

Reinterpretation of the Legend of Lake Toba into the Batak Opera *Janji Putri Ikan*

Octaviana Tobing¹, Russel Akbar Fauzi², Try Wahyu Purnomo³

^{1,2,3}Faculty of Language and Arts, Universitas Negeri Medan, Indonesia
octato17@gmail.com, ruselceza@gmail.com, twahyu@unimed.ac.id

Abstract

The creation of the Janji Putri Ikan Batak Opera is an effort to design the Art of Batak Opera which is based on the Batak folklore of the legend of Lake Toba. The design effort is the result of the reinterpretation of the legend of Lake Toba folklore through the transfer approach. The results of the transfer of the vehicle were initially manifested in a new drama play entitled Janji Putri Ikan. The drama play of the Janji Putri Ikan was designed by retaining the plot as found in the folklore of the legend of Lake Toba but changing it from a folklore format to a drama play format with a formulation or play style adapted for the purposes of designing the Batak Opera. The designer of the play is done by making changes to the structural aspects of folklore which are interpreted deconstructively in the meaning of the structure. The placement of the opposite meaning of the structure ultimately has an impact on significant changes in the characterization aspect, the dramatic aspect and also the story setting aspect as contained in the structure of the legend of Lake Toba folklore. Thus, the design of the Janji Putri Ikan Batak Opera is more than just an adaptation work but is a complete application of the concept of transfer from the regional literary genre (folklore) to the creation of the Batak Opera. This means that the final embodiment of this creation is the Batak Opera performance with the play Janji Putri Ikan. This work is supported by 15 players consisting of actors, dancers, and musicians, which will be performed at the local or national level. The product of this research is a work of theater art, as an appreciation material for students and the community. This work is made in Brechtian form in a realist concept.

Keywords

reinterpretation; legend of Lake Toba; Batak Opera; Janji Putri



I. Introduction

Folklore is one of the literary works that can specifically be used as teaching material and helps students to recognize local wisdom and understand its meaning as a source of moral teaching (Junirfan and Rosliana, 2020). In fact, the folklore contains a lot of structured messages and messages conveyed implicitly (Marsellaa and Putri, 2020). North Sumatra, known for its ethnic Batak realm, and has a wealth of diverse arts and cultures, one of which is folklore. Some of the folk tales they have are Sigale gale, Tungkot Tunggal Panaluan, Batu Gantung, Simardan, Sampuraga, and so on. Of these folk tales, the most popular is the Legend of the Ikan Mas or the Legend of Lake Toba. Folklore The legend of Lake Toba tells of a princess of a kingdom who was under a curse, and turned into a goldfish. One day he got caught in the net of a fisherman named Toba. The goldfish was brought home, to be cooked as a side dish the next day. When Toba was about to cut the goldfish, he was very surprised because in the kitchen there was sitting a beautiful princess with her eyes filled with tears. The princess finally recognized as the original form of the goldfish that Toba fished. Seeing the beauty of the princess, Toba fell in love, and

immediately expressed his heart, to marry the incarnation of the goldfish. The request for marriage from Toba was accepted by Putri Ikan Mas, on the condition that she would never reveal the secret of her origins, which Toba agreed to, and in the end they got married. Not long after, Putri Ikan Mas became pregnant and gave birth to a son, who was named Samosir. As time went on, Samosir grew into an obedient boy, but unfortunately he had a greedy character, like he didn't know how to feel full. It was Samosir's character that ultimately brought disaster. Toba was very angry because the rice that was sent by his wife was always a little left because Samosir ate it on the way. Toba cursed and cursed Samosir as a baby fish. Suddenly nature became dark, thunder came and sounded one after another. It was raining heavily, followed by a very heavy flood. Toba village sank and turned into a lake. Since then the surrounding residents have called the Lake Toba.

The folklore of the legend of Lake Toba as a form of speech art, can inspire artists to express their creative ideas, both in the form of literary genres, as well as in the form of traditional Batak opera theater arts, as a result of the transfer of rides. One of the legends of Lake Toba was reinterpreted by Lena Simanjuntak into a Batak opera entitled *Women on the Edge of the Lake*. This stage tries to reinterpret the folklore of the Legend of Lake Toba by positioning Putri Ikan Mas as a representation of the 'languishing' nature of Lake Toba due to water pollution and environmental damage around the lake. Lena Simanjuntak gives a new meaning to the Legend of Lake Toba as a critique of the behavior of the rulers and people living around Lake Toba (which is dominated by masculine people) as the culprits for the commodity of Lake Toba without considering the ecosystem and various habitats of living creatures (Mertes, S, 2013: 23). Thomson, one of the activists of the Batak Opera, interprets the Legend of Lake Toba as a critique of human arrogance in interacting with 'modernity' (Electronic interview, 13 December 2019). Described in the Opera Batak play, that Samosir is the personification of a new generation who is very arbitrary in exploiting nature. Samosir has also become an icon for the loss of concern for the socio-cultural order of Batak under the pretext of following modern views which are considered more actual and relevant.

The folklore of the legend of Lake Toba above, shows how structurally, the folklore of the legend of Lake Toba has a broad interpretation that can be relevant to the present. It is time for the structure of the legend of Lake Toba not to be placed as a 'fiction' that has lost its rational weight, where the characters are presented without clear historical information, so that the character of the characters, which are depicted in very black and white, are like figures that just fall from the sky (given). In addition, it is time for the narrative of the folklore of the legend of Lake Toba to get a 'dialectical' sharpening so that the moral affirmations conveyed through the dialogues of the characters are no longer felt as a form of 'advice' and 'pituah'. This is the basis for the importance of the folklore of the legend of Lake Toba, which must experience a transfer in a new genre and interpretation. The new interpretation of the folklore of the legend of Lake Toba is of course based on a critical perspective and understanding: why every 'child delinquency' is not seen as a form of human failure in filtering environmental influences and determinations. In this context, the tracking of children's delinquency, which is always a 'judgment' of children, should be placed as everyone's fault (social error) and not necessarily be regarded as the fault of the character of Samosir alone (an sich).

Another important thing behind the transfer of the story vehicle The legend of Lake Toba is the negative impact of the folklore on the identity of the Batak community as a whole, where the impact actually has a bad impact on the image and identity of children in Batak society itself. The negative image is because in the legend of Lake Toba, children have been positioned as a person who is attached to 'greed'. This impact is of course

contrary to the reality of the Batak people themselves, both in describing the prototype of 'son' or 'father' in the Batak socio-cultural environment. The contextualization of the folklore of the legend of Lake Toba in the Janji Putri Ikan Batak Opera is also expected to have implications for the formulation of the Batak Opera in its 'new' structure, where the background of events, themes, and the interaction between the characters in the folklore will be used as a very 'open' vehicle in an effort to carry out new interpretations, not only as an expression of criticism of the negative biases of modern culture but also as a way to formulate new performance material or mise on scene. In the form of Batak Opera. On this occasion the author would like to offer the creation of a Batak Opera work entitled "Janji Putri Ikan", while still promoting various local (Batak) idioms, such as depictions of customs, architectural arts, and traditional Batak musicality which are very diverse, without losing their function. As a vehicle for contextualization that must consider norms and aesthetics in the present era.

II. Review of Literature

2.1 Transfer of Vehicles (Ekranization) Folklore Legend of Lake Toba

The design of the Janji Putri Ikan Batak Opera is a vehicle for the folklore of the Legend of Lake Toba. Transfer of rides is "a medium that is used or utilized to raise something". Sapardi Joko Darmoni (1991:60). In addition, the transfer of the vehicle is also carried out by writers and artists as a reflection of contemporary matters and accommodation of cultural phenomena that are seen as contextual. These reflections are additions or changes to various narratives and literary works that are deemed necessary to be criticized and re-rationalized (Damono, 2005: 106). Thus, the transfer of vehicles in the design of the Janji Putri Ikan Batak Opera is not only a 'transformation' from folklore texts to drama texts, but is also related to the design of the show,

2.2 Re-interpretation (Hermeneutics) of the Legend of Lake Toba

The process of transfer of rides in the embodiment of the Janji Putri Ikan Batak Opera will be preceded by a reinterpretation of the text of the Legend of Lake Toba. This reinterpretation will refer to the application of hermeneutic theory. Etymologically, the word hermeneutics comes from the Ancient Greek 'ta hermeneutika' which is the plural form of 'to hermeneutikon' which means 'things relating to understanding and translating a message (Arif, 2008: 178). Both words are derivatives of the word 'Hermes' which in Greek mythology is said to be a god sent by Zeus to deliver messages and news to humans. In the end, hermeneutics was standardized as a science or method and technique for understanding a text in the 18th century AD (Arif, 2008: 179). in its development, the text in hermeneutic perspective must be treated 'the same'. Words and sentences in the text must be desacralized or avoided from the 'great' impression (regardless of it is a religious text). This theory will not be fully referred to as an effort to find a method but will only be used as a 'sign' in finding a new interpretation of the Legend of Lake Toba which will then be transformed into a Batak Opera entitled *Janji Putri Ikan*.

2.3 Work Concept

The Batak Opera Janji Putri Ikan is designed by using aspects of dialogue, music and dance on stage as the conception of opera (musical drama) that has developed recently. Of course, the musical aspect in question cannot be interpreted as the omission (negation) of verblality (word conversation) but instead the specificity of Batak opera is attempted to

maintain verblivity even though verblivity is placed in the sub-ordinate of musical aspects. In this design, the reference used as the starting point is the limit, Kristin Fawcett said:

According to Tommasini, The real distinguishing detail a musical and an opera is that 'in opera music is the driving force; in musical theater word come first. (According to Tommasini, the fundamental difference between Musical and Opera is that 'in opera music is the driving force; in musical theater dialogue is more important).(http://mentalfloss.com/article/94879/whats-difference-between-opera-and-musical)

The concept of opera also refers to the limitations of opera in general, namely as a stage play performance, which is wholly or partly sung to the accompaniment of an orchestra or instrumental music (kkbi.web.id). Referring to this limitation, the use of dialogue in the form of singing becomes imperative as an opera marker. Singing is also not only a form of dialogue but also reinforces the atmosphere, whether performed in an 'oratorio' or in a choir.

2.4 Concept of Creation and Creative Process

The creation, study and review of various theatrical arts, both in the form of conventional theater (well made play) and non-conventional (experimental) theater always shows the efforts of the creators to create unity between artistic (decorative) aspects, narrative (actional) aspects and musical aspects. In this context, every creative activity carried out by the creators is always directed at achieving the 'harmony' of these aspects. This is what distinguishes the invention of formulas and creativity in 'Opera Batak'. In Batak Opera, the convergence and 'domination' presented on stage rests on the conception of opera or musical drama as developed recently, which emphasizes the musical aspect. Of course, the musical aspect in question cannot be interpreted as the omission (negation) of verblivity (conversation of words) but instead the specificity of Batak Opera is attempted to maintain verblivity even though verblivity is placed in the sub-ordinate of musical aspects. Thus, Batak opera is an attempt to explore a 'new theatrical art' which is completely different from the conception of opera in terms of opera as developed in the West. However, Batak opera is also inseparable from Western influences, especially in highlighting musical aspects, such as dialogue in the form of singing, the presence of an atmosphere based on the choir and dance moves to emphasize the psychological atmosphere of the characters presented.

The next crisis is the positioning of traditional Batak art in Batak Opera. In this context, the wealth of local art will be used as a determinant and inspiration. In addition, Opera Batak also utilizes various Batak vocal arts as the 'basic material' for creating choirs and songs in dialogue. In general, the placement of traditional Batak art is used as an 'idiom' which 'guides' the packaging (formulation) of Batak Opera in its 'new creation' form without destroying anything 'superior'.

2.5 Creation Theory

The creation of the Janji Putri Ikan Batak Opera was designed by applying the concept of an epic-style drama script. The concept of the epic drama is embodied in the structure of the play that relies on fast scene changes and the fast trajectory of space and time. The arrangement of scenes and acts in the play is designed in a fragmentary manner and the instructions for procuring multiple stages are set (Yudiaryani, 2000:143). In epics, this concept is commonly referred to as the montage plot concept. In addition to using the montage plot, this play is also designed using an expositor or in traditional dramas it is commonly referred to as traubadur. The use of this expositor is designed to create

awareness that everything that happens on the pan is not a real event but is only entertainment. This awareness is important so that the audience can actively evaluate and criticize what is happening in the performance. This is what is commonly referred to as the alignment technique (V-Effect). Apart from applying this concept, scene after scene will be arranged 'realistically'.

III. Results and Discussion

Janji Putri Ikan is the result of the transfer process from legend to drama script. This manuscript was written based on research from various studies and books as well as interviews with cultural observers and activists of Batak Opera from Pematang Siantar, namely Thomson HS. Thomson said that the current storyline about the origin of Lake Toba has undergone a process of modification and reinterpretation. However, in terms of ideas, the message and meaning of the legend of Lake Toba has been preserved from generation to generation (Interview, Thomson HS, 23 May 2020, The Origin of Lake Toba, Pematang Siantar).



Figure 1. Discussion about the legend of Lake Toba
(Photo by Yusuf Fadillah, Thoson HS Interview, 25 June 2021, Samosir)

The focus of the *Janji Putri Ikan* manuscript is on the denial of promises made by the character of Samosir. Dramatically plot, arranged based on the original plot of the legend of Lake Toba. However, the plot is formed episodically in order to summarize all events by presenting a representative of each event. The conflict presented refers to the legendary story, but the dramatic composition has been changed to meet the needs of the dramatic dynamics of the show. The script is written based on the conventions of the Batak Opera, thus utilizing poetic language and combining it with elements of chemo. Thomson Hs said that one of the important elements of Batak Opera is the comical element. Even though the story is a sad story, funny things must be presented as a distraction (Interview, Thomson HS, 23 May 2020, The Origin of Lake Toba, Pematang Siantar).



Figure 2. Discussion about the Batak Opera convention
(Photo by Yusuf Fadillah, Thoson HS Interview, 25 June 2021, Samosir)

The story is arranged communicatively by utilizing the character of the storyteller. The concept of a narrator will certainly violate the four walls concept of realism style, but this concept is able to present a more intimate communication between the spectacle and the spectator. To strengthen the lines of communication and the attraction of the show, the comedy element is used to give a new nuance to the story of the Legend of Lake Toba, which actually has the smell of tragedy. The selection of this storytelling concept is expected to present an interesting performance without disturbing the meaning to be conveyed. On the premise, there is a shift in meaning from the legend of Lake Toba to the Janji Putri Ikan script. In the legend, the child of the Putri Ikan Mas has a psychological disorder that causes her father's anger to be unstoppable. Meanwhile, in the Janji Putri Ikan script, his son is a good and humble child, but because his father is unable to control his anger, there is a tragedy of breaking a promise. The writing of this script is based on siding with the character of Samosir who is a victim in the legend of Lake Toba. The new interpretation is presented to offer a rationalization of the legendary story of Lake Toba.

3.1 Janji Putri Ikan Manuscript Structure

Structure is an element that forms a drama script from within. Structure can also be said as a dramatic framework that allows drama scripts to be staged. Kernodle (in Soeryana, 2019: 103) says that the structure is a depiction of space and time contained in the drama, so that the drama has an element of staging. Structure has three dramatic values, namely theme, plot and characterization. Based on the description above, the structure of the Janji Putri Ikan script is described through three dramatic values, namely themes, plots and characterizations.

a. Theme

The theme is the core of the problem that the playwright wants to put forward in his work. Therefore, the theme is the result of the conclusion of various events related to characterization and setting (Hassanudin, 1996: 103). The theme of the Janji Putri Ikan script is the breaking of promises. Thematically, the Janji Putri Ikan manuscript takes a different focus from the legend of Lake Toba. The major theme of the legend of Lake Toba is the fish princess who became a human, while the Janji Putri Ikan script focuses on the

broken promise that caused the Putri Ikan Mas to leave. This theme was conveyed through the Toba character who gave a promise to the Putri Ikan Mas not to swear "child fish" after having children later. This promise was made by the Toba figure before asked Putri Ikan Mas to be his wife. This broken promise occurred when the Toba character was unable to contain his anger because his son Samosir had finished his lunch. Taking a different focus on this theme aims to provide a new perspective and explore legend stories so that they are fresher to enjoy in the modern era.

b. Plot

Plot is the series of events in a story. If the story is the structure of the content, then the plot is the structure of the form. The plot is described as a series of events used by the author to convey his ideas (Gasong, 2019: 48). The plot of the Janji Putri Ikan script moves linearly, but does not present every event in its entirety. So the plot of the Janji Putri Ikan script can be categorized as an episodic plot. The episodic plot is the depiction of the story in fragments, but still linear.

1). Exposition

The initial depiction of the Janji Putri Ikan manuscript shows the character of Toba fishing and catching a large goldfish. After that, Toba took him home to be used as food. However, after dusk the fish turned into a beautiful princess. Toba, who had long wanted a partner, did not miss this opportunity by directly applying for the Putri Ikan Mas to be his wife. The Putri Ikan Mas who came from a different world did not understand marriage, so Toba replaced it with the word "promise".

2). Complications

Complications are the beginning of the emergence of problems. Complications are markers for the plot to move uphill from the initial scheme. The complication of the Janji Putri Ikan manuscript is after 8 years of marriage between Putri Ikan Mas and Toba. The husband and wife are blessed with a son named Samosir. Problems began to arise when Samosir was accused of having exhausted his father's provisions. In fact, the provisions were used by Samosir to provide food to the poor. Unfortunately, Samosir did not dare to tell the truth to his parents for fear of being scolded.

3). Climax

Climax is the culmination of all problems. This part of the plot is the scene that has the highest emotional intensity in a drama. The climax of the Janji Putri Ikan script is when the character of Samosir spends his parents' provisions to give alms to the poor. However, his father suspected that the provision was spent by Samosir. Toba as a father finally advised his son that as a human being must be able to withstand his own desires. However, due to uncontrollable emotions, Toba finally said that Samosir was a child of a fish. These words are a sign of breaking the promise that has been made by Toba to the Putri Ikan Mas.

4). Resolution

Resolution is problem solving. Dramatic graphics at decreased resolution from the previous plot. The resolution in the drama has two versions, a happy ending and a sad ending. The resolution of the script of the *Janji Putri Ikan* had a tragic ending. The depiction of the resolution begins with the disappointment of Putri Ikan Mas for the violation of the promise by Toba. Toba's broken promise has caused a curse, where the Putri Ikan Mas becomes a fish again and there comes a flood that drowns the village.

c. Characterizations

Characterization is the way the author presents the character of the story with various characteristics. Characters come with various physical and psychological characteristics to become complete characters with complex traits and personalities (Gasong, 2019:48). The characters in the drama Janji Putri Ikan consist of three types of characters, namely the storyteller, the main character and the supporting character. However, the character who is equipped with complex characteristics is only the main character, this is because the main character is the driving character of the story and the dramatic plot. Meanwhile, the storytellers and supporting characters are there to support the main character in moving the story. Therefore, the depiction of the characterizations is focused on the three main characters, namely Samosir, Toba and Putri Ikan Mas.

1). Toba

Sociologically, the Toba character is a figure who has a high social strata. However, all this wealth is meaningless because Toba does not have a life partner. Toba's job is a successful farmer. The produce from his fields was always more than sufficient to meet the needs of his family.

Psychologically, Toba is a hard working man. This is illustrated by the wealth it produces. The depiction of Toba's character as a hard-working man is also reflected in Putri's dialogue, which says that Toba has been working in the fields since early in the morning. Toba is a man who has no commitment and is unable to keep his promises. This is illustrated by Toba's promise to Putri not to say her son is a fish. This character is the source of conflict in the Janji Putri Ikan script. Actually, the problem between Toba and Samosir was a misunderstanding, but the story ended tragically because Toba was unable to control his emotions. In fact, the problem at hand is not too complicated. The Toba character's inability to control his emotions is illustrated by the way Toba scolds his son with harsh words.

As a father, Toba should be wiser in dealing with problems. This describes Toba's character as a man who is too quick to make decisions. However, he didn't know what the problem was. Toba also did not give his son the opportunity to explain his income. Toba's way of educating his children looks so rigid, this can be seen from the way Toba scolded Samosir.

2). Putri Ikan

Putri Ikan is the incarnation of the fish princess who wants to live as a human. Even though she comes from a different world, it is illustrated that as a princess from the fish world, she grew up with an affluent life. He decides to break the rules of his world to experience the life of the world. Finally, Putri lives life as a human with the consequence that she will become a fish again if she or her descendants are called fish by humans.

As the incarnation of a fish, the character Putri has intelligence that surpasses her people. Where fish have no curiosity and live their lives according to the rules of nature. However, Putri was so interested in the human world and decided to become human. Putri said that the fish have no minds, this illustrates that the Putri character is different from other fish.

As a fish that turns into a human, Putri's character is so familiar with human personality, that makes her an innocent figure. The innocence of the Putri character is reflected in her acceptance of Toba's hasty proposal. She was willing to become Toba's wife without the slightest consideration. As a mother, Putri is a smart mother for her child. He taught his son to see the problem from various sides. One of them is about poverty, Putri teaches Samosir to see poverty not only from the side of his suffering, but also from the

side of his struggle. As a fish incarnation, Putri is so offended by humans who use the word animal to insult each other. Experience as a human makes Putri realize that being a human is very complicated. He was also disappointed in himself for having trusted humans so easily. Even though Putri was very disappointed in Toba, she still couldn't hide her great love. This is illustrated by Putri's choice of wanting her husband and child to live even though she has returned to being a fish. Putri gave information to Toba that there would be heavy rains and floods. This information gave Toba and Samosir enough time to escape up the mountain. Prior to his departure, he also made it clear that he loved his family more than any disappointment.

3). Samosir

Samosir is a descendant of Putri Ikan Mas who is 7 years old. This age description can be seen from the age of Toba and Putri's marriage which has lasted for 8 years. As the son of a successful farmer, Samosir has a high social strata and was raised with an affluent life. However, a lot of wealth does not make Samosir arrogant. He is a humble child. This is illustrated by his choice to give some of his father's provisions to people in need.

Samosir is a good boy, he still tries to help people in need even though his mother has forbidden him. However, Samosir is not responsible, because he is not able to be honest and bear all the risks of all his actions. In order to escape from trouble, Samosir decided to lie to his parents. Unfortunately, this is the subject of the Janji Putri Ikan manuscript. Because of his fear of being scolded, Samosir chose to keep his lie. However, this angered Toba as his father. Toba had scolded Samosir many times for the same problem, but Samosir used promises to escape his responsibilities.

Based on the description above, it is illustrated that Toba is the Protagonist character (the character that drives the story), Putri is the Antagonist character (the opposing character), while Samosir is the foil character (supporter of the Antagonist). Judging from the type of character, these three characters are classified as round characters, where the complexity of the characters presented can lift the intensity of each scene to the climax.

3.2 Stage Process

a. Actor Selection

Actors were selected based on the needs of the characters in the Janji Putri Ikan script. Not only focusing on role playing skills, but the selection of actors is also adjusted to the physical needs of the characters. One of the characters who have physical specifics that need to be focused on is the Putri Ikan Mas character. As the incarnation of Fish and has a beautiful face, the character of Putri Ikan Mas has explicit characteristics and identification. So the selection of the Putri Ikan Mas character is focused on selecting actors based on their growth and appearance. As for the other characters, it is more focused on skill in role playing. One of the characters who need skilled actors is the Toba character. As the main character, Toba has a character that grows and has increased emotional intensity. So the selection of the Putri Ikan character is focused on selecting actors based on their growth and appearance. As for the other characters, it is more focused on skill in role playing. One of the characters who need skilled actors is the Toba character. As the main character, Toba has a character that grows and has increased emotional intensity. So, the actors who play them are required to be able to present different characters and be able to increase the emotional intensity of the game.



Figure 3. Actor Selection
(Photo by Yusuf Fadillah, 3 June 2021, UNIMED Studio)

b. Blocking

The blocking arrangement is in accordance with the concept of the proscenium stage. Where the playing area for the left and right is limited by the wing and the front is limited by a proscenium frame. As the Batak opera works that present a suggestive stage set, the actor's movement is not limited by the properties on the stage. However, the blocking actor adjusts to the light point. The technique for the appearance of the actor is worked out in two versions, namely entering through the wing and entering using a light code.



Figure 4. Blocking
(Photo by Yusuf Fadillah, 30 June 2021, UNIMED Studio)

The floor pattern used by the actor is done in a minimalist way to give the impression of an imaginary space in each scene. The playing area is controlled by dance, while the actor's movements are focused on the strongest points and parts of the proscenium playing area. Actors are required to be able to master the game room and have the power to be present even with a minimalist blocking pattern.

3.3 Montage and Alination

As a logical consequence of the episodic plot, the production of Janji Putri Ikan utilizes the concept of montage. This concept is realized using a multifunctional stage set, meaning that the stage set presented is not only for one scene, but can be used for various scenes. In addition, the concept of the stage set used is designed in a suggestive way. Where the stage set does not present a realistic background story, but only presents a few important icons that can give suggestions about the background to the audience.

The use of the montage concept is clearly illustrated in the scene that depicts the transition between the characters Toba and Putri Ikan Mas getting married to having a child. The scene realistically runs for 8 years, but the montage technique makes the passage of time and space go faster. Even though the plot has a long time leap, the arrangement is still linear, so that the dramatic story can still be read by the audience.



Figure 5. Application of the Concept of Montage and Allocation Techniques
(Photo by Yusuf Fadillah, 30 June 2021, UNIMED Studio)

The story is conveyed communicatively by utilizing the technique of alliance from epic theater. This technique is realized through the character of the storyteller who establishes direct communication with the audience. This communication is designed to make the show more intimate. The use of this expositor makes the distance between the audience and the performance closer and the communication between the spectacle and the spectator becomes more intimate.

The presence of the expositor or narrator is not only tasked with bringing the audience closer to the show, but also to keep the audience away from the story. The dialogue that occurs between the narrator and the audience is an awareness effort so that the audience can take a critical distance from the story. Together with the narrator, the audience is invited to reflect on the events that occurred with a rational mind. The storyteller is always present in every scene to make the audience aware that what he is witnessing is only a drama and not reality.

IV. Conclusion

Research on the legend of Lake Toba has been carried out through literature studies and character interviews. Based on this research, the information obtained is that the legend of Lake Toba circulating in the community has many versions, but the ideas and messages remain the same. The version chosen as the basis is the legend of Lake Toba, the version of Thomson HS, which he wrote in the form of a manuscript entitled *Women on the Edge of the Lake*. The script is written using the episodic plot and conventions of Batak opera. As an achievement from the process of transferring the legend ride, the process of writing the *Janji Putri Ikan* uses a vision of reinterpreting the legend. Where the alignment of the script is more severe to the child character (Samosir). The reinterpretation and transfer of rides from legends is an effort to revitalize cultural wealth that needs to be continuously activated. It is hoped that a similar creative process will not be interrupted in the next cultivation idea. Especially for academics and art practitioners in North Sumatra

References

- Egri, Lagos, *The Art Of Dramatic Writing*, New York: Rockefeller Center 1230 Evenue Americas, 1960.
- Gasong, Dina, 2019, *Appreciation of Indonesian Literature*, Yogyakarta: Deepublish.
- Hasanuddin, 1996. *Drama: Works in Two Dimensions*, Bandung: Space Publisher.
- Irianto, Ikhsan S. 2020, *Soekarno's Dramatic Vision in Rainbow Drama: Poetri Kentjana Boelan* (Thesis), Padangpanjang: ISI Padangpanjang.
- Junirfan, Rosliana. (2020). *The Development of Sociocultural Malay-Based on Folklore Teaching Materials for Class X at SMA N 1 Percut Sei Tuan Deli Serdang*. *Budapest International Research and Critics in Linguistics and Education (BirLE) Journal* Volume 3, No 4, Page: 1670-1685
- Marsellaa, E., Putri, D. M. (2020). *Folklore as Ethnic Embodiment Bias: Value Analysis on Karo* *Folklore*. *Budapest International Research and Critics Institute-Journal (BIRCI-Journal)* Volume 3, No. 4, Page: 2619-2628
- Pavis, Patrice, *Languages of Stages. Essays in the Semiology of the Theatre*, New York: Performing Arts Journal Publications, 1982
- RMA Harymawan, *Dramaturgy*, Bandung: Rosda Karya, 1984
- Sapardai Djoko Damono, *Comparative Literature Research Handbook*, Jakarta: Language Center, 2005.
- Soeryana, Dharminta. 2019, *Dramaturgy Comedy Ampon Yan Manuscript "Awal Tam Ong" Empty Theater Group* (Dissertation), Surakarta: ISI Surakarta.
- Syamsudin Arif, *Orientalists and Diabolism of Thought*, Jakarta: Gema Insani Press, 2008.
- Yudiaryani, *World Theater Stage*, Yogyakarta: Pustaka Godho Suli, 2000.
- <http://id.m.wikipedia.org>..<http://www.youtube.com>
- <http://mentalfloss.com/article/94879/whats-difference-between-opera-and-musical>
- <http://kbbi.web.id>