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**DRAMATURGY OF ANXIETY IN THE THEATER WORK
“PINTU DAN KETUKAN KETUKAN YANG MENGGANGGU”
(THE DOOR AND THE DISTURBING KNOCKS)**

Abstract: The Coronavirus Disease 2019 (abbreviated as COVID-19) pandemic has been a frightening event for people around the world, including in Indonesia. COVID-19 is an infectious disease caused by SARS-CoV-2. For nearly three years, humanity has faced anxiety about this contagious and potentially deadly disease. The pandemic has led people to shut their doors tightly to avoid the virus.

Various new terms and narratives emerged after the WHO declared Covid-19 a pandemic on March 11, 2020. Over three years, the COVID-19 pandemic claimed nearly 6.9 million lives worldwide and officially ended on May 5, 2023. The new terms and narratives during COVID-19 included health protocols such as (1) wearing masks, (2) washing hands with soap, (3) maintaining physical distance, (4) avoiding crowds, and (5) limiting mobility. Other terms included Pandemic, Zones, Drive-Thru Rapid Test, Herd Immunity, Health Protocols, Adaptation to New Habits (AKB), Discarded, Suspected Cases, PDP (Patient Under Surveillance), ODP (Person Under Monitoring), OTG (Asymptomatic People), PSBB (Large-Scale Social Restrictions), Social Distancing, Physical Distancing, WFH (Work from Home), Quarantine, Isolation, Lock-down, Swab Test, PCR, and many others.

During the pandemic, the arrival of guests became something fearful, contrasting sharply with the past when having guests was considered a blessing. The door is also understood as a boundary between external and internal issues, separating guests from the hosts. Various forms of physical meeting restrictions led to social distancing caused by the Covid-19 pandemic. This situation inspired Yusril to create a contemporary theater piece addressing the fear and danger of the COVID-19 pandemic. This study attempts to explore the possibility of new dramaturgy by viewing the door not only as a means of entry and exit but also as a symbol of anxiety, fear, death, and danger for those experiencing the COVID-19 pandemic.

Keyword: theatre performance, anxiety, Coronavirus, pandemic.

1. Introduction

The Covid-19 pandemic, caused by the SARS-CoV-2 virus, has brought significant changes to human life worldwide. After it was first detected in Wuhan, China, at the end of 2019, the virus quickly spread across the globe, prompting the World Health Organization (WHO) to declare a global pandemic on March 11, 2020¹. Since then, nearly three years have passed, with various prevention and mitigation efforts, including social restrictions, quarantine, and the implementation of strict health protocols. The COVID-19 pandemic has significantly impacted the theater industry, forcing artists to adapt and innovate to survive². Despite ongoing challenges, the future of theater shows promise with the adoption of hybrid models and the improvement of online production quality.

¹ Pascarella, G., Strumia, A., Piliago, C., Bruno, F., Del Buono, R., Costa, F., Scarlata, S., & Agrò, F. E. *COVID-19 diagnosis and management: a comprehensive review*. "Journal of Internal Medicine" 2020, vol. 288, no. 2, pp. 192-200.

² Ciotti, M., Ciccozzi, M., Terrinoni, A., Jiang, W. C., Wang, C. Bin, & Bernardini, S. *The COVID-19 pandemic*. "Critical Reviews in Clinical Laboratory Sciences" 2020, vol. 57, no. 6, pp. 365-388.

This pandemic has not only created a health crisis but also triggered profound social and psychological crises. In Indonesia and many other countries, people have experienced immense anxiety and fear due to the threat of a deadly disease and the uncertainty it brings. The closure of public places, mobility restrictions, and social isolation were part of efforts to control the virus's spread. However, they also exacerbated feelings of isolation and anxiety among the population³. In this context, the arts, including theater, are essential in reflecting and articulating the collective experience during the pandemic. The contemporary theater piece "The Door and the Disturbing Knocks" aims to capture the essence of the anxiety and fear felt during the pandemic. The door, as a central element in this performance, serves not only as a physical object but also as a complex symbol representing the boundary between safety and threat, comfort and uncertainty, as well as isolation and interaction⁴.

This work uses the door as a metaphor to explore the psychological experiences during the pandemic, where a door that usually serves as an entry and exit point becomes a barrier between the dangerous outside world and the relatively safe interior. The knocks on the door in this performance reflect the constant fear and anxiety that linger, portraying the uncertainty and unseen threats that are always present. The concept of this performance aims to investigate how the anxiety and fear that arose during the COVID-19 pandemic are implemented in contemporary theater⁵. The main focus of this performance is on the symbolism of the door in the context of the dramaturgy of anxiety, as well as exploring the potential for new dramaturgy that depicts the changing perceptions of space and social interaction during a crisis. By understanding these representations of anxiety and fear, it is hoped that a deeper understanding of the pandemic's psychological impact can be achieved and how theater art can function as a medium for collective reflection and healing.

2. Literature review

2.1. Covid-19

The COVID-19 pandemic began in December 2019 when cases of mysterious pneumonia were reported in Wuhan, Hubei Province, China⁶. The virus

³ Sungkar, A. Perempuan, *Seni dan Pandemi*. "Dekonstruksi" 2022, vol. 07, no. 01. pp. 1-27.

⁴ Febriyani, F., & Sukmayadi, Y. *Pembelajaran Seni Musik Sebelum, Semasa, Sesudah Pandemi COVID-19 di SMP*. "EDUKATIF: JURNAL ILMU PENDIDIKAN" 2023, vol. 5, no. 2, pp. 1440-1453.

⁵ Anwar, A. S. *Perkembangan Teater Kontemporer Indonesia 1968-2008*. "Doctoral Dissertation" 2012, p.52.

⁶ Oktiani, V. (2020). <<Apa yang Dimaksud Virus Corona? Ini Asal Mula hingga Gejala Covid-19>>. Wolipop.Detik.Com. Apa yang Dimaksud Virus Corona? Ini Asal Mula hingga Gejala Covid-19 (detik.com)

was initially identified as a new type of coronavirus, which was later named SARS-CoV-2 by the WHO⁷. The virus likely originated from an animal market in Wuhan that sold wild animals. In January 2020, the first case outside China was reported in Thailand⁸. The virus quickly spread to various countries, with Europe and the United States becoming the next epicenters. On March 11, 2020, the WHO officially declared COVID-19 a global pandemic.

The COVID-19 pandemic has been an extraordinary event affecting the world⁹. The pandemic, which began at the end of 2019, has had a significant impact on human life globally¹⁰. The spread of the virus has affected not only public health but also various other aspects of life, including the economy, education, social structures, and the environment¹¹. Covid-19 has infected millions of people worldwide and caused a large number of deaths. Healthcare systems in many countries have been under immense pressure due to the surge of patients requiring intensive care¹². The health impacts are not limited to physical illness but also include mental health issues. Many people have experienced stress, anxiety, and depression due to social isolation, economic uncertainty, and the loss of loved ones.

2.2. The Dramaturgy of Anxiety

Dramaturgy is a crucial element in the art of theater, involving the analysis and structuring of dramatic works. The term was first introduced by Gotthold Ephraim Lessing in the 18th century¹³. Dramaturgy is not only related to scriptwriting but also encompasses various aspects of theater production, from text analysis to directing. From classical theories to modern approaches, dramaturgy has undergone significant evolution¹⁴. The role of a dramaturg

⁷ Burhan, E., Isbaniah, F., Susanto, A. D., Aditama, T. Y., & Soedarsono. *Diagnosis dan Penatalaksanaan Pneumonia COVID-19*. "Perhimpunan Dokter Paru Indonesia" 2020, pp. 1-65.

⁸ Yunita, N. W. *Penyebab, Asal Mula, dan Pencegahan Virus Corona di Indonesia*. "Journal of Environmental Management" 2020, vol. 13, no. 4, pp. 162-172.

⁹ Rozzaqyah, F. *Urgensi Konseling Krisisdalam Menghadapi Pandemi Covid-19 Di Indonesia*. "National Seminar Proceedings" 2020, pp. 45-55.

¹⁰ PH, L., Suwoso, R. H., Febrianto, T., Kushindarto, D., & Aziz, F. *Dampak Pandemi Covid-19 bagi Perekonomian Masyarakat Desa*. "Indonesian Journal of Nursing and Health Sciences" 2020, vol. 1, no.1, pp. 37-48.

¹¹ Nasution, D. A. D., Erlina, E., & Muda, I. (2020). *Dampak Pandemi COVID-19 terhadap Perekonomian Indonesia*. "JurnalBenefita" 2020, vol.5, no.2, pp. 212-224.

¹² Arianto, B. *Dampak Pandemi COVID-19 terhadap Perekonomian Dunia*. "JURNAL EKONOMI PERJUANGAN" 2021, vol. 2, no. 2, pp. 106-126 & Ridlo, I. A. *Pandemi COVID-19 dan Tantangan Kebijakan Kesehatan Mental di Indonesia*. "INSAN Jurnal Psikologi Dan Kesehatan Mental" 2020, vol. 5, no. 2, pp.162-171.

¹³ Harun, A., Zaitun, K., & Susandro, S. *Postdramatik: Dramaturgi Teater Indonesia Kontemporer*. "Dance and Theatre Review" 2022, vol. 4, no. 2, pp. 57-69.

¹⁴ HS, W. (2014). *Dramaturgi Teater Rakyat Randai di Minangkabau*. "Jurnal Kajian Seni" 2014, vol. 1, no. 1, pp. 32-47.

is vital in ensuring a high-quality and meaningful theater production¹⁵. With a deep understanding of dramaturgy, theater practitioners can create works that not only entertain but also inspire and stimulate critical thinking among the audience¹⁶.

The dramaturgy of anxiety began with the implementation of lockdowns and social restrictions in many countries to limit the spread of the virus. Increased testing capacity and contact tracing further distanced people from one another. Public awareness campaigns emphasized the importance of handwashing, wearing masks, and maintaining social distancing¹⁷. Then came the obligation for vaccination, which became another new source of anxiety. The global race to develop an effective vaccine began in early 2020^{18,19}. Global vaccine distribution, with mass vaccination programs, started in late 2020 and early 2021²⁰. This represents the dramaturgy of anxiety brought about by the Covid-19 pandemic.

2.3. Identity of Theater During the Pandemic

The Covid-19 pandemic has disrupted artistic activities worldwide, including theater²¹. Social restrictions and lockdowns have forced the closure of theaters and the cancellation of performances, compelling artists and theater institutions to adapt and find new ways to continue their work. Previously, theater performances were held live in front of an audience in a theater space, with direct interaction between actors and the audience being a key element. After the pandemic, the format shifted to online performances and live streaming as alternatives to avoid crowds. There have been experiments with digital formats such as Zoom performances and virtual theater^{22,23}.

¹⁵ Susandro, S., & Harun, A. *Eksperimentasi Teater: Retrospeksi Dramaturgi Zona X Nyanjian Negeri Sunyi*. "DESKOVI: Art and Design Journal" 2023, vol. 6, no. 2, pp. 228-239.

¹⁶ Sahrul, Y., & Zebua, N. E. *Directing and Acting Designs in Yusril's Theater Work "Bangku Kayu dan Kamu yang Tumbuh Di Situ"*. "Arts and Design Studies" 2020, vol. 85, pp.24-30.

¹⁷ Duarte, F. (2020). <<Virus corona: Perburuanmencari orang pertama yang memicuwabah Covid-19>>. Bbc.Com. Virus corona: Perburuanmencari orang pertama yang memicuwabah Covid-19 - BBC News Indonesia.

¹⁸ Octarina, N. F., Kongres, E., & Mardika, M. *Urgensi Penemuan Vaksin Covid-19 sebagai Hak Milik Publik*. "Pandecta Research Law Journal" 2021, vol. 16, no. 1, pp. 106-119.

¹⁹ Sari, I. P., & Sriwidodo, S. *Perkembangan Teknologi Terkinidalam Mempercepat Produksi Vaksin COVID-19*. "MajalahFarmasetika" 2020, vol. 5, no. 5, pp. 204-217.

²⁰ Syamaidzar, S. *Review Vaksin Covid-19*. "Research Gate" 2020, (PDF) Review Vaksin Covid-19 (researchgate.net)

²¹ Saaduddin, S., Pramayoza, D., & Novalinda, S. *Wayang Sayur: Sebuah Alternatif Teater Boneka di Masa Pandemi*. "Creativity And Research Theatre Journal" 2022, vol. 4, no. 1, pp. 1-15.

²² Harun, A., Eliza, M., & Salsabilla, S. *Pelatihan Teater sebagai Alternatif Pendidikan Luar Sekolah pada Masa Pandemi Covid-19 di Rumah Belajar Bintang Kurenah, Kota Payakumbuh*. "Jurnal Warta PengabdianAndalas" 2021, vol. 28, no. 4, pp. 369-376.

²³ Elizar, S. N., Sukri, A., & Zaitun, K. *The Art Creation Design of The Dance Theatre "The Margin of Our Land"*. "Arts and Design Studies" 2019, vol. 77, pp. 61-69.

Digital technology has transformed the current format of theater. The development of virtual theater platforms allows audiences to access performances from home²⁴. Collaboration with filmmakers and multimedia designers has created hybrid theater experiences. There has been an exploration of themes relevant to the pandemic situation, such as isolation, mental health, and resilience. The development of scripts and performance formats that fully utilize the digital medium has also been significant. There is potential to retain effective and innovative digital elements in future theater productions²⁵. Lessons from the pandemic have also enhanced preparedness for facing similar crises in the future.

3. Method

3.1. Material Object

The material object of this study is the theater performance "The Door and the Disturbing Knocks," which addresses the terror of the COVID-19 pandemic and its profound effects on human life. Issues and props, such as the featured door, are essential components in performing arts that not only serve as aids but also enrich the artistic experience. Proper and creative use of these objects can enhance the quality and impact of performance, creating a more immersive and satisfying experience for the audience. By gaining a deeper understanding of the role and use of material objects, artists can continue to develop and refine their performing arts, especially in the theater piece "The Door and the Disturbing Knocks".

3.2. Research Design

The research design encompasses elements related to subjective experiences and individual perceptions of art, emphasizing direct experience and aesthetic awareness²⁶. This study involves various methods and strategies that enable researchers to examine artworks, creative processes, and the social and cultural impact of art. The research takes into account the cultural, social, and historical context of the artwork or artistic practice being studied. Additionally, this paper invites researchers to reflect on and interpret the meaning and purpose of the artwork. The research process is often creative and innovative, involving artistic experimentation and exploration.

²⁴ Luki Safriana. <<*Tantangan Berat Seniman Pertunjukan di Masa Pandemi Corona. 2022*>>. Luki Safriana : Tantangan Berat Seniman Pertunjukan di Masa Pandemi Corona - Opini Katadata.co.id

²⁵ Marciano, R. *Problematika seni pertunjukan di masa pandemi melalui pengalaman empirik*. "Senakreasi: Seminar Nasional Kreativitas Dan Studi Seni" 2020, vol. 2, no. 1, pp. 109-121.

²⁶ Manajemen, M., Fakultas, R., & Ugm, K. *Strategi Disain Penelitian*. Erlangga publisher, Jakarta 2002, p. 134.

3.3. Data Sources

The primary data source is the theater performance "The Door and the Disturbing Knocks" directed by Yusril. This work illustrates the phenomena resulting from the widespread Covid-19 pandemic. Other data sources include the COVID-19 phenomenon and the changes in the arts, particularly theater, due to the pandemic. Creativity in the arts has also undergone significant changes. Creativity is no longer the sole domain of artists; it has become essential for everyone. At the very least, those outside the artistic community must be able to match the creativity of artists in their work. Creative works by artists are meant for everyone, not just specific groups, especially those who appreciate the outcomes of creativity.

3.4. Data Collection Techniques

The data collection techniques for this research include the theater performance "The Door and the Disturbing Knocks" with all its events and phenomena, documents/archives, and other objects related to the performance. Additionally, data was gathered from the responses of the supporters of the theater performance "The Door and the Disturbing Knocks." Based on these sources, data was collected both interactively and non-interactively. Non-interactive data collection methods and techniques involved document analysis. These documents include recordings of the theater performance "The Door and the Disturbing Knocks," photographs of the performance, scripts, and other related materials. Interactive methods and techniques were implemented in the form of interviews. These interviews were conducted with the actors.

3.5. Data Analysis

Documents from the theater performance "The Door and the Disturbing Knocks" serve as a medium that records current issues. These documents often include specific details about the activities of the performance. The documents required as data sources in this research include those related to the theater performance "The Door and the Disturbing Knocks." They consist of visual (audio-visual) recordings of the performance and other related documents. The data and information needed from these documents are those related to the theater performance "The Door and the Disturbing Knocks."

4. Results

4.1. Theater Conditions During the Pandemic

When the Covid-19 pandemic emerged, many performance venues worldwide were forced to close their doors indefinitely. The cancellation of theater performances and other art events became common, resulting in a loss of

income for many theater workers and artists. For instance, Broadway in New York and the West End in London, two of the largest theater hubs in the world, experienced months-long closures, impacting thousands of artists and support staff. Similarly, in Indonesia, venues like Taman Ismail Marzuki and other art centers were completely shut down. The closure of theaters and cancellation of performances led to a significant drop in revenue for many theater institutions. This not only affected the salaries and welfare of actors and crew but also threatened the operational sustainability of the theaters themselves. Some smaller theaters were even forced to close permanently, unable to survive the financial crisis brought on by the pandemic.

To continue creating and interacting with audiences, many theaters began adopting digital formats. Online or streaming theater performances became an alternative solution for bringing art into the homes of viewers. Although online performances offered a solution during the pandemic, inadequate internet access remained a barrier for some audiences, especially in remote areas. Additionally, not all theaters had sufficient resources to produce and broadcast performances with good technical quality. Looking ahead, hybrid models that combine live performances with online streaming are predicted to become a trend. This not only allows more people to access performances but also opens new revenue opportunities through online ticket sales and donations.

One of the essential elements of theater is the direct interaction between the audience and the performers. Although technology can facilitate virtual performances, the nuances and energy present in live performances cannot be fully replicated. Both audiences and artists long for social interaction and the warm, immersive atmosphere unique to theater. The experience during the pandemic has also encouraged theaters to improve the quality of their online productions. By investing in technology and training, online performances can become more professional and engaging, offering a sustainable alternative even after the pandemic ends.

4.2. Art and Creativity

The theater performance "The Door and the Disturbing Knocks," directed by Yusril, serves as a space for creativity, both for the director and playwright, as well as for the actors and the audience. As a performing art, this theater piece presents what already exists and offers something the audience might have yet to consider. Creativity is not the sole domain of artists; it is a necessity for everyone. At the very least, those outside the artistic community should be able to match the creativity of artists in their work. Creative works by artists are meant for everyone, not just specific groups, especially those who appreciate the fruits of creativity.

The director is the main pillar who must be sensitive and creative in filling the creative space. The director's sensitivity allows them to capture themes and fully develop them into something new (redefinition), and their creativity enables them to reproduce these captured themes effectively, richly, and with precise, detailed elaboration.

Theater audiences serve as appreciators who receive the new offerings presented by the creativity of the artists. However, many people still need to be able to keep up with the development of artists' creativity, leading to interpretive clashes. This is due to an education system that needs to provide opportunities for the development of creativity. From another perspective, teachers may view this as a form of betrayal. Creating creative theater is indeed challenging because their work is collective. The director must be able to integrate the elements involved into a cohesive whole. These elements are also individuals who possess their creativity and interpretations. In a story, an actor will have their interpretation, so when they dialogue and act, the manifestation is the actor's interpretation.

The theater performance "The Door and the Disturbing Knocks" as a creative space offers a new definition of the Indonesian theater concept. The concept of modern theater realism is combined with multimedia in a balanced interaction. This interaction does not eliminate the existing concepts; instead, it expands or adds to them. Previously, there were only two concepts: modern theater and multimedia. Now, a new concept is offered – the interaction of both. Different artists have different names for it. Regardless of the name, the concept attempts to offer a new definition for the development of Indonesian theater. The local color in the form of modern theater provides opportunities for the public to enjoy it fully. Traditional communities can be included in this development, and modern communities can be engaged.

4.3. Structure of the Theater Performance "The Door and the Disturbing Knocks"

"The Door and the Disturbing Knocks" is a theater piece that depicts the tension and anxiety experienced by people during the COVID-19 pandemic. The story centers around a house in a big city where the inhabitants are trapped in self-isolation. However, their tranquility is disrupted by mysterious knocks on their door, which begin to threaten and frighten them.

In the first scene, the knocking and anxiety terrorize both the performers and the audience. This opening scene introduces the main characters and the setting of the isolated house. They try to live their daily lives under the unusual circumstances caused by the pandemic. The first knock is heard at the door. Initially, the house's inhabitants consider it a minor disturbance, but tension starts to build as the knocking becomes more frequent and regular, increasingly disturbing them.

The second scene is where anxiety begins to escalate into horizontal conflict. Horizontal conflict can divide communities, create distrust, and disrupt social cohesion. Tensions between conflicting groups can persist for a long time and are difficult to resolve. The tension among the inhabitants increases as the frequency and intensity of the knocking rise. They begin to feel threatened and try to figure out who is behind the knocking.

This knocking sound creates internal conflict among the inhabitants. Amid fear and suspicion, each person faces internal struggles. Some try to remain calm and rational, while others begin to feel isolated and paranoid. This scene also highlights conflicts arising from political interests. The use of group identities to achieve specific political goals often triggers horizontal conflict. Political elites sometimes exploit identity differences to gain support or power.

The third scene depicts the discovery of identity. As the knocking intensifies, one of the inhabitants tries to calm the others by explaining the dangers of accepting visitors at this time. This brings about new conflicts and changes the dynamics among the characters. The climax of the conflict occurs when the confrontation between the inhabitants and the person behind the knocking reaches its peak. Fear, anger, and despair create unbearable tension.

This represents an identity conflict that affects the community. It occurs when individuals experience internal or external tension due to differences between various aspects of their identity. This complex phenomenon can impact an individual's psychological and social well-being. By understanding the factors that influence identity conflict and using effective strategies to address it, individuals can develop a more cohesive and authentic identity.

The fourth scene is the final scene or resolution. The conflict finally reaches its climax, and the truth behind the knocking is revealed. The inhabitants must face the consequences of this revelation while seeking ways to heal their emotional and psychological wounds. Despite the resolution, not all questions are answered, and the scars of trauma remain. The characters leave this experience with a new understanding of fear, trust, and human connection amid the crisis. Through this structure, "The Door and the Disturbing Knocks" portrays not only the physical fear caused by the pandemic but also its profound psychological impact on people.

5. Discussion

The theater piece "The Door and the Disturbing Knocks" depicts the condition of humans oppressed by the terror of a deadly virus, a terror that surpasses previous terrorist acts. Terrorism is the use of violence and threats to instill

fear for political, religious, or ideological purposes²⁷. This phenomenon has become a global issue affecting many countries and threatening international security, stability, and peace. However, its impact has not been as global as the terror caused by the COVID-19 virus²⁸. This is evident in the first scene, where people are in an extraordinary state of fear, mainly due to the knocking on their doors. The knocks have multiple meanings: they could be from someone carrying the virus, officials coming to take away infected individuals, and a fearful neighbor.

The intensity of the knocking increased, leading to a greater crisis. The pandemic has triggered an unprecedented global economic crisis. Many countries have experienced recessions due to a sharp decline in economic activity. Numerous companies have had to reduce their workforce or even shut down completely, causing a surge in unemployment. The decrease in economic activity has resulted in reduced income for both countries and individuals²⁹. People have become more cautious with their spending and spend more time at home, altering consumption patterns.

Therefore, this has led to a crisis of trust, where people become suspicious of one another. Physical confrontations can occur due to misunderstandings. The higher the intensity of the knocking, the more the conflict among the characters in the theater performance escalates.

People became increasingly isolated from their communities. Children could no longer play with their friends because schools had been closed and education shifted to online learning. The closure of schools and universities forced the education system to transition to online learning, which lacks social interaction. Moreover, not all students had adequate access to technology and the internet, creating disparities in the learning process³⁰. Online learning is often less effective than face-to-face education. Adapting to new learning methods added a mental burden for both students and teachers. In the third scene, the solution to overcoming the conflict is shown by maximizing the use of online media for any needs. People no longer interact with others but with digital devices, including watching performing arts only through online platforms.

²⁷ Yuliyanto, Y., Michael, D., & Utami, P. N. *Deradikalisasi Narapidana Terorismelalui Individual Treatment*. "Jurnal HAM" 2021, vol. 12, no. 2, pp. 193-209.

²⁸ Supriatna, E. *Wabah Corona Virus Disease*. "Jurnal Sosial dan BudayaSyar-I" 2020, vol. 7, no. 3, pp. 555-565.

²⁹ Hasan, M., Noercahyo, A., Rani, A. E., Salshabilla, N. A., & Izzati, S. N. *Pengembangan Ekonomi Kreatif Sektor Umkm Di Masa Pandemi Covid-19*. "Jurnal Ekonomi Pendidikan Dan Kewirausahaan" 2021, vol. 9, no. 2, pp. 125-138.

³⁰ Nafrin, I. A., & Hudaidah, H. *Perkembangan Pendidikan Indonesia di Masa Pandemi Covid-19*. "Edukatif: Jurnallmu Pendidikan" 2021, vol. 3, no. 2, pp. 456-462.

As a performing art, the theater has tried to adapt to pandemic conditions, where actors in the performance "The Door and the Disturbing Knocks" see themselves on screen. They watch themselves. This illustrates that the pandemic has had a significant social impact. Social restrictions and quarantine have changed how art interacts with its audience. Audiences feel lonely and isolated due to social restrictions on artistic activities. Isolation at home and economic pressures have led to an increase in domestic violence, community violence, state violence, and more. Society is already in a tremendous crisis of trust. The pandemic has forced people to find new ways to interact, such as through social media and online communication platforms³¹.

The fourth or final scene reveals a positive side of the pandemic. One of the positive impacts of the pandemic is the temporary improvement in environmental conditions. The reduction in industrial and transportation activities has led to a decrease in air pollution emissions. The reduction in human activity has given some ecosystems a chance to recover. The pandemic has increased public awareness of the importance of environmental conservation.

Despite the significant impact of the pandemic, society has demonstrated remarkable adaptability. Many sectors have transitioned to digitalization to continue operating during the pandemic. The development of vaccines and new treatments has shown significant progress in medical science³². The pandemic has highlighted the importance of global cooperation in facing crises. The Covid-19 pandemic has provided valuable lessons about our vulnerability and resilience as a global society. Its impact has reached various aspects of life, forcing us to adapt and innovate. With cooperation and solidarity, we can overcome these challenges and build a better future.

6. Conclusion

The theater piece "The Door and the Disturbing Knocks" depicts people engulfed in anxiety due to COVID-19. Having never experienced a pandemic like this, individuals exhibit diverse responses in interpreting COVID-19, which is reflected in the theater performance. The actors represent both themselves and humanity's collective fear. The knocking signifies an impending disaster. People confront something unseen yet present.

³¹ Supriatna. *Komunikasi Estetik Di Masa Pandemi: Sebuah Catatan Pengalaman Peciptaan Patung Nyi Ronggeng*. "Jurnal Budaya Nusantara" 2020, vol. 4, no. 1, pp. 56-69.

³² Liwe, V., Kaunang, M., & Latuni, G. *Upaya Peningkatan Pembelajaran Seni Budaya Dalam Masa Pandemi Di Sma Katolik Karitas*. "Kompetensi" 2022, vol. 2, no. 8, pp. 1566-1574.

This work teaches the public how to respond to disasters, particularly those caused by the Covid-19 pandemic. Facing the pandemic disaster requires a comprehensive and collaborative strategy. Society needs to enhance preparedness through education and training, ensure a quick and organized response during the disaster, and pursue holistic recovery efforts. The role of the government and non-governmental organizations is crucial in supporting the community through policies, resources, and innovation. Disaster education and awareness must also be improved to ensure that the community is ready to face any potential disasters in the future.

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DRAMATURGIA LĘKU W DZIELE TEATRALNYM „DRZWI I NIEPOKOJĄCE PUKANIE” (streszczenie)

Pandemia choroby koronawirusowej 2019 (w skrócie COVID-19) była przerażającym wydarzeniem dla ludzi na całym świecie, w tym w Indonezji. COVID-19 to choroba zakaźna wywoływana przez SARS-CoV-2. Przez niemal trzy lata ludzkość zmagala się z lękiem przed tą zakaźną i potencjalnie śmiertelną chorobą. Pandemia skłoniła ludzi do zamykania drzwi, aby uniknąć śmiertelnego wirusa.

Różne nowe terminy i narracje pojawiły się po ogłoszeniu przez WHO pandemii Covid-19 11 marca 2020 roku. W ciągu trzech lat pandemia COVID-19 pochłonęła niemal 6,9 miliona ofiar na całym świecie i oficjalnie zakończyła się 5 maja 2023 roku. Nowe terminy i narracje w okresie COVID-19 obejmowały protokoły zdrowotne, takie jak (1) noszenie masek, (2) mycie rąk mydłem, (3) zachowanie dystansu fizycznego, (4) unikanie tłumów i (5) ograniczanie mobilności. Inne terminy obejmowały Pandemię, Strefy, Drive-Thru Test Szybki, Odporność Stada, Protokoły Zdrowotne, Adaptacja do Nowych Nawyki (AKB), Odrzucone, Przypadki Podejrzane, PDP (Pacjent Pod Nadzorem), ODP (Osoba Pod Obserwacją), OTG (Osoby Bezobjawowe), PSBB (Ograniczenia Społeczne na Dużą Skalę), Dystans Społeczny, Dystans Fizyczny, WFH (Praca z Domu), Kwarantanna, Izolacja, Lockdown, Test Wymazowy, PCR i wiele innych.

Podczas pandemii przybycie gości stało się czymś przerażającym, w wyraźnym kontraście do przeszłości, kiedy posiadanie gości było uważane za błogosławieństwo. Drzwi są również rozumiane jako granica między sprawami zewnętrznymi a wewnętrznymi, oddzielając gości od gospodarzy. Różne formy ograniczeń fizycznych spotkań doprowadziły do dystansu społecznego spowodowanego pandemią Covid-19. Ta sytuacja zainspirowała mnie do stworzenia wspólnego dzieła teatralnego, które porusza temat lęku i niebezpieczeństwa pandemii COVID-19.

Niniejsze badanie próbuje zbadać możliwość nowej dramaturgii, postrzegając drzwi nie tylko jako środek wejścia i wyjścia, ale także jako symbol lęku, strachu, śmierci i niebezpieczeństwa dla tych, którzy doświadczają pandemii COVID-19.

Słowa kluczowe: przedstawienie teatralne, lęk, COVID-19, pandemia.

Yusril is an academic and theater artist, lecturer, director, actor and artistic designer from Indonesia. He began his artistic career as a student of Indonesian literature at the Faculty of Literature, Andalas University, in 1988. He holds a Doctorate in Artistic Creation and Study from the Indonesian Institute of the Arts Surakarta (2016). In addition to writing, Yusril has created numerous theater works that have been performed in various cities across Indonesia and several countries worldwide. Currently, he teaches in the postgraduate Artistic Creation program. Besides being trusted as the head of the Hitam Putih arts community, he also serves as the Head of the Research and Community Service Institute at the Indonesian Institute of the Arts Padangpanjang.

Sahrul N. is a researcher in the field of Indonesian arts and culture, mainly focusing on the culture of West Sumatra. He holds a Ph. D. in Art Creation and Study from the Indonesian Institute of the Arts, Surakarta, which he completed in 2015. He has conducted extensive research and published numerous scientific papers in both national and international journals. He has also authored several books, including 'Kontroversial Imam Bonjol' (The Controversial Imam Bonjol) (2005), 'Kritik Teater' (Theater Critique) (2017), 'Pamenan: Konsep Budaya Minangkabau' (Pamenan: The Concept of Minangkabau Culture) (2020), and 'Metode Penciptaan Teater Kontemporer' (Methods of Contemporary Theater Creation) (2020). Currently, he serves as the Deputy Director of the Postgraduate Program at ISI Padangpanjang.

Afrizal H. is a director, actor, dramaturg, curator and researcher in the field of arts and culture, particularly theater. His most recent educational attainment is a Ph.D. in the Study Program of Art Creation and Study from the Graduate Program at the Indonesian Institute of the Arts Surakarta, completed in 2020. He has conducted extensive research and written numerous scientific papers in both national and international journals. He contributed as a writer to the books Bunga Rampai Sanggit: ngudi kasampurnaan (2021) and Kota-Kota Bersuara (Cities in Sound) (2020), served as an editor for the book Metode Penciptaan Teater Kontemporer (Methods of Creating Contemporary Theater) (2020), and for the proceedings of the seminar Membangun Konsep Seni Nusantara (Building the Concept of Nusantara Art) (2018). Currently, he serves as the Head of the Master's Program in Humanities Studies at the Graduate Program of the Indonesian Institute of the Arts Padangpanjang.

Ali Sukri is a choreographer from West Sumatra whose works have been performed at both national and international events. His educational background includes a Bachelor's degree in Dance Composition, a Master's degree in Artistic Creation, and a Doctorate in Artistic Creation and Study, completed at the Indonesian Institute of the Arts Surakarta in 2023. Some of his published journals include Koreografi Tonggak Raso Berbasis Silek (2017), Menjilid Sitaralak: Konsep Garap Penciptaan Tari dari Memori Silek pak Guru (Binding Sitaralak: The Concept of Dance Creation from the Memories of Silek Teacher) (2022), and Metode Penciptaan Tari Kontemporer: Tubuhku Puisi Yang Bergerak (Method of Contemporary Dance Creation: My Body is a Moving Poem) (2023). He has also published a book titled "Pengembangan Tari Podang Perisai di Kuantan Singingi Riau (Development of Podang Perisai Dance in Kuantan Singingi, Riau) (2017). Currently, he serves as the Head of the Department of Applied Arts at the postgraduate level at ISI Padangpanjang.

Cameron Malik is a researcher from Indonesia. He completed his master's degree at the Indonesian Institute of the Arts, Yogyakarta, in 2017, majoring in Art Studies, and his bachelor's degree in Ethnomusicology at the Indonesian Institute of the Arts, Surakarta. Currently, he works as a freelance researcher through the Insulinde organization. His research interests include fine arts, media studies, games, music, ethnomusicology and visual culture. Some of his written works include studies on the face in the context of posters, the concept of aesthetic familiarity and atmosphere, and raising awareness through games. Another work, a book titled "Tabuik Ceremony: How the Minangkabau Community Manages Conflict Through Music," will be published this year by the National Research and Innovation Agency (BRIN).