

Traditional Theater Learning Based on the Revitalization of the Folklore of the Hanging Stone of Batak Toba Community

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Abstract

The revitalization of the Batu Gantung Batak Toba tribe story in the Simalungun Regency Area, is a lesson that brings students closer to real life, which cannot be separated from their culture. This story is the origin of Lake Toba, which until now we can see, and is one of the cultural heritages used as a tourism object in North Sumatra. The revitalization of the Batu Gantung story becomes a process of transferring knowledge by positioning educators as facilitators in the teaching and learning process. This study will examine the folklore of the Batak Toba tribe which has meaning in the life system of the people who believe in supernatural powers. This study aims to develop a revitalization-based learning tool for the preservation of folklore. Development is rigged with a 4-D model namely define, design, develop and disseminate. The learning material developed is in the form of elements in image transfer, both in terms of stories, functions, patterns, and meanings, which become a show based on the rules of society. This research uses a qualitative descriptive method, and The instruments used were observation, recording, interview, center study.

Keywords

revitalization; Batak Toba folklore; learning development



I. Introduction

The transfer of knowledge is not only in the form of scientific education, but the process is accompanied by culture. Maintaining and preserving the culture, will increase hereditary inheritance, which ultimately preserves the culture, and makes the people have the desired character. . Hirma (2019) states that the journey of human life can not be separated from the surrounding environment, which is, of course, the cultural and ethnic environment.

Traditional theater or “regional theater” is a form of performance, where the participants come from the local area, originating from stories that have rooted and are felt as their own, for example, myths / legends that are owned, and are told orally and from generation to generation. Traditional theater, the story is always adapted to the conditions of customs, processed according to social conditions, as well as the geographical structure of the area. Traditional theater has specific regional characteristics, depicting the culture of the environment. Traditional theater has a distinct uniqueness. However, in general, traditional theater has the same characteristics, namely: it does not have a script, is more predominantly performed outdoors, uses regional languages, and the script comes from folklore. Folklore is a story that originates and develops from a group of people that has been passed down from generation to generation, and has a cultural culture that is owned by each region. Folklore is a culture that grows and develops in the midst of society which is passed down orally as a common property. Folklore does not only function as a means of entertainment, but can also be a means of education (Tasliyaton, 2015: 1)

Folklore Batu Gantung, is a Batak cultural heritage on the outskirts of Lake Toba, Simalungun district, in the form of a rock attached to a cliff, resembling a woman with her hair stuck in a rock. This story has become a legend of the name of the city of Parapat, and is very famous which will be told by tour guides, when they come to the city of Parapat, and become additional income for the people.

North Sumatra Traditional Theater is a compulsory subject in the Unimed Sendratasik Department. They are prepared to master theater material both culturally and practically. In the learning process, following the applicable curriculum with the final result in the form of pouring folklore in the Batak Opera performance, which contains script, dance, and music). The practical mastery that has been obtained is not fully in line with the understanding of the Batak Toba culture which should be a complement to the traditional theater material. Reinforcement is dominated by practical abilities, so that understanding of culture cannot be conveyed properly. In the learning process, understanding cultural backgrounds is important. This understanding provides reinforcement for students so that they can incorporate a sense of empathy into the story so that skill mastery can be maximized.

This research was conducted based on an analysis of the source needs and learning media of North Sumatra Traditional Theater Teknik, which has not answered the competencies that must be possessed. Teaching of North Sumatra Traditional Theater Techniques is carried out in two approaches, namely the Textual approach and the Contextual approach. Both of these approaches must be given the same treatment, meaning that strengthening of the role technique (mind processing, voice processing, body work) must be accompanied by strengthening the cultural side of the community. However, learning is still focused on contextual (practical), so that new learning sources are needed in the form of cultural materials from various traditional activities that strengthen practical theater. Thus it is necessary to strengthen the mastery of the culture being taught with the revitalization of folklore as teaching materials in creating batu works in learning.

II. Review of Literatures

According to Napitu (2020) Batak Toba tribe from ancient times until today still retains the traditional values inherited from their ancestors, although sometimes they are contrary to religious teachings but are still maintained. Maartozet (2019) The Batak Toba tribe in Samosir, especially in Tomok Parsaoran District, have a culture in the field of dance which is a legacy inherited from their forefathers which must be preserved and preserved. One such culture is Tortor Parsiarabu in the Horja Bius ceremony. Therefore it is important that there is a process of adaptation, acculturation of socio-cultural values with religion that is adapted to today's life. Revitalization is an attempt to mem "vital" or revive something whose existence is still meaningful and thus that existence needs to be maintained and developed (Soedarsono, 2010: 2). Soedarsono explained that the causes of the life and death of a performing art are various. Some are caused by changes that have occurred in the political field, some are caused by economic problems, some are due to changes in the tastes of the audience, and some are due to the inability to compete with other forms of performance (2010: 1).

There are folk arts that still have the right to live because they are able to accompany the dynamics of community development, and there are those that are not possible to develop together with the pace of community development if there is no change or any assistance from other parties. The problem is which one needs to be revitalized and how to revitalize it.

Yusnizar, et al "Design Of Tortor Revitalization As A Learning Model For Batak Toba" (2019: IC @ RSE , Dec 04). Yusnizar Heniwaty's writing "Desaign of Tortor Revitalization As A Learning Model for Batak Toba" in the IC2RSE December 2019 procedure, describes the revitalization of the Batak Toba tortor in the traditional activities of Batak community life, by placing the tortor as a medium of expression of gratitude, respect, carried out with structured movements as a messenger. This research is also motivated by the lack of accurate documentation in the form of writings, videos, and other forms of documentation, so that in an effort to familiarize the art, inheritance is carried out through tortor revitalization.

The efforts made by Yusnizar et al, by revitalizing the Toba Batak tortor, can be used as data in strengthening this research, by revitalizing the folklore traced from Hanging Rocks wedged in a rock, on the cliff edge of Lake Toba. This story is very attached to the Toba Batak people who teach goodness and evil, manners, moral norms in life. So that the Hanging Stone story becomes a source of contextual material in its development in the form of the Batak Opera work.

III. Research Method

This study used a qualitative descriptive method to describe the importance of revitalizing local culture in learning the Batak Toba Dance Technique. Sugiyono (2012: 305) states that in qualitative research, the research instrument is the researcher himself. In this study, researchers participated directly in the field so that after making observations, researchers could find obvious problems and obtain detailed research reports. The research was conducted using several stages, from collection of literature study data, observation and interviews which were subsequently inventoried and identified to be processed and analyzed based on qualitative methods, as material in finding answers to problems.

The qualitative approach used aims to describe the concept of the Batak Toba community of placing Tortor in their various activities. To obtain accurate data and information in this study, field research was carried out through interviews with informants who could provide information. This descriptive method is used in analyzing the Toba Batak tortor structure in the Batak Toba community. The research location was carried out in several Batak Toba areas such as Humbang Hasundutasn, Samosir, Parapat, Medan, Medan city and Unimed Dance Education Study Program.

IV. Discussion

4.1 Overview of the City of Parapat

The Batak ethnic groups inhabit a large area and are scattered in North Sumatra, such as in the North Tapanuli area (Tobasa Regency, Samosir Regency, Humbahas Regency), as part of the Kab. Simalungun (East and North coast of Lake Toba), part of the Regency. Asahan (around the foot of Mount Simanuk-manuk from west to south), part of the district. Tanah Karo (North shore of Lake Toba, Tongging), and part of Kab. Pakpak-Dairi.

The wide area of the distribution of the Batak tribe and the characteristics of its people makes the Batak Toba tribe better known than other Batak tribes, including one of the Batak tribes in Parapat City. Parapat City is an area that is part of Simalungun Regency, and is included in the District Girsang Sipangan Bolon, which is 48 km from Pematangsiantar City. In addition, the city of Parapat is also a stopover for vehicles connecting Medan and Padang, as well as being Trans-Sumatra Highway West Region.

Parapat City is very famous for the beauty of Lake Toba. The city is a famous tourist attraction in North Sumatra. In fact, in the 1990s, to be precise before 1997, this city became a favorite destination for foreign tourists, especially those from Netherlands, Malaysia, Singapore, German, Japan, Korea, some even come from America. However, in 1997, the turmoil of the monetary crisis made tourists reluctant to visit the place this. However, the Parapat community and the government are struggling to advance Parapat tourism. When visiting Parapat, we will find several places that we can visit. The house of exile of the former President of the Republic of Indonesia, Soekarno, although not many people know of its existence. There are also certain areas where we can swim to enjoy the cool waters of Lake Toba, such as in the Pantai Kasih area, Ujung Beach, including the Batu Gantung area and several other areas around it.

4.2 Hanging Stone Story

Hanging Stone story that resides in Toba Lake, is very legendary for the community, especially North Sumatra, and becomes an attraction for tourists when walking along or crossing to Samosir Island. There is a legend that is spread by word of mouth and even told in elementary school student textbooks, which tells of the origin of the rock that sticks out from the cliff side on the edge of the lake.

The story is the life of a husband and wife and a daughter named "Seruni". They live in a small village on the shores of Lake Toba. Once upon a time, after Seruni grew up, she was married to a young man who was still her own cousin. Seruni is sad, because she has an affair with a young man in her village, so she wants to end her life by throwing herself into Toba Lake with his pet dog Toki. But when walking to the edge of the cliff on the edge Toba Lake, suddenly he fell into a large rock hole until he entered the bottom. He couldn't ask for help, and said to himself that he would rather die in a hole. The walls of the hole began to close together, and the chrysanthemum shouted "Parapat ..!Parapat batu!" to declare that the stone walls pressed closer together against his body. The dog Toki, seeing this incident, then ran to the house and approached Seruni's parents by barking, scratching the ground, to inform them that Seruni was in danger. Seruni's parents realized what Toki was doing, and immediately ran towards the fields, followed by Si Toki behind him with the residents to the edge of the hole where Seruni fell.

Seruni's parents and residents could not reach out to help, all that was heard was the sound of the hole "parapat, parapat batu ..." which was followed by a fierce shaking from the hole and slowly pulled up and closed by itself. Seruni who was in the hole could not be saved, He was crushed and the hole closed. Then the fierce shaking like an earthquake stopped, and above the closed hole, appeared a large rock resembling a girl's body which seemed to hang on a cliff wall on the edge Toba Lake.

Based on this story, the community believes that the stone is an incarnation of Seruni and then named it as "Hanging Rock". The area around Batu Gantung is named Parapat based on the words spoken by Seruni "parapat, parapat. Finally, the word Parapat became the name of the city of Parapat.

4.3 The Hanging Stone Story Revitalization

The legend of the Hanging Stone is believed to have a fairly mystical story, so it is prohibited for visitors to speak around this area to utter inappropriate / profane words, because it will bring bad luck to visitors. In addition, at the base of the cliff it is believed that there is a hole inhabited by bunian creatures, so that at the Danu Toba festival, usually the traditional leaders will perform rituals and make offerings under Hanging Rocks and small caves where bunian creatures are held, so that the festival can run well.

Based on the results of interviews with traditional leaders about the Batu Gantung story, then it was used as a source in compiling the script for the story "Hanging Heart" to become teaching material in the North Sumatra Traditional Theater course. The preparation of the script is based on the steps of preparing a theater script, namely: 1) determining the theme, 2) determining the problem, 3) making a synopsis, 4) determining the story framework, 5) determining the character of the players, and 6) determining the ending of the story. The arranged manuscripts can later be developed by students as lecture products. Below is the script of "Hanging Heart" which is arranged in 5 scenes with a contemporary concept.

Table 1. Design of the "Hanging Heart" Story

No.	SCENE / DIALOGUE
1	<p>In a remote village on the outskirts of Lake Toba Sumatera Utara, there lived a husband and wife with a beautiful daughter named Seruni. Apart from being good-looking, Seruni is also very diligent in helping her parents work in the fields. Every day the little family works their fields on the shores of Lake Toba, and the results are used to meet their daily needs Well this is the story let's see ...</p> <p>Mastermind: Horasssss horass ... horasss ... How are you all? Sehatnya kan (In Batak language) Does anyone know what I want to do? Dance please....</p> <p>The dance (Tortor Saoan)</p> <p>Puppeteer: Okay, I will continue my story, does anyone know the story of hanging stones? Yes ... the girl's name is chrysanthemum. She is hanging in a cliff. Her story does make me sad, but I don't want to be sad alone, of course, I will invite you to be sad too ... Without lengthy, let's see at the scene ...</p>
2	<p>Scene 1: The atmosphere in the morning is in front of the chrysanthemum hut and her parents, the mother and the seruni are busy weaving thatch leaves for the roof that is leaking, while the father is busy sharpening badly to be taken to the field looking for firewood, while the three of them are doing their respective activities. He also talked about the arranged marriage with his pariban who belonged to a wealthy family.</p>
	<p>Father: Son, you are old enough to have a life partner. Seruni: You mean sir? Father: You mean you are worthy of marriage and start a happier life, son Mother: (Glancing)</p> <p>Seruni: But sir, Chrysanthemum still wants to help my father and mother work. If Chrysanthemum is married, who else will take care of my father and mother's work?</p> <p>Father: Son with the way you got married then you have helped us a lot</p>

	<p>Seruni: (Just Silent)</p> <p>Father: You will match your father with your pariban...</p> <p>Seruni: (shocked) pariban?</p> <p>Mother: Yes, son, do you think you are suitable and their families have also helped us a lot and I am sure that you will be happy if you are with them, son</p> <p>Seruni: But seruni doesn't love her ma'am, seruni has a lover ma'am</p> <p>Mother: Slowly love will grow by itself, son, you will be happier with your pariban ..</p> <p>Seruni: (Just silent while bringing the finished weaving into the house)</p>
	Dance (Farming)
2	<p>Scene 2: In the shack near the seruni rice field and her lover is talking</p> <p>Seruni: Bang, there is someone who wants to talk about it with my brother.</p> <p>Lover: What is a deck?</p> <p>Seruni: Is it possible that we can continue to be together, bro?</p> <p>Lover: Why did you say that deck?</p> <p>Seruni: Seruni Hanaya is afraid that we will be separated</p> <p>Lover: What does deck mean?</p> <p>Seruni: Actually I don't want Seruni to talk about this with my brother, but indeed this must be Chrysanthemum.</p> <p>Lover: Who is deck with?</p> <p>Seruni: With my paribank, bang</p> <p>Lover: (Pause for a moment)</p> <p>Seruni: Forgive chrysanthemum bang (holding her lover's hand)</p> <p>Lover: You're not mistaken, I'm the one who is wrong because I always put off procrastinating meeting your parents</p> <p>Seruni: But sir ...</p> <p>Lover: Then today we meet your parents and talk so that I will be their son-in-law</p> <p>(They both head for the seruni house)</p> <p>Puppeteer: (Sad) why are you baper when the story is sad when I made it, you are sad or not? Poor time is the fate of chrysanthemum huh ... I know this is not what you want, nor is it your wish. It's just that you try to be nice in front of your parents. Even if you sacrifice half of your heart, the name of your lover is engraved in it.</p>
3	<p>Scene 3: In the yard of the seruni house, the chrysanthemum's parents are weaving thatch</p>
	<p>Seruni: Sir, have you already eaten?</p> <p>Mother: Yes, son, mother and father, have you left the missing kilometers Chrysanthemum. Yes, Mister, Chrysanthemum will be soon, but before that there was someone who wanted to talk about it with mother and father</p> <p>Father: What do you want to talk about, son? And who did you bring that?</p> <p>Seruni: This is the future husband of seruni, sir</p>

	<p>Lover: My name is Amangboru inangboru .. Father: You don't need to introduce yourself who I am. Just want to know what purpose you came here for? Lover: I mean I want to apply for Seruni amang, host Father: You can't !! I have matched the chrysanthemum with the pariban the day after tomorrow the pariban came here to apply for the seruni Lover: But they don't love each other, we can't force Amang's will Father: You can't force your will to marry my boruku ... (Instantly the heart of the chrysanthemum father recurred, then his mother panicked and immediately kicked the chrysanthemum boyfriend away) Mother: Go away from here you will not have your blessing that your relationship is already arranged !! Don't disturb me anymore! Go ... go fast</p> <p>(With a heavy heart, the Chrysanthemum lover also leaves Chrysanthemum and her parents, while Chrysanthemum with anxious heart carries her father in and occasionally looks at her lover, the mother who is full of anxiety also carries her father into the house)</p>
	<p>(Dancers in pairs enter with sad and parting expressions)</p>
4	<p>Scene 4: Mount Toba while lamenting a fate that makes him even more sad, but suddenly the dalang comes to surprise</p> <p>Dalang: Heyyyy Serunii ... Seruni: Gosh ... you just admire me Puppeteer: I'm sorry, I looked at you from afar and I was sad ... why the hell? Seruni: I'm confused but how should I get through this ordeal .. Dalang: Why is that? story please Seruni: (Sad) Actually I'm embarrassed to talk about this with you butet, but if I don't tell it, it's getting sicker I think Puppeteer: Let's just tell now</p> <p>Seruni: I was arranged with my parents and you know I was arranged with my paribanku .. I don't love her I already have a lover but you don't bless her, last night my lover and I came to my house to bless our relationship but what happened to your father's heart recurring after getting angry. I really don't have the heart to see a father like that, finally I agreed and now my paribank is at home to talk about our marriage.</p> <p>Puppeteer: Maybe matchmaking is not easy for you but I know you can pay it a seruni Seruni: (pause for a moment) (After pondering for a while and without producing anything, Seruni and her friends got up from where they were sitting. With tears they walked slowly with a very deep sense of disappointment, towards the cliff)</p>
5	<p>Scene 5: Towards the Cliff</p>

	<p>(While walking towards the cliff on the edge of Lake Toba, suddenly Seruni and her friend fell into a big rock hole but her best friend managed to climb up while Chrysanthemum entered to its bottom. And because it was at the bottom of the very dark hole made the beautiful girl scared and screamed for help, while her best friend was looking for what she could use but in fact it wasn't there, then her friend decided to call her seruni and pariban parents and even the community, before the family was cut down, the girl had given up.)</p> <p>Chrysanthemum: (In my heart) Ahh, there's no point in me living it better I just die (After saying that somehow the walls of the hole began to close together, and came back to chanting again)</p> <p>Seruni: Parapat !!! Parapat batu (Seruni keeps repeating it)</p> <p>(Finally hastily, not long after, Tatangga and family came to the garden)</p> <p>Mother: Sir, the hole is too deep and not translucent. I only hear the faint voice of our child who says parapat !!! Parapat</p> <p>Father: (Ignoring his wife) Seruni Seruni</p> <p>Mother: Seruni my son !!! we will help you (cried the mother)</p> <p>(Worried, the father decided to follow his daughter into the hole)</p> <p>Father: I'll come down to pick up our son</p> <p>Mother: Don't be careless, sir, this hole is very dangerous (Prevent the husband)</p>
	<p>(Dance of Sorrow)</p>
	<p>(In the end, the husband gave up his intention, suddenly there was a roar and the earth shook violently which made the hole slowly close together and closed by itself.</p> <p>Puppeteer: This is the end of a dramatic story. A few moments after the earthquake stopped, above the closed hole appeared a large rock resembling the body of a girl.¹as if hanging on the wall on the edge of Lake Toba. Refusing an arranged marriage is a small problem when compared to having to reject the heart of someone you consider a brother</p>

V. Conclusion

Revitalization of the folklore of the Batak Toba community is an effort made to revive existing traditions, as an alternative source of learning based on local wisdom. This revitalization will produce new works or texts as a scientific strengthening that reflects cultural values and plays a role in the preservation of traditional arts.

In the context of traditional Theater learning, the results of revitalization become learning material, which is next as a foothold in creating new arts and cultures without leaving existing characteristics and cultures. In addition, the revitalization of the Hanging Rock story can be used as a medium to sharpen aesthetic sensitivity in producing a work. So that the realized results can be enjoyed, absorbed, lived from the philosophy of life, and aesthetics as a manifestation of the beauty of local wisdom, which provides an example for its successors.

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