

Implementation of Deconstruction Method Ideas in The Contemporary Theatre of *Pilihan Pembayun*

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ABSTRACT

The presence of contemporary theatre performing arts in Indonesia can not be separated from the history of theatrical performing arts in areas in Indonesia. "Contemporary" refers to the situation in space and time today and is a way of pointing to the development and change of theatre in these areas. Today's performing arts are undergoing significant changes in their form and content. It was inspired by the discovery of science and technology and the dynamics of the world's cultural ideas in the 20th century. Hans Thies Lehmann's post-dramatic ideas around the 1980s in Europe, among others, inspired the emergence of new creativity studies internationally. Performing arts transformed itself from an 'art performance' into an intercultural and interdisciplinary performance of art by dismantling and rebuilding elements of its performances. The research theme is the development of science within art, while the research topic is the utilization of art theory to create works of art. The study aims to examine theories and deconstruction methods based on post-dramatic ideas that improve the quality of intercultural and gender theatre creation. The specific research target is to discover the benefits of deconstruction theory for creating contemporary theatre. The theatrical performance chosen in this study was The *Pilihan Pembayun*, a drama script by Hirwan Kuardhani and directed by Yudiaryani and Wahid Nurcahyono. Research methods use qualitative description methods. Qualitative methods look for the meaning behind data with interpretive and thorough analysis techniques. Data collection techniques with participant elevation, interviews, observations, field records, and documents will be used in the research. The research results obtained are the theoretical foundation for eliminating the negative aspects of intercultural and gender communication in the performing arts.

Keywords: contemporary theatre; post-dramatic; deconstruction; *Pilihan Pembayun*; interculture; gender

ABSTRAK

Implementasi Gagasan Metode Dekonstruksi dalam Teater Kontemporer *Pilihan Pembayun*. Kehadiran seni pertunjukan teater kontemporer di Indonesia tidak lepas dari sejarah kehadiran seni pertunjukan di daerah-daerah di Indonesia. "Kontemporer" mengacu pada situasi dalam ruang dan waktu saat ini dan merupakan cara untuk menunjuk pada pengembangan dan perubahannya. Seni pertunjukan saat ini sedang mengalami perubahan signifikan dalam bentuk dan konten. Hal tersebut terinspirasi oleh penemuan ilmu pengetahuan dan teknologi dan dinamika ide-ide budaya dunia di abad ke-20. Ide-ide pasca-dramatik Hans Thies Lehmann sekitar tahun 1980-an di Eropa, antara lain, mengilhami munculnya studi kreativitas baru secara internasional. Seni pertunjukan mengubah dirinya dari 'pertunjukan seni' menjadi pertunjukan antarbudaya dan interdisipliner dengan membongkar dan membangun kembali elemen pertunjukannya. Tema penelitian adalah pengembangan sains dan teknologi dalam ranah seni, sedangkan topik penelitian adalah pemanfaatan teori seni untuk penciptaan karya

seni. Studi ini bertujuan untuk memeriksa teori dan metode dekonstruksi berdasarkan ide-ide pascadramatik yang bermanfaat untuk meningkatkan kualitas penciptaan teater antarbudaya dan gender. Pertunjukan teater yang dipilih dalam penelitian ini adalah *Pilihan Pembayun*, naskah Hirwan Kuardhani dan disutradarai oleh Yudiaryani dan Wahid Nurcahyono. Tujuan spesifik dari penelitian ini adalah untuk menemukan manfaat dari teori dekonstruksi untuk penciptaan teater kontemporer. Metode penelitian menggunakan metode deskripsi kualitatif. Metode kualitatif mencari makna di balik data dengan teknik analisis interpretatif dan menyeluruh. Teknik pengumpulan data dengan wawancara, pengamatan, dan catatan lapangan, serta penggunaan dokumen. Hasil penelitian yang diperoleh adalah pemanfaatan teori sebagai dasar menghilangkan dampak negatif dari komunikasi antarbudaya dan gender dalam penciptaan pertunjukan kontemporer.

Kata kunci: teater kontemporer; pascadramatik; teori dekonstruksi; *Pilihan Pembayun*; interkultur

Introduction

To comprehend theatre, we must understand form. It is impossible to think of theatre without thinking in terms of form. Theatre is not just a place for seeing, as its etymology suggests. Theatre is also a site of *performance* – a place for giving form. But what does theatre give form to? And who or what, in turn, gives form to the theatre? The possible answers to these questions of formation are varied and complex. Theatre, of course, gives form to plays, and chief among those responsible for giving form to the theatre are actors, directors, designers, and technicians.

Some people said that theatre could form texts not initially intended for the stage, like archival documents or philosophical reflections. Others show that theatre can give form to activities like long-term care for elders or less tangible phenomena like property markets. Meanwhile, many kinds of forces and artists can give form to the theatre: brick and mortar venues and international festivals, funding bodies and government agencies, rehearsal processes and marketing strategies – even time itself. And yet, we cannot separate *giving form to* and *being formed by*. Then theatre is a subject and an object of transformation simultaneously (Michael Shane Boyle, Matt Cornish, and Brandon Woolf, 2019). Common conceptions of form as mere ornamentation or something that seals an

artwork from society. The form is the simultaneous entwining of the overlapping social mediations that shape the theatre and which theatre shapes in turn.

The development of performing arts in the era of globalization, full of competition and change, requires particular strategies from artists to remain present and maintain their creativity. But it is known that stakeholders, such as schools, art colleges, and government, have not succeeded in empowering artists and their activist communities synergistically (Yudiaryani et al., 2019). Performances today often no longer care about communicating their message to the public. As a result, the string occurs the separation of the actor's will with the taste of the audience. Therefore, it is worth studying to explore the root of the loss of communication between art and its people. One of his efforts is to develop theories and methods of creating contemporary performance creativity in the 21st century (de Rosa & Gherman, 2019).

Arts, such as film, dance, music, and theatre, faced the power ruined by the covid-19 pandemic in 2020 until now. The performance hall was closed, the ban on gatherings was imposed massively, and the community was required to move through their respective residences. The only way to communicate and convey messages is through social media based on digital technology from this kind of situation. Interdisciplinary virtual performances take audiences

into international territory, cultural studies, literary, and multimedia studies. From this kind of situation, the viewer witnesses an exchange of thought between East and West. Art, science, and technology are undergoing a period of profound change for the existence of performing arts (Tuan, 2020) The development of aesthetics and new understanding that is not expected to be present, as well as challenges and obstacles. New and global relationships create a new struggle for the interaction between science, art, and technology in our daily lives that can leave the existence of our humanity. (Yudiaryani, 2021: 351)

One way is to involve the idea of deconstruction. The creation of theatre using the idea of deconstruction Jacques Derrida is a renewable theatre. Performance deconstruction does not mean leading to the destruction of a concept but instead offers the latest concept to replace the previous concept (Boychev, 2015; Yudiaryani, 2020).

It is right now to introduce critical thinking- the post-dramatic theatre by Hans-Thies Lehmann - that emerged around the 1980s. No more popular prefixes have appeared in the critical discourse of the last fifty years, other than *the post-* (Carlson, 2015). The most dramatic performance variant is one of the deconstruction methods (de-) that perform the critical dismantling function of the meaning of the establishment forms (Lehmann, 2006).

Sue-Ellen Case and Gayatri Spivak via Yudiaryani (2019: 443-445) said that through the concept of gender, expect more embracing and emancipative contemporary theatre performances. Case's New Poetic Theory describes gender perspective as the basis for creating women to stage contemporary theatre. New Poetics Case raises women's awareness of social movements as an analytical concept. Gayatri Spivak, a feminist figure, says that "women are subalterns who do not speak."

The presence of theatre in Indonesia was also inspired by various cultural ideas in the 20th century, including the post-dramatic ideas of Lehman. *Postdramatisches Theater* is mainly responsible for the term's critical currency. The centrality of form is evident: "That a distinct formalism is one of the stylistic traits of post-dramatic theatre, he asserts, 'does not require extended demonstration.' However, just what Lehmann means by 'formalism'

is anything but obvious even for the initiated. Most simply put, he conceives of posttraumatic theatre as a category of performance practice that moves beyond the convention of representing on the stage some pre-given content, such as a story or fable. Lehmann pitches post-dramatic theatre as more like modernist painting; instead of entering a 'fictive cosmos' oriented toward a given authoritative text and organized by causality, psychological motivation, and conceptual coherence, spectators encounter the theatre as just that – theatre. Yet post-dramatic theatre is minor then the theatre's late version of the modernist commitment to medium specificity than a historical shift in theatrical form, which Lehmann tracks to the 1970s. Artists as Robert Wilson, Sarah Kane, and René Pollesch are all said to be post-dramatic artists. They have given their shared ideas - dialogue, plot, characterization, and a self-contained fictional world- that all these are distracted from what makes theatre conventionally. They have made their theater a new theatre.

Lehmann's post-dramatic theatre became a significant reference point in today's international theatre discussion. More and more publications are engaging with the concept of the study of new theatrical texts and productions. Lehmann's ideas answer the essential need for a comprehensive theory and articulate the relationship between the play's text and the performance text. Lehmann systematically considered the aesthetics of new theatres in terms of space, time, and body of performances and their use of text. It also explores the relationship of theatre to media change in the twentieth century, in particular the historical shift from textual culture to a 'mediated or mediated' image (Afrizal et al., 2019; Carlson, 2015). The directing theatre *Of Pilihan Pembayun* (Pembayun Choice) was done through the method, system, and technique of Mini Kata introduced by Rendra in the 1970s in Yogyakarta. The Directing of *Pilihan Pembayun* examines the relationships and comparisons of traditional theatre and modern theatre sources. *Mini Kata's* training method is used to deconstruct famous stories about Pembayun into the drama script of *Pilihan Pembayun* created by Kuardhani (Yudiaryani, 2015).

So many problems arise in the state of the performing art in the 21st century that it requires the

performing arts to reconsider its internal aesthetics. The performance is expected to collaborate with creative ideas and question its role again to improve the artist's skills. Then came the problem as follows. What causes artists today have to increase the quality of their creativity? How do the artists reconsider the traditional and modern idioms capable of shaping their innovative and renewable work? How can science, culture, and technology concepts be essential for improving performance quality?

The research method uses a descriptive type of qualitative research. The nature of qualitative research is multidimensional, so it takes various disciplines in parallel. Qualitative research for feminism is expected to produce an audiovisual study model of certain aspects to construct a comprehensive and complete image. The current era is one in which new technologies offer exciting ways to promote inclusion and access, if only researchers take advantage of the opportunity. Feminist qualitative researchers pursue their work within these contexts, drawing on established methods and core feminist insights and also reaching for creative responses to new challenges. (Denzin-Lincoln, 2018:317-320)

Analytical techniques are completed interpretively and thoroughly. The object of this material research is the study of deconstruction practices played by Lembaga Teater Perempuan MAS, which was directed by Yudiaryani and Wahid Nurcahyono when displaying the script of the drama *Pilihan Pembayun* by Kuardhani. The formal objects of this research are the dialectics of post-dramatic ideas, methods of deconstruction, and intercultural performance. The research aims to develop the theoretical study of contemporary performances based on the practice of deconstruction and intercultural. This research supports the utilization of theory for the creation of theatrical techniques.

Discussion

The study found that deconstruction method based on post-dramatic theory has succeeded to examine how the process of creating *the Pilihan Pembayun* script with its interpretation, and also how the director designed the stage production of the *Pilihan Pembayun* theater to be contemporary.

A. The Deconstruction Method has Succeed to Create a New Story *Pilihan Pembayun* Based on Post-Dramatic Ideas

It is said that a kingdom called 'Mataram' once carved a great history on the island of Java. The name of the land of Mataram is the region of Kedu, south of Mount Merapi and Merbabu, which stands like twin giants. The word *Mater (Ram)* can now be interpreted as the city's mother, namely the village. Javanese poets refer to Mataram as *Matarum* or *Ngeksiganda*, which means sight and smell. So the name Mataram is still preserved by the people later in marking the beautiful and fertile area around Mount Merapi and the Southern Ocean. Oral history or the story of Mataram and Mangir takes place when Mataram is no longer *kuna* but *Mataram Baru* or *Mataram Islam*. Based on the story of *Babad Tanah Jawi Ganjaran* by S. Gitoharjo, Ngadisuryan Yogyakarta can be traced the common thread connecting between Majapahit, Demak, Pajang, Mataram, and Mangir during a period of approximately two centuries (1400-1600 AD). After the emergence and development of Islam spread by *Wali Sanga* (Sunan Ngampel, Sunan Giri, Sunan Bonang, Sunan Drajat, Sunan Gunung Jati, Sunan Muria, Sunan Kudus), in Java, Islam became a religion rooted in the hearts of commoners so that Majapahit palace circles no longer had any influence on its people. The people 'feel' they are accessible in the villages by appointing their leaders called 'Ki Ageng,' including Ki Ageng Pengging, Ki Ageng Sela, Ki Ageng Pemanahan, and Ki Ageng Mangir. For almost 350 years, Dutch colonization in Indonesia, Ki Ageng Mangir Wonoboyo, was used as a story of a *pambalelo* who caused fear among the Mangir community. The prominent cultural pioneering as a leader and village leader is rarely shown. Still, it is precisely the sensational personal drama and magic appointed as a powerful and self-righteous person who deserves to be obliterated. The concept of government about '*pambalelo*' and 'no twin rulers' that was widely disseminated by the Dutch colonialists made mangir's story into

the development of *Babad Mangir* with a reversal of the facts of the lead character and sensational situation. Ki Ageng Mangir Wonoboyo is played as *pambalelo* against Mataram's power which is certainly misleading. Mangir's story is not caused by momentary differences and disputes, but rather a principle that has been believed for a long time but is not accepted by the beliefs of others, namely the State of Mataram. Mangir still wants to have independence as he has always believed. If the presence of the Islamic Mataram kingdom as the successor to the Islamic kingdom of Demak Bintoro and Keraton Pajang wants to embrace Mangir to be part of the power of Mataram country is natural because Mangir has an invincible heirloom. Also, Ki Ageng Mangir Wonoboyo is an intelligent and authoritative leader. In conclusion, Panembahan Senopati considers Mangir very worthy of being part of the strength of Mataram state. Moreover, Mangir is also Muslim.

Starting from the idea, Panembahan Senopati then sent his beloved daughter, Retno Pembayun, to disguise himself as *Ledek* as a spy. But the two fell in love and married. After becoming the wife of Ki Ageng Mangir Wonoboyo IV, Mangir and Pembayun tried to unite Mangir with the Mataram Kraton. However, Panembahan Senopati had a plan to trap Mangir and kill him. The story is an interpretation and engineering of Dutch colonialists, who then spread for generations and become a story that is believed to be the truth. It's time for the story to be questioned. The story must be confronted by another different story, namely a story with the exact source of the story but with a different interpretation.



Figure 1. Baru Klinthing and his *keris*. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))

Hirwan Kuardhani as a playwright uses Hans Thies Lehman's *post-dramatic* ideas that focus on emancipation and intercultural (Katalin Trencsényi, Bernadette Cochrane, 2014; Lehmann', 2004; Michael Shane Boyle, Matt Cornish and Brandon Woolf, 2019) When Mangir and Pembayun were called to face Panembahan Senopati to Mataram, Nyi Sepuh, Mangir's mother, immediately arranged the strategy with Baru Klinthing. Mangir disguised himself as Baru Klinthing, and vice versa. At the time, Mangir prostrated himself at Senopati's feet, and when Senopati would bang Mangir's head on his throne, there was resistance from Baru Klinthing disguised as Mangir. During the fight, Panembahan Senopati recognized Baru Klinthing from the *keris* he was carrying. Baru Klinthing is his biological child with a woman in a small village on the slopes of Mount Merapi. The unification of Mataram and Mangir is in Baru Klinthing, which is also an interpretation of the unification of Mount Merapi in the north of Yogyakarta and the Indian Ocean in the south Yogyakarta. Pembayun has chosen to go with Mangir for the sake of their future. External sadness occurred in Panembahan Senopati. She had to take her daughter away, following her husband on the one side. On the other side, she had to kill her son, Baru Klinthing.

In *Pilihan Pembayun* story, Baru Klinthing is an important figure who has a wise, ingenious, and extraordinary inner power. But the physicality of this figure is not typical, namely "dampit twins." One manifests, and the other does not; sometimes, it looks like one person and sometimes two people. The idea of the "dampit twins" wants to emphasize the past and future role of Baru Klinthing, who is the son of Panembahan Senopati with a girl from a small village on the hills of Mount Merapi. Baru Kinthing in the past became the basis for Pembayun and Mangir into the future. Pembayun and Mangir are the future, while Baru Klinthing is the past. The two cannot be separated because their functions and roles support each other.

Baru Klinthing appears both and always carries a *keris* as a symbol of his identity. The name of the *keris* is also his name. And at the end of the story, Panembahan Senopati, his father, killed Baru Klinthing with the *keris*.

Description forms the role and body of the Baru Klinthing into two, and the figure becomes multidimensional: reflecting the lust of good and evil. This character is virtual but concrete. He looked strange but of solid surface. Through the deconstruction theory, the creation of story characters in *Pilihan Pembayun* becomes multi-interpretative and multidimensional. There seems to be a philosophical statement from the performance: that life is not just practice, but life is and becomes a choice. That is like those faced by both Panembahan Senopati, Mangir, and Pembayun. When we have made a choice, life is a struggle to choose, people should go through a process to be able to make a decision making (Putri & Handayani, 2020). The choices that Pembayun made became contextual at this time. After being interviewed after the performance was over, many audiences said that the female characters were powerful and challenging in their attitudes and actions.

B. The Deconstruction Method Based on Post-Dramatic Ideas Has Succeed to Design a New Stage and Laboratory Production of *The Pilihan Pembayun*

The Story of *Pilihan Pembayun* is not a history of the past but a memory of the past. The story translates the path into a fact. Alun Munslow said that through artists' work, history is never innocent because its meaning is connected to facts that are context (Sugiera, 2018). The training process used the *Mini Kata* method. The following work stages: actors trained movements in five hours every day and every week, practiced Javanese traditional dance, and trained improvisation for new acting. The Method of Rendra's *Mini Kata* fosters the director's desire to observe traces of the excellence applied in the training of *Pilihan Pembayun*. The elements of the method serve to

discover new knowledge of acting, namely the movement of the actor's instincts (Yudiaryani, 2015) that can re-train the sense of sensitivity and intuition to recognize the environment, reshape attitudes and behaviors, and develop his intelligence and skills.

Derek Bowskill in his book *Acting and Stagecraft. Made Simple* via Yudiaryani mentions that improvisation is the creation or performance of something, such as poetry and music, without prior preparation. Improvisation also means the manufacture of something based on make-shift materials. Improvisation is not just a meaningless gesture but a gesture that allows the audience to identify ideas created by the actor. Improvised motion works, *first*, helping actors break out of the ice, routines, and attitudes that are often considered clichés. *Second*, improvisation allows actors to create their inner experiences, shaping their style to communicate effectively with the audience. *Third*, improvisation serves to bring the actor closer to answering audience reception. The result is that the audience's perception turns new. The audience can identify itself with the actor (Yudiaryani, 2015). With the *Mini Kata* method, new characters are formed through fictional characters, for example, the characters of new fictional characters Baru Klinthing, Nyai Sepuh, Sekar Dadu, and Intan Pawestri. They have a firm nature and attitude on decisions, are strong on the establishment, are loyal to the country, and embrace its people. The training process of the *Pilihan Pembayun* using the *Mini Kata* model is recorded as follows.

Level in the middle of the area with mythological figures facing several corners (Fig. 2 (left)). They continued to move their gestures and hands slowly, and there was no sound,



Figure 2. Doc: Lembaga Teater Perempuan MAS (LTP MAS)

and one slowly walked around the middle level. Movement and movement until all the characters find what personality they should create and then play (Fig.2 (right)).

An embodiment of *Mini Kata* training results. The recitation of *Mini Kata* in the open scene of the disguise of Pembayun (Fig. 3 (left)) and the cashmere love scene Mangir and Pembayun (Fig. 3 (right)).

C. The Deconstruction Method Based on Post-Dramatic Ideas has Succeed to Design a New Intercultural and Gender Directing of *The Pilihan Pembayun*

George R. Kernodde via Yudiaryani stated that theater performances result from relationships and comparisons of the structure and texture of shows performed by art actors. The design of the show is the theme, plot, and characterization. The show's texture is dialogue, atmosphere/ rhythm, and spectacle. Relationship and compatibility change the shape from structure to texture (Yudiaryani, 2019). When the three are present on stage, the audience witnesses texture. *Pilihan Pembayun* relates and compares the form and texture of Javanese tradition with the structure and texture of the modern theater *Mini Kata*. The intercultural

performance became the basis for creating a method of directing the *Pilihan Pembayun*. Patrice Pavis' transmission theory created a scheme about how performance started from identifying source cultural ideas to becoming theater performances that are then perceived by the audience with their target culture (Pavis via Yudiaryani, 2020: 66-67). Using the Pavis transmission theory presented directing the implementation of source culture transmission to the target culture.

Stage 0 (T0) is identifying the basic idea of directing. At this stage, all supporters try to understand Javanese culture in Yogyakarta. This stage can introduce oral stories with messages that live in the past and develop in society. It can be said that the level of Pembayun has some peculiarities of Yogyakarta. The history of Mataram *Kuna* and Mataram Islam and the story of Mangir-Pembayun with their love story and the national martial spirit of Mangir and Pembayun are all part of the training process. The unification of the Mataram kasultanan breed with mangir popular breed is the proper form of Yogyakarta society. When elements of Javanese culture were agreed to be the source of the idea, the director then discussed with choreographers. So it is decided how to realize a motion based on Javanese idioms and have free movement, which follows the definition of the term *Mini Kata*. The action is an automatic movement, which is a motion that can dialogue through the "sense" owned by actors. These movements are spontaneous and improvised.

The First Stage (T1) is observing the artistic elements of the source culture. This

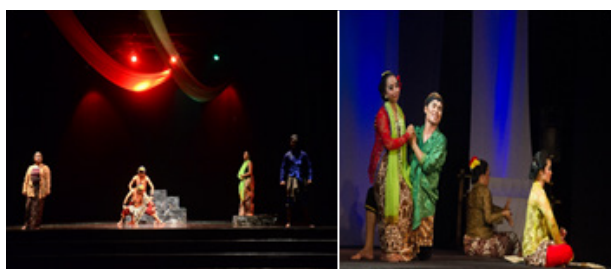


Figure 3. Doc: Lembaga Teater Perempuan MAS (LTP MAS)

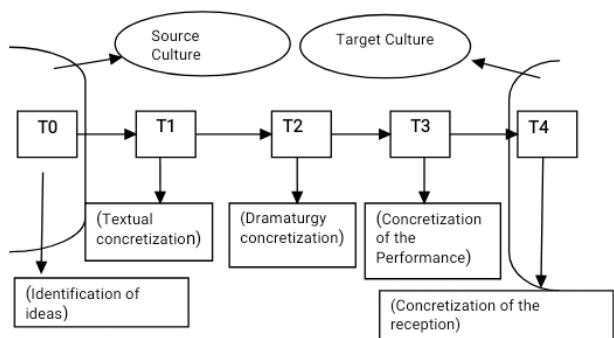


Figure 4. Series of concretization.



Figure 5. The actor's play area is in the center of the stage. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))

stage is *textual concretization*, the artist's efforts to concretize ideas creatively. It is done to look for the priorities of cultural values of once known sources. This first stage is the concretization of ideas into artistic form, namely the transfer of cultural values through techniques and materials to create a design model. Proscenium stage shape became an option because they wanted to put one level unit precisely in the middle area of the stage. The center point of the stage is the most decisive stage area, making it easier for the audience to watch the play. Then one vertical white screen moved above the level. The white screen serves as an exit and entrance figure, especially supernatural figures such as *lampor* troops Merapi and the formation of Ratu Kidul.

The Second Stage (T2) is to create the creator's perspective. This stage was called *dramaturgical concretization*, which explores the artist and his perspective. Directing with the collaboration of various art conventions is called *mix-text theater*, which allows it to be

displayed back into its "as if" form by opening convention boundaries. So the collaboration of motion makes it look as if *Bedhaya*), as if *Mini Kata*, as if Hip Hop. The concept of *Bedhaya* dance is a unification between macro and microcosmos. *Mini Kata* movement has the idea of processing instinctive motion to make dialogue more impressive and rich meaning. *Hip-hop* gestures and songs developed the play more dynamic, fresh, and contextual.

The third stage (T3) is to make idea become a show. This stage attempts to bring the artist's perspective closer to the recipient by modifying the form of an existing tradition or structure and a modern state or newly created record. The style of creation will manifest clearly so that the method of creating artists as a characteristic of him appears on stage. All actors play 3 to 4 characters in the different scene. For example, players who play as New Klinthing act as *ledhek* dancers. Players who play *Bedhaya* dancers also act as *ledhek* dancers and soldiers. The same



Figure 6. The opening scene of the eruption of Mount Merapi with *lampor* troops. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))



Figure 8. *Bedhaya* Dance is performed in Yogyakarta. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))



Figure 7. Hip-hop songs and *Ledhek* motion are displayed in Yogyakarta. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))



Figure 9. *Bedhaya* Dance is performed in Jakarta. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))

player plays Bedhaya dancers, female soldiers, and Perdikan Mangir people. Multi-role means to make it easier for shows to be shown around several other cities.

The fourth stage (T4) is to measure the audience's responses. This stage is a concretization of the artist's trial of bringing his creation elements to the taste of his audience.

The taste of the audience meets the taste of the artist. There is a meeting between the artistic creativity of the artist and the quality of the audience's taste.

The Performance of *Pilihan Pembayun* was staged with different events in four venues: first, at the ISI Yogyakarta Theater Department; second, at the UIN Syarif Hidayatullah Jakarta;



Figure 10. (Left) Training of improvisation for exploring the movements and emotions of Panembahan Senopati and Ratu Kidul (Doc: Lembaga Teater Perempuan MAS (LTP MAS)). (Center) Exercise in improvisation to search for emotion and love of Ratu Kidul exactly for advising Panembahan Senopati. It is a representation of Panembahan Senopati and Ratu Kidul, when a past time shown as present (Doc: Nurcahyono, 2018). (Right) An image of two desires that are fused between Panembahan Senopati and Ratu Kidul. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))



Figure 11. Perdikan Mangir folk scene: The people get along well, and harvests are always abundant. This condition causes jealousy Panembahan Senopati. (Doc: Lembaga Teater Perempuan MAS (LTP MAS))

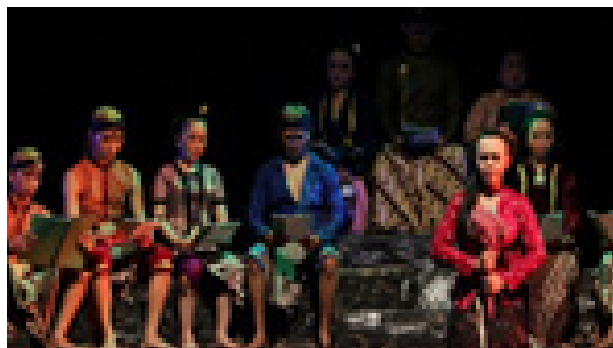


Figure 13. Scenes played in dramatic reading style combined with Javanese tembang. (Doc: Lembaga Teater Perempuan MAS (LTP MAS), 2012)



Figure 12. Mangir and Pembayun perform modern dance movement modifications and spectators' active participation using traditional Javanese costumes. The method of intercultural dan Mini Kata has happened so that contemporary flavors appear to suit the tastes of today's audience. (Doc: Lembaga Teater Perempuan MAS (LTP MAS), 2014)



Figure 14. (Left) Jathilan's famous atmosphere and dance accompany scenes of Pilihan Pembayun in Singapore. (Right) Spectators are invited to engage in the folk dance ledhek Mbarangan. (Doc: Lembaga Teater Perempuan MAS (LTP MAS), 2015)

third, at the La Salle Colleges of the Art Singapore, and, fourth, at the Cak Durasim Cultural Park Surabaya. Initially, the directors find out the audience's taste at each play's destination through local sources. The directors make improvements and adjustments to artistic qualities from that point on. When *the Pilihan Pembayun* was staged at the ISI Yogyakarta, the directors performed the dramatic *reading* scene in several scenes, such as the opening scene of the story, the scene of the popular atmosphere of Mangir, and the romantic atmosphere between Panembahan Senopati and Nyai Adisara. When the *Pilihan Pembayun* is performed at UIN Syarif Hidayatullah Jakarta, the performance style has changed. The audience is mostly students who do not understand the Javanese tradition. The characteristic of the audience in Jakarta is to like a serious spectacle with high skill quality. Then the suspense scene full of speck game becomes the director's choice. When *The Pilihan Pembayun* was played at APB Singapore, the directors have edited the play for 45 minutes and was only played by ten players. Dialog is reduced, and body expression and spectacle are propagated. This performance corresponds to audiences from 23 theatre schools from 20 countries around Asia Pacific Countries that do not understand Indonesian. *Bedhaya* dance, *Hip hop* movement, modern ballroom dance, *Mini Kata* movement is played more dominant than performances in Indonesia. When *The Pilihan Pembayun* was played in Surabaya, the directors used local idioms. Even though a megapolitan city, Surabaya still likes the performance based on folk theater. Therefore, we display *Pilihan Pembayun* with a light, fresh, funny, popular play; Through the audience's money scene, the *ledhek* got cash of 1.5 million rupiahs. It is pretty surprising and proves how the audience likes what *The Pilihan Pembayun* played.

Conclusion

In this study, *Pilihan Pembayun* is a drama script performed as a contemporary theater performance. Lehman's post-dramatic ideas inspired

Derrida's deconstruction training performance and Pavis's interculturality to design the performance. The method of training has also borrowed Rendra's *Mini Kata*. It started from creating the manuscript *Pilihan Pembayun* based on intercultural and gender. What can be learned from the interpretation of the story? A dispute between Mataram and Mangir with politics and ideology aromas from Dutch colonization, the politic of *divide et impera*. Creating contemporary theatre performances through research has many benefits. Creation research makes it easier for actors to consider the artistic design of the performance. Through research, the elements of the performance can be pupped apart, for example, traditional elements with modern features and local ingredients with foreign elements. Past inspirations can be presented and re-unloaded to enrich contemporary creation. Research in performing arts design supports art actors to explore theories, such as post-dramatic, deconstruction, intercultural, and gender. Artists carry out steps of collaboration between the theory and in creative form. So with the help of these theories, artists feel the increasing dynamics of the artistic production. The *Pilihan Pembayun* is played not because there is a practical work created but also because that is a theory that becomes a creation's basic. That will be benefits of theories to creating a contemporary theater performance.

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