Shadows and Imagoes: Hybridizing *Macbeth* for the Postcolonial Contemporary Indonesian Stage

Ari J. Adipurwawidjana
(Department of Literature and Cultural Studies, Universitas Padjadjaran, Indonesia)

Abstract: This paper provides a report of a performance project aiming at exploring the potentials of integrating the concepts and forms of the Indonesian traditional art forms of shadow and wooden puppets in staging a performance based on Shakespearean tragedy, namely "The Tragedy of Macbeth." It is carried out based on the following assumptions. Firstly, although several forms of puppetry still survive in Indonesian culture particularly in Sundanese, Javanese, and Balinese cultures, puppet performances no longer a form of performing arts that exist in mainstream Indonesian cultural life, only being performed in special occasions unlike for example film screenings and popular music concerts. Secondly, culture is conceived as being dependent on the primordial and ethnocentric ideas of authenticity and originality causing the loss of public support of cultural forms such as shadow puppet performances and theater. Thirdly, therefore, studies in and the prospect of such cultural forms needs to be discussed in the framework of post-colonial discourse considering that colonialism in its various forms is in fact a historical reality which has open the field for cross-cultural encounters. Therefore, this project aims at (1) identifying the structural elements of Shakespearean tragedy, namely "Macbeth," and those of Indonesia shadow and wooden puppet performances, particularly the wayang purna as developed by the late master Asep Sunandar Sunarya from the Giri Harja Company as well as the wayang wong rai; (2) identifying the intersection between the dramatic structure of Shakespearean tragedy and that of shadow and wooden puppet performances; and (3) produce the design for the staging of "Macbeth" by integrating Indonesian, particularly Sundanese, puppet performance into it. As the outcome of this project, therefore, there is not only the performance but also the prototype of Shakespearean characters in the form of both shadow and wooden puppets.
Keywords: Cultural hybridity; Postcolonial; Macbeth; Shadow puppet; Sundanese

I. INTRODUCTION

While Shakespeare's works have long been translated and performed in Indonesia, they have been unable to speak to and become a part of the local cultures in the way that, for example, the *Ramayana* and *Mahabharata,* the Nasredin tales, or even DC or Marvel comic narratives have although elements of the Shakespearean dramatic formula can be identified in popular Indonesian theater. In the attempt to modify Shakespeare's *Macbeth* to cater to the recent trends in Indonesian experimental theater and the local popular aesthetic sensibilities, a project that I have been working on since 2014 strips the play down to the psychology (taking the cue from postdramatic theater) one character while also incorporating the philosophy and aesthetics of the Indonesian *wayang* tradition. Under the auspices of the feminist concept of the cyborg, Macbeth (and his mirror other Lady Macbeth) is a self pulled between the perceived shadows of patriarchy (Duncan/MacDuff/England) and of feminine forces (Hecate/Weird Sisters). These ideas of the self and powers being projected are staged literally as projections, drawing from the Javanese tradition of shadow puppets as well as taking advantage of developments in digital technology, while the idealized imago which Macbeth forms of her-/himself follows the tradition of the Sundanese *wayang golek.* The use of these local cultural forms for a work based on a Shakespearean play requires modifications of traditional conventions.

Thus this project aims at producing a performance which questions Shakespeare's *Macbeth* as a post-colonial institution by exploring the potentials of integrating the concepts and forms of the Indonesian traditional art forms of shadow and wooden puppets in staging a performance It is carried out based on the following assumptions. Firstly, although several forms of puppetry still survive in Indonesian culture particularly in Sundanese, Javanese, and Balinese cultures, puppet performances no longer a form of performing arts that exist in mainstream Indonesian cultural life, only being performed in special occasions unlike for example film screenings and popular music concerts. In fact, theater performance in general is losing its audience as a form of entertainment, and more severely, traditional theater such as the *ludruk* and *longser* as well as modern theater cannot survive the way it has in other countries. Antonin Artaud in his *The Theater and*

Its Double[1] suggests that this is related to the collapse of human life increasingly saturated with meaning via media, and in order to revive human consciousness of life, there needs to be a revitalization and reconceptualization of theater. In line with Artaud, Hannah Arendt in her *The Human Condition* [2]links the issue of the collapse of human life with the lack of socio-political participation of individuals in social life.

In order to carry out the emphatic suggestions from Artaud and Arendt, we had to fundamentally consider the question that Loomba asks: "the question that still remains is, in what voices do the colonized speak—their own, or in accents borrowed from their masters?" [3]. While Indonesia had never been formally colonized by an English-speaking power, except for the period when Raffles served as Governor to of Java and Bencoolen, the English language seems to have an overwhelming power over the way we perceive our lives. Shakespeare, as a literary institution, similarly seems to also have sway over our theater. His works are considered to bear universal values which can always be made to address local issues. Shakespeare, for example, had initially been introduced to the stage to help usher the arts in the Arab world into modernity [4]. Loomba and Orkin even go so far as to say that "Shakespeare has also penetrated much of the nonEnglish-speaking world—he is today the most performed playwright in the world, a fact that is often taken as testimony of Shakespeare's 'universal genius'" [3].

Also, in Indonesia, culture, even in academic discourse, is conceived as being dependent on the primordial and ethnocentric ideas of authenticity and originality causing the loss of public support of cultural forms such as shadow puppet performances and theater. Such an understanding disregards the fact that Indonesia shadow puppetry as an art is already from its beginnings an adaptation of Indian culture. It also ignores the fact that such cultural forms as Shakespearean drama, is already an integral part of what is commonly received as local mainstream culture such as the Srimulat comedy or even the structure of narrative film in general. All cultural forms are the result of cross-cultural encounters, or, in other words, culture by definition is already hybrid in nature not authentic, as Homi K. Bhabha suggests in *The Location of Culture*[5].

Therefore, studies in and the prospect of such cultural forms needs to be discussed in the framework of post-colonial discourse considering that colonialism in its various forms is in fact a historical reality which has open the field for cross-cultural encounters. Thus, the effort to preserve local art forms must embrace the idea of culture as hybridity and depart from primordial sentiments which fanatically hold on to myths of authenticity and originality of particular cultural forms.

With the above considerations in mind, the project take steps to (1) identify the structural elements of Shakespearean tragedy, namely "Macbeth," and those of Indonesia shadow and wooden puppet performances, particularly the *wayang purna* as developed by the late master Asep Sunandar Sunarya from the Giri Harja Company as well as the *wayang wong* rai; (2) determine the intersection between the dramatic structure of Shakespearean tragedy and that of shadow and wooden puppet performances; and (3) produce the design for the staging of "Macbeth" by integrating Indonesian, particularly Sundanese, puppet performance into it. As the outcome of this project, therefore, there is not only the performance but also the prototype of Shakespearean characters in the form of both shadow and wooden puppets. In its present development, the project is entitled *The Decapitation of Macbeth.*

II. SHADOWS, IMAGO, AND PROJECTION IN MODERNIZING THE WAYANG

Homi K. Bhabha in *The Location of Culture* asserts that our contemporary culture situates the problem of culture in "the beyond," which not "a new horizon" nor is it an attempt to depart from the past but rather a and act to find ourselves in a moment of "transit" where time and space meet and produce new forms of differences and complex identities, simultaneously present and past, foreign and familiar [5]. It may be inferred further from Bhabha's elaborations that one of the reasons that cultural forms fail to survive in the contemporary context is that is that there are ethnocentric sentiments which glorify authenticity. Bhabha suggests that such sentiments are prompted by the effort to preserve a particular cultural identity, which could well backfire. Such efforts are often carried out by those who take pains to preserve Sundanese culture without taking into consideration the fact that the cultural forms and values that they maintain to uphold are those that actually operate in the everyday life of the Sundanese people and may never have been; for, "[w]hat is theoretically innovative, and politically crucial, is the need to think beyond narratives of originary and initial subjectivities and to focus on those moments or processes that are produced in the articulation of cultural differences" [5]. Presumably, when that occurs, there would be a "sense of the new as an insurgent act of cultural translation" [5]. This to allow that "the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an *inter*national culture based not on the exoticism of multiculturalism or the *diversity* of cultures but on the inscription and articulation of *hybridity*" [5]. Thus, pre-existing cultural forms may be nurtured and developed not by the purging of what is deemed foreign but through the continuation of the hybridizing process which has gone on previously.

While concerned academicians, artists, and cultural public figures complain about the deterioration of local culture under the pressure of globalized cultural forms pushing for modernization through the introduction

of foreign elements, respected artists such as the late puppet-master Asep Sunandar Sunarya, known for his innovations in creating new forms of the Sundanese *wayang golek* (wooden puppets) which has received both praise and contempt, as well as the innovation carried out by his son Bhatara Sena, a collaborator in this project, who at present is also developing with other artists, modified forms of the shadow puppet (*wayang kulit*), continuously usher the evolution of Sundanese puppetry by not only designing innovative puppets but also new dramatic structures for the performances making use of new technologies. Cohen notes that wayang provided new iconographies even for Western artists as an alternative to naturalism [6].

Bhatara Sena, one of the heirs of the Giri Harja company established by Asep Sunandar Sunarya, who designs the wooden puppets produced there, explains that the innovation and transformation of the stylized wayang golek purwa (the original traditional form) into the more realistic wayang golek purna is based on the idea which he quotes from his father that "the times require that the mask is taken off to reveal the true face." Accordingly, in an interview the late Asep Sunandar Sunarya, when asked how he imagines the wayang of the future will look like, answers: "What the people of the future would like it to look like" [7]. In reality various modifications and transformations have been made to the form of the puppet as well as the performances from those to suit government programs [8] to the incorporation of hip-hop music [9] and a collaboration in a heavy metal concert in which Bhatara Sena was just recently involved in 2018.

In relation to the matter of transformation Soegeng Toekio elaborates that innovations in wayang involves considerations in the modification of the language, the visual display, duration and presentation cycles, and the role of the narrator [10]. Such modifications do not have to be viewed as violations of the established formulaic practice but as an inevitable evolution in a dynamic cultural life. After all, the wayang itself is an adaptation of a cultural form derived from India [11]. Fan explains that while scholars generally agree that shadow play most likely originated in various places in Asia either in India, China, Indonesia, or Central Asia, it has most developed in China and Indonesia [12]. In turn, the wayang has also influenced other art forms such as painting, sculpture, and dance.

Wayang, which began as localizing the Indian epics of the *Mahabharata* and the *Ramayana,* has in fact through the ages developed in various forms. Recent *wayang* artists has also made use of new media technologies to supplement *wayang* performances so as to be more attractive. This project, however, intends to take the innovations further by not only including modern technologies and new developments in the performing art as mere accessories to modernize traditional forms but rather creating a completely new experimental form which fuse the past and the present creating a stage which serves as a ground which the problematics of postcoloniality and the interface between the global and the local are played out and hopefully create a space where performers and spectators as equal participants come to terms with the complexities of contemporary culture. In this project human actors and spectators as biological bodies is forced to interact with other bodies, shadows of the past and of authority (present but somewhat inaccessible), stylized/idealized images and effigies of Self and Other—to be destroyed or those which will destroy them, animated image representing what is understood as the universe, and the actual physical space and structure where the performance is staged. Consequently, also the traditional structure of the Shakespearean tragedy and the wayang performance is dismantled and is rebuilt into a less structured but more compact performance where the illusion of meaningful, linear narrative is exposed and the raw reality of performance is laid bare. This is done by taking the cue of the idea of postdramatic theatre as expounded by Hans-Thies Lehmann [13].

In our *The Decapitation of Macbeth,* Macbeth is caught between economies, which "[tries] to make a soldier of the feminine by force, the force history keeps reserved for woman, the "capital" force that is effectively decapitation [14]. Following suggestions made by Junaidi so as the performance may be staged in one and a half hours, as the modern Indonesia public is accustomed to, it consists of three acts, each of which consists of three phases, namely the *adegan* (establishment), the *budhalan* (departure), and the *perangan* (conflict) [15].

The *adegan* of the first act begins with the Dalang or puppeteer casting the shadow of the tree of life chanting passages from *Sang Hyang Raga Dewata* (a fifteenth-century Old Sundanese manuscript) and *Murwakala* (a text of a traditional wayang performance). This is followed by the appearance of Duncan's shadow praising Macbeth's heroism while Macbeth sits under Duncan's shadow holding a disembodied head. The *budhalan* phase of this act presents the projected image of Lady Macbeth encouraging Macbeth to fulfill the prophecies of the Sisters. The first act concludes with the *perangan* phase, in which Macbeth kills Duncan's shadow with his kris.

In the *adegan* of the second act, Lady Macbeth stands delivering her famous soliloquy with Macbeth on stage silent before she splits into the projected images of the Sisters. In the *budhalan* Macbeth argue with the Sisters, followed by the *perangan,* in which the images of the Sisters unite to form a dead Lady Macbeth. Macbeth watches as the image of Lady Macbeth is torn into pieces.

The *adegan* of the third and final act, the pieces of Lady Macbeth forms the figure of a stylized ideal imago of Macbeth, as the Dalang appears from behind the shadows carrying the imago in the form of a wooden

puppet. The *budhalan* displays Macbeth dancing to the example set by the Imago. In the *perangan*, Macbeth fights his Imago (and the Dalang who controls it) and is beheaded. At the very end, Macbeth realizes that the head that she/he holds is her/his own. This idea of decapitation takes its cue from Cixous, who says:

> An education that consists of trying to make a soldier out of the feminine by force, the force that history keeps reserved for woman, the "capital" force which is that is effectively decapitation. Women have no choice other than to be decapitated, and in any case the moral is that if they don't actually lose their heads by the sword, they only keep them on the condition that they lose them—lose them, that is, to complete silence, turned into automatons. [14]

Thus, while the performance derives from Shakespeare and draws from the wayang tradition, it critiques both.

As Mulyono suggests, what serves as the philosophical foundation of the shadow puppet performance is the idea that art does not attempt to present or represent reality but rather the shadow of reality or reality as we perceive it, not unlike the concept of the shadow in Platonist philosophy [11]. Furthermore, as Fan notes, more than just in the metaphorical sense, caves have been traditionally the site of sacred performances in which the casting of the shadows on the cave wall emphasize the idea that perceived reality is an illusion [12]. Similarly, figures set on stage are not people as they are but are the imago of ideal selves, in Lacanian terms. Therefore, in this project the various roles of characters in traditional theater is separated. Figures of authority or those which represent Logos, such as Duncan, are staged in the form of shadows incorporating the tradition of shadow puppets. The protagonist, Macbeth, is staged by a female human actor who must deal with her idealized self in the form of a wooden puppet, the shadow of authority, her own body, as well as the physical presence of the puppeteer and of course the spectators. While in traditional shadow puppet performance the shadow is generated by projecting plain light onto a screen, in this project the light source also projects imagined animated images which includes the environment as well as the figures of the weird sisters creating tension between the poles of the feminine and the patriarchal embodied in the shadow of Duncan. This set up also lays bare the illusionary nature of projection with which the spectators familiar with movie-going should realize. Thus, various forms of spectacle—live or projected—must share the same stage.

In addition, as elaborated Aston and Savona, the audience has a role in building meaning and significance out of a staged performance. In this sense, the spectators are involved in projecting themselves and their understanding onto the performance before them [16]. Different from one-directional performances such as in film-screening or even proscenic theater, performer-spectator direct interaction is discouraged, unlike the kind of theater that Artaud and Boal [17] propose (both following up on Brecht's Epic Theater) in which what the audience projects onto the stage may be immediately responded by the performers and become part of the performance.

III. THEATER, AND POSTCOLONIAL CULTURAL HYBRIDIZATION

As Artaud has suggested, theater is probably the only form of art left which offers "magic" not to provide a kind of escape from life but rather a space by which life can be momentarily contained and experienced collectively [1]. Furthermore, Lehmann explicitly states that theater provides such a collective space where actual bodies gather and interact [13]. This is of course only possible if the separation of actors and spectators taken for granted in mainstream performances inheriting the legacy of what Augusto Boal calls the "coercive system" of Aristotelian tragedy that aims to discourage members of society from actively participating in political arenas. This project, therefore, is designed to stage the performance where the barrier between active performers and passive spectators becomes blurred enabling spectators to participate or at least be absorbed in the physical sense in the staging. Spectator is expected to realize the vulnerability of their bodies in the staged event not only enjoying the spectacle but also suffering the threats experienced by the figures staged.

Artaud attempts at reviving culture from what he calls the collapse of life which is rooted in "a rupture between things and words, between things and the ideas and signs that are their representation" [1]. Artaud's collection of essays, initially published in 1938, had already recognized the impact of contemporary culture which rely highly in the centrality of mediation and representation through and by language. Therefore, Artaud's argument further suggests the presence of such a culture overshadows the materiality of raw substantial life causing "our life [to] lack brimstone, i.e. a constant magic" and, thus, "we choose to observe our acts and lose ourselves in considerations of their imagined form instead of being impelled by their force" [1]. Artaud draws a rather disconcerting picture of modern life, invisible to those living it, as they are blinded by images and symbols, indifferent to the "shadow" of the arts, which Artaud suggests has the ability to "shatter their limitations" revealing "[o]ur petrified idea of the theater is connected with our petrified idea of a culture without shadows, where, no matter which way it turns, our mind (esprit) encounters only emptiness, though space is full" [1]. Along similar lines, Mulyono suggests that wayang is linked to the human predicament in which human relation with the environment==natural or social—experiences a sincere fascination of the wonders of natural occurrences as a kind of response to the angst of modern humanity of the alienation he has created for himself from his environment and even himself [11].

In the effort to explore the stagnation experienced by the theater in the West, Artaud look to, among others, Balinese traditional theater. In his view, Balinese theater (he seems to be specifically referring to the *kecak* dance) displays how bodily movements and interaction between bodies shows how the physical and the spiritual are inseparable [1]. Balinese theater, for Artaud, does not depend on nor does it glorify language and meaning in such a way that Artaud call it an example of "pure theater" [1]. Thus, what Mulyono proposes about the experience before the wonders in human life provides experiences unburdened by the need for neither cognitive nor moral comprehension [11].

Balinese theater, as described by Artaud [1], brings together the spiritual and psychological and the material on the same stage. In this sense, the wayang form becomes important as it is understood as the projection of the metaphysical onto the physical according to the society which upholds it, not as the vain attempt of theater to imitate social reality in staged performance. Instead, it underlines the fact that what is staged is the projection of human perception of individual and social life, and in that sense it has the potential to evoke the spectator's awareness and sensitivity of existing contemporary social and political issues.

In line with the expectations delineated by Artaud for theater as the only art form which still has a "shadow"—both in the literal and figurative senses—capable of overcoming the limitations of contemporary culture, Boal [17] believes theater is a weapon which has the potential of demolishing the restrictive classifications of what he calls "Aristotle's coercive system of tragedy," liberating both the performers and the spectators, who are commonly segregated by the system. Thus, the spectators may become the "complete human being" with the capability to act though in fiction. For Boal, theater serves as a language that allows an alternative form of literacy, in which the spectator to "[delegate] no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change" [17].

The co-mingling of various media technologies (including shadow projections), stylized figures, and actual biological bodies in this project is intended to expose the illusionary nature of projection and images as well as the raw reality of bodies. Simply put, illusions are presented as illusions and bodies—of the performers and the spectators—are staged as bodies. This is supposed to open the momentary slip from the existing social order organized under the auspices of the symbolic order of the Father (i.e. Duncan or the existing social order outside of the performance). Thus, it is expected that the performance will trigger social consciousness on the part of the spectator as well as the performers, taking the cue from the Augusto Boal's proposal to take advantage of revolutionary theater as alternative literacy, this project, which involves university teachers and students as performers and the general public as spectators, aims at making theater as an educational space for all involved.Theater in its engagements with the exploration of the body and the interaction between bodies may serve as that which balances the dominance of language. Furthermore, the devices and methods commonly employed in theater to create the illusion of reality, such as the performers' physical appearance, their movements, their speech, lighting, sound effects, and the use of media and technology may be used, instead, as a means by which illusion is exposed, and, therefore, provide the opportunity to create awareness on the art of the spectators and the performers as well of the social surroundings[16].

Although theater, at least in the eyes of Artaud and Boal, has revolutionary potentials, this art form must face the challenges presented by technological developments available in contemporary culture, which (Hayles) describes as having been "[l]ulled into somnolence by five hundred years of print" [18]. Hayles is in fact speaking of literary analysis, but it may be pertinent to art in general. Theater has had to compete with various form of media technology from writing and print to celluloid and digital recordings. Theater and other forms of art presented live, at least in Indonesia, must bear the pressures of the existence of other art forms which depends on media, especially representational ones, particularly film, which mimics proscenic theater but offering more possibilities.

While in the other parts of the world theater seems to have a somewhat established place in society, in Indonesia it has been cast to the sidelines inhabiting the cultural spaces of the avant-garde, the underground, and the culturally marginal. The rest of the Indonesia population is more readily exposed to modes expression presented via representation on paper, canvas, screens, and proscenium stages, and, therefore alienated from life as Artaud understands it. Artaud asserts that "true theater, because it moves and makes use of living instruments, continues to stir up shadows where life has never ceased to grope its way;" and, therefore, he previously says that "[we] must insist upon the idea of culture-in-action, of culture growing within us like a new organ, a sort of second breath" [1].

Thus, the integration of the wayang in a theatrical performance which explores the potential of the corporeal and the relation between bodies in the effort to reconnoiter the place of the body in space and time becomes a moment in which human experience may find spaces other than the myths of authentic culture, rigid cultural traditions and the stagnation of modern life. This endeavor requires that modifications of conventions both in classical and bourgeois theater (as Brecht puts it) as well as if the established common practices in

staging the wayang, including the concept and the form of the wayang puppet itself to accommodate various aspect of contemporary sensibilities which the traditional forms do not provide,

In our *The Decapitation of Macbeth* only two biological bodies are to physical appear on stage, namely those which plays the figure of Macbeth and the Dalang (who is of course not in Shakespeare). Macbeth performs the non-gendered body (or that which has the potential to be both) while the figure of Lady Macbeth, her mirror image is a projected image. Both figures (as well as the Dalang) move in such a stylized manner that the somatic nature of the bodies is emphasized.

The non-gendered Macbeth is strained between the polarities of the patriarchal masculine of Duncan (the Kind, the Father) and the Dalang and the feminine of Lady Macbeth and the Witches (or, the Sisters, the Moirai, or the Norns). While in Shakespeare's text, it is clear which side is glorified and which is vilified, Spoto, citing Purkiss, remarks that in Jacobean discourse the presence of the witch offered an "inversion of the gender hierarchy and the fear of chaos in the political order appear in the connection between woman and divinity among the images surrounding witchcraft …. [and women's] self-identification of "Witch" helped impoverished women gain power and respect in their community [19]. Spoto also observes that "gender and magic play a forward role in *Macbeth*, and issues of control surround the prophecies of the three witches; if the witches foretell the future, it is possible that they control the future actions of the protagonist, or, by persuasion influence Macbeth to carry out their mysterious wills" [19]. She goes on to say that different performances give different levels of power to the Sisters. In our project, they are given the same virtual level of influence, but they do not occupy the physical space of the stage, and in the end, the influence of the Father prevails over Macbeth. The performance space is designed in the form of the arena so that the spectators occupy the space as the performers so as to experience the physical influence of the Dalang and the virtual presence of the Sisters and Lady Macbeth.

Furthermore, although when he holds the shadow puppets of Duncan and the Tree of Life, the Dalang is behind the screen in the shadows, he moves out on stage sharing the space as Macbeth and the spectators. In an earlier version Macbeth only interacts with the wooden Imago. However, following a fifteen-minute tryout performance, based on feedback from audience members, it has been suggested that, if the wooden puppet is to be understood as the extension of the Dalang as the representative of the patriarchal taking the place of Duncan who has been killed off in the first act, the Dalang needs to directly interact with Macbeth in the immediate presence of the spectators.

This performance offers artificial bodies in the form of a wooden puppet and projected images (one of which is to make use of motion-capture technology) as modifications of the theatrical elements as proposed by Kowzan [16], which assumes that the actor only involves physical expression and the actors' external appearance. In this framework the nonhuman element, conventionally functions as mere properties or part of the static stage background with only supplementary functions. The active role of the nonhuman wooden *wayang golek* further problematizes the dominant role of language, as one voice is traced back to the bodies of both the Dalang and the puppet. Therefore, it bears on the semiotic system presented to the spectators.

Modification of the established tradition of *wayang* and Shakespearean drama in this project is not intended to deliberately violate existing values. In reality, both wayang and Shakespearean drama have evolved and continuously modified over the years. Junaidi even asserts that modification of the form and its presentation is an inevitable endeavor in the attempt to preserve the art form [15]. The wayang has become a part of the collective consciousness of the Indonesian society particularly on the islands of Java and Bali, not only in the performing arts but also in painting and sculpture [20]. Also, Indonesian wayang has also interacted with puppetry from other cultures [21] in the effort to experiment with new avenues that may open from the meeting of cultures and the development of new technologies and media. Perhaps, art and literature in Indonesia as well as culture in general may participate in giving birth to a new phase in the decolonization of the Indonesian imagination that do not revert to naïve nativism with a nostalgic longing for precolonial times, and neither does it become absorbed in the celebration of blind globalism which is not an act of creativity but rather a gross mimicry.

The modifications of the wayang tradition is not meant as a disregard of traditional values. Historically speaking, the wayang theater as an art form has undergone evolution and modifications [8] [10] [11]. The wayang has become the collective consciousness if Indonesian society in general although it is predominant in the cultures of Java and Bali. And, the wayang of the Indonesia Archipelago has also interacted with the puppetry and the performing arts of other cultures [21] in the context of experimenting with new ideas and practices which become apparent from cross- cultural encounters and new technologies and media.

All the endeavors to recognize the existence of cultural negotiations among various cultural traditions in the Archipelago, whether they be identified as being foreign or local, is in line with the suggestions of Edward Said that we employ a secular criticism, which dismantles the limits that isolate texts in a "a hermetic textual cosmos, one whose significant dimension of meaning is, as Riffaterre says, a wholly inward or intellectual one …. [with] no way of dealing with a text and its worldly circumstances fairly" [22] so that we

may carry out our work without the constraints of the ideologies that surround us and the text with which we are engaged. Loomba and Orkin further remind us that

> Although Shakespeare studies and post-colonial criticism are poised to interact productively with one another, such interactions cannot be simply invoked in the name of a politically invested critique of Shakespeare. If they are to come together, like two ends of a tweezer, to unpick Shakespeare from a colonial past and place him more meaningfully in a post-colonial world, then Shakespeareans need to engage critically and at some depth with post-colonial criticism and the controversies that energize it. [3]

Therefore, we need to view cultural and artistic forms, especially those commonly deemed as "authentic" and "indigenous," not as realities taken for granted but as results of inevitable cross-cultural encounters.

IV. CONCLUSION

So far, prior to its planned staging, this project, as practice-as-research, has identified the crucial points at which the structure of Shakespearean tragedy intersects with the that of the wayang performance so as to design a Shakespearean wayang performance that meet the familiar expectations of the Indonesian public in three acts with a duration of thirty minutes each, as Junaidi has suggested, each consisting the *adegan, budhalan,* and *perangan* phases. In addition, in experimenting within the framework of postdramatic theater as proposed by Lehmann, the cultural and linguistic barriers are overcome and blurred while taking advantage of the availability of new technologies, which allows human bodies, wooden puppets, shadow puppet projections, lighting techniques, and video as well as animated projections to interact equally. However, the project has not succeeded so far to go beyond the conventions in the way the performance can prompt audience participation, as it seems subconsciously conventional aesthetic sensibilities, which segregate the fields of action of performers and spectators, still dictate the way we understand performance.

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