



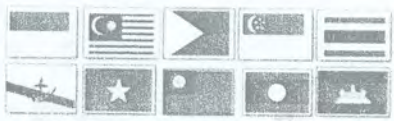
# Educational Creativity and Innovation

in Perspectives of The ASEAN – China Relations

*Character Building*  
UNIVERSITY



## 2015



# Educational Creativity and Innovation in Perspectives of The ASEAN – China Relations

The International Conference Proceeding Book

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## **Educational Creativity and Innovation in Perspectives of The ASEAN – China Relations**

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## THE COMMODIFICATION OF *TUNGGAL PANALUAN* IN THE BATAKNESE SOCIETY OF NORTH SUMATERA (INDONESIA) RESPONSE AND PERCEPTION

Zulkifli

### ABSTRACT

The tunggal Panaluan stick is a product of the cultural tradition of Batak, which contain magical powers. In the past, tunggal panaluan functioned in the activities of cultural and religious rituals. Now, because of this ritual activity is no longer a single, panaluan functioned as tourism commodity products, to support the tourism area of Lake Toba, in particular island. The commodification of tunggal panaluan on one side causes the loss of character (aura) and cultural values are the real tradition. However, on the other hand is a vehicle for creativity and innovation communities to preserve traditional cultural forms were feared to be extinct. How tunggal panaluan commodification impact on the perception of and response Batak society, will be explained based on structuralism perspective. In detail, the impact of commodification is explained by the structure of binary oppositions; langue-parole, synchrony-diachrony, and marker. Dialectic of acceptance and critics of society, positive and negative impacts of commoditization will be explained by aspects of form, function and meaning of tunggal panaluan.

Keywords: Commodification, Tunggal Panaluan, Perception and Community Response

### INTRODUCTION

Socio-cultural phenomenon in the tourist areas of North Sumatra Samosir-today is the desecration of cultural traditions, and the development of profanisasi in the form of commodification of cultural tradition as the impact of tourism development. Because the area of tourism, the dynamics of social and cultural changes in Samosir intense occur, which affects all aspects of life, whether in the form of values, mindsets, to people's daily behavior. The dynamics of social change also affects the life of the arts, especially the visual arts. Some forms of art expression that were once free of commercial interests, which is simply a need for communal expression in relation to religious rituals and culture, is now packed into a product of consumerism tourism.

Efforts packaging art as tourism commodities would be considered positive, namely to improve the productivity and creativity of society, and at the same time and trying to take advantage of employment opportunities in line with the increasing demands of tourism. In addition, it is also in order to maintain the existence of art as part of the benefits of loca<sup>1</sup> (local genius) Naidoo that still exist, and evolve in line with the development needs of the community and the environment. This effort is part of efforts to maintain the presence or existence of individuals and society. It is something that is very valuable, as explained Vincent Martin: "... one of the most important thing that distinguishes human life from other life forms is the fact that people are aware of its existence, its existence, as well as questioning the existence of"<sup>1</sup>. Kierkegaard said humans should realize its existence by binding themselves freely and to practice his faith and fill independence.<sup>2</sup>

The expression of various forms of art Naidoo has existed since the former, as an integral part in the history of the cultural traditions of its people. The development of this tradition-based art, on the one hand to support the development of tourism are also

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<sup>1</sup> Vincent Martin, O.P., *Filsafat Eksistensialisme* (Yogyakarta: Pustaka Pelajar, 2001), halaman v.

<sup>2</sup> Dick Hartoko, *Kamus Populer Filsafat* (Jakarta: PT. Raja Grafindo Persada, 1995), halaman 27.

categorized Naidoo cultural tourism, in addition to nature tourism. However, on the other hand weaken cultural values tradition since the first eminent people (the term Benjamin: decay aura), due to the distortion of the shape and workmanship are no longer in line with the tradition of the true values. This is the impact of fine art commodification that Batak should study in depth.

### **TUNGGAL PANALUAN STICK AS BATAKNESE CULTURE PRODUCT**

The tunggal panaluan stick already live in a culture of Batak society since the days of primitive and very meaningful in social life and religion.<sup>3</sup> *Tunggal Panaluan*, as the art of Batak are generally characterized by Cabalistic, namely belief against spirits, associated with the supernatural world, which is the greatness of witchcraft Batak. Traditionally, The Tunggal Panaluan stick is a stick made of wood choices, namely hardwood tree species *cassia javanica*, local people call it the tree *piu-piu tanggulan*. The length of the original single stick panaluan can reach three meters, because its function is not as usual sticks. Having a thickness at the base and tapers to the tip at the bottom, making it easier stuck in the ground. Aesthetically, this rod can only be made by an expert, someone who has the ability to carve out, because from the base to the tip of the stick decorated with carvings and reliefs representations of humans and animals are composed storied.

In general, human representation which is engraved on a single stick panaluan sex male and female, not anatomical, namely the realization of a larger head. The human figures are arranged terraced with squatting or half squat position, interspersed with some form of Batak mythological animals, such as buffalo, cattle, horses and reptiles such as lizards, crocodiles and snakes. An explanation of the stick form of decoration is an overview of all the physical form of a stick made public in the past, due in great detail, every stick has the distinction of representing the human form and animal species, as well as its composition.<sup>4</sup>

As the Explanation of W.H. Rassers explained that all authors (researchers) previously stressed that there may give an idea of these figures are complete. Generally they say that it always appears seven human figures on a stick that is really ancient. Other characteristics, the top figure is always male, and underneath the woman, or some form of equine animals, like a horse. There is also a female figure depicted in the position of back to back.

Tunggal Panaluan are considered good and ancient style has been difficult to find. Since the Dutch colonial heritage culture Batak many products brought to Europe, and until after independence many have moved into the hands of collectors.<sup>5</sup> Even if there are people today who make this stick, not intended for creation mystical objects as the society of the past, but for the fulfillment of the wishes of people outside the Batak community to unique art objects and antiques, that tourists who come to Samosir Batak and surrounding area. Andrew Causey says no interest in the West in material culture Batak Toba Batak people may no longer reproduce the objects that once made by their ancestors.<sup>6</sup>

History and origin of Batak mystical wand has several versions, comes from a story or a myth, and also an analysis of the kinship structure of Batak. One story tells of a king whose wife gave birth to twins. Infants or children who man named Si Aji Donda Hatahutan and women named Si But King na Uasan. Twin births that time was considered a misfortune, especially the opposite sex, because it feared would happen adultery. Therefore, the parents

<sup>3</sup> Batara Sangti, *Sejarah Batak* (Balige: Karl Sianipar Company, 1977), halaman 375-375

<sup>4</sup> Batara Sangti, halaman 371-372.

<sup>5</sup> Hal relavan Uli Kozok, *Warisan Leluhur: Sastra Lama dan Aksara Batak* (Jakarta: Kepustakaan Populer Gramedia, 1999), halaman 27.

<sup>6</sup> Andrew Causey. *Danau Toba: Pertemuan Wisatawan dengan Batak Toba di Pasar Suvenir* (Medan: Bina Media Perintis, 2006), halaman 227.

tried to separate, but to no avail, until his escape to the forest. In the forest they fall into sin as worried parents. Both of these children are condemned god, so it becomes a statue attached to the tree. Both parents tried to seek help to the shaman (datu) which has a powerful science, but always failed. All datu suffer the same fate, turned into wood and blend with the tree. Finally the king called Datu Sitabo in Babana (shaman sweet talker). Datu The latter gives an understanding that people who have been hit by the curse of the gods can no longer be restored to the world as before. However, they later can be used as a sculpture mystical objects. Datu suggested that trees are cut and made a stick, carved to look like the people who have become sculpture. This stick will make the enemy fear and drought will stop. Since then, the stick was used in the war, and also ask for rain in the dry season.<sup>7</sup>

In addition to the above story, there are many stories obtained from the public's understanding, which evolved from myths trusted people for generations, and is part of the oral literature Batak society. Myths and product Batak culture is strongly influenced India's Hindu-Buddhist culture of the past, which is processed in a creative society based on local genius.<sup>8</sup>

Panaluan sole intension of this, in addition to supporting the authority of the datu, is because its main function as a baton in the fight, and as a medium to ask for rain in time of drought. Panaluan a single stick manakutkan. From the name itself, "tunggal panaluan", revealed the meaning ability to conquer anyone who must be conquered. Power and magic wand is not only seen from the shape sinister, also because it contains the herb in the form of mystical substances (fertilizer or pangulubalang), which involves the sacrifice of a human child.<sup>9</sup> Fischer added that the general characteristics of this stick is a "defense" mystical, objects used to drive away evil influences.<sup>10</sup> Meerwaldt say, the double nature of tunggal panaluan function, namely as a mystical thing in warfare and as a medium to bring rain.

Public confidence in the strength of supernatural mystical wand has been reduced. At the present time, a single stick panaluan functioned as tour performances, along with other cultural products, namely the Tor-Tor dance and music gondang, as well as the perpetrators use Ulos. Tunggal panaluan form now is the creation of artists (artisans) in Samosir, which is a lot of work in the area Tomok Upper and Tuk-tuk. Many foreign tourists collecting works of art are the tunggal panaluan representation from Europe, who came to Samosir crowded around July to October each year. Andrew Causey, tourists who had lived and socializing with people Batak says; the reason people collect art works Batak must be diverse and complex, but in general the motivation to consume is as a desire for something exotic.<sup>11</sup> In addition, the present capitalist era of unique artwork serves to show the social class differences.

Tunggal panaluan commodification. This resulted in the loss of a single cultural arts panaluan aura, because in addition to be explored, as well as exploited as tourism commodity product. Benjamin said the artwork reproduction will lose the aura and uniqueness, so that there is an aura of decay.<sup>12</sup> On the other hand, the positive impact of commodification is craftspeople exploration vehicle. Artists in Samosir has spawned a variety of characters relief, as well as the coloring process.

<sup>7</sup> Michael Prager dan Pieter ter Keurs (ed), *Tunggal Panaluan: Tongkat Mistis Batak* (Medan: Bina Media Perintis, 2012), halaman 92-96.; Batara Sangti, halaman 368-369.

<sup>8</sup> Harry Parkin, *Batak Fruit of Hindu Thought* (Madras, India: The Christian Literature Society, 1978), halaman 64.

<sup>9</sup> Batara Sangti, halaman 397-398.

<sup>10</sup> Baca Michael Prager dan Pieter ter Keurs (ed), halaman 92.

<sup>11</sup> Andrew Causey, halaman 227.

<sup>12</sup> Christopher P. Long, *Art's Fateful Hour: Benjamin, Heidegger, Art and Politics* (dalam: *New German Critique*, No. 83, *Special Issue on Walter Benjamin*) (Spring-Summer, 2001), halaman 90-91.

In contrast to the existence Ulos Batak society that is still used until now, tunggal panaluan only be used in limited event. Therefore, it is better made in the form of duplication or other forms of development, which is oriented as a tourism souvenir products. With the development of the craftsmen who made the tunggal panaluan means also create jobs. Based on observations of the author, many artists and craftsmen who suksus materially.

Tunggal panaluan commodification also has implications for the public and tourists. When the tunggal panaluan traditionally functioned only on the authority and ownership datu, it is not easy for people to access it. Now, to admire the uniqueness of the stick and know the historical background and philosophical, all those who are interested can mengkoleksinya. Thus, a single duplication panaluan as tourism commodities, makes people easy to have it.

Tunggal panaluan representation and duplication are now made in bulk, with better equipment and more practical working mechanism, because the market value orientation. Obviously the selling price relatively affordable to the public or tourists. From the writer's observation, a single duplication panaluan made in bervarisi quality, in terms of materials, detailed craftsmanship and finishing. Communities with a good appreciation of art definitely targeting a tunggal panaluan approaching its original form. Single duplicates panaluan great too often displayed in hotels around Samosir and Prapat, as imaging and romance of past cultures owners.

#### **Society as Arts and Culture Appreciator**

In general, the development of tourism can not be separated from the three main elements, namely the government (state), society (civil society), and businesses (market).<sup>13</sup> It is relevant also applies to the development of tourism in Samosir. To see the impact of a single commodification panaluan by commercialization of tourism, the authors focused on the community apresiator in Samosir. This study is important, to uncover developments in kesenirupaan commodification Batak, so that people can be more wise in developing tourism Samosir, while maintaining the substance of the values of tradition.

To determine the impact on the perception of and response to the commodification of society, has obtained the data and facts research through surveys and interviews with some narasumber, namely; from the cultural, religious leaders, academics, and traditional leaders in Samosir. In this context, the community is positioned as appreciators, who could see the development and changes in the arts and culture of Batak is clear and neutral, based on an understanding of philosophical, historical, traditions, and daily experience, taking into account the dynamic development of sosoal-Batak culture until now. All data and facts presented research based on the theory perspective of structuralism.

Faruk (2012) says, structuralism is an understanding or belief that everything in this world has a structure, and work structurally. Faruk also summarizes what is revealed by Jean Piaget, that structure is the order of the entities that embody the three fundamental idea, namely; the idea of the whole, the idea of transformation, and the idea of self-regulation.<sup>14</sup> Gui do Carmo da Silva in Mudji Sutrisno said structuralism is a school of thought that seek terda-lam structure of reality that seems chaotic and diverse on the surface scientifically, that objective, rigorous, and is.<sup>15</sup> Modern structuralism in its development, can not be separated from the name of Ferdinand de Saussure (1857-1913).

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<sup>13</sup> Dewa Putu Oka Prasiasa, *Wacana Kontemporer Pariwisata* (Jakarta: Salemba Humanika, 2011), halaman xvi-xvii.

<sup>14</sup> Faruk, *Metode Penelitian Sastra: Sebuah Penjelasan Awal* (Yogyakarta: Pustaka Pelajar, 2012), halaman 173.

<sup>15</sup> Mudji Sutrisno dan Hendar Putranto (ed), *Teori-Teori Kebudayaan* (Yogyakarta: Penerbit Kanisius, 2005), halaman 113.



Some principles of structuralism are: langue-parole; synchrony-diakroni; marker-marker; and denotation-connotation. Langue is formal grammatical system, otherwise parole is actual speech, a way in which people use every day use of language / sign to mengekspresikan himself. The language in this case is also art and culture, which is part of the text. Saussure believed that everyday language (parole), not oriented to scientific rules. The use of scientific language should be focused on langue, the formal system of language, not the ways of subjective when it was used by the actors.<sup>16</sup> Between langue to parole beside a binary opposition, also have a differential relationship. The existence of langue lead to the development of parole.

In the visualization of culture, signifier (signifier) is the image of the form when seeing a form that is displayed, and signified (signified) is the image of the form used for meaning in the mind of the recipient. Saussure understand the relationship between the signifier and signified a stable relationship, and can be expected to form a sign language.<sup>17</sup> Saussure states that sign language is a basic characteristic is arbitrariness absolute.<sup>18</sup> Arbitrariness thus form signified and signifier at random, so that people can no longer explain (for example) a car called a car, not a house.

In terms of time perspective, synchrony is an approach that saw language as a system functioning at any given moment, with no need to understand this aspect of etymology. The diachronic approach is based on the discussion of comparative-historical language, through the search process etymological, phonological movement, and so on, so as to contain the associative aspect. Saussure explains, langue can only be identified through the analysis of synchronic, while parole through diachronic analysis.<sup>19</sup>

## **TUNGGAL PANALUAN KOMODIFIKASI IN PERSPECTIVE STRUCTURALISM**

In reviewing komodifikasi kesenirupaan Batak, principles and basic concepts of Saussure's theory is important as a foothold, which deals with langue-parole, synchronic-diachronic, and marker-marker. Commodification is essentially the process of change. In the context of kesenirupaan Batak, commodification is a change of value-sacred tradition into a modern-commercial use. These two things, is a form of binary opposition. In relation to the concept of structuralist Saussure, values nuanced art of sacred traditions are relevant to what is stated as langue. Instead, the values of modern art for commercial purposes relevant to parole.

Structuralist theories of several prominent supporters and developers Saussurian structuralism, formulated into an integrated unified theory. Considering, that the single komodifikasi panaluan in Samosir related to various aspects and impacts, namely: 1) the arts and culture as language; 2) arts and culture as a sign, 3) art as a social and cultural aspects; 4) arts and culture as a commodity; etc. Therefore, the theory used to be able to accommodate the impact of komodifikasi tunggal panaluan problems holistically.

### **Langue and Parole in the Form, Function, and Meaning of Tunggal Panaluan**

<sup>16</sup> George Ritzer, *Teori Sosial Postmodern* (Bantul: Juxtapose Research and Publication Study Club/ Kreasi Wacana, 2010), halaman 52.

<sup>17</sup> Madan Sarup, *Panduan Pengantar untuk Memahami Postrukturalisme & Posmodernism* (Yogyakarta: Jalasutra, 2011), halaman 9.

<sup>18</sup> Jonathan Culler (Alih Bahasa: Rochayah dan Siti Suhayati), *Saussure* (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, Depdikbud, 1996), halaman 7.

<sup>19</sup> Anthony Giddens, *Problematika Utama dalam Teori Sosial: Aksi, Struktur, dan Kontradiksi dalam Analisis Sosial* (Yogyakarta: Pustaka Pelajar, 2009), halaman 16.

Based on the understanding of *langue*, there are some aspects of *tunggal stick* form *panaluan* inexplicable nature of the real. *Tunggal panaluan* large rod-shaped with a length of three meters. The larger the base, and tapers towards the bottom. Visually, this stick decorated with carvings and reliefs on all the surface of the trunk, which is nested. Relief in question is a representation of the human form and animal totem. The relief sculpture made good order contained in a single spirit *panaluan* be happy, it's not because the basic aesthetic (interview with Thomson HS, 13 April 2015).

No data that could explain in detail about the representation of humans and animals in this wand. What is clear, one detail that always appears on each stick a whole is at the head of the top figure covered with ropes, the head cover is red and white, the hair fastened on it as a crown. By using threads of three colors; black, red, and white (*bonang manalu*), sticks wrapped in a circular from the head of the figure above, crossed downwards.<sup>20</sup> At the head made a small hole hidden filled with poison (fertilizer).

At first *tunggal panaluan* trusted people based on myth illicit relationship of two twin brothers, and develop into heirloom clan groups are represented through the authority *datu* (leader, healer). Overall, it looks hideous form of a stick, and gave birth to a magical aura. Every single step process of making *panaluan* done by magical rites. At least the ritual performed is started when taking a stick of wood as a material, followed by a ritual process, and before sticks functioned when once completed. This stick is kept in a particular sacred place by custom (*sopo healers*), and used in religious rituals and culture.

Based on the analysis of *tunggal panaluan* commodification *parole*, many things have evolved and changed so that gave birth to new interpretations. Physically, *tunggal panaluan* now smaller, decorated with relief and statues that are no longer based on specific patterns in the past, namely the male figure at the top, followed by female or symbolic animal in the row below it. *Tunggal panaluan* now made of wood *juar* or *Ingul*, many timber species in Toba Samosir or region. Manufacture has to consider aspects of pragmatic, to be easily packed, *tunggal panaluan* where such connections are made in three billiard stick. As a tourism commodity product, *tunggal panaluan* finished neat and shiny, some are using two colors. Unique, the color used is of antiseptic drug powder Potassium Permanganate PK commonly referred to as the base, and ends with shoe polish.

At the top of the stick, on the head of a statue of male figure decorated with horse hair (the hair of the head and tail), or fibers. Single small hole as in the past entered *panaluan* toxins (fertilizers) no longer exists. *Tunggal panaluan* armature impression has also been reduced, as has been finished to a neat and shiny. There is no longer a ritual that accompanies the single manufacturing process *panaluan* now.

Many factors contribute to the development and changes of this *panaluan* singular, in line with the changing dynamics of society in the era of globalization *moderisasi* and the world. Seacara specific, driven by tourism perkembangan Samosir and Lake Toba region. *Tunggal panaluan* commodification is the impact of tourism *kemercialisasi* requiring commodity products as one of its appeal. Instead, tradition and culture, which is not really a *tunggal panaluan* functioned anymore, because it is not in line with the Batak Christian faith.

People tend to accept these changes, because rationally realized no longer possible *tunggal panaluan* as the shape and function of his past. Christian missionaries, especially in the era of highly potent *Nommensen* make a ban on products and cultural activities mystic, as a *tunggal panaluan* (interview with Manguji Nababan, February 25, 2015). Generally, people assess positively the single replica *panaluan* as tourism commodity product, because in this way a *tunggal panaluan* can exist, although it has been modified or *dikreasikan* according to

<sup>20</sup> Michael Prager dan Pieter ter Keurs (ed), halaman 81-82.

the conditions and the current situation. Thus, the public easy access, and a single can panaluan widely known as one of the cultural wealth of Batak. Instead, the community, especially among observers of culture, expect single original panaluan can be stored and maintained properly through the museum management. Now, most tunggal panaluan Batak culture and many other products that are stored in the museums of Europe.

Associated with the function of tunggal panaluan at the past, it is true synchronic as living in ritual Batak cultural and religious past. In a vertical relationship to God, the sole panaluan a datu media in dealing with God Mulajadi Nabolon, or to call the god of the Batak, as a function gondang Bolon. Horizontal, tunggal panaluan datu is a symbol of authority in society memimpun. Tunggal panaluan used as a baton in the fight between villages or between clans. Tunggal panaluan also used for rainmaking rituals media when the dry season arrives.

As sacred objects and sacred, tunggal panaluan the common property of the village, as well gondang. Some interpretations of a single function panaluan, including declared Manguji Nabagan (interview: February 25, 2015), that serves as a tunggal panaluan destruction, but it could also be the media's help. Daulat Saragi (interview: February 23 2015), said single weapon panaluan is inserted into the ground, not to a person. Meaning as the conquest of self, before they can lead their group and conquer the opponent.

Langue function of tunggal panaluan evolution of past experience growth and change, thus giving birth to a new interpretation in the context of understanding its parele. Some understanding of panaluan parole sole function of which is as one of the cultural identity of Batak. This function was born in the middle of the Batak community development toward an open society, and demonstrate its existence among the various ethnic groups and cultures in the archipelago and Abroad. The identity function is realized through a single commodification panaluan as Samosir tourism product. Thus, a single function panaluan past that belongs only to the authority of datu, now a private property. Tunggal panaluan now as unique gift items and collectibles for lovers of art and antiques.

Batak society is now no longer a single store panaluan original, true, and of course also no longer a function of religious and cultural rituals. Until now, if there are people who keep mystical objects, such as tunggal panaluan, be reprimanded and the prohibition of the Church. Unless quietly, some people use it for specific purposes; as a talisman, to be successful, selling merchandise, and so on. Just adherents Parmalim (Batak traditional religion) that still use the tunggal panaluan until now.

Society damned scared. They realize, if you can not care for a single mystical objects panaluan can bring disaster or harm for themselves and their families, for example, gets the disease, efforts have always failed, and so on. On the other hand, the positive rate of existing community development and change shape tunggal panaluan now. Otherwise, the public and the younger generation is not easy to access the next Batak and tunggal panaluan know. Tunggal panaluan function as a function of his past may no longer return. Therefore, the community, particularly those concerned with the cultural tradition of expecting no effort to preserve the tunggal panaluan without blurring the substance of real understanding.

Langue single meaning panaluan clearly meaningful sacred past, contain mystical powers, and part of the religious and cultural rituals. Just like some of the other products Batak art, tunggal panaluan part of the object of praise to God Batak first. Panaluan given a single soul or spirit, so that it can be ordered or asked for help, or otherwise melukan destruction. Because kesakralannya, tunggal panaluan only be owned and maintained by a datu, and placed on a special heirloom clan groups, called sopo healers.

Myth two brothers who fornicate so cursed the gods gave warning to people not to weddings brothers (incest), also prohibits marriage semarga (interview with Thomson HS, 13

April 2015; also Togar Nainggolan, 2012: 67). Thomson says, it became the basis of Batak Dalihan natolo kekeluargaan system. In the process, a single authority panaluan meaningful as datu product, because it is used datu as a medium to connect with God and with other supernatural beings. Thus, langue is no single meaning panaluan development, the first significant ethical avoid marital relationship or brothers and semarga; second, meaningful functional, berniai to the datu when the lead group activities or dealing with other groups.

Language panaluan above single meaning has shifted so that gave birth to a new interpretation in understanding parolenya. Tunggal panaluan now meaningless profane, with use value, the commercial value of a product supporting Samosir tourism. In this panaluan profanisasi single meaning there is no sense of greatness and authority datu as the owner of his past. Now, anyone who is interested can buy and store a single replica panaluan, access to art shops and souvenir shop in the tourist area of Samosir. Panaluan now displayed as a single element interiors Batak culture.

### **Synchronic and Diachronic Form, Function, and Meaning of Tunggal Panaluan**

By the time perspective synchrony, tunggal panaluan is as form of past traditions that are sacred, and contain mystical powers, part of the objects of worship of the Batak people. As the sole langue panaluan, is a long rod-shaped and large, not as a stick in the functional sense now. Decorated with relief sculptures of human figures and symbolic benatang nested, given hair and ropes of yarn three colors; white, red, and black (bonang manalu). Tunggal panaluan original shape in the time dimension of this synchrony persist until just before the ban of Christian missionaries. Dimensions synchrony time expires after the stronger dynamics of modernization malenda Batak all aspects of community life, so everything beyond rationality becoming obsolete.

Based on a diachronic dimension, singular panaluan now has undergone many changes, for example in size, the cultivation of relief sculpture, and finishing. Practicality aspect of portability IS ALSO contemplated that, by making a stick in three connections. This change is a manifestation of the time diachronic dimension that evolve According to the development needs of the tourism Naidoo.

This diachronic dimension occurs in the moment of the dynamics and dialectics of social and cultural changes Batak society. Ranging from the prohibition by the Christian missionaries, the development of the Lake Toba region as a tourist area since colonial times Balanda, and tourism Naidoo began 70s. Accordingly, the influence of modernization and globalization are stronger, so something mystical is not believed anymore. Surely every stage of these changes gave birth to comparative-historical form, and contains aspects of associative forms. For example, the emergence of the dragon characters on a single commodification relief panaluan indicate the influence of China, because tourists Naidoo also many of the ethnic Chinese community. Single commodification panaluan also spawned association with sculpture shape totem Borneo.

In line with the context of shape, dimension of time synchrony panaluan sole function is as the function of tradition, which is a vertical komonikasi media datu to God and horizontally to the people they lead. Tunggal panaluan function in this synchronic dimension of time before the ban lasted until the Christian missionaries, and the development of society in the governance of modern life with the support of rational thought pattern.

In diachronic, single function panaluan profanisasi evolved in the process, becoming a commodity product in the tourism market mechanism, collectibles, and as the cultural identity of Batak. This function changes occur in the span and continuous process, passes through the dynamics of social and cultural change. In comparative-historical, past tunggal panaluan owned only by the authority of datu, can now be shared by all those who are interested

mengkoleksinya. Tunggal panaluan past are stored in a particular place, separate from human habitation, now on display as interior elements. Image or a single community associations against panaluan no longer a mystical fearing objects, but fun because of the uniqueness and aesthetic value.

The impact on public perception and response was generally positive. Considering, that single function panaluan as previously no longer possible, because ritual stick penggunaan is also no longer exists, except in limited public Parmalim adherents. On the other hand, people are also increasingly critical and rational. If there is a single use panaluan, will be punished socially, as well as by church organizations. Tunggal panaluan until whenever will be deprived of, the product is considered infidelity. Sanctions are removed from church membership, sanctions are very hard for people Batak (interview with Manguji Nababan, February 25, 2015).

Therefore, to tunggal panaluan can be preserved and developed, of course, tourism needs barbasis commodification is considered positive, because it is also related to economic empowerment. Unlike the other Batak tradition of cultural products, for example Ulos, still in use and become strong identity Batak until now. Tunggal panaluan not the case, so that the community regarded tourism as a vehicle for the sole preservation panaluan.

In line with the dimension of time synchrony panaluan forms and single function, single meaning as the meaning panaluan are traditions of the past. Initial meaning of events is as a warning to the public to refrain from marriage one clan, let alone brothers (incest), received through the mythical twins who cursed the gods because of sin. Functional meaning is as sacred objects, objects of religious and cultural rituals. Then, as things datu authority, mystical, and therefore must be kept in a specific place, separate from human habitation. In synchronous, meaning it survived until just before the ban of Christian missionaries from Europe by mid-century xix, and the development of public rationality in the era of modernization. Missionary break the chain between the public owners of culture with cultural objects. Tunggal panaluan and other cultural objects are considered not able to give a blessing, and it is impossible to give kindness, and vice versa missionaries insert understand Christianity in Batak society (interview with Manguji Nababan, February 25, 2015).

In diachronic, single meaning panaluan evolve and change in the process profanisasi with various expressions of meaning. In the context of culture, tunggal panaluan as one of the cultural identity of Batak past. Modification and development now spawned contemporary art, because it is in line with the principles of the art of postmodernism. In the context of the economic, commercial single meaningful panaluan as tourism commodity products.

These changes occurred in a span of diachronic, in line with the social and cultural development of society, and the development Naidoo as a regional tourism destination. Pased on comparative-historical, singular meaning panaluan developed from mythical meaning, the meaning of authority datu, meaning Batak cultural identity, economic significance, the meaning of signs and symbols, and so on. Until the development of meaning now, the public perceives and responds positively. Due to the development and modification of existing single-panaluan can be preserved, and the wider community as well as tourists easy access.

### **Markers and markers on the Form, Function, and Meaning Tunggal Panaluan**

All the elements and structures that are identified in the single commodification panaluan can be expressed as a sign, to be analyzed based on the aspect markers and petandanya. Commodification panaluan singular aspect that can be identified as pananda of which is made more simple forms; obscure little size and short, and three connections made in

wood. It becomes a sign that a single form panaluan oriented based on the principle of tourism souvenirs, namely the ease to carry or packed, so that relatively small.

Form of decoration that no longer comply relief sculpture that is nested as appropriate, is also a pananda. This marker gave birth signified again that people do not fully understand the structure of multilevel relief sculpture, so that they no longer follow the rules properly. There is also a marker in the form of the use of substitute materials, namely the use of wood Ingul stout in society Naidoo, the use of fibers instead of hair, and the use of antiseptic substances PK finishing materials and shoe polish. This signified the creativity of artisans people looking for material substitution, and conduct exploration of finishing materials, so commodity products Samosir tourism different from other regions.

Markers can also be read on ketidakadanya breach of poison as a tunggal panaluan the past, there is no longer a ritual the manufacturing process, and reduced the impression of the armature rod because some had finished clean and shiny. This marker panaluan magical properties of a single stick is gone, who is left is character art Batak primitive form of expression. Also signified how to form a single armature panaluan adapted to the shape of souvenirs in general, to be displayed become decoration. Overall, a marker that can be read and interpreted from a single form panaluan gave birth signified that the people accept these changes. Society is quite rational, aware that the sole existence as real panaluan no longer possible, and changes according to the community is a logical consequence of the times.

Some aspects of the markers in the commodification single function panaluan include panaluan function as a single cultural identity Batak panjaga past for the present generation and future. This becomes a marker that the Batak people fear losing their cultural identity, therefore no attempt to pelestriaannya, although in different functions. Single function that stands out from panaluan now is a product cenderamaata tourism, where people buy and mengkoleksinya as a unique object identity budaya Batak. This function is read as a sign occurs profanisasi single function panaluan very much, in contrast to the actual function as sacred objects in religious rituals and culture of the Batak.

Ownership functions are no longer based on the village or clan groups, and fear as a result of the ban on missionary society, as well as a marker damned scared. In semiotics, this is a sign that people can not survive with the cultural traditions, so the receive direction missionaries to leave the trust and all the activities that have been a tradition since the former. Acceptance of this society develops into a rejection of anything that is considered irrational. This condition proceeds in a diachronic dimension of time, gradually, over the dynamics of the dialectic, or perhaps also of resistance, until finally as the condition of society today. What is clear, this condition is a marker of the inability of the public against the flow changes, which initially through religious moral message.

Aspect markers can also be read on a positive attitude towards public acceptance of commodification single function panaluan. Markers that people behave rationally with reality. Community see the positive side for a single function that sesungguhnya panaluan no longer possible. therefore, through a single komodifikasilah panaluan can exist, although the change of function and form. Tunggal panaluan sacred function switch with profannya function. In this context, sign people do not want to lose a tunggal panaluan as assets Batak culture, but the cultural traditions should be adapted to the reality of the changing times.

In line with the shifts and changes in the form and single function panaluan, some aspects panaluan commodification single meaning can be read as a marker of which is the meaning in the context of a single physical panaluan, namely the lack of sacredness meaning anymore. Tunggal panaluan that was once loaded with the value folisofis, symbolically, to the mystical, ranging from the manufacture, use, and maintenance, now no longer exists. In the context of ownership, is also no longer the meaning of the greatness and dignity datu, because everyone

who is interested can access and stay panaluan memilliki replicas. Tunggal panaluan functional meaning the value to be shifted from the exchange rate, until the value of the mark.

Interpretation of the marker above the marker bore, Batak society in general that could not sustain the tunggal panaluan as the meaning and values of tradition. This condition dipengeruhi and driven by many internal and external factors. Tunggal panaluan that was once a symbol of authority datu, now a symbol of community pride or collector. Formerly not easily accessible because it is stored in a special place, a replica now on display at the art shop and souvenir shop, as well as into the interior elements. With a single show panaluan, displayed as an element of the interior and proud collectors mengkoleksinya, is a fundamental change in the philosophy of meaning. Tunggal panaluan past in philosophy is also interpreted as a control and subjugation of self, before it can conquer the opponent. A stark contrast to the existence of a single meaning panaluan display and proud collectors.

## CLOSING

Commodification panaluan developed single artist or craftsman, supported by the acceptance of the public and tourists, in line with the local government to promote tourism and economic empowerment Naidoo. The advancement of tourism is strongly supported by the availability of souvenir products based culture local traditions. Therefore, the single panaluan known cultural icons such as the Batak very suitable to be developed as a tourism commodity. Samosir local government in this case to provide two primary locations for product marketing of tourism souvenirs. Tomok is the location marketing of products with the general quality, and Tuk-tuk product marketing location for tourists selective. The local government is also trying to introduce art to the public tourism through events Fair North Sumatra (PRSU) which is held every year in the field.

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