

Pembayun back to Mataram. Mangir disguised as Baru Klinting, likewise otherwise. At the time Mangir bends over Senopati, and when Senopati will bump his head on a throne, occurring resistance from Baru Klinting who disguised as Mangir. In the midst of fighting, after seeing Keris what Baru Klinting brought, Senopati recognizes that Baru Klinting as his other child born of a village girl, Ni Ayu Sunti. Integration of the Mataram and Mangir is in the hands of Baru Klinting, that is the integration of the Merapi Mountain, as a guardian of the North, and the South Sea, as a guardian of the South. Pembayun decides to go along with Mangir, her husband. Senopati, on the one hand, has to give permission his daughter away. At the other hand, he put Baru Klinting, his son, to meet his death. Pembayun will be in is the future, while Baru Klinting is on the past side. (Figure)

Theatre *Pembayun* examines for the beginning the conflict history between Senopati and Mangir that Mangir was killed by Panembahan Senopati so as to take control of *Perdikan Mangir*. History is not the past, but rather the notes and recollections of memories of the past. If there are no records and memories of the past will not be history. Notes and recollections are the first source of writing history. History is also a process of pursuing a source culture that becoming a fact. In the hands of a historian, then, the fact becomes an extra meaning for the history itself. In the hands of artists, a fact becomes a unique story convincing through their relationship. This is where the interpretation of play going on. The history therefore has never inosen, as the meaning always connected with the context. Interpretation of history that namely philosophy of history often called also with "reference for work" that gives meaning to all human activities, in the past.

Theatre *Pembayun* revealed that not Mangir who killed by Senopati yet Baru Klinting, Senopati's own son. In the minor aspects, story of *Pembayun* stands for the future. In the macro aspects, self-sacrifice of Baru Klinting will be a symbol of the unification of "north" and "south" to keep always the Mataram in peace. It might be subjective interpretation of *Pembayun* because history has changed the meaning of being fiction. Historical events can be recorded and mixed for actual reasons. The history of conflict is changed direction to focus on the actual of human decision and this situation could be a source of creativity for people today. (Figure)

Theater Mixed-Text : The Open Boundary of Mise en Scène

The Performance of *Pembayun* applies collaboration of performative elements that supports forming a mise en scène that uniquely belongs to the group. Through the mise en scène, the performance would imagine a cultural model that would describe in as detailed a manner as possible the way in which the mise en scène presents and transmits the past or the foreign culture to the present public, and what operations come into play in this cultural transfer using performative elements as a theatrical means.

Peter Brook said that translating culture (an object inside untranslatable) is one the role of theatre. It means finding the gestures, atmosphere, the symbolic actions, which concretely enact a concept as abstract and untranslatable as "inner acting".ⁱ According to Roland Barthe becoming the mise en scène a text can re-distribute language that emerge from the collaboration of performative elements. In turn every single text on it is an interteks. The text of the other present through

various levels with a form that is less known, as a text from the previous culture and the text which is around the local culture. So, the text should be read with another text as its background, namely hypogram and called as transformation text.² The theory of the text, said Barthes, is a theory of web. and this is then a theatrical language.

A textual performance of *Pembayun* is considered as a multikultural performance that displays a source culture and a culture foreign to us (from western culture i.e. the *Mini Kata*, or even from local culture itself i.e. the *Bedhaya*), also is presented in artists work. It is at the crossing of ways, of the cultures and of artistic practices that we can get the hybridizations of traditions. Multicultural work is suited to a description of the links between cultures. It produces proximity esthetic between the stage and the spectator. This means that the spectator is in a position observe the stage by following in parallel the direction of who was featured by an actor. Having a certain form of culture, and it is reconstructed together between actor and spectator, the spectator could keep a long with actors within “movement-in-mind”. (*Figure*)

Therefore, the open boundary on stage means to construct a *mise en scène* which makes the traditional forms of performance to be modernized, influenced by culture from the west and the east. The *mise en scène* do not exist in a vacuum, but is already mixed from several cultures, including the spectator culture that generates artistic modeling stage. There are three idioms from different cultures which are discussed below. They are the *Bedhaya* Dance, the *Mini Kata*, and the Gender Ideology.

The Spirit of Javanese Tradisional: Bedhaya Dance. The movement of *Bedhaya* Dance gives inspirations to ways of directing and acting for staging *Pembayun*. The dance is a Javanese classical dance that cannot be released to do with the Palace of considering in this dance place was born and developed. As a form of classical dance, *Bedhaya* has on crystallization aesthetically high level, already having a pattern as well as choreography standard.³ A dance that is included in a category has characteristics as classical dance undergone processing and used in which movement is conveyed through wonderfulness sensorial movement that has been arranged. In this category, developing movement deliberately for the sake of context will make happen an art has a beauty of its own capacity. Even the beauty of *Bedhaya* is established beyond its local boundaries. (*Figure*)

In the performance of *Pembayun*, the movement of *Bedhaya* Dance turns into a concept of directing. Ritualization of divine and human cosmos comes into being in a style of acting called *inner acting* in which self control and delicacy of movements in acting becomes entirely important. The *Bedhaya* is no longer sacred, but its spirit of ritualization is still kept on stage. The spectator has not watching the really *Bedhaya* while its movement inspires performers for creating a new movement. That is “as if *Bedhaya*”, a sense of *Bedhaya*, the *Bedhayan* Movement. The *Bedhayan* appears at the moment of birth as an accompaniment to *Pembayun*, and a symbol of romance Senopati with the Queen of Southsea, also a reflection of *Pembayun*’s responsibility to unify Mataram and Perdikan Mangir. The movements of *Bedhayan* runs into acting of the actors.

The Instinctive Movement of *Mini Kata*: *Mini Kata* emerges through the process of training along with the workshop theater. *Mini Kata*, in addition to, produces a system of improvisation, and also creates technique of acting called “Instinctive Movements (IM)”. The IM technique is not structurized or without a structure. The nucleus of the IM comes through spontaneity in order responding to stimuli from the outside. It has been used to deliver images. With the IM, form of movement is more understandable in intuition rather than it is only logical, so that communication with the spectator becomes more free and spontaneous. ⁴

Pembayun bring into play the *Mini Kata* throughout stage directing that is an effort to prepare the actor’s body as a tool for photographing condition of human life. People today is living in a discrimination condition. The people who rich getting richer the poor poorer. Public leaders preoccupied with enrich oneself. As the IM of *Mini Kata* is to be the concept of directing, then the performance could be situated as “the as if *Mini kata*”, the sense of *Mini kata.*, *rasa Mini kata*. We can not play the real *Mini Kata* as Rendra created before. We just perform the “as if *Mini kata*”. It happens into romantic scene Mangir-Pembayun, and as disguising *Pembayun* uncovered. Through technique as if *Mini kata*, a symbolic *mise en scène* of artistic seems estetik for the spectator. (Figure)

Pembayun has created a *mise en scène* through the *Mini Kata* as if *Bedhaya* and as if *Mini kata* that could the spectator in a position to evaluate the status of theatricality for the sake of their needs by following a route parallel to the actors performing the story. The power of *mise en scène* then lies in its ability to represent a culture theatrically with its norms, values, and beliefs all together that has an advantage and function for spectator. No commentary or analysis could do the same as *mise en scène* has done. Hence a very spesific use of *mise en scène*.

Pembayun: The Ideology and The Politics of Theatre

What ideologization is applied to the performance text? The performance of *Pembayun* as a performance text can only be understood intertextually when confronted with the ideological structure of period in time or a corpus of texts. It must be considered as well in relation to the social contex, i.e. other texts and discourses about reality produced by society.⁵ The performance which has *mise en scène* on it like *Pembayun* can be understood as a social practice, as an ideological mechanism that is capable as much as reflecting historical reality.

Janet wolff said that art is the product of society.⁶ These remarks would like to clarify that art can be seen as the situation and the product of history, and not as a form of talent genius of an artist. Some people, even a group and a social effects as well as ideology involved to produce work of art. The spectator has an active role in the completion of the end of a work of art. Then art never is immune from the political process and ideology in which the esthetic aspects and experience articulated.

The ideological nature of art, then, is mediated by the artistic level in two ways. That are through the material and social conditions of production of works of art, and through the existing artistic conventions in which they are constructed. A work of art may have ideology as its material, but it *works* that material. Ideology therefore closely relation to its sociocultural context. It can be seen that the person or some group who gained control of the material aspects will have an influence in

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^r Teaching Staff of Theater Department at ISI Yogyakarta. Lecturer, Dramaturg, Director, and text book dan play translator

ⁱ Patrice Pavis, *Theatre at the Crossroads of Culture*, London and New York: Routledge, 1992, 201.

² Michael Riffaterre, *Semiotics of Poetry*, Bloomington and London: Indiana University Press, 1978, 11, 23.

³ R.M, Soedarsono, *Seni Pertunjukan Indonesia di Era Globalisasi*, Jakarta: Depdikbud, 1997, 2.

⁴ Goenawan Mohamad, "Tentang Bip-Bop", dalam Edi Haryono, ed. *Rendra dan Teater Modern Indonesia. Kajian Memahami Rendra Melalui Tulisan Kritikus Seni*, Yogyakarta: Kepel Press, 2000, 51—52.

⁵ Patrice Pavis 1992, 35.

⁶ Janet Wolff, *The Sosial Production of Art*, New York: St Martin's Press, 1981, 142.

