



## INTISARI

Seni pertunjukan tradisional di Indonesia saat ini menghadapi tantangan revitalisasi yang signifikan akibat penurunan minat masyarakat dan keterbatasan ruang ekspresi. Namun, fenomena berbeda ditemukan pada Ebeg Banyumas yang justru menunjukkan atensi tinggi dan popularitas kuat melalui representasi di media sosial, khususnya dalam grup Facebook Kompas Satria@Media Info Janturan. Penelitian ini bertujuan untuk mendeskripsikan bentuk-bentuk teknologi pesona Ebeg Banyumas, membongkar proses kreatif dalam penciptaannya, serta menganalisis dampak konkret dari teknologi pesona digital terhadap pengalaman penonton *online* dan vitalitas seni tersebut. Landasan teori utama yang digunakan adalah "*Technology of Enchantment*" dari Alfred Gell untuk membedah mekanisme daya tarik seni sebagai sistem tindakan teknis yang memengaruhi audiens.

Penelitian ini menerapkan metode etnografi digital dengan prinsip konektivitas dan sensori untuk menelaah relasi antara ruang fisik pertunjukan dan ruang digital. Hasil penelitian menunjukkan bahwa pesona Ebeg Banyumas dikonstruksi melalui kolaborasi proses kreatif *offline*, seperti ritual *janturan* dan penguasaan teknik gerak, dengan proses kreatif *online* yang memanfaatkan teknik penyuntingan, pengambilan gambar *close-up*, serta narasi digital provokatif. Bentuk pesona yang dihasilkan meliputi sensasi magis *janturan*, daya tarik personal artis, estetika kostum yang kontras, hingga kekuatan emosional *gendhing* sebagai media penyembuh. Dampak dari teknologi pesona ini mencakup migrasi fisik penonton dari layar ke lapangan, penguatan integrasi komunitas Barlingmascakeb, hingga pergeseran apresiasi dari nilai ritual kolektif menuju objektifikasi figur personal penari. Penelitian menyimpulkan bahwa media sosial berfungsi sebagai agen sosial yang melenturkan sekat antara tradisi dan teknologi, sekaligus memastikan keberlangsungan Ebeg melalui ekosistem digital yang dinamis.

**Kata kunci: Ebeg Banyumas, Teknologi Pesona, Etnografi Digital, Media Sosial, Kompas Satria.**



## ABSTRACT

Traditional performing arts in Indonesia currently face significant revitalization challenges due to declining public interest and limited spaces for expression. However, a contrasting phenomenon is observed in Ebeg Banyumas, which demonstrates high attention and strong popularity through its representation on social media, particularly within the Facebook group Kompas Satria@Media Info Janturan. This research aims to describe the forms of "technology of enchantment" in Ebeg Banyumas, deconstruct the creative processes involved in its creation, and analyze the concrete impacts of digital technology of enchantment on the online audience experience and the vitality of the art form. The primary theoretical framework employed is Alfred Gell's "Technology of Enchantment" to dissect the mechanisms of artistic appeal as a system of technical actions that influence the audience.

This research applies digital ethnography methods, utilizing the principles of connectivity and sensory perception to examine the relationship between physical performance spaces and digital spaces. The results indicate that the enchantment of Ebeg Banyumas is constructed through a collaboration of offline creative processes such as the *janturan* ritual and mastery of movement techniques and online creative processes that leverage editing techniques, close-up shots, and provocative digital narratives. The resulting forms of enchantment encompass the magical sensation of *janturan*, the personal appeal of the performers, contrasting costume aesthetics, and the emotional power of *gendhing* as a healing medium. The impact of this technology of enchantment includes the physical migration of spectators from screens to the performance field, the strengthening of the Barlingmascakeb community integration, and a shift in appreciation from collective ritual values toward the objectification of individual dancers. The study concludes that social media functions as a social agent that blurs the boundaries between tradition and technology, while simultaneously ensuring the continuity of Ebeg through a dynamic digital ecosystem.

**Keywords: Ebeg Banyumas, Technology of Enchantment, Digital Ethnography, Social Media, Kompas Satria.**