

## Reinterpretation of the Legend of Batu Gantung as the Basis for the Creation of Batak Opera, Batu Naungan Cinta

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### Abstract

*The creation of the Batak Batu Naungan Cinta Opera is an attempt to reinterpret the legend of Batu Hang as the basis for creating theatrical performances. The formal object of this creation is the theory of reinterpretation (hermeneutics) and the dialectical approach. This creation process uses the concept of performing Batak Opera combined with modern theater conventions. As the basis of creation, the theory used is the theory of montage and the technique of alliance from Bertolt Brecht. The creation methods used include: Source Studies, Visual Observations and Interviews, Literature Studies, Script Writing, Dramaturgy Design, Stage and Ensemble. The result of this process of creation is the Batak Opera performance which offers a new interpretation of the legend of the Batu Gantung.*

### Keywords

Batu Gantung;  
reinterpretation; Batak  
Opera; Montage



## I. Introduction

Batu Hang tourist attraction is one of the tourist destinations in North Sumatra which attracts many tourists to visit. This tourist attraction located in Parapat City not only offers beautiful and unique natural beauty, but also has an impressive background story, namely the legend of the Batu Gantung. This legend that has been told from generation to generation has had its own allure to give birth to the curiosity of tourists when visiting the Batu Gantung tourist attraction.

The Legend of the Batu Gantung tells of a woman who transformed into a rock hanging on a cliff. People believe that the Batu Gantung was once a woman named Seruni. After being struck by a dilemma, between keeping a promise to her lover or following the will of her parents, Seruni decides to go into a rock cliff and become a hanging rock. Seruni's decision is an expression of his despair and a form of protest against the situation he is in.

Apart from being the origin of the Batu Gantung, the legend of the Batu Gantung is also believed to be the origin of the name of the city of Parapat. The naming of the city is believed to be the last sentence uttered by Seruni, namely "parapat batu, parapat batu" (Putri, 2017: 17). The sentence is believed to be a word of Seruni's order to the rock cliff to crush his body. The name Parapat City is taken from a fragment of a sentence spoken by Seruni, so the city of Parapat has a close relationship with the legend of the Batu Gantung.

Legend stories as fiction sometimes have a weak weight of rationality, this is because the achievements of legends are more targeted to the realm of imagination than to the realm of logic. Anthi Max (2020: 20) in his book, *Sawerigading*, argues that folklore has a prelogical nature, namely stories that do not have logic, but are controlled by feelings. Thus, folklore tends to offer stories that are not logical but have strong emotional elements. Unfortunately, the power of imagination and emotion from legends is starting to

lose their appeal in this era of growing technology. Modern children tend to like something logical and rational. So, it is necessary to carry out a process of reinterpretation of the legend so that it can still be preserved, but is able to offer a story that makes sense.

Reinterpretation is an attempt to reinterpret to produce a new text that has a different meaning and vision. New meanings and visions are produced so that legend stories have strong relevance to today's conditions. The achievement of this reinterpretation stage is the compilation of drama scripts that not only have new interpretations, but also have dramatic conflicts, dialectical dialogues and well-organized and logical dramatic structures. The next stage is to make the play Batu Shade Cinta the initial step in the cultivation of the Batak Opera theater.

In cultivation, Opera Batak is used as a concept and foundation for staging. Batak Opera is a traditional Batak performing art that combines drama, dance, music and singing in one performance. The story that is lifted from the Batak Opera departs from the legend or folklore of the Batak community (Thompson Hs Interview, 2021). The choice of form is based on the spirit of introducing and developing traditional North Sumatran arts. However, in accordance with the initial vision, which is targeting the audience segmentation from among young people, the production of this work also considers contemporary aesthetics that are in line with the spirit of the times. This means that, in terms of packaging, this work remains steadfast in maintaining the conventions and idioms typical of Batak Opera, but in terms of exploration, it also adopts concepts from contemporary theatre.

## **II. Review of Literatures**

### **2.1 Reinterpretation (Text Interpretation)**

The process of reinterpretation (re-interpretation) of the legend of the Batu Gantung is based on the hermeneutic theory. Hermeneutics is a reinterpretation carried out to explore the meaning behind the text which was originally the purpose of interpretation, then replaced by an effort to find objective truth, namely the truth that is seen as objective from a theoretical point of view (Hadi, 2014: 5). Based on the description above, it is illustrated that hermeneutics is an attempt to interpret the text objectively. That is, the text must be cleaned of irrational elements, however it is one of the main components of a text. Arif (2008:179) adds that hermeneutics has been standardized into science, methods and techniques in rereading texts. The interpretation method offered by hermeneutics is to make the text pure by releasing it from social and cultural attachments. The interpretive effort of hermeneutics aims to produce new meanings, so interpretation must have a different focus and perspective. This theory is referred to as a scalpel in reinterpreting the legend of the Batu Gantung.

### **2.2 Dialectical Approach (Drama Writing)**

Writing is the ability to express ideas, opinions, and feelings to other parties through written language (Saragih, 2019). Writing skills are very important to learn because writing skills are very important in supporting student success (Kristyanawati, 2019). Still, the thought of writing in a second language hinders their creativity (Sari, 2020). Writing a dramatic text based on the legend of the Batu Gantung uses a dialectical approach. The approach formulated by Lajos Agri is considered the right and relevant approach to develop a good dramatic structure. The dialectical approach is used as a foundation so that the story line can be moved to a climax (the peak of the problem).

### III. Discussion

#### 3.1 Design of Works

The process of designing the work begins with the preparation of a dramatic vision through reinterpretation of the legend of the Batu Gantung. Dramatic vision is the initial idea behind the birth of the theme, plot, setting and characterization to the genre and style of drama. In simple terms, dramatic vision can be defined as the desires of the playwright (Irianto, 2021: 158). Based on the description above, a dramatic vision will be drawn up based on the reinterpretation of the legend of the Batu Gantung.

According to humanist Thomson HS, the story of Batu Gantung came as a response to a unique natural phenomenon, namely a rock hanging on a cliff. Although the truth can not be proven, but this legend has existed and passed down from generation to generation. The source of the story is not known with certainty, but the legend of the Batu Gantung has become a collective memory of the community (Interview, Thomson HS, 23 May 2020, Legend of the Batu Gantung, Pematang Siantar).



*Figure 1. Discussion about the legend of the Batu Gantung*

(Photo by Yusuf Fadillah, Thoson HS Interview, February 25, 2022, Siantar)

As a legend, the story of the Batu Gantung has a weak weight of rationality. Although this legend has been believed for generations, this belief is increasingly being doubted. This is because the development of technology and science and the spirit of the times affect the dominant aesthetics. The development of aesthetics today is starting to avoid things that smell mystical and move towards a factual theme. Based on the description above, the dramatic vision of the Batu Hang script writing is to compose a story based on logic with rationalistic conflicts.

In an effort to realize the dramatic vision above, the writing is based on Lajos Agri's theory, namely the dialectical approach. The dialectical approach is the compilation of story conflicts based on a schema: a thesis that is refuted by the antithesis so that it gives birth to a synthesis. To clean the legend of Batu Gantu from an irrational story, the script writing only took a few fragments which were considered to be still able to be processed in terms of rationality.

#### 3.2 Manuscript Structure

Structure is the element that shapes drama from within. It is these elements that provide the framework that allows drama 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 Promise Putri Ikan script is described through three dramatic values, namely themes, plots and characterizations.

#### a. Theme

The theme is the main idea contained in the drama. Therefore, the theme is the result of the conclusion of various events related to characterization and setting (Hassanudin, 1996: 103). The theme of the Batu Shade Cinta manuscript is a one-sided love story and matchmaking. The thematic focus of the manuscript of Batu Shaun Cinta is different from the original legend. If the Batu Hanging legend focuses on a woman who decides to commit suicide, the Batu Naungan Cinta script focuses on a one-sided matchmaking.

Serni's character is the central figure who becomes the mouthpiece for conveying the main ideas of the theme. His love story was forced aground by circumstances, decided to end his life and leave his family for good. The decision was taken by Seruni's character as a response to the match arranged by his parents. Composing the construction of this theme aims to provide a new perspective on the legend of the Batu Gantung and sharpen the aspect of rationality to make it easier to believe.

#### b. Flow

Gasong (2019: 48) explains that the plot is a series of events in a drama that is structured to form a story and is used by the author as a medium to convey its meaning. The plot of the Batu Naungan Cinta script is arranged linearly, but not all events are presented in the plot, but some important fragments that can represent the events as a whole.

The plot is arranged with a broken or dependent ending pattern, the selection of this plot as previously explained that in order to maintain the rationality of the story, curse events are eliminated. However, the story only stops on the stage, but will continue in the minds of the audience.

#### c. Exposition

Exposition is the initial depiction of the story in a drama which aims to introduce the characters involved in the event. The initial description of the Batu Shade Cinta manuscript begins by describing the intentions of Seruni's father and mother to set her up with a rich person. The reason for this match was the desire of the Seruni family to get out of the poverty trap. However, this wish was rejected by Seruni. The reason for Seruni's refusal is because she has been bound by a promise by her lover. From this exposition, it can be seen that Seruni's character plays a central role in the initial scene. The exposition of the Batu Shaun Cinta manuscript is illustrated from the dialogue fragment, as follows:

*Seruni: Yes ma'am... Seruni has made a promise to someone...*

*Dad: (screams) No way! I know who that man is. A seducer and entertainer, who doesn't have any grip yet. Do you think your life needs can be fulfilled only with entertainment, seduction and caress.... Leave him! That man will only be trash, which will litter your life!*

*Seruni: For God's sake, he's not trash! He is indeed just a dirty man who has been orphaned, but he has dedicated his life to his family. She has worked hard to care for her sickly mother and younger siblings. He is indeed very poor, especially when compared to the man that Father wants to match with Seruni, but in his*



*entire life he has never grown up spoiling and sucking on the armpits of his parents like Pariban, which father is proud of!*

*Father: You stupid girl! What do we care, if it turns out that what Pariban has belongs to his parents, what's the problem! Isn't the parent's property the child's too? Father reminded Seruni! You want to sail across the vast ocean, your soul mate has provided a large ship, abundant supplies and a brightly lit pier! But look at your lover! Even the Big Dipper is dull and on the verge of leaking!*

#### **d. Complications**

Complications are the beginning of the emergence of problems. The flow of complications is characterized by increasing intensity. Complications from the Batu Shaun Cinta manuscript began when Bonar (Seruni's lover) came to Seruni's house to convince Seruni's parents that his intention to marry Seruni was unanimous. However, Seruni's father is worried about his son's condition if he marries Bonar, because his only capital is sincere love. Seruni's opinion was strongly opposed by Seruni's opinion that his father had sold his own son and exchanged it for a pile of wealth. This statement also broke Bonar's heart, causing him to leave with a broken heart from Seruni's house. Seruni and his father's conflict is illustrated in the following dialogue:

*Seruni : Dad, is it dadwill force Bonar to trade Chrysanthemum for heaps of treasure! That's how a father respects his own son! He is not a man like Pareban, who so easily equates a woman with goods, so that they can be exchanged and traded.*

*Father : That's better than the feeling of love you guys rely on! You promise to be together in a continuous span of time, but who guarantees your lovewill be eternal, who guarantees that your love will make you steadfast in the throes of unending suffering!*

*Seruni: No dad!only death will separate us! Whatever we will sacrifice for our love.*

*Mother : Seruni, you have been blinded by your feelings son...*

*Father : All right, you hear yourself young man! Love requires willingness touk sacrifices, right Bonar?*

*Bonar : Yes, father....*

*Father : Somebodywould give his whole life for the one he loves... Isn't that so young man?*

*Bonar : Yes, Dad...*

*Father : Somebodywould be willing to trade his life for suffering and prolonged illness to see his lover happy... You agree, Bonar...*

*Bonar : Right Daddy..*

*Father : That way, you will not be willing, someone you love will accompany your steps in a state of limping due to a high climb or staggering in a storm, or even falling into an abyss, because your body is tired of going down the steep road you take ... (Bonar was silent) I'm sure you have a broad chest, to feel happy to see your lover live a comfortable, cheerful and glorified life.even though you can't have him...*

*Bonar : (Stunned and staring at Seruni long, his eyes are teary) Dadtrue (To Seruni) Seruni, you should follow the advice of your parents...*

*Seruni : (Surprised) Kanda!*

*Bonar : I'm sorry Funi... (Goes at a brisk pace)*

*Seruni : Kanda!(Chasing Bonar by running. Both chrysanthemum parents just stared at them leaving)*

### e. Climax

The climax in the dramatic plot is the climax of the problem. This plot is characterized by the intensity of emotions reaching its highest point. The climax of the script of Batu Shade Cinta is Bonar giving up his love for Seruni. The reason is because Seruni's parents don't approve of his good intentions. This decision was regretted by Seruni because Bonar's determination was so shaky, even though they had made a sacred promise. Seruni's disappointment is one of the reasons for Seruni to leave the house and commit suicide. The end of the love between Bonar and Seruni is illustrated in the dialogue fragment, as follows:

*Seruni: Only until there is your determination..*

*Bonar: Your mom and dad taught us to love someone with sense, Seruni..*

*Seruni : Intellect does not know love Kanda. Reason only knows profit and loss*

*Bonar: But the heart is often misleading.*

*Seruni: What is misleading is doubt. A round heart is always calming. With the heart, every desire that runs aground always gives birth to new hope...*

*Bonar : Youwill be exhausted by relying constantly on hope.*

*happy : What is tiring is interest, but the heart always nourishes sincerity.*

*Bonar : (Looks at Seruni) I'm an ordinary human, chrysanthemum. And humans are not foreverwill be loyal. The heart may be able to resist the urge to turn away. But I doubt whether the heart can prevent the dimming of attention....*

*Seruni : Thenwhat would Kanda imagine if Seruni walked without a heart, without love...*

*Bonar : With your luxury and pleasurewill get used to ignoring your love. Because even if love is too tough to deal with hate, believe me love will not move in the face of indifference.*

*Seruni : So we have to split up?*

*Bonar : Your parents are right, true love is a feeling of happiness because seeing his lover feels happy even though he can't have it...*

*Seruni : Happy with a raped heart...*

*Bonar : No Seruni, your parents are right: Ownership is not a guarantee. But there is no happiness that does not begin with prosperity... (Bonar leaves, Seruni freezes and trembles, but her sobs are silent)*

### f. Resolution

Resolution is problem solving. The flow of resolution is marked by the end of all problems and a decrease in the intensity of emotions. However, in the dangling plot, the resolution does not have a dramatic graphic drop, but is left to just drop out. The resolution of the Batu Shade Cinta manuscript is to describe Seruni who decided to leave the house and will not come back again. This decision, of course, was opposed by his parents. But what can you do, Seruni's decision can no longer be contested. Even though her mother and father had promised to thwart the matchmaking, Seruni remained firm in her stance. Seruni thinks that he has lost the true love of everyone and there is no longer any reason to survive. Seruni's departure from home is illustrated by the following dialogue fragment:

*Seruni: But stones always give certainty in the midst of the rumbling and swaying of the situation. It will remain unmoved and engrained in the earth. Stone will always sneer at anyone who likes to pretend and has a cowardly nature! That's enough! I will go. Go embracing the choice I've made! (Seruni leaves, the storyteller is just dumbfounded. From the side, Seruni's parents scream from the side)*

*Father : Don't go kid... (Seruni stops her steps)*

*Mother : Yes son... Let father cancel your marriage, as long as chrysanthemums stay at home..*

*Seruni : Seruni's heart has been petrified, ma'am! Nothing can soften it, other than the power of sincere and persistent love. And here Seruni has lost both. This is not a fun place, well... because in this place everyone is afraid to be a warrior. In this place, everyone prefers to find comfort the easy way, even if they have to reflect on the carcass... Goodbye dad, goodbye mom, goodbye everyone!*

*Mother : Don't go, son.....! Don't leave us son..! (Chasing Chrysanthemum who has disappeared)*

*Father : Seruni, forgive your father, naaak! (Chasing chrysanthemums)*

### **g. Characterizations**

Gasong (2019: 48) explains that characterization is an effort to present characters with various characteristics. As the driving force of the story, the characters come with various physical and psychological characteristics to make the dramatic plot more complex. The physical and psychological scope of the character is the scope of the characterization. Judging from the type of position, the characters are divided into seven positions, namely Protagonist, Antagonist, Deutragonist, Foil, Tritagonist, Raisonneur, and Utility.

The protagonist is the character who moves the plot/story from beginning to end. The protagonist has the will but is blocked by other characters. Antagonist is a character who opposes the wishes of the Protagonist character. Deutragonist is a character who sided with the main character/Protagonist. Foil is a character who sided with the antagonist character. The Tritagonist is the third character that the Protagonist and Antagonist believe. Raisonneur is a character who is a representative of the author's thoughts directly. Finally, the Utility character is a supporting or complementary character to support a series of stories and dramatic continuity (Rikrik in Irianto, 2021: 3)

### **h. Seruni**

Seruni is the protagonist who belongs to the lower middle social strata. The economic condition of Seruni's character is illustrated explicitly from the explanatory text in scene three, where Seruni's activity is weaving sago palm leaves for the leaky roof of her house. This situation is supported by the father's dialogue, as follows:

*Father : Do not let your household later, only prolong suffering our. Mom and dad are too tired to live in poverty, son..*

Psychologically, Seruni's character is a figure who is steadfast in his stance. In addition, he is also the type of person who can keep promises tightly. This is illustrated in the Seruni dialogue, as follows:

*Seruni : Yes ma'am... Seruni has made a promise to someone...*

*Father :(Snaps)Can not! I know who that man is. A seducer and entertainer, who doesn't have any grip yet. Do you think your life needs can be fulfilled only with entertainment, seduction and caress.... Leave him! That man will only be trash, which will litter your life!*

Seruni is a strong woman and is not easily swayed. If he has made up his mind, then nothing can stop him. The tenacity and determination of Seruni's character is illustrated in the dialogue, as follows:

*Seruni: Seruni's heart has been petrified, ma'am! Nothing can soften it, other than the power of sincere and persistent love. And here Seruni has lost both. This is not a fun place, well... because in this place everyone is afraid to be a warrior. In this place, everyone prefers to find comfort the easy way, even if they have to reflect on the carcass... Goodbye dad, goodbye mom, goodbye everyone!*

### **i. Father**

The father figure is the antagonist, where the presence of the father is the main opponent of Seruni's will. Sociologically, the economic condition of the father figure is the same as Seruni's, namely belonging to the lower middle social strata. This is illustrated by the dialogue from the father to Seruni in the exposition section, as follows:

*Father : Do not let your household later, only prolong suffering our. Father and mother sI'm too tired of living in poverty, son..*

Psychologically, the father character is a character who has harsh and temperamental characteristics. The emotions of the father figure subside too quickly, especially if his wishes are denied by others. The characteristics of the father figure are illustrated from the dialogue fragment, as follows:

*Father :(Snaps)Can not! I know who that man is. A seducer and entertainer, who doesn't have any grip yet. Do you think your life needs can be fulfilled only with entertainment, seduction and caress.... Leave him! That man will only be trash, which will litter your life!*

*Seruni : For God's sake, he's not trash! He is indeed just a dirty man who has been orphaned, but his life has beenhe dedicated it to his family. She has worked hard to care for her sickly mother and younger siblings. He is indeed very poor, especially when compared to the man that Father wants to match with Seruni, but in his entire life he has never grown up spoiling and sucking on the armpits of his parents like Pariban, which father is proud of!*

*Father : You stupid girl! What do we care, if it turns out that what Pariban has belongs to his parents, what's the problem! Isn't the parent's property the child's too? Father reminded Seruni! You want to sail across the vast ocean, your soul mate has provided a large ship, abundant supplies and a brightly lit pier! But look at your lover! Even the Big Dipper is dull and on the verge of leaking!*

### **j. Mother**

The mother character is a Foil character, where the mother's side is very clear in supporting the father figure. Sociologically, the mother's economic condition is the same as that of the father and Seruni figures, namely the lower middle class. While psychologically, the mother character is actually a character who has great concern for her child. Mother becomes the mediator between Seruni and Father's problems, but as a wife, the mother character still obeys her husband's decision. Even though her husband's anger is too much for her child, the mother character still wants Seruni to obey her father. This is illustrated from the dialogue fragment, as follows:

*Father : You stupid girl! What do we care, if it turns out that what Pariban has belongs to his parents, what's the problem! Isn't the parent's property the child's too? Father reminded Seruni! You want to sail across the vast ocean, your soul*



*mate has provided a large ship, abundant supplies and a brightly lit pier! But look at your lover! Even the Big Dipper is dull and on the verge of leaking!*

*Seruni: (Assertive)it's better to sail with an old dipper but with a strong canoe oarsmen! Instead of sailing on a big ship but the captain is only a weak man who still misses being rocked before going to sleep and can only whine when facing a storm! Really, do not want Seruni to be by his side! (Seruni leaves her father and mother)*

*Father : Fun!*

*Mother : Fun! Happy! Listen to what your father said...!(Seruni disappeared ignoring her father and mother)*

#### **k. Bonar**

Bonar is a man who is so fragile and waver in his stance. After he made a promise to Seruni, he finally decided to step down when opposed by Seruni's parents. This is illustrated by the following snippet of dialogue:

*Bonar: With luxury and pleasure you will get used to ignoring your love. Because even if love is too tough to deal with hate, believe me love will not move in the face of indifference.*

*Seruni: So we have to separate?*

*Bonar: Your parents are right, true love is the feeling of happiness because seeing your lover feel happy even though you can't have it...*

*happy : Happy with a raped heart...*

*Bonar : No Seruni, your parents are right: Ownership is not a guarantee. But there is no happiness that does not begin with prosperity...(Bonar left, Seruni froze and trembled, but his sobs were silent)*

#### **l. Storyteller**

The storyteller character is a character who introduces events that fill in every scene transition. The narrator is a character who establishes direct communication with the audience. The presence of the storyteller is expected to be able to make the show more communicative and the meaning can be understood easily. The storyteller character always criticizes the scene and gives a new point of view to the audience, so that the audience not only enjoys the story, but also criticizes each scene. However, as a commentator, character characteristics are not presented with complex character strengths, because their presence does not support the drama of the story. However, in the resolution section, the storyteller enters the story and establishes direct communication with the character Seruni. This is illustrated from the dialogue fragment, as follows:

*Narrator: It turns out that there is a slight difference between being firm and arrogant. But it's true what wise people say, don't just go with the flow, because the usual go with the flow it's just garbage and dead fish(laugh).Smart people also say: if you want to destroy your dignity, then be a person who has no principles. So don't bother people say!But you have to stick with common sense. Do not be emotional! Don't get carried away! (Looks back) Well, he's here. Wuus... Bring stuff, looks like he really is want todisappeared without a trace... (Seen Seruni passing by fast) Hi Seruni! Be careful with your steps, because the fast path shows a broken heart that is on the verge of frustration!*

*Seruni:What do you care! Advice and warnings often only magnify the chaos.*

*storyteller: The flames of rage don't burn because of advice, Seruni.He was fueled by hardness of heart and great hope.*

*Seruni* : (Turns and looks at the narrator) Who is stubborn, me, my lover or my parents?

*storyteller*: Maybe anyone who is not grounded in the earth, and reluctant to measure his own shadow...

*Seruni* : Not! Rage only belongs to those who still believe in love...!

*storyteller*: Please believe in love! But don't be too, because feelings are always too disappointed and hurt...

*Seruni*: But look at all of you! Look Dad, Look Mother!, Look at my beloved! My wish is still intact. In fact, my departure will make me stronger and firmer with my choice, as firm and solid as a rock...

*storyteller*: The stone is very hard *Seruni*. He is not like soil, a place to grow and develop plants, or river water that can break his body when faced with cliffs and rocks. The stone is too proud to be overgrown and flowed with *Seruni*!

*Seruni*: But stones always give certainty in the midst of the roar and the toss of the situation. It will remain unmoved and encrusted to the earth. Stone will always sneer at anyone who likes to pretend and has a cowardly nature! That's enough! I will go. Go embracing the choice I've made! (*Seruni* leaves, the *storyteller* is just dumbfounded. From the side, *Seruni*'s parents scream from the side)

### 3.3 Cultivation of Works

#### a. Cast Creation

Manuscript *Batu Naungan Cinta* emphasizes the inner conflict between characters, so it requires complex acting so that the power of the story can be realized on stage. The diction chosen in writing the script is semi-poetic diction, where every dialogue sometimes has a winged meaning. However, the acting style that is realized is directed to realistic acting. The choice of this style of acting is so that the performance remains natural and natural, so that the mind of the audience can be actively involved with events on stage.



**Figure 2.** Acting Training

(Photo by Yusuf Fadillah, February 25, 2022, Medan State University)

In addition, natural acting is expected to be able to display the purity of the character's emotions, so that the inner conflict between characters is able to turn on the dramatic plot. However, the chosen acting style still does not fully embody the concept of acting realism. The achievement of the actor's acting in the show *Batu Naungan Cinta* is being able to convince the audience and make the audience emotionally involved while also being able to invite the audience to think and criticize the show.

Therefore, several acting concepts from Stanislavski are used to realize natural and convincing acting. Then Bertolt Brecht's concept of acting is used to create a distance between actors and spectators. This imprisonment is expected to open up space for discussion between the audience and the spectacle.

### **b. Cultivation of Dance and Music**

The Batu Shaun Cinta show uses the concept of the Brecht alienation effect, so it takes singing and dancing to fill every scene transition. This singing and dancing is meant to create distance between the audience and the events on the stage. The presence of dance and music makes people realize that events on stage are just performances and not reality. Although the alienation technique has been represented by the narrator character who establishes direct communication with the audience, the presence of the narrator is not strong enough to create the effect of alienation.



*Figure 3. Dance Cultivation*

(Photo by Yusuf Fadillah, February 25, 2022, Medan State University)

Dance and music are done with strong traditional elements. The dance movement departs from the tor-tor sipitu cawan dance. Although the dance works that are realized are creative dances, the strength of tradition is still maintained. As for the music, it departs from the music of Gondang Batak. The development of traditional Batak music still maintains the typical Batak musical instruments and cultural tones.



*Figure 4. Music Cultivation*

(Photo by Yusuf Fadillah, February 25, 2022, Medan State University)

### c. Spectacle Embodiment

The cultivation of Batu Shade Cinta is based on the montage theory which relies on story jumps in the plot, so the logical consequence is that there is a significant change in the setting. To make it happen on stage, the theory of the four walls of realism will be difficult to present. Therefore, the spectacle is worked on imaginatively. The stage is not attempted to create the illusion of the background of the event, but background information is provided through singing and dialogue, so as to build the audience's imagination on the setting of the event.



*Figure 5. Imaginative Stage Set*

(Photo by Yusuf Fadillah, February 25, 2022, Medan State University)

The choice of this concept is of course a minimal set of properties and stage sets, but this concept is very relevant to realizing the montage theory. In addition, the empty stage space also makes dance movements more flexible and actor blocking becomes wider. However, there is a drawback of choosing this concept, namely the stage will look deserted when there are only one or two actors who fill it. Therefore, every scene is endeavored to avoid events that only contain one actor.



*Figure 6. Love Shade Stone Show*

(Photo by Yusuf Fadillah, February 25, 2022, Medan State University)



## IV. Conclusion

Research on the legend of the Batu Gantung has been through literature studies and character interviews. Based on this research, the information obtained is that the Batu Hang story is a folk tale that has been believed for generations. The manuscript is written based on the interpretation of the legend and offers a new interpretation so that the rationality aspect is more awake and more convincing. The dramatic vision of this creation process is the rationalization of legends as an effort to fulfill the aesthetic needs of the times. The reinterpretation of the legend of the Batu Gantung is an attempt to rationalize the legend so that it can be enjoyed by today's audience. It is hoped that this creation work can offer a spectacle that makes more sense and is liked by the public.

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