

SINGKIR PAGEBLUG" WAYANG GODHONG THE CULTURAL POWER OF PERFORMING ARTS DURING A PANDEMIC

Agus Purwanto^{1*}

¹Lecturer of Faculty of Art and Design, Universitas Sebelas Maret

*goespoer13@staff.uns.ac.id

ABSTRACT

Since the COVID-19 pandemic hit the world, major and massive changes took place very quickly. Fortunately, the pandemic that is endemic throughout the world is offset by the technological advances of mankind, so there are many innovative solutions that we citizens of the world can adopt. One of the adaptive forms of humans in dealing with this pandemic is the mastery of virtual media (virtual/online world) which eventually becomes a new habit in running the wheel of life. The world of education is one of the sectors affected by the COVID-19 pandemic. In Indonesia, education which has to run online for more than a year has become an innovation for learning during the pandemic. However, the online learning process did not run optimally, in fact, it also resulted in a crisis for students at the An-Nawawi Wonosobo school. The *wayang godhong* art performance with the theme *Singkir Pagebluk* during the covid-19 pandemic is part of the movement or cultural power of the community in healing the crisis caused by COVID-19. This study uses a qualitative research method, which tries to reveal the crisis in school students during online learning and how *wayang godhong* can be a medium for the healing process due to the crisis experienced by students. In the world of art, like it or not, the performing arts of wayang godhong are challenged to create art by utilizing the mastery of virtual world technology in order to exist and survive. The analytical method used in the creation of the *wayang godhong* show entitled *Singkir Pagebluk* will explain (1) visualization of the *Wayang Godhong* show with students, (2) the process of *wayang godhong* performance as a cultural power to heal the crisis caused by the pandemic for students, (3) the direct impact felt by students from being involved in the performing arts of wayang godhong.

Keywords: *Wayang Godhong*, Performing Arts, Cultural Power, Youth Character Education, Covid-19 Pandemic.

A. INTRODUCTION

The creation of performance art with the title "Singkir Pageblug" (*Wayang Godhong* as Cultural Power of Performing Arts) is an idea or idea that is motivated by a community solidarity action movement promoted by Laura *Sirep pageblug* UGM anthropology for healing the Covid-19 crisis. With cultural values such as mutual cooperation, community solidarity, and so on which are symbolized in the show, it can be self-healing for the community in facing the current pandemic. In various communities, adolescents are one of the most vulnerable age groups in facing the pandemic crisis. It is evident from the issues of juvenile delinquency during the pandemic which is the impact of the lack of good and transformative education as a result of the changes caused by the COVID-19 pandemic. The unpreparedness of the world of education in responding to the sudden pandemic caused chaos for students' learning, especially in formal schools which demanded innovation in the world of education. Gus Pur, who spoke through *Wayang Godhong*, tried to transform the function of wayang, which was originally only a character in the show, then turned into an educational

medium that has wisdom in healing crises in people's lives. Therefore, *wayang godhong* has the concept of *shamanic* art in its performances (Purwantoro, 2020).

This art performance with the concept of *shamanic* art creates narratives that build public awareness in responding to the pandemic as well as cultural healing efforts in growing solidarity in healing the covid pandemic. A year has passed, and the impact of this pandemic has covered all aspects of people's lives and countries around the world. At this time, the world of education in Indonesia underwent major changes due to the learning crisis, especially for school students. Face-to-face learning programs which are usually carried out as a basis for learning cannot be implemented so a major transformation in the world of education is needed to adapt to the situation through the use of technology. The world of Indonesian education has big challenges to adapt to the conditions of the COVID-19 pandemic, both in the use of technology and in terms of building the character of its students. For that we need a cultural media that is able to increase productive and creative awareness to survive this pandemic crisis. It is also the case for students of Madrasah Aliyah An-Nawawi Wonosobo, who are adolescent students who are the focus of this research, where adolescents with their mental and emotional development are expected to continue to fill their education creatively and productively as a learning and learning experience.

B. METHOD

The research method used is a descriptive qualitative research method by observing the creative process of Wayang Godong art performances with the theme Singkir pagebluk in schools in Madrasah Aliyah An-Nawawi Wonosobo. This method is used to reveal the social impact on school students during online learning and how wayang godhong can be a medium for the healing process due to the crisis experienced by students.

C. RESULT AND DISCUSSION

School Education During the Pandemic

Based on Nielsen's research entitled "Race Against the Virus, Indonesian Consumer Response towards COVID-19" revealed that as many as 50% of Indonesians began to reduce their activities outside the home, and 30% of them said that they plan to shop online more often. Likewise, teaching and learning activities are carried out from home, and even work is carried out from home with the aim of reducing the transmission of Covid-19 (Matdio, 2019:1). The COVID-19 pandemic has had an impact on learning methods that are usually carried out directly in schools into online learning methods. Even though it has been going on for almost a year, online learning online actually feels tedious and boring for the students of An-Nawawi Wonosobo. The routine of daily activities causes a decrease in students' discipline in carrying out study studies. Some teachers also complained that due to the lack of supervision from teachers and parents at home, many children did not have proper study hours and spent a lot of time playing online games. Mastery of gadgets, which is the impact of online learning activities, causes many students to use gadgets to play online games or just social media. The following are the stories of some students who describe their daily lives during learning from home:

"Usually, if there is a zoom study schedule, it's only for one hour, if you do tasks, the time is more flexible. I usually spend time playing online games with my friends because I miss seeing my friends for a long time."

The limitations of the online system also make it more difficult for students to understand the lessons given by the teacher. Some complained that signal interference, limited quotas, and short learning times made it difficult for students to focus on their studies. The same applies to students who have to help their parents with household chores or help their parents work in the fields or gardens. The lack of intensive assistance to students due to the limited space for teachers and busy parents also causes many teenagers to experience learning crises as well as psychological crises. This was expressed by one of An-Nawiyah's students:

“Sometimes I'm tired and bored with having to do written assignments every day and rarely meet friends. Daily activities feel the same and there are no new experiences like when going to 69 school before the pandemic. Especially exciting extracurricular activities such as scouting, sports, and others have been eliminated.”

Learning through the online system is indeed adaptive progress in the midst of a pandemic. Both teachers and students must have the ability to use computer technology and gadgets in order to continue to carry out education. The attention of students who are mostly teenagers has turned to virtual space where many students then spend their time with gadgets rather than activities in the real world. The demand to have an internet data quota is a basic need amidst the economic difficulties of the community, especially in rural areas. This change in needs resulted in a cultural crisis in society, especially the school students themselves. Many teenagers are stressed and frustrated when their internet quota data runs out so they cannot participate in online activities for learning, playing online games, or social media as a trend for millennial youth today. Finally, a lot of juvenile delinquency also frustrates the family and also the school. Many teenagers then spend their time outside hanging out until late at night and fill their daily lives with unproductive activities. The loss of enthusiasm in daily activities is one of the causes for students to experience a crisis of self-identity, as young people lose their community to show their existence.

The teacher's lack of creativity in conducting online learning which is attended by many students also causes students to become unenthusiastic and unenthusiastic about learning. Students also need character and art learning that sparks interest in the study studies that are demanded by schools and grades. Many online learning studies only focus on writing assignments, which of course are less interesting than the visualizations obtained from the experience of playing games and social media. For this reason, a new learning role model is needed, where students are heavily involved in learning efforts through the performing arts field, such as the wayang godhong performing arts media, which is carried out with innovative adaptations of show management during the pandemic. So that their involvement can be useful as a self-development and identity character of these students.

Visualization of the Wayang Godhong Performance Art “Singkir Pagebluk”

The *wayang godhong* art performance with the theme "*Singkir Pagebluk*" is one of the ideas or ideas implemented as a response to the social reality of the people who are facing a pandemic. The performance involved 50 students of Madrasah Aliyah (MA) An-Nawawi Wonosobo together with students of SMK Satya Pratama, and the location of the performance was in the hall of SMK Satya Pratama Salaman. The concept of the *wayang godhong* performance, entitled *Singkir Pagebuk*, is a *wayang godhong* performance as a healing process for school teenagers during a pandemic amid

their daily routines. The world in *wayang godhong* is divided into two universes, namely the positive universe and the negative universe. Where in the positive universe is the sacred area of the *dalang* (puppet master) as a shaman who performs the ritual of getting rid of the *pagebluk* together with priests and crazy people. Meanwhile, the negative universe is a space of reality where the daily lives of students are played out. In this negative space, students can express what they feel through theatrical roles.



Figure 1: The positive screen universe (left) where the shaman performs the Singkir Pagebluk ritual with priests and madmen.

Figure 2: The negative screen universe (right), a reality room where students act out their activities during the pandemic that tell stories of anxiety, anxiety, and boredom.

In the context of being a cultural healing power during the pandemic, especially for students of Madrasah Aliyah (MA) An-Nawawi Wonosobo and SMK Satya Pratama Salaman, this show seeks to describe the social reality of teenagers as expressed through the media of *wayang godhong* performances. In the show, students can express the daily realities they experience in the world of education. Students are also invited to collaborate with musicians on songs. In addition, they are involved in theatrical activities in several scenes such as online learning activities, playing online games, working to help parents, and lying down, which are the habits of young people during this pandemic.



Figure 3: Documentation of the *Singkir Pagebluk* performance which tells about the activities of students during the pandemic by playing online games and working to help their parents.

The concept of the division of the universe in the *wayang godhong* performance is intended to tell the story that in a world that is being hit by this pandemic outbreak, it also has a diverse world in other parts of the room. The concept of the universe or universe that is described shows the cosmos of the world which is also multi-layered but interconnected. In the world of students, teenagers play their world, while in another room, the shaman plays his function as a shaman who tries to make an impact on healing situations in another world, accompanied by music from the Wonosobo percussion group. The presence of crazy people in this universe is also interpreted as a dazed and confused human being who has a world of reality that is different from other humans. But he also plays a role in the balance of the world in *wayang godhong*. He is also present as a satirical comedy host from the world, played by various existing humans.

In these performances, each has a way or cultural power in overcoming the situation or condition being faced. The shaman performs a ritual in reading poetry that talks about the situation of human confusion regarding the occurrence of this pandemic outbreak, as well as spells that guide the ritual as the shaman's power to heal the human condition. The students also carried out the process of releasing themselves by expressing their anxiety and anxiety during the pandemic through songs, prayers, and theatrical roles accompanied by gamelan music from the Mijilan Salaman Studio. The highlight of the *wayang godhong Singkir Pagebluk* performance was marked by the opening of the screen of the *wayang godhong* as a sign of unity and connection between the dimensions of space between the shaman and the female students. This scene is intended so that the ritual that has been cultivated as a cultural force by the shaman can have an impact on the lives of his students. In these different dimensions, the positive and negative universes merge into happiness after going through experiences in these different spaces. It is at this stage that the essence of this performance is aimed, that the healing process through the *Singkir Pagebluk* ritual is happiness. Where happiness is medicine for students' anxiety about this covid pandemic. The healing process has also been accommodated through this performance by dancing, singing, acting, making music, and so on. Thus, apart from the *wayang godhong* performance, this can be an experience of the healing process as well as entertainment that brings happiness to the students involved.

At the end of the performance, the action painting scene is also performed by Guspur as a shaman. Guspur as an artist also needs to capture the moment of the performance into visual art in the form of painting so that this performance also has its artistic artifacts that can mark history for the art world. The uniqueness of this action painting is the use of spells created for the healing process of *pagebluk* which are written on the canvas while accompanied by the chanting of the *maskumbang* mantra to increase the sense and sensitivity that supports the action painting. In addition, the use of leaves in the action painting is also unique, which is the hallmark of the shaman *wayang godhong* painter. This *maskumbang* song was created as a medium for us to contemplate the life we live because everything will return to our nature as humans.



Figure 4: The action painting by Guspur is accompanied by the *maskumbang* mantra, thus adding to the repertoire of visual arts which is a collaborative innovation in performances.

Cultural Power and Its Impact on Students

Cultural power is a human cultural ability in dealing with a condition or situation as is the case today, namely the covid 19 pandemic. The visualization of performing arts through *wayang godhong Singkir Pagebluk* has become a cultural power that functions as a healing power against the COVID-19 pandemic situation among students. student. From the results of a study of 50 students involved, they experienced a crisis in learning and school education as well as having an impact on their identity crisis in facing the limitations caused by the pandemic. Many of them experience setbacks, boredom, or boredom. This is seen from the perspective of *wayang godhong* as a medium for the transformation of art in society as a condition that must be restored. From the results of interviews and research observations, these students need media to express their anxiety and heal through art media to find normal conditions and recover from the crisis. For this reason, a *shamanic wayang godhong "Singkir Pagebluk"* was conceptualized with the Shaman actor as the healer and the students as the patient. The involvement of students in this performance is a form of healing or healing the crisis experienced by these students. they can express themselves by singing, dancing, and acting in the theatrical performance. They are happy and happy to release boredom with something new that uploads their self-power to show their existence or identity during this pandemic. Something extraordinary outside their daily routine is doing online learning from the school system.

With the situation and conditions of this pandemic, of course, the show process is aimed at making video films, each scene being carried out separately so that they adhere to the health protocol rules during the pandemic. The management of taking action for this performance is a new thing that is arranged in such a way by the director who is a novelty in the performing arts, which is different from the times before the pandemic. With good management and coordination of the show, the performances for videography use the performance time very effectively so that during the pandemic the performance of the *Wayang Godhong Singkir Pagebluk* can be carried out without ignoring health protocols. In addition, students can effectively and maximally use their time to be involved by holding rehearsals and performances on the day. All the results of the performance can be seen in the video which is the output of this research.

From the results of the performance, this study then again proposed interviews, observing the results of the *wayang godhong "Singkir Pagebluk"* performance to the students involved in it. They looked happy, excited, and enthusiastic about participating in the staging process. In addition, they also gave testimony about their impressions of being involved in this art show. For students, adding experience in performing arts is something new that is memorable and fun. Where this show takes them on a different engagement from the boring routine. The joy that emanated from their recorded testimonials revealed that performing arts such as *wayang godhong* could be a role model or a means for school learning methods during a pandemic. This kind of activity for them is very fun and sharpens their creativity which should not die during a pandemic. The principal's appreciation for performing arts was also received very positively, that students needed creative and innovative learning methods to continue to produce works as a venue for exploring interests and talents.

D. CONCLUSION

Since the COVID-19 pandemic, visual arts have become increasingly dependent on digital media. The readiness of artists to optimize the creative process in the form of work from home by transforming it through digital artwork is very much needed. This art transformation event can be seen in the *Wayang Godhong* artwork entitled *Singkir Pagebluk*. As a traditional performing art form with a contemporary theme, art visualization is transformed through digital media technology into a videography revolution involving managerial technical stage performances to be presented as a virtual performance as outlined in digital media such as YouTube. Thus, the performing arts can be accessed by unlimited virtual audiences in the virtual world. Breakthroughs were also made in the performing arts of *Wayang Godhong*, which of course differed from real performances that matched the needs of the virtual video to be produced. The essence of this art show is to convey a message about the cultural power we have as humans in dealing with the pagebluk or the covid 19 pandemic. In Javanese philosophy, *tetombo* from this pandemic is called *sandung srimpet*, where when we stumble that's where we find the cure. The cure for this COVID-19 pandemic is a happy heart and a calm and comfortable mind. Therefore, we must fight this COVID-19 pandemic with happiness, not fear and anxiety.

Meanwhile, the art of *Wayang Godhong "Singkir Pagebluk"* as a therapeutic medium amid the COVID- 19 pandemic that has hit the entire country, especially school students, is a type of psychotherapy that uses artistic and artistic media to help individuals uniquely explore thoughts and emotions. According to Irma Damajanti (2020), "the artistic process has the potential to be an effective communication medium, as well as a cathartic medium to release tension, anxiety, and pent-up emotions by expressing them through works of art." Based on the research process above, the *Wayang Godhong "Singkir Pagebluk"* as the cultural power of performing arts during this pandemic has therapeutic abilities for the actors and their appreciators. What was expressed by the students of An- Nawawi Wonosobo school and SMK Satya Pratama regarding their participation in this performance showed positive results for the healing process due to the crisis experienced by them while their education at school was hampered by the restrictions on schooling. For students and teachers, this digital media technology-based art show is a cathartic process that saves them from boredom and boredom attending online schools. This kind of performance becomes a therapeutic medium needed during the pandemic as a role model for related parties to be applied to students, in this case, students, so as not to get caught in a self-crisis due to self-limitation. For this reason, artists must

also improve their shrewdness in utilizing videography technology as an art revolution that will continue to develop in the future.

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