

Transformation of the *Homban Magase Ritual* as a Respect to the Water Goddess in the Batak Toba Community Into the *Boru Saneang Sea Dragon Performing Art*

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Abstract. The performance art work Boru Saninag Naga Laut is inspired by the Magase Homban ritual. The Magase Homban ritual is a ritual carried out as a tribute to the goddess of water. The goddess of water or what is called Boru Saninag Naga Laut, is believed to be the guardian of the water in Lake Toba. Lake Toba is the greatest gift for the Batak people, and is very beneficial in their lives, so this infinite gift can foster a sense of gratitude, thereby providing awareness for the Toba Batak people to pay respects to Boru Saneang Naga Laut or the Goddess of water who lives in Lake Toba. Prayers and offerings are given to the Boru Saninag Naga Laut, when the fishing season begins. Prayers and offerings are carried out at the magase homban ritual, which is one of the cultural traditions of the Tomok Community, where in the ritual sea dragon tortor saneang is served. Apart from the sea, the Boru Sea Dragon is believed to be the ruler of all bodies of water, from springs, rivers, lakes to the sea. So Batak people must carry out at least a ritual of respect by sending prayers and offerings once a year. The ritual at the spring is also called the Magase Homban ritual with the aim of caring for it, by cleaning the location of the spring, caring for the plants and trees around it, maintaining downstream water flow, and repairing rice field embankments. When the ritual is carried out, the community will perform a ritual accompanied by the gondang saneang sea dragon while sprinkling holy water placed in a cup, which contains water and kaffir lime, or also called pangurason water. Apart from cleaning the location of the spring, offerings were also made by giving chickens, chicken blood and fruit. Moving on from the Homban magase ritual, it was transformed into a performance art work entitled Boru Saneang Naga Laut or Goddess of Water. The work of Boru Saneang Naga Laut involves 7 dancers, 5 musicians, 1 artistic director, 1 lighting director and 1 documentation person, one visual director. The achievement of this research is to produce a performing arts product as appreciation material for students and the public, so that they know and understand the various forms of culture possessed by the Indonesian nation. This work was created in a new form that was touched by incorporating modern elements in a contemporary context (Art Contemporary), without eliminating traditional values. This work will be displayed at national and/or international level.

Keywords: Homban Magase, Boru Saneang Naga aut, Tomok, Toba Batak

1 Introduction

Indonesia has hundreds of ethnic groups, each ethnic group has its own characteristics, so that the art created immediately also elevates the virtual treasures of their respective regions. This is a reality that occurs in efforts to develop artistic culture in Indonesia. On the one hand, there is concern about the strong flow of foreign cultural hegemony in Indonesia, so there is a need for resistance efforts, at least accompanying national cultural values, by seeking to vitalize cultural forms and values that originate from cultural signs [1]. In this case the art of dance, which developed in cultural life in Indonesia into the form of works of art.

Culture is born as a result of human action, or behavior to achieve certain goals. In acting, humans use methods, techniques, procedures, methods and devices that are thought to be suitable for achieving these goals. It can be seen how the Batak people treat Lake Toba, they treat it not only as a spring, but also as a spiritual medium for the Batak people towards their creator, that's why the treatment of the lake is so special, marked by rules, especially the context of use. Lake Toba is the greatest gift for the Batak people, so a form of gratitude grows which gives them awareness to pay respects to *Boru Saneang Naga Laut* or the Goddess of water who lives in Lake Toba. Prayers and offerings are given to *Boru Saneang Sinaga Laut*, when the fishing season begins.

Apart from the sea, *Boru Saneang, the Sea Dragon* is believed to be the ruler of all water bodies, from springs, rivers, lakes to the sea. So the Batak people must carry out at least a ritual of respect by sending prayers and offerings once a year. The ritual at the spring is also called the *Magase Homban ritual* with the aim of caring for it, by cleaning the location of the spring, caring for the plants and trees around it, caring for the downstream water flow, and repairing the rice fields. When the ritual is carried out, the community will mentor those who accompanied by the *sea dragon gondang saneang*. Moving away from the cultural tradition of rituals of respect for the sea king Bori Anaing, the author was inspired to highlight it in research on the creation of a performance art work entitled *Boru Saneang Naga Laut*.

Performing arts works are expressions based on various human interest issues. This fact actually confirms the importance of social reality as an inseparable part of the birth of works of art [2]. The formation of artistic reality cannot be separated from the role of artists individually, as a group and collectively (society). There is internalization of actual social reality, in fact, in every period of time that occurs. Works of art are depictions of civilization and social phenomena that occurred at that time. In social interaction which then forms a social framework with a paradigm that binds it. The order of art as a social representation will ultimately continue to experience aesthetic or artistic changes and adjustments, until finally it will give birth to forms and styles in works of art with new conventions and *genres*. One form of social reality, which is the inspiration and stimulant for the creation of works of art, is works inspired by traditional culture, respect for the goddess of water or Boru Saneang, king of the sea, which is a geo-cultural (ethnographic) scope, which is a wealth of cultural art artifacts that can be used as a source of inspiration for the creation of works of art. These cultural arts artifacts have a diversity that not only contain signs of performing arts, but also interesting fine arts elements to be used as stage ornaments. Ethnically, Tomok village, as part of the culture in Toba Samosir district, has a wealth of arts and culture which has the attraction of being used as a means of artistic expression and packaging in performances, both through movement, musical and dramatic elements.

As a choreographer, composer, who is also an educator, must have a focused view of moral and intellectual values by paying attention to logic, ethics and aesthetics [3], so that the work created can have a value that is in accordance with Toba Batak culture [4]. Achievements

in the performing arts of *Boru Saneang Sea Dragon* based on norms, aesthetic values that are characteristic of Toba Batak. New creations as a result of creativity will be accepted by society, it is even hoped that their existence can continue and can become an example of creating quality and recognized art. This work is a new offer as a result of creativity, which will be accepted by society.

2 Literature Review

2.1 Performing Arts

Performing art *is* a work of art that involves individual or group action in a certain place and time. Usually a performance involves four elements, namely time, space, the artist's body, and the relationship between the artist and the audience. Sal Murgianto stated that performing arts are spectacles that have artistic value, where the spectacle has value in front of the audience.

The two basic principles in working on performing arts are, namely, the cultivation of form and content. The form in question is the processing of everything with various elements based on aesthetic calculations. Meanwhile, the content departs from empathy for the *Boru Saneang Naga Laut* culture found in the Tomok community, Samosir Regency. Content creation is a processing of intensity at certain levels and needs that is oriented towards achieving values and meaning in the ritual practice of *Magase Homban*. The values referred to include: aesthetic values, philosophical values, religious values [5].

2.2 Transformation

Transformation is a concept that refers to changes or shifts that occur in a system or object. In various fields, transformation is used to describe changes in the shape, properties, or characteristics of an object. For example, in mathematics, transformation is used to describe changes in geometric shapes through shifting, rotation, or reflection. Meanwhile, in technology, transformation is used to describe changes in digital form, such as changes in image or sound.

Transformation can also refer to social changes that occur in society. Social transformation refers to changes in social values, norms, structures, or institutions. For example, social transformation can occur when a society changes from a traditional system to a modern system, or when there is a shift in the pattern of social relationships between individuals.

Changes or transformations can have certain advantages and disadvantages, depending on the context and purpose for which they are used. In some cases, transformation can bring many benefits and improvements, but in other cases, it can also have negative consequences or face certain challenges.

Transformations are caused in a number of objects, so as a concept it is often a lengthy discussion. From the pioneering efforts of great thinkers, although there are differences, it can be concluded that the theory of social transformation is equated with social change, and social change is reproduction and transformation. The process of transformation, then accepted not as a process of deviation but a process of transforming into something new, is a reality that challenges the concepts of eternity. The essence of a phenomenon lies in the process of

change. What something becomes is only the peak of how this phenomenon needs to be understood as signs. The process of transformation in human life needs to always be maintained as an eternal process because the meaning of life lies in it. The process of cultural transformation takes place scientifically.

The concept of transformation according to Gadamer characterizes an independent and superior mode of being, rather than what is called structure [6]. Reality is formulated as something that is transformed, and art as lifting this reality into its truth. The independent and superior form in the performing arts is a transformation of reality contained in the *Magase Homban ritual tradition* as an embodiment of the life of the Tomok people, and is poured into its truth. The concept of imitation contained in performing arts is able to describe art games, because the performer is able to maintain the knowledge contained in performing arts as a form of imitation.

Gadamer said that art has undergone a transformation towards structure, and through this development art finds its ideality, so that it is interpreted and understood as play [6]. Improvisational elements that appear unexpectedly can basically be repeated because they are permanent, and this is the character of a work in the form of structure. The game will find its unequivocal meaning, not even through the person who is the originator, the actual work, or the artist. The absolute autonomy of play is emphasized as a transformational idea.

Boru Saneang Sea Dragon as a performing art is understood as a game, where the game has been organized into structures such as: movement, floor pattern, accompaniment, clothing, make-up, property, lighting, setting, performance venue. Forms of improvisation found in the *Magase Homban ritual tradition* appear unexpectedly in the movements performed. The improvisational movements are repeated and established as a structure in the performance art work.

Transformation into a structure means that what was there before, no longer exists. But also that what now exists, what represents itself in the game of art is something eternal and true. Players in a game that is acting is not the nature of a true game [7].

Transformation into a structure is not only a transfer to another world, as in the performance art of *Boru Saneang Naga Laut*, there is a structure that existed before, but there is also a structure that is lost. There is or is a loss of structure that exists in the performing arts, but the player has tried to put the performance into the game. the true one, who lives in the world of the game itself.

Transformation is considered as a transformation into the true, not to change the charm into something as it is, but a transformational breakthrough back to the true form. Performing art which is a manifestation of the original penetrates transformation into its original form, by presenting and maintaining the existing structure.

Playing the game is what is spoken to the audience, through its representation, in this way the audience is still connected to the game even though there is a distance between the game and itself *Boru saneang sea dragon* and the work of art is understood in its own terms, not merely a scheme of rules of action, where free play can manifest itself. The game *Boru Saneang Naga Laut* is not required to be understood as satisfying a need for games, but as an acceptance of the existence of the work of *Boru Saneang Naga Laut* itself.

A game is a structure, even though it depends on the form in which it is played, it is a whole meaning that can be represented repeatedly and its meaning can be understood. *Boru saneang sea dragon* which has undergone a transformation into a performing art or has experienced secularization has shifted from a practice value that was considered sacred to a secular one. With the transformation from ritual to performing arts, it causes a transformation

of meaning. Interpreting the transformation contained in the *Boru Saneang sea dragon performance art* is seen from the concept of transformation according to Gadamer [8].

3 Research Methods

The research method is a systematic procedure or method that is very important in research/creation, so that the work process is more focused, clear and directed. In the process of creating works of art, a method is needed to create works of art. Before realizing the work of art, researchers had previously collected data through field studies, observations and interviews. In order to understand the ritual culture of *Magase Homban* and the movements contained in *the Boru Saneang Naga Laut tor-tor*, interviews were conducted with artists, traditional leaders and people who own the culture.

So that the work process has a clear and directed focus, a method is needed to realize the work. The creation method used is Alma Hawkins' method which consists of the Exploration, Improvisation and Formation stages which begin with finding creative ideas and concepts [9]. Exploration is carried out regarding form (movement, music, busan, make-up, property, lamentation, setting, surroundings, performance venue), technique and content.

Exploration of technical aspects related to the process of doing something. The content aspect tends to explore the inner structure related to the text and context. The exploration of movement in this work comes from the movements of the Totor Boru Saneang Naga Laut dance and the basic movements of the Toba Batak Torte, which are used as a basis for moving towards newer performances.

Improvisation, namely the stage of trial and error or spontaneity. This stage is the stage of discovering movement by *chance*, spontaneous improvisation or development, carried out in connection with the formation of the dance work as a whole. The improvisations that were carried out were improvisations depicting a sad atmosphere, improvisations depicting a quarrelsome atmosphere, and chaotic atmospheres, improvisations depicting a peaceful atmosphere. Improvising is useful for training the body's sensitivity in moving spontaneously. Improvisation sharpens content skills. The final stage, namely formation, is the stage of selecting, evaluating, arranging, assembling, or arranging movement motifs, into a single unit called choreography.

3.1 Achieved Results and Outcomes Creation Process

Creating a new dance is actually a creative activity. During this process the creator goes into himself as he explores the sense data and feelings about his perceptions. He plays with his material and imaginative responses and transforms them into imaginary conceptions. When his unique image gives shape, a new dance is born [10].

From the work created, a choreographer aims to create an illusion so clear that everyone can understand the meaning of his work. The choreographer tries to be creative in uniting well-defined forms, thereby realizing his feelings about several very important experiences. He meant that his dance could be felt through the strong influence of his relationship to forces, thus an effort called Gestalt. Dance as a symbolic form is more than a changing arrangement of movements. As Langer states:

“ An illusion is a work of art, not a mere arrangement, of ordinary materials, in an aesthetically pleasing pattern, and something that the artist really does, not something that is simply obtained. To produce and support the essential illusion, starting with the actual world, and its unmistakable forms, similar to the forms of the artists' sense of life [11]. ”

True creative work does not follow a set formula. Composing a dance is not like making a loaf of bread; There is no recipe that tells the dancer how to measure and mix the ingredients. Organization of movement must occur because of the natural impulse of the creator. There are certain basic concepts such as function [12], simplicity and form that choreographers know well and are closely related to dance creation. These concepts are so interwoven into the realm of creative activity that it is difficult to separate and discuss them separately. The creation of dance as a creative process, has a series of threads that go through and cannot be separated, between one stage and another.

The process of creating a dance work begins with what the choreographer has seen, felt and imagined which will then be expressed in the form of movement. Movement is a broad and varied language of communication. The creation process is driven by a strong urge to create new works that reflect a person's unique reactions to life experiences.

Creation begins with dance stimuli, which are stimuli for objects captured by various human senses which conceptually determine the dance structuring process. Stimulation is something that involves thought, enthusiasm, or encouragement of activity. The dance stimuli include: idea stimuli, which are initial stimuli that give rise to ideas or the beginning of steps before moving on to other stimuli. The stimulus for the idea in the work *Boru Saneang Naga Laut* emerged after conducting field observations regarding the mangase homban ritual, or a ritual honoring the water goddess in Tomok village, Samosir district.

Before carrying out the stages of creating the *Boru Saneang Naga Laut* performance art, the author as choreographer provides direction and understanding to the dancers, how the dance concepts are expressed.



(a)



(b)

Figure 1. Give Directions to Dancers

Creation of *the Sea Dragon Boru Saneang* Performing Arts using Alma Hawkins' creation method. Creation according to Alma Hawkins includes three stages that must be carried out,

namely the exploration , improvisation and formation stages, which can be described as follows [13].

A. Exploration Stage

Exploration is the stage of exploring or searching with the aim of finding something. At this stage, exploration begins by determining the topic, theme and title of the creation through story and conception. The stage of thinking, imagining, feeling, responding and interpreting the chosen theme. After conducting initial research regarding the *mangase homban* ritual , the creator was interested in developing it into a performance art work, so that people not only know in written form, but can find out through dance works, in order to increase people's insight regarding the *mangase homban* ritual , as a basis and packaged into *Boru Saneang sea dragon dance* artwork . The topic of this work is about offerings and respect to the guardian goddess of water. Or also called *boru saneang sea dragon* . The *Mangase Hobang* ritual as a stepping stone is packaged according to the needs of the work.

Exploration was also carried out on dancers, how many dancers were selected and how many male dancers and female dancers. Finally, the creator decided to choose 7 dancers, 4 female dancers, who depict the water goddess and the community, two male dancers, who depict the community.

Exploration is also carried out in the search for movement, dance movement is a feeling that is expressed spontaneously. Movement is the most primary symptom and the oldest medium for human movement to reflect their desires spontaneously from human inner movements. This movement is composed of various movements that combine into one unified form. The expression of the soul is realized through rhythmic, beautiful and patterned movements.

The exploration stage of motion search begins with the emergence of an idea. Ideas arise through visual stimulation due to seeing something, such as images, objects, patterns, shapes. From what you see, you can see the background and the outlines of the shape. To find out the form of movement contained in the *mangase homban ritual* , as well as the form of the dance as a whole, the creator watches the *mangase homban ritual* , directly, or via video recording , so that the creator can use this ritual as a source of work.

Exploration of movement is also carried out with auditive stimulation. The development of ideas into movement is inspired by sounds or sounds, in this case listening to the sound of Toba Batak musical instruments, *tagading*, *flute*, *sarunai bolon*, *ogung* as instruments used in the performing arts of mangase homban. Auditive stimulation is also carried out by listening to the strains of *mangandung* (wailing) bastak Toba. Exploration of movement is also carried out, by emphasizing movement to its natural nature contained in the ritual dance movements of *mangase homban* . Kinesthetic stimulation is obtained from traditional movements which are the basis for the work of Boru Saneang Naga Laut.



Figure 2. Exploration of Movement with Dancers

B. Improvisation

The search for movement without preparation is a creative process that has the nature of being born spontaneously. Improvisation provides greater opportunities for the creation of the artist's imagination, selection and creation than the exploration stage. Because in the improvisation stage there is greater freedom, so team involvement can be increased. In the process of improvisation the involvement of providing motivational encouragement, causes the team and the creator to respond to each other and create deeper (inner) actions, ultimately resulting in a positive and unique individual response. The problem or situation that determines this process can also be structured so that its boundaries are flexible, and one is free to respond. Improvisation, if used well, can be a valuable way to increase creative development. Movement activities originating from improvisation are characterized by free spontaneity and are simple or not excessive or, more precisely, modest. Imaginative power occurs when the creator works. Movements just happen easily and each new movement will give rise to another movement that can expand and develop the experience.

Dancers are given the freedom to improvise extensively, but are still guided and observed, and directed, improvised movements based on Toba Batak movements. Such as sombah, embas, opening the roha, and urdot movements, giving birth to new motifs. Meanwhile, improvisation is structured by providing direction related to the themes in parts of the work. For example, the theme is related to the role of the water princess, society, and Pangdung, each of which has its own character, Puri Aie has a noble and modest character, modest and also dignified as a princess. The community has a character that is diligent in working, and is obedient and diligent in working. Earning a living sometimes forgets to carry out the mangase homban ritual, thus causing anger from the Goddess of Water. Parts of the presence of the water princess, the community working, the anger of the ait princess, and the ritual are expressed through movement.



(a)



(b)

Figure 3. Improvised Movement by Dancers

C. Formation

Without movement there would be no dance, so dance will exist because there is a series of movements to express what you want to express, and can be understood by other people or the audience. Every movement and part of the movement can be changed into parts of movement by distorting, changing from one form into another.

The preparation of the form of this work was created based on considerations, utilizing energy, space and time as the basic elements of movement. The artist's sense of intuition and instincts greatly influence the composition of the work. The dancer's personal character and appreciation and experience also influence the composition, but as a choreographer you must have knowledge in processing, selecting and arranging movements that are aligned with the needs of the work.

This dance composition includes various things, such as knowledge of design, knowledge of form, selection of accompaniment, group composition, determination of clothing, lighting, visuals in the style, and props. The composition and form of the dance can be seen as follows

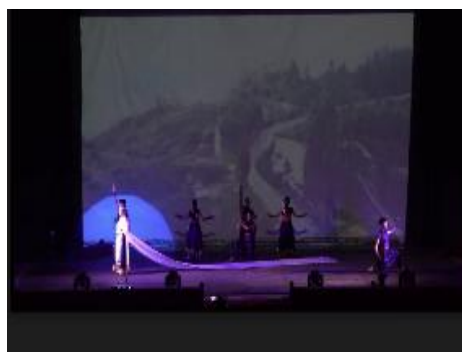
3.2 Textual Form of the Boru Saneang Sea Dragon Dance

3.2.1 Part One

In the first part, it depicts the Goddess of Water, called Boru Saneang, the Sea Dragon, as well as depicting the people of Tomok village. The Goddess of Water appears from the back right corner walking towards the front left diagonal, depicting elegance, dignity, calm and full of strength and power.



(a)



(b)

Figure 4. First part of the Appearance of the Water Goddess

Three male dancers started to move and jump, then joined the female dancers in the middle of the back stage.



(a)



(b)

Figure 5. First part Describes the community

3.2.2 Second Part

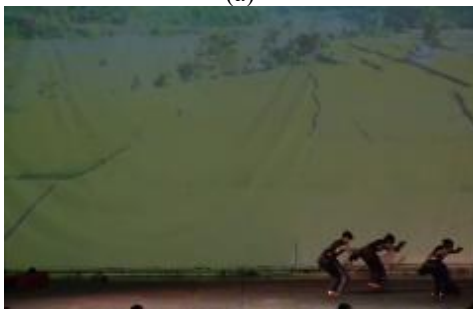
Six dancers depict people carrying out their activities as farmers and fishermen, in their daily lives.



(a)



(b)



(c)



(d)



(e)



(f)

Figure 6. Part Two People Doing Work Everyday Activities Such As Farming

The disaster occurred due to the anger of the Goddess of Water due to the negligence of the village community who did not maintain the water properly and the community did not carry out rituals as they had done up to now.



Figure 7. Part Two The Occurrence of Natural Disasters

3.2.3 Part Three

A female dancer appears as the Goddess of Water on the back right side carrying a red cloth property, then spins around in the middle of the stage while playing the cloth.



(a)



(b)



(c)



(d)

Figure 8. Part Three The Wrath of the Water Goddess or Boru Saneang Sea dragon

Perform ritual offerings to the Goddess of Water so that they can be protected from the dangers that befall them



(a)



(b)



(c)



(d)



(e)



(f)

Figure 9. Part Three Offerings to the Goddess of Water

3.3 Dance Supporter

3.3.1 Property

The properties used in the performance of Boru Saniang's work Naga Laut are as follows.

- a. The long white cloth used by the Goddess of Water is placed on her shoulders and hung down her back lengthwise. Both ends of the cloth are held by the dancer.



(a)



(b)

Figure 10. Properties of White Cloth

- b. Properties: Bakul, which is used by female dancers as a tool for farming, placing farming products, and carrying food to the fields or rice fields.



(a)



(b)

Figure 11. Bakul Property

- c. The caping property, which is used by male dancers, is played and placed on the head. The caping is used as a symbol of farmers, which is used to protect the head from the hot sun.



(a)



(b)



(c)

Figure 12. Caping Property

- d. The red cloth property is used by the Water Goddess Boru Saneang Naga Laut, this cloth symbolizes anger and wrath, the cloth is twirled and waved.



(a)



(b)



(c)

Figure 13. Cloth Property

- e. Jug, as a place to place burning incense, because it is believed that incense can bring a mystical aura to summon the Goddess of Water in this work



(a)



(b)



(c)

Figure 14. Kendi Property

- f. Pangurason water, as cleansing water, is the water used by sibaso to be sprinkled around traditional event venues in order to preserve nature, maintain and live in friendship with nature, and keep away from disasters. The symbols contained in pangurason are holy water in a bowl, kaffir lime, sisalik leaves, banyan leaves, silanjuan leaves, red cloth, white cloth and black cloth. However, in this work, this work only uses a bowl containing water and kaffir lime, as well as leaves as tools for sprinkling the water.



(a)



(b)

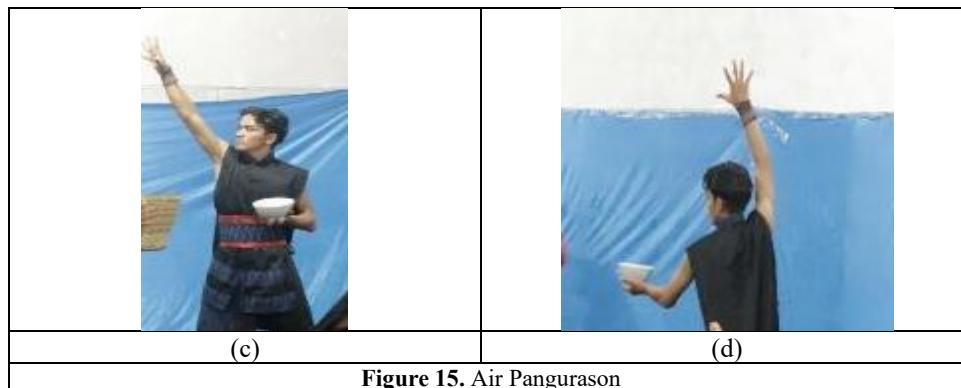


Figure 15. Air Pangurason

- g. Offerings in the form of fruit and incense which are burned to emit smoke



Figure 16. Offerings

3.3.2 Mangandung Poetry, Or Wailing To Request To Be Protected From Disaster

Ueee....

Dainang Saneang Naga...

Nauli nalagu, jala nalambok marroha....

Palambokma pusum da boruni my king.....

Mauseang ma rokam dihami akka siminitmon, shade sala dipandohan iiii.....

*Ai tung padirgakma simalolongmu marnida hami, jala unangma tabunihon bornok ni ate
atem, asa Unang gabe hatahutan hami diakka lakka nami..... da opuung*

Asima Roham....
 Oloima pngidoanni siminitmoon....
 Eiii
 Eiii
 Eiiiiii

It means:
 you are the daughter of Saneang Naga
 your appearance is so beautiful, your face and your heart are so extraordinary
 You are the daughter of a king who has never known evil. Your heart is truly noble
 Be generous to us, because everything we do and say about water is wrong
 Look and look at us, don't turn away from us, soften your heart so that we don't get scared
 every step we take... Yes, Saneang Naga's daughter
 Grant our request
 Eiiiiii
 Eiiiiii
 Eiiiiii
 Eiiiiii

3.3.3 Musical Instrument

The musical instruments used are traditional musical instruments and techno music. The traditional musical instruments used are:



Figure 17. Musical Instrumental

4 Conclusion

The final stage of creating a performance art work is a performance, this research has carried out a performance, on June 27, the performance was carried out after the *Boru Saneang Naga Laut performance art work* was completed. Based on the understanding and interpretation of the traditional values of Mangase Homban, it is poured into a work of performing arts, namely the ritual of worshiping the Goddess of Water and then given appreciation to students majoring in Sendratasik, Performing Arts Study Program. Music Education Study Program, and Dance Education Study Program. Appreciation will not only be given on a limited basis, therefore, the next stage of the research activity plan is to complete the objectives or achievements of this research problem. By informing the *Boru Saneang Naga Laut dance art work* to the wider community as an innovative product of the Mangase Homban traditional culture, which belongs to the community. Nagari Padang Laweh Sijunjuang Minangkabau district by uploading this work to the You Tube network, with a link.

Artworks *Boru Saneang Sea dragon* is a form of expression and interpretation of rituals owned by the Tomok Community, Samosir district, which are created based on perception through the senses and imagery. The feelings contained in the *Boru Saneang Naga Laut culture* are related to feelings, physical sensations, suffering, passion, mental stress and emotions related to community life which are transformed in dance works.

Art exists when it is performed at a certain time and place. When the performance is finished, the art no longer has its form. The form of art is the process of doing that art. Apart from time and space, art exists if there is an artist - both the artist who created it and the artist as performer - and an audience. If there were no artists, performers, or spectators, then the form of works of art would not exist either.

The artwork of *Boru Saneang Naga Laut* is not only a game that stands alone, but has a connection with the social and cultural life of the people of Tomok, Samosir district as the owner of culture, in general, has the values contained in it. Value is a measure of high-low degrees or levels that can be observed, researched, or internalized. Values can be interpreted as basic basic essences, which ultimately become normative foundations. The values contained in Tomok, Samosir district are subjective, so art has different values for each person, group and community. So that the public knows the form and values of works of art in Tomok, Samosir district, in the next stage the recorded video of the performance that has been carried out will be uploaded to the You Tube Network. The You Tube link is <https://www.youtube.com/watch?v=RDJtxVFK2qo>.

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