

*Dramaturgy in Indonesian Post-dramatic Theater:
Performing Arts Practice After Reformation Period*

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Abstract

Hans-Thies Lehmann's study of the post-dramatic on the development of European dramaturgical ideas and their influence on contemporary theater and performance practices played a vital role in articulating the relationship between drama and the 'no longer dramatic' forms of theater that emerged since the 1970s. Meanwhile, the birth of contemporary Indonesian theater developed rapidly in the same period, which was followed by the rising of art campuses as well as revolutionary artists or groups who opposed the Soeharto dictatorship as an attempt to avoid the strict censorship in artistic practice at that time. Post-dramatic theater opens up the widest possible opportunities as an aesthetic phenomenon that is influenced by the culture of any society, which is also part of the globalization of art that emerges as the foundation of contemporary art. This makes it possible, in the context of contemporary Indonesian theater, to be read as part of the celebration of diversity contained in the spirit of post-dramatic theater. The arrival of the reform period in 1998 marked an important milestone to re-examine the practices of creating performing arts in Indonesia as a celebration of theatrical aesthetic diversity, which is no longer monopolized within a standard methodological framework. This paper will discuss the important position of 'new dramaturgy' in the development of Indonesian theater practices and at the same time, attempt to follow the traces of experimental performing arts as a youth movement that occurs because of the political context that accompanies its appearance.

Keywords: Post-dramatic Theater, New Dramaturgy, Indonesian Theater Arts

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Introduction

The presence of post-dramatic theater tendencies in Europe and the United States cannot be separated from the desire to explore the possibility of a new model of theatrical form, beyond merely touching the text of drama scripts. Hans-Thies Lehmann's study has obviously answered a vital need for a comprehensive and accessible theory articulating the relationship between drama and the 'no longer dramatic' forms of theater that have emerged since the 1960s. It is evidence of the new empathy that has occurred in the face of European and American performances, especially in theatrical arts with approaches that have preferred to call these new theater forms 'postmodern' or more neutrally 'contemporary experimental' or 'contemporary alternative'. The consequence is a paradigm shift in the discussion of theater science and the emergence of performance studies as a scientific discipline. The emergence of avant-garde art performances such as happening, environmental, and performance arts generated new attention to the notion of the importance of performance in the scope of a theatrical performance. A good number of theater productions nowadays are not based on any pre-existing dramatic work and therefore have no call for a director to *stage* the piece (Trencsenyi & Cochrane, 2014). This article argues that the emergence of post-dramatic theater in Indonesia has a profound connection to the authoritarian shift of the government towards permitting greater freedom of gathering speech, and opinion. This transition took place during the time of political change between the New Order and the Reformation in 1998.

The creation of theater in a post-dramatic perspective provides a democratic and heterogeneous space for exploring and elaborating on the ideas so that in the process a multi-disciplinary approach occurs during the creation of the performance. The emergence of avant-garde art performances can also be called live art has generated new attention in the notion of the importance of performance in theater and this has renewed the challenge of text domination, namely a challenge previously conquered by an avant-garde, namely Antonin Artaud (Cantini, 2018). Post-dramatic presupposes a performance that requires other people or the audience as part of the script writing so that it can produce an active performance. In this case, the audience is no longer a passive entity and no longer useful in filling the gaps in a dramatic script, but they are given the opportunity and offer to be an active witness in processing the meaning contained in the performance itself. In post-dramatic forms of theater, staged text (if the text is staged) is merely a component with equal rights in a gesticulation, musical, visual, etc., total composition. The rift between the discourse of the text and that of the theater can open up all the way to an openly exhibited discrepancy or even unrelatedness (Lehmann, 2006).

The birth of modern Indonesian theater developed with the entry of European (Dutch) influences in Indonesia in the mid-19th century. The development or history of modern Indonesian theater began with the *Comedy Stamboel* in 1891. Kasim Achmad (1976: 949) argues that the definition of modern theater is a theater that is learned from the West, according to the composition of the script, rehearsals, performances, thoughts, and ways of watching. This is because traditional theater performances in Indonesia rarely even use scripts. In 1942, during the Japanese colonial era, there was censorship of Indonesian plays. During this period, prominent playwrights and poets such as Usmar Ismail and Abu Hanifah emerged. Then, after Indonesia's independence in 1945, Usmar Ismail, D. Djajakusuma, and Asrul Sani founded ATNI (Indonesian National Theater Academy) which functions as a driving force for the activities of theater groups in Indonesia and educators of future Indonesian theater artists. During this period, many productive and qualified authors

produced works until in the 1980s Western play scripts began to be translated into Indonesian and performed by theater groups in Jakarta, Bandung, Surabaya, and surrounding areas.

The modern theater which refers to western dramaturgy began to emerge which was marked by the emergence of drama script in well-made plays, which is based on the spirit of local cultures. In its development, theater figures and intellectuals in Indonesia which were followed by the emergence of various art colleges and dialogues in various theater meetings ultimately changed the perspective and pattern of dramaturgy in the practice of creating theater performances in Indonesia. In the 2000s several theater groups offered exploration and elaboration that was centered on the visual artistic power of performances. The performances tended to be unscripted such as in Jakarta (*Teater SAE* and *Teater Kubur*), Bandung (*Teater Payung Hitam*), and several other big cities in Indonesia. In this period, bodywork, artistic visuals, and the use of technology became an exponential point in the cultivation of a new theater model that increasingly took us away from dramatic narratives which increasingly obscured the roles of directors, dramaturgists, and artistic directors in a theatrical performance.

This paper aims to analyze how the influence of Western theater in post-dramatic development would affect theater directors in creating a performance in Indonesia according to the transition of political regime happening around it. How does dramaturgy act as an analytical tool in translating a performance in the post-dramatic era? Will the basics of traditional Indonesian theater still be applied in contemporary theater performances in Indonesia? By using the critical discourse analysis method, sourced from books, articles, and journals as well as online reviews of theater performances in Indonesia, this paper is expected to be a reference for theater makers and connoisseurs to review the development of dramaturgy and Indonesian theater before and after reformation period as well as to question how the role of the spectators in the post-dramatic theater in Indonesia today.

Post-dramatic: From the Representative to the Present

Lehmann in his *Postdramatic Theater* (first published in Germany in 1999) attempts to define a critical vocabulary and landscape for what has variously been called performance, performance art, installation art, and so on. The term post-dramatic itself was not actually initiated by Lehmann. In the 1980s, Andrzej Wirth, where Lehman had worked as his assistant at the University of Giessen, had referred to the use of post-dramatic when he saw theatrical phenomena that were no longer monopolized by speech theater (such as the use of sound-mixing, dance-theater). Theater itself is actually the art closest to the notion of 'present', this is due to the nature of theater as an art that is close to an 'event'. The term post-dramatic theater by Lehmann was an attempt to read the development of contemporary theater which is open to the notions of theatrical reality. Lehmann had seen contemporary theater forms such as Robert Wilson's image theater, Peter Handke's non-dramatic plays, *Tanztheater*, and others, which signify a radical departure from the classical definition of drama. What Lehmann did was continue the work of Peter Szondi in reading the development of modern theater. This post-dramatic view in theater can be seen as an attempt to conceptualize art in a sense in which it offers not a representation but an intentional 'uninterrupted' experience of the real (time, space, body) (Lehmann 2006:134). The boundaries between theater and practical forms such as performance art became blurred, showing forms that strive for a 'real' experience. From this real experience, the artist and the spectator seem to form a shared experience as the basis for the performance. The terms 'event' and 'presence' have become the main method of performance, replacing the notion of

representation in reading contemporary theater from the theatrical tradition in the past. Post-dramatic presupposes a performance that requires 'others' or spectators as part of writing the script so that it can produce an active play. In this case, the audience is no longer a passive entity and no longer useful in filling the gaps in a dramatic script, but they are given the opportunity and offer to be an active witness in composing the scenes contained in the performance itself.

Aesthetics in a theatrical performance actually cannot be separated from the participation of the audience, whereas in aesthetics an artist should provide opportunities for the audience to construct their own meaning or interpretation of the work being staged. This participation, which, according to Jacques Ranciere, has political potential in aesthetics, if it is assumed that the essence of politics is equality, then aesthetics itself can actually provide equality through audience participation.

The Emerge of Post-dramatic Theater in Indonesia

Postmodernism does not contradict modernism. The idea of postmodernism in theatrical performances is not an idea that separates the theatrical forms of postmodernism and modernism, but a transitional idea where there are changes in economic, social, and cultural patterns that shape the condition of future theater performances. Postmodernism theater refers to a structure and set of art practices that are characterized by fragmentary, ambiguous, uncertain, possibilities, as well as recognition of differences, and the acceleration of the pace of life.

Jakob Sumardjo in a book by Riantiarno (2011:27) divides modern Indonesian theater into five periods, namely the pioneering period; resurrection period; developmental period; recent times; and contemporary times. The birth or beginning of modern Indonesian theater began long before the 20th century. The life of modern Indonesian theater is divided into two important phases that form its aesthetic area, namely modern dramatic theater which is based on the spirit of local culture, and modern theater which refers to Western dramatic dramaturgy. The spirit of local culture that was raised in dramatic theater in the 1960s and 1970s, was poured into the form of drama texts or in the form of theatrical performances. For example, W.S. Rendra, who was identical in giving stimulants to Javanese culture in his theatrical works, Putu Wijaya was identical with the strength of local Balinese culture, Arifin C. Noer had the power to promote local Cirebon culture, Nano Riantiarno was attached to Jakarta's urban culture, while Wisran Hadi was focused on cultural perspective of Minangkabau. In this period, Wahyu Sihombing through his theater group, *Teater Lembaga* provides a stimulant for a creative process he undergoes through a Stanislavski-style interpretation study of Henrik Ibsen's "Musuh Masyarakat" which was worked out in realism. Pramana Pmd investigates the synergy of directing practices with actors, including with artistic directors. Each of these teams certainly contributed to strengthening the spectacle of the performance, both aesthetically and artistically. Meanwhile, Nano Riantiarno with his theater group, *Teater Koma*, showed the dramaturgy of the theater that he worked on based on local spirits, such as *Lenong*, *Ketoprak*, *Wayang Orang*, and *Wayang Kulit*. He combined various forms of traditional Indonesian performance art into the form of cultivating modern musical theater with satirical interludes on the political situation in Indonesian society at that time. While the term "Towards a Theater Without an Audience" in Danarto's style of course did not mean to create a gulf between the spectacle and the audience, but rather to show that the position of the spectator and the spectacle is the same, merging into one holistic theatrical performance.

The identity of Indonesian theater, according to Kasim Ahmad, is a form of theater that grows and develops, especially in big cities as a result of the creativity of the Indonesian nation in contact with Western culture through its dramaturgical process. The works were influenced by other cultures, especially technically referring to Western drama scripts while still adapting it to the essence of Indonesian culture, and rooted in our traditional theater (1999:263). The tradition of translating as well as adapting Western drama scripts contextualized with the writer's local culture was carried out by Suyatna Anirun through the *Studiklub Teater Bandung* (STB), such as "Pinangan", "Orang Kasar" (Anton P. Chekov), "Mak Comblang" (Nikolai Gogol), *Romeo and Juliet* (William Shakespeare), and others. Western dramaturgy influenced the practice of modern theater in Indonesia to present Western drama scripts through their native culture. Following the patterns and conventions of theater that developed in the West, as studied by George R. Kernodle from the perspective of "well-made play" (Yudiaryani, 2019). Drama texts that had a perfect dramatic structure, were able to give a reflective impression to the reader or the audience who witnessed it. Wahyu Sihombing, along with other figures from the *Akademi Teater Nasional Indonesia* (ATNI) were present as consistent pioneers in realizing Western theater dramaturgy in theater practices in Indonesia.

Between the development of Western translation of drama script writing as well as several adaptations carried out by Indonesian playwrights at that time, there was a new trend of theater forms that were not based on conventional dramatic tendencies, as W.S Rendra had done through the *Bengkel Teater* and Putu Wijaya through the *Teater Mandiri*. The theatrical journey that focuses on the body area cannot be separated from the phenomenal term that came into existence in the late 1960s after W.S Rendra returned from the United States and staged a theatrical performance entitled "Bip-Bop" which was based on bodywork. R.M. Soedarsono (2010) stated that among the works directed by Rendra were "Perjuangan Suku Naga", as well as adaptations of Classical Greek drama "Oedipus Rex", "Antigone", and "Lysistrata", Rendra began to introduce Bertold Brecht's theater style which tends to absurd. One of Rendra's works that raised political and social issues in Indonesia was "Bip-Bop". Through "Bib-Bop" which was staged for the first time in Cirebon, Rendra began to introduce the concept of minimal dialogue theater which became known as 'teater mini kata' or 'minimalist words theater'.

During the same period, Putu Wijaya through his theater group, *Teater Mandiri*, appeared with different colors in his theatrical performances. It tends to focus on anti-mainstream visual power (lighting, costumes, props, music, multimedia) and rejects the established form of realism theater by performing aesthetic terror on the audience. One of his most phenomenal works was "Aduh" which premiered in 1973. Benny Yohanes (2013) argues that the play "Aduh" takes the theme of society, showing non-communicative communication. Words and meanings create an irreconcilable cacophony of statements. The visual fragments are displayed impressively. The form of visual dramaturgy replaces the role of the plot in a conventional theater. The point of view for each situation fragment changes, so the anonymity of the character becomes important from the explicit character. Moreover, it can be concluded that Putu Wijaya's presence in Indonesian theater practice was based on the importance of visual power, so it had an impact and effect on the tendency of theatrical forms performed by subsequent artists. The key to Putu Wijaya's performance lies in trying to melt the emotional involvement, instead of focusing on the dramatic structure built through the script.

Based on the above explanation of post-dramatic theater practices in the West as well as in Indonesia, in form, of course, there are fundamental differences in aesthetic or artistic terms. The most basic connection is seen in the tendency of theatrical practice which is no longer centered on drama texts and the construction of the performance plot is no more applied as it should be on the Aristotelian plot. The practice of 'bodywork' carried out by Vsevolod Meyerhold, Antonin Artaud, and Jerzy Grotowski has inspired W.S Rendra, Putu Wijaya, Boedi S. Otong, Rachman Sabur, and other contemporary Indonesian theater figures to adopt the same tendency in treating bodies and objects as the main text in theatrical performances. In fact, each theater artist in Indonesia of course had a justification that the creative process he/she did was original, not influenced by the theater practices of previous great artists. However, the intersection in discourse becomes an important point that theatrical forms in a postmodern perspective have undermined the conventions of modern theater based on drama texts.

Meanwhile, from the mid-1980s to the mid-1990s, several young artists began to develop themes of unscripted theatrical performances that were arranged in such a way. Benny Yohanes (2013) argues that the inspiration might be a piece of text or mixture of texts whose sources are epistemically unrelated, creating a "mixed salad" or *rujak* text. The play, according to *rujak* theater performance, is neither in the text nor the language nor does it seek to tell a narrative with three-dimensional characters. There is no place for narrative honesty on stage. Instead, the performance is a combination of physical activities and visual creations that represents physical energy. Yohanes emphasizes that *rujak* theater explores the reality of space and its contamination that facilitates an ecstatic embodied experience when the customary relationships between people and objects are defamiliarized - removed from their normal relationships and given new significance. The actor is no longer a character but an embodied doer. This allows a layered metaphorical relationship between the person and the objects. The visual experience is the new semiotic.

The Phenomenon of Censorship on the Development of Indonesian Theater Arts During the New Order Era

The dramatic event that every theater director hopes for can be achieved if he is able to present his theater work as subversion. Subversion here is not in the pejorative sense, which by the New Order regime was reduced to (only) political discourse, which had no place to be discussed in the public sphere. During the authoritarian regime of President Soeharto, activities involving gathering, association, and expression of opinions, such as organizing theater performances, were subject to a mandatory process of obtaining permission from the police and securing approval from local authorities. This process entailed a rigorous examination of various aspects, including the thematic content of the performance and even the script to be presented. Nano Riantiarno (founder of Teater Koma) had faced interrogations, bans, suspicions, and bomb threats. Some of his theater works were canceled due to licensing problems with the authorities. These include: "Maaf. Maaf. Maaf." (1978), "Sampek Engtay" (1989) in Medan, North Sumatra, as well as "Suksesi", and "Opera Kecoa" (1990) in Jakarta. As a result of this ban, plans to stage Cockroach Opera in four cities in Japan (Tokyo, Osaka, Fukuoka, Hiroshima) in 1991, were also canceled for similar reasons. The Cockroach Opera, in July-August 1992, was staged by the Belvoir Theatre, one of the avant-garde theater groups in Sydney, Australia.

Following the conclusion of Soeharto's regime in May 1998, the realm of performance and the exercise of freedom of speech and opinion in Indonesia had a significant surge, leading to

an increased abundance of performances including fresh methods. Consequently, a multitude of expressive and innovative contemporary artists developed as a result of this transformative period. In current times, artistic or theatrical performances that offer critical viewpoints on governmental authorities have gradually become accepted as a common practice, owing to the persistent presence of restrictions enforced by authoritarian governments, as one of the notions of the growth of modern contemporary theater in Indonesia.

The presence of contemporary theater performances in Indonesia is inseparable from the history of the presence of theatrical performing arts in areas that are spread exponentially in Indonesia. The term "contemporary" refers to the situation in the present time and space and is a way to designate the development and change of theater in the region into a new form of theater that has never been shown before. Peter Eckersall has argued that dramaturgy is a creative practice that bridges an idea, a worldview, and an activist message with its presentation or representation in and through live performance. It is an agent in a creative process that draws attention to the structure, means of expression (language, sensibility, aesthetics, form), framing, and conditions of performance (2021:4).

The development of time, of course, changed the perspective and pattern of dramaturgy in every practice of theater creation in Indonesia. It changed the form of dramaturgy that was built in the theatrical work. The meetings of artists and theater scholars organized by both the Arts Universities and the Arts Councils in Indonesia became key point events in viewing the dramaturgy of Indonesian theater from the 1970s to the late 1990s. There were also discussions during the meetings regarding various problems experienced by theater artists at that time, such as limited infrastructures, the constraint of technical performances, limited finances, including the government's lack of role in developing theater activities, as well as questioning the identity of Indonesian theater at that time. In the second half of the 20th century, several theater groups offering exploration and elaboration focused on the visual artistic power of performances that tended to be unscripted, such as in Jakarta (*Teater SAE*, *Teater Kubur*), Bandung (*Teater Payung Hitam*), Yogyakarta (*Teater Garasi*), Surabaya (*Teater Api*), Medan (*Teater Q*), and in several other places in Indonesia.

The New Spectators and New Faces of Indonesian Modern Theater

The term 'new dramaturgy' is closely related to the emergence of post-dramatic theater. At this time, the understanding of dramaturgy as part of a conventional dramatic structure of a drama script, technically and textually, has begun to be reinterpreted. The term suggests change but does not identify the nature of that change. In fact, 'new' could be easily replaced by words such as 'open', 'expanded', 'contemporary', 'slow', 'porous' or even 'post-dramatic'. (Trencsenyi & Cochrane, 2014). Thus, the role of the new dramaturgy in post-dramatic theater becomes a dynamic system between actors, directors, and spectators as an inseparable part of one another. The author sees the birth of forms of theatrical works that centered on the potential of local culture which is transformed through aspects of the body, words, objects, music, and lighting, as the main text providing an impetus for the development of Indonesian theater which had a common thread with the postmodern era which developed rapidly in Europe-America in the 1970s era with various terms. Theater performance that was called by Elinor Fuchs total theater, alternative theater, theater of image, landscape theater, neo avantgarde, and all related to 'post' such as post-narrative, post-humanist, and post-modern. Lehmann (Afrizal et al., 2019) explains as follows.

Research on the post theatre has clearly answered important needs for a comprehensive and accessible theory to articulate the relations between drama and the forms of theatre that are 'no longer dramatic' compared to its appearance in the 1970s. Hans-Thies Lehmann has systematized his reading of the new theatre form into several aspects which are different from dramatic theatre readings. The aspect can be seen from the sub-title written by Lehman in his book *Panorama of Postdramatic Theatre*, including text, space, time, body, and media as an analysis category in reading new theatre forms/dramatic theatre.

In the 2000s era, along with the growing interest of the Indonesian people (especially in big cities) in more varied theater performances, theatrical performances emerged that referred to bodywork, visuals, dance theater, and performance art. Rahman Sabur through his theater group, *Teater Payung Hitam*, focuses on social, ecological, urban, and self-criticism. This can be seen from their performance entitled "Merah Bolong Putih Doblom Hitam" (1997); "Puisi Tubuh yang Runtuh" (2009); and "Post Haste" (2016). However, one thing that cannot be denied is that Rachman Sabur as a director still puts local dramaturgy in his works, be it gestures, props, narrative patterns, or songs that are presented. Meanwhile, Teater Garasi's works such as "Deux ex Machina" (2006); "Space" (2009); "The Mortal is Our Time Eternal" (2015); are one of the notable interdisciplinary theater groups in Indonesia that explore and create various possibilities of performing arts through sound, gestures, and properties through a deep process of research and collaboration with international artists. Other figures, such as Melati Suryodarmo, who studied performance art at the Braunschweig University of Art with Butoh choreographer Anzu Furukawa and performance artist Marina Abramović had produced phenomenal works such as "Why Let The Chicken Run?" (2001); "Exergie - Butter Dance" (2011); and "I am A Ghost in My Own House" (2012). Many of Suryodarmo's pieces are physically demanding, durational forms of performance art. Her use of repetitive motions in long performances creates meaning by stripping down movements and actions to their barest essentials. Meanwhile, another artist, Yudi A. Tajudin at the end of 2020, presented a performance in a virtual space with the title "UrFear: Huhu & Multitude of Peer Gynt", collaborating with IT experts for website creation, actors and dancers from Indonesia, Sri Lanka, and Japan. The artist's creative subjectivity is developed by regenerating elements of past performances without losing their creative vitality. Likewise, the creative potential of the audience becomes an inseparable element that is very interesting in revitalizing a performing art. The role of the spectators in the post-dramatic theater is evolved in such a way that it becomes an active part of a theatrical performance where the audience today does not only act as consumers or connoisseurs but also as an active actor as part of the show itself. As Alan Lawrence argued that if art is a model of a thought process, it belongs to the person who creates it.

Susan Bennett affirms in her analysis of the audience's role in theater that traditionally the audience enters a 'social contract' in which spectators agree to be passive in their behavior but open, eager, and active in their acceptance of a role in decoding the signs presented to them (Trencsenyi & Cochrane, 2014). Theatrical performances require communication to knit various ideas and intentions of artists with various audience responses. This communication becomes a way for the audience to get closer to what the artist is saying. The shift of the artist's intentions, for example, towards the use of staging space conventions sometimes requires a level of tolerance by the audience. That is, theatrical form through its elements requires certain knowledge from the audience to understand it. When the audience is still unable to understand the flow of the show, then communication fails. As stated by Janet Wolf (1981:21) that the task of a spectator or responder in the interpretation process is to redefine

the "blank, openness" in the text left by the author. It means that the process of interpretation is a process of re-creating, which also means re-functioning the meaning of the work of art. The shifting of the center of meaning into the hands of each audience causes the meaning to be different and change according to how much knowledge the audience has. There is no longer determination and power of the author, there is only a continuous process of interpretation from the audience by developing what the author conveys through his work.

The author concludes that the active role of the audience in the development of post-dramatic theater in Indonesia today does not necessarily occur dialectically like post-dramatic theater performances in Europe. This may be due to the audience's limited knowledge of the changes and developments of performing art forms or because the level of appreciation and participation is quite low in interpreting a performance. Therefore, with an understanding of the conventions that exist on the performance stage, it is hoped that there will be a "closer" communication between the audience and what they are watching so that the intention of the artist to merge into the collective social system as a form of "collective work" could be achieved.

Conclusion

The development of the dramaturgy of Indonesian theater since the 1970s continues to move dialectically until now, both in form and in theatrical discourse, which always grows in every discussion in its creative process in various regions in Indonesia. A struggle can be seen from the writing of the script, the cultivation of theater which departs from the dramatic text, including the cultivation of the theater which is actually out of the tendency of the dramatic text. The 1990s are seen as the pinnacle of the birth of theatrical artists with their works that make words, bodies, and objects (artistic materials) the main texts in a theatrical production. The ideas of postmodernism inspire the form of Indonesian theater to complement and enrich the form of its presentation.

The issues raised in post-reform theater tend to focus on personal, ecological, or equality rather than issues of resistance to authoritarian government regimes. This includes collaborative theatrical performance forms with the notions of feminism, environment, or anthropology currently dominate contemporary performance forms. So many terms are attached to this tendency of theatrical practice. Some call it experimental theater, contemporary theater, total theater, body theater, dance theater, and so on.

The author concludes that the active role of the spectators in the development of post-dramatic theater in Indonesia today does not necessarily occur dialectically like post-dramatic theater performances in Europe. This may be due to the audience's limited knowledge of the changes and developments of performing art forms or because the level of appreciation and participation is quite low in interpreting a performance, even today. Therefore, with an understanding of the conventions that exist on the performance stage, it is hoped that there will be a "closer" communication between the audience and what they are watching so that the intention of the artist to merge into the collective social system as a form of "collective work" could be achieved.

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