spot, moves frontally and explores the box instead. An irregular rhythm of *Paradise Regained* by I Wayan Gde Yudane helps the second sequences to intensify contradictive movement qualities. The elements of slapstick are small details for providing light and spontaneous compositions in third sequence to represent the consciousness of friendship and the effort of being playful. This mayhem is covered by Strauss' *Blue Danube* to emerge the irony.

The dynamic differences of movement development make body and mind's monologues significant, which analogically resemblance of Vladimir and Estragon's different strategies confronting helplessness and hopelessness. To refer to how the protagonists build their faith in Godot's arrival, the *Soliloquies* brings the optimistic attitude to consider their waits for the sake of their respective existence. Body and mind are crucial parts of human being's existence that are not supposed to be separated, nor exist on their own. This concept frames the idea of creating a duality based on each character's individuality, and it helps to develop the simultaneous monologues into a dialogue. A dialogue itself does not necessarily imply questions and answers, although these might often appear. For example, if ones speak about the hat and the other one speaks about the boot, the dialogue seems broken. They do not seem to connect, and they never meet. But at the same time they are connected; they simultaneously share time and space. One's sceptical presumption juxtaposes with other's strong faith. Such juxtaposition brings a mirroring experience, which is reversing the roles.

This moment of reversal is conveyed in the fourth sequence and towards the end. It is manifested through merging the two contradictive energies of Tsiouti's anxious gestures and Tomioka's contemplative journey. There is a moment for the specific gestural icon is transformed into that of its counterpart. At one point, as Tsiouti is compliant to deal with the limit, she has "space", which is inner space that produces the fluidity of movement.

Tomioka's fluidity, however still exist, is less obvious as she tends to occupy more spaces. Then, their monologues blend: naive within contemplation, impatience within nurturance, faith within hopelessness, and unawareness within self-reflection. At the end of the phrase, Fumi has less space, stuck on the up right in a puppet-like, but maintaining her tenderness, as if the occupation of her mind can limit the motions. Nefeli becomes fluid, has a soft and tender spinning motion as if she compliantly surrenders to the limit, to show the freedom of the body and therefore it can "feel" and invigorates the mind. The reversal is the moment in which everything seems meaningless; it is null and absurd. Having the limit is not necessarily negative. Fumi learns to feel the anxious body without the absence of mind, while Nefeli acknowledges how to think within the limited space. This moment is a transcendence of knowledge to find the equilibrium existence of the body and mind.

CONCLUSION

As a non-verbal language of WfG, Soliloquies elaborates an intercultural sphere covering the process of dialogue among difference "individualities", i.e. dance vocabularies, Beckett's WfG, the two dancers, and my ideas. Soliloquies might present the dance forms that are less recognisable as significance of Balinese and Javanese. Two dancers with different cultural perspectives deliver the essential of WfG by articulating the choreographic idea through dramatic sequences; hence, their embodiment in dance techniques and backgrounds are crucial. Yet, my presence as an Indonesian contemporary choreographer is exposed through our dialogues to convey each other understanding during the studio processes. Such engagement furthermore can necessarily be an individual establishment to develop the choreographic structure.

This artistic work of choreography undergoes delicate challenges during its whole process. To bring *wayang kulit* be more familiar to my dancers, I ask them to observe several figure of *wayang kulit* physically. I also apply similar reference that indigenously lives in Greek culture, the *karagiozis* for Tsiuti to gain the concept of shadow puppet performances. *Karagiozis* is a Greek shadow theatre that plays satire themes representing social injustice and 'common folk'. *Karagiozis*, a main character depicted as a man who wears ragged clothes, walks barefoot, has no proper job, but always want to struggle to get one for supporting his family, yet he often ends up being beaten or whipped. This form of shadow theatre is apparently helpful for Tsiuti to explore the anxious body, while Tomioka does not have essential difficulties to understand the concept.

The presence of Javanese *wayang kulit* needs to dominate the scene of reversal in the last sequence. Unfortunately, towards the ends of our last rehearsals, the puppet-looked gestures and movement seem to less appear. The *tri bangga* fails to appear as expected, although I could not say that it is unsuccessfully explored. This "three dimension hieroglyph" of Balinese figure tends to require the detail of gestures in which my two Western dance trained-dancers hard to master.

However, within the efforts and comprehensive discussion, my dancers finally well attached to Balinese energy and its unique more by non-physical way of searching. Timing problems in some rehearsals somehow challenge the artistic process to be compressed and for not too ambitious to convey the uniqueness. But new vocabularies are embedded inside the phrases to reach the dramatic tension from one sequence to another.

My decision to work with two dancers is not intentionally because they both are so much different to each other. Admittedly, it is encouraged by the context that *Soliloquies* is created for academic purpose that of course does not provide such freedom as it is for pure artistic praxis in terms of time, theoretical approach, and individual relationship itself. Realizing that I am culturally adapting to new conditions during my two years stay in London, I need to engage with the colleagues in Arts field to whom I feel comfortable expressing my ideas. This as a matter of fact provides me a challenge to look more widely into any possibilities happened at the artistic process. The strain between what we are agree or disagree often highlights our dialogues. But many solutions bring us more to find forms of understanding each other rather than mastering others. This hermeneutic sphere brings my choreographic experiences to the next phase of artistic-based research as a part of philosophical reflection.

The ontological inquiry of *Soliloquies* might be universal, as well as Hermeneutics that always nurtures our understanding and our interpretation in every investigation of artistic praxis. I believe that every purpose of creating dance brings its own context, thus it necessarily applies a mode of artistic investigation, a theoretical approach, and a method of negotiation that are specific. Accordingly, the emerging difference more registers to epistemological and axiological questions.

The research works include the holistic personal involvement. I establish a modest form of summary in the last scene of the piece to represent the cycle of life. The past is repeated either in the similar appearance or being manifested into another shape in present. The similar re-appearance of so-called "the past" is not absolute; it comes to the present along with the experiences of how we encounter it. It brings the knowledge in which human may learn to make the right decisions either for herself or other peoples around. *Soliloquies'* last scene imbues each character's decision to place her self-existence at the more suitable condition. It leads to some spectacles to articulate the concept. The cycle of time brings human into daily repetitions; many things happen are for passing the time, and at least some of them are precious enough to be recognised as parts of the voyage. Since my *Soliloquies* represents inexplicit final decision, it allows the essence of *Waiting for Godot* to be captured with varied interpretations. There never be a definite truth, as the final is only the departure of another query.

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