

Repentance Dance Work

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Abstract. The theological idea of this writing takes the theme "Repentance" as a symbol of beauty. Saint Augustine was a philosopher who relied on logic/reason and did not believe in the glory of God as the source of life. The writing on the wall of his room and the lyrics of the song "Symbol" became the core of his statement of repentance. It was then transformed into a symbol of the beauty of Batak Toba Repentance dance work. It Aims to provide an understanding of the aesthetic form of philosophical ideas about the beauty of human relationships with God, nature and each other. This article studies Von Balthasar's Theological Aesthetics, what is good (*bonum*), true (*verum*) and beautiful (*pulrum*) are attributes of God, bringing joy to life. The Repentance Dance is a symbolic representation of the story of Saint Augustine, taking the kinesthetics of Batak traditional dance as the beauty.

Keywords: Repentance Dance; Batak Toba Traditional Dance, God Symbol.

1 Introduction

The Repentance Dance is taken from the Repentance Story of Saint Augustine, which is the most popular story among the other stories of St. Augustine. The story which is then summarized in the song entitled "Symbol", inspired the writer's creativity in transforming this idea into the form of a dance work. As a philosopher, he did not believe in God's blessings as life support. As time went by, Saint Augustine was shown to be conscious by an Angel through the actions of a small child on the seashore, who attempted to move sea water into a sand pit. This incident made St. Augustine, conscious to repent.

In further development, the story inspired the writer's creative idea to use the theme of repentance in a dance work. The words of the song proclaim the repentance of St. Augustine are as the following verse structure:

"Too late I love you,.. 'Beauty', how old you are how young you are. You are inside me, I am outside, looking for you blindly outside me. Like water pouring out, I run away from you, getting lost in the middle of a beauty that is not you. Then you shouted, breaking through my deafness, You appeared dazzlingly strong and consumed my blindness; You smell I inhale, still I'm breathless looking for you. I tasted you, since then I feel hungry and thirsty for you; You have ignited the fast-burning me, and now I am burning with flame, Looking for you, looking for peace" [1]

Too late I love you Lord"; written on the room wall of St. Augustine is part of the theme in Catholic religious services with the symbolic song of Beauty. The essence of the series of song sentences is elaborated into expressions that have nuances of BatakToba tradition, the concepts

of the repentance idea source, adopting the meaning of the Tortor Dance¹ [2], traditional marriage regarding the existence of social sanctions, prohibition of marriage within one clan, understanding the function of using colors. Colors in Batak Toba culture have three characteristics, namely black, white and red. It is a representation of Debata Na Tolu (three gods), namely Batara Guru, Sorisohaliapan, and Mangalabulan. These three gods are the future of the earth and life by Mulajadi Nabolon (Creator figure). In principle, Debata Natolu is part of each function of Mulajadi creator.[3]. The three of them become a spiritual knit that carries the Batak Toba traditional repentance concept. On the other hand, visually the Repentance Dance specifically takes the kinesthetic ideas found in the Tor-Tor Dance.

Based on the special significance of this topic, this dance takes kinesthetic Batak traditional dance combined with kinetic movements (everyday life). The creative formulation is further put forward, namely: how to symbolically represent the philosophical meaning of the theme of repentance as a symbol of beauty in the form of a dance performance.

The theological study of the Repentance Dance uses the theory of Han Urs Von Balthasar. [4] He took the object "The Cross of Jesus Christ" as his study of aesthetic beauty. The sacrifice of love is defined as beauty that anticipates goodness and truth. He builds a philosophy of God's presence as an analogy not of an abstract being, but of being as encountered concretely in its attributes (not categorical, but transcendental). Phenomena that appear to provide something amazing and beautiful because they are good and true. Balthasar, with his Theology of Beauty, brings to the field the meaning of love with the following explanation:

"...Humans now exist only in a dialogue, the horizon of all finite beings, opening up and revealing four things: (1) All beings are one, (2) love is good, therefore all beings are good, (3) love is true, because all creatures are true, and (4) love that generates joy, therefore all creatures are beautiful. A creature has reason only if in its appearance we understand the essence that manifests itself. [3]

The attribute of God as a sign of salvation in the Catholic Religion is shown through the Sacrament, namely a sign and at the same time as a means of the Sacrament. In Latin, sacramentum means "sign" (symbol) created or created because of Christ. There are seven sacraments in the Catholic church tradition, including: the Sacrament of Baptism, the Sacrament of Confirmation (confirmation), the Sacrament of the Eucharist, the Sacrament of Penance (Confession), the Sacrament of Anointing of the sick, the Sacrament of Ordination (Bishop, Priest, Deacon), and the Sacrament of Marriage. [4] This sacrament is interpreted as a sign of salvation regarding the presence of Christ in humans. The subsequent development of the Catholic Church's understanding is that all forms of kindness actions can be called a sign of salvation. Good deeds will bring human joy to peace. Furthermore, as a medium for the form of

¹ The Tortor Sipitu Cawan dance is related to the Batak people's belief in Mula jadi Nabolon (Almighty God). Sending 7 angels dancing with seven *sawans* containing water from seven springs and squeezed kaffir limes aims to cleanse humans who have sinned so they can live in peace, harmony, and mutual respect; The Sawan Pangurason Tortor Dance is a ritual dance to ward off evil spirits from disturbances that can ruin the happiness of a party; The Tortor Sombah Dance is a form of respect for God and the King in order to obtain blessing and request that the ritual performed to be blessed; and the Tortor Tunggal Panaluan Dance has sacred value, is considered to be a medium of communication between Mula Jadi Nabolon and humans. This dance is performed by a shaman (Datu Bolon) who is appointed and ordered by a king, to ward off reinforcements, ask for rain, appoint a leader, or a king, form a new village, or make a decision to go to war. (<https://jejakmedan.com/tarian-adat-tradisional-suku-batak-toba/> (accessed, July 3, 2023)

dance work, the concept of safety signs is elaborated into the meaning of Batak Toba local wisdom. This effort is also an act of creativity to strengthen Batak Toba traditional art.

Yasraf Amir Piliang (2022) who understands the aesthetics trans for strengthening traditional performing arts describes as follows:

"...traditional performing arts, local culture can be seen as an effort to reterritorialize culture, as an effort for cultural repositioning with the struggle for the characteristics of freedom, plurality autonomy and self-determination. Various cultural strategies must be developed to strengthen the position of performing arts in the middle of spectacles in today's era of globalization of information and culture. Strengthening traditional performing arts generates charm and a sense of belonging to local communities in their own cultural heritage.[5]

Strengthening traditional performing arts must holistically include strengthening conceptual aesthetics, strengthening socio-cultural, strengthening mental psychology, strengthening research and development, and strengthening material economics.[6] How traditional performing arts can develop its creativity and elevate cultural values, social traditions, humanity and economics.

2 Methods

The qualitative descriptive method [7] is known in Timbol Haryono as verbal (written) and pictorial (visual form) data types [8]. The qualitative descriptive method comes from literature studies, interview scripts, field notes, personal documents and official documents, as well as the results of observations of buildings/houses, videos of dance, music, theater performances and others. Understanding this source study becomes a research phase (independent exploration).

Independent exploration connects different themes, namely regret as a form of repentance into the meaning of love and gratitude, namely 'transfer of vehicles', the symbol of the beauty of Saint Augustine transformed into another symbol of beauty, namely the beauty of Batak Toba tradition, which is part of it.

Practical Method of Alma Hawkins Formation Process. [9] and Jacqueline Smith's Construction Method (dance building). [10] brings the choice of exploring all possibilities related to the formation of dance both conceptually (theory) and visual form (practice). The methods of Exploration, Improvisation, and Formation (composition), and Exploratory Method including imitative, experimental, demonstration and Participatory Action Research methods.

The exploratory method explores the concept of St. Augustine's Biblical Repentance as well as explanations on kinesthetics of Batak Toba traditional dance which provide a range of 'transformation' in interpreting the song 'Symbol' as the core of repentance, taking Batak dance kinesthetics to interpret it as the beauty of Batak Toba tradition.

Demonstration Method, fostering interest and motivation of supporters, with direct demonstrations, and occasional supporter freedom in accordance with control of the quality and form of the work; Participatory Action Research, accentuating on supporting activity in participating in discussions, contributing ideas to add the quality of the work.

Development of variation and repetition of movements as part of the exploration of dance movement motives as a grammatical language which starts from the arrangement of syllables, becomes words, and rearranged into sentences; Each sentence is arranged into a paragraph

development. The elements of dance construction are arranged into trial and error sections, namely conveying emotional messages and the visual form of dance movements. Combining the symbolization of unity of parameters, positioning motives of dance movement and accompaniment, costume and colors, giving weight to complexity, simplicity and intensity, as well as the weight of religiosity.[11]

Internet literature sources and books used as an effort to mature the concept of forming Repentance Dance Works include: Local Wisdom in the Form of Legal Sanctions for Performers in the Southern Batak Indigenous Community; [12]; Four Traditional Dances of Batak Toba Tribe [13]; The Concept of Color in Batak Toba Culture of Metalanguage Study [14]; H. Husern Mohamad's book: "Islam; Love, Beauty, Enlightenment, and Humanity"; Sir M. Iqbal's book on love as an aesthetic part of Persian Theology; and Sapardi Joko Darmono's Understanding of transformation, includes the transformation of various types of knowledge into art works [15]. These sources are summarized into an understanding of the values of goodness, truth and beauty. As a safety sign attribute. Aesthetics Trans and the strengthening traditional performing arts of Yasraf A. Piliang and Theological Aesthetics which emphasize God as Love and Beauty, are both important as study tools in this writing.

3 Results And Discussion

The Repentance Dance is a Contemporary Dramatic Dance, performed by 7 dancers (four female and three male dancers) using a symbolic representational presentation. Elaborating on the core theme of the song "symbol" Saint Augustine's repentance in interpreting local wisdom, especially the kinesthetic concept of the Batak tradition in Tor-Tor dance related to religious life. How is the concept of traditional marriage, the use of color function? Marriage is an identity of self-respect and honor that must not be set aside in any form and for any reason. The concept of color is related to the beginning of the God.... Which from the cultural concept mentioned above, can provide a range of meanings to repent from sanctions for one's violations. The collaboration of the story of Saint Augustine's repentance, which appears in language expressions in symbolic song poetry, remains the focus for providing a presentation of this form of Repentance dance work. It is further referred to as the Batak Toba kinesthetic Repentance Dance.

The concept of marriage that is prohibited by custom is marriage within one clan, as an exploration of repentance, not necessarily divorce. Repentance in this case is more about social sanctions against society. For traditional communities, violations will have bad consequences in Batak Land. Limbong further emphasized in one example that:

If someone breaks the rules/takes someone's wife (*didudamanamarlikit*), then he has to cook rice, catch a cattle to be slaughtered and hand it over to the elders as a feast, eat together (steal), there are social sanctions (when the relationship is inset/relatives of blood or the same clan), he went to another village (expelled from his original residence). Until he was killed (by the King's terms). At that time there were no police, so there was only law of the jungle or nature, but what is clear is that in the era of our ancestors, more emphasis was placed on the law of *karma*, up to the seventh generation according to the Batak people. Self-awareness to testify that because I am guilty I want to take responsibility, until the hardest thing is deciding to be killed to atone for it. Whereas on the other hand, according to custom, it is a small death and a big death, (a promise whose sanctions are up to the seventh generation to bear the consequences. This is

further related to the understanding of Limbong's statement that violations and customary sanctions are confessional in nature and only God knows. The traditional ceremony is religion. There is no specific law, but it is defined as a big death and a small death, as a result of unrighteousness the whole family suffers the shame and karma up to the seventh generation (Alimatualifinus Limbong, interview, Samosir, 27 July 2022).

Limbong's statement means that in the past the Batak people, whether they were wrong or not, sinful or not, could see their descendants. On the other hand, the customary provisions are upheld. Man's relationship with God is not a matter of logic but a matter of feelings. In another understanding, the distance between God and His creatures can be overcome, by analogy, one can build a form of theological aesthetic in the presentation of life. Furthermore, the work of Repentance Dance which takes the kinesthetic concept of traditional Batak dance combined with kinetic (everyday) movements is Bonum (goodness), namely repentance that reaches out to the Batak Toba tradition as a form of transformation over the medium of the Symbol Song text, repentance and Saint Augustine's delay in understanding God as beauty. The Batak Toba Cultural Ethnic Dance Style is the basis for elaboration, choosing kinesthetic dance as a study of the object of beauty. In this case, the concept of repentance with all forms of sanctions for violations, becomes the basis for a dramatic concept in the sense of appreciation for God in living life as a human, causing disintegration and disorientation, resulting in collisions and collisions with other problems that bring disharmony to life.

The special theme of repentance regarding the concept of repentance is related to marriages where marriages of the same clan are prohibited, which can be the focus of repentance, but in this case, repentance and customary sanctions do not lead to repentance for separation (divorce). Theologically, repentance is a human relationship with God, and not with fellow humans. As a concept, this can be an inspiration, but when looking for a resolution or answer to repentance, this is very contradictory, because Batak Toba traditional marriages do not recognize divorce, which is linked to the religion they adhere to. With this understanding, the repentance means surrendering and not repeating the same wedding event to one's children and grandchildren, in order to receive blessings from the Almighty, also according to custom.

With this understanding, the evaluation process in terms of form and content is to take back the concept of St. Augustine's Repentance in the essence of the song "Simbol" but taking a picture of the kinesthetic form of Batak Toba Dance as a stimulus for movement, as well as the atmosphere created, then to collaborate with the properties of "Wheelchair and kinetic movement (everyday) provides its own distinctive dance style which is defined as Batak Toba contemporary dance. Chairs provide another idea as a way of symbolic presentation to operationally interpret the disharmony that always collides spiritually when humans experience disintegration in desires and worries.

This overall understanding further becomes an aesthetic idea of goodness that brings the joy of peace. In the context of Hans Urs von Balthasar, theologically it can be interpreted as a sign of salvation (Sacrament). Elaborating the kinesthetics of traditional dance with movement motifs that have been stylized into real forms that bring understanding, goodness, joy for beauty (the good, true and beautiful) for expressing gratitude for life and living before the Almighty and for the Community supporting their spiritual culture.

In this case, the Repentance Dance can also be interpreted as a sign of salvation which provides awareness that specifically the concept of repentance in the form of dance performances provides a stimulus that can be understood that goodness exists in real form, which can be conveyed not with words but with other aesthetic actions. The idea of Symbolic Songs can accommodate various events that provide a concept about the meaning of repentance

4 Conclusion

The design in the process of creating a dance work is not always in accordance with the originally expected results. As a composition process progresses, sometimes the evaluation, both in terms of concept and theme, can change according to reality in various matters, the results of the evaluation carried out. In particular, in Batak Toba traditional marriages, even though the inspiration for repentance is directed to the concept, marriage and customary sanctions when marrying members of the same clan, this does not mean repentance which ends in divorce.

Human desires and worries in carrying out and interpreting customs as a trial for sanctions for violations committed. Repent for not doing the same thing to their grandchildren and descendants. The customary sanctions that appear to be more in the nature of social sanctions are in accordance with what is believed to cause undesirable things in the lives of those of their children and grandchildren.

The rules of the community's cultural system, such as the Batak Toba local wisdom, complexly regulate how humans behave in everyday life, originating from their ancestors. One of these rules is the marriage system, which has been passed down from generation to generation from the ancestors of the Batak Toba people. On the other hand, not every choice of repentance in terms of marriage can be resolved with divorce as the final idea in repentance.

The form of the Repentance Dance work is focused on the kinesthetics of traditional dance which is used to embody local wisdom values in the dance work to be presented. In general, repentance, surrender (*sumarah*) and gratitude are ways for humans to achieve beauty (peace/intimacy of life with God). The Repentance Dance becomes a symbol of expression, the result of creativity, presenting cultural and artistic concepts, cross-aesthetic ideas, changing the medium for one area to be reinterpreted to another idea, leading to the final interpretation, namely local wisdom, strengthening traditional performing art according to the regional norms. Reinterpreted in the dramatic form of a symbol of beauty.

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