



The *Tungkot Tunggal Panaluan* Batak Statue As A Source Of Inspiration For The Creation Of Painting Artworks

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ABSTRACT

The author's fascination inspired the creation of this work with the *Tungkot Tunggal Panaluan* Batak statue, a significant element of Batak culture, notable for its shape, history, and function. This statue portrays seven individuals supporting each other, diminishing in size, set against diverse backgrounds. The research seeks to visualize the form, history, and applicability of the *Tungkot Tunggal Panaluan* statue from the distant past to the present day, manifesting as paintings accompanied by descriptions of their meanings and the techniques employed in their creation. The author produced 12 paintings in this study using acrylic and oil paints on canvas. These artworks feature human figures and primitive Batak figurative statues, characterized by stylized forms, set against a simple village backdrop that serves as a historical context for *Tungkot Tunggal Panaluan*. Historically, this statue was employed by leaders in traditional Batak community events. The author combined three techniques—plaque, chiaroscuro, and bravura—to infuse the paintings with dynamic impressions, contrasts, and vitality. Notably, the chiaroscuro technique was employed to balance dark and light, utilizing paint colors derived from raw umber and yellow ocher combined with primary colors to evoke a vintage atmosphere. The outcomes of this research comprise 12 paintings, each titled uniquely, reflecting the author's interpretation of the *Tungkot Tunggal Panaluan* statue in the realm of fine art. These works offer a profound insight into the statue's form, history, and function, *contributing significantly to the author's impact on the evolution of painting.*

Keywords : Statue , *Tungkot Tunggal Panaluan* Batak, Paint

I. INTRODUCTION

The Toba Batak tribe is one of the indigenous communities in Indonesia, renowned for their rich and diverse culture. They inhabit Samosir Island and the shores of Lake Toba in North Sumatra Province. Preserving their cultural heritage, they engage in traditional arts, uphold customs, wear traditional clothing, reside in houses, and employ traditional tools. In the realm of fine arts, particularly sculpture, the Toba Batak tribe crafts pieces for traditional ceremonies and rituals. Notably, primitive statues adorned with carved gorge motifs are among their creations. Sculpture remains an active art form among the Toba Batak tribe, and artists or artisans around Lake Toba produce various statues, including Bata Idup, Singa-singa, Sahan, Hombung, *Tungkot Tunggal Panaluan*, and *Tungkot Balehat*. The *Tongkat Tunggal Panaluan* is of particular interest. It is a totem statue distinguished by an arrangement of figures



overlapping and supporting each other, symbolizing the social hierarchy of the Toba Batak community.

In the context of painting research, the author selected the Tongkat Tunggal Panaluan as a source of inspiration due to a keen interest in the richness of Batak culture. The author, being from the Toba Batak tribe and a fine arts student at Unimed focusing on painting, sought to conserve historical heritage and delve into the statue's meaning. The unique shape, color, and background of the Panaluan Tunggal Stick captivated the author's attention, leading to the decision to create a painting inspired by this distinctive artifact and visualize it personally.

The research aims to visualize the form, history, and usage of the Tungkot Tunggal Panaluan statue from the distant past, applying it to contemporary paintings. The objective is to produce paintings accompanied by descriptions of their meanings and the techniques employed in their creation. By comprehending the message encapsulated in the Tongkat Tunggal Panaluan, the author aspires to convey this message through their artwork and contribute to the preservation of the cultural heritage of the Toba Batak tribe. In summary, the research endeavors to create a visual representation of the form, history, and function of the Tungkot Tunggal Panaluan statue in the form of paintings, coupled with a description of their meanings and the techniques employed in their creation.

II. LITERATURE REVIEW

The Tungkot Tunggal Panaluan Batak statue, a source of artistic inspiration, inspires the creation of paintings in this research. This statue holds significance for the Batak tribe due to its historical importance and the messages embedded in its background. From its inception, this statue has persisted in the regions of Samosir, Toba, and the shores of Lake Toba. Various historians, including Carpenter, have delved into the history and function of this statue, gathering information from diverse sources and museum artifacts of the Batak tribe, documented in Carpenter's book titled "Batak Sculpture" (2007).

The Tungkot Tunggal Panaluan is a form of artistic sculpture within Batak culture, showcasing remnants of ancient imagery and thought. Despite the temporal gap between its creation and the present, the latest Batak statues, carved from specific hardwoods, maintain their original form. The Panaluan Solo Statue is crafted by carving wood into a human figure with a head size of one-third of the entire body. The human figures on these statues are arranged in a stacked totem-like structure.

As Carpenter (2007: 1) emphasizes, "Tunggal Panaluan is one of the types of art sculpture in Batak," representing an enduring style that transcends the disintegration of materials, keeping the ancient style alive. Susanto (2011:296) states that sculpture is a three-dimensional work created through subtractive or additive methods. Painting, on the other hand, involves expressing ideas and emotions through color on a two-dimensional surface. In English, painting is referred to as 'painting.' Painting is a language for expressing artistic and ideological experiences, utilizing lines and colors to convey feelings, emotions, movements, illusions, and illustrations of a person's subjective condition (Susanto, 2011, p. 241).



According to Wiranto (2018:17), as stated in his book "Painting Concepts and Methods," creating paintings contributes to developing values and beauty within a community, giving rise to a broader spectrum of artistic means. This painting work is integral to human life, playing a role in enhancing society's beauty and social goodness.

III. METHOD

The creation method adheres to Hendriyana's approach, precisely designed to reference the topic and illustrate actions and activities with scientific answers. The primary object of the research work still needed to be created during the research activity. Consequently, in executing creative activities, it is essential to design the components and elements of the creation in alignment with the objectives and benefits of the specific creation.

Throughout the creation process, collecting relevant data and theories is imperative to serve as the foundation for realizing the work in question. The stages of creation encompass preparation, elaboration, contemplation, and the embodiment of the work. This creation method is applied from the initial preparation, including information and idea generation, through design sketches to the actual creation of the painting.

The creation was done at the Gallery of His Majesty's Fine Arts Sirait at Medan State University, Jl. William Iskandar Ps. V, Medan Estate, District. Percut Sei Tuan, Deli Serdang Regency, North Sumatra. Twelve paintings were produced, with a distribution of 8 works sized 80x120cm, two works sized 80x100cm, one sized 70x90cm, and one measuring 54x65cm. The results of this creation were exhibited at the Gallery of His Majesty's Fine Arts Sirait, Medan State University, in July 2023. The implementation received positive evaluations from the examining lecturers, namely Mr. Sumarsono, Daulat Saragi, Wahyu Tri Atmojo, and the lecturer's supervisor, Mr. Nelson Tarigan.

IV. RESULTS AND DISCUSSION

In creating this work, the writer selected images from various related objects and subjects associated with cultivating a painting study. The writer employed the mentioned images as a laboratory to discover a visual concept that can effectively channel and represent the author's artistic vision through a painting. The chosen objects and subjects include the Tunggal Panaluan stick, a shaman adorned in Toba Batak tradition, the Piu-piu Tanggule tree (Ruham), the faces of teenage boys and girls, a black-colored dog, a traditional Toba Batak engraver, a Toba Batak customs house, local religious offerings of the Batak tribe, the piso elephant Compaq, and bamboo.

The entire composition of the painting, serving as a visualization of the author's creative ideas, results from various references about Tungkot Tunggal Panaluan in Toba Batak culture and art painting. The author's creative concept is developed against the backdrop of the public Toba



Batak customs of the past. In the course of this research, a total of 12 paintings were created, with three of them highlighted as follows.

1. *Barista si boan Bansor* (news that brings sadness)



Figure 1 . *Barista si boan Bansor* (news that brings sadness).

Media: CST oil on canvas

Size : 80 x 100 cm

Year:2023

(Source : Joel Manalu , 2023)

The work titled "Barista si Boan Bansor" (News that brings sorrow) was created in 2023 and measures 80 x 100cm. The medium used is oil paint, and the painting technique employed includes plaque and chiaroscuro techniques. In the center of the painting, the primary subject is a black dog running without looking back toward the path leading to the village. In this depiction, the artist emphasizes the dog as the main object, showcasing a moderate running pose along the road, highlighting the theme of loyalty. The author further describes the dog in this section, emphasizing its focused eyes on the road, symbolizing concentration and alertness.

On the left side of the painting, several trees are portrayed, including a thorny tree with two figures trapped in its trunk. The background features lush trees and turquoise hills on the right side of the painting. The sky in this artwork is depicted in shades of blue and gray. In this section, the artist underscores the importance of remaining vigilant and in control, even in seemingly calm circumstances and under bright daylight, to avoid being caught off guard.



2. *Pangalontik Tunggal Panaluan (Tunggal Panaluan Carver)*



Figure 2. *Pangalontik Tunggal Panaluan (Tunggal Panaluan Carver)*

Media: CST oil on canvas

Size : 120 x 80 cm

Year:2023

(Source : Joel Manalu , 2023)

The following work is titled "Pangalontik Tunggal Panaluan" (Tunggal et al.), created in 2023, with dimensions of 120 x 80cm and executed in oil paint on canvas. The painting technique employed in this creation involves plaque and chiaroscuro techniques. This artwork's primary focus is a carver crafting the Tungkot Tunggal Panaluan statue. The chisel used for sculpting this statue is a "piso link," or a carving knife traditionally used for sculpting on Toba Batak land.

The men depicted in the artwork wear a dominant red-colored ulos, with the middle field cloth in black and white trim. This type of cloth is commonly known as "ulos," representing traditional Toba Batak weaving, specifically categorized as Ulos Sirara. The medium wood stem, used for carving, is depicted in a young chocolate color. In the background section behind the main object, the color scheme shifts to an older chocolate hue and yellow ocher, reflecting the raw source. The choice of colors is a result of the painter's contemplation, intending to convey the message that the circumstances of the sculptor in creating the statue are not akin to routine assignments; instead, they must diligently fulfill their role as servants of the king.



3. *Tor-tor Tunggal Panaluan*



Figure 3 . *Tor-tor Tunggal Panaluan* .

Media: CST oil on canvas

Size : 80 x 120 cm

Year :2023

(Source : Joel Manalu , 2023)

The following work is titled "Tor-tor Tunggal Panaluan" (2023), measuring 80 x 120 cm and executed on canvas with oil paint. The creation of this painting involves a combination of plaque techniques and chiaroscuro. This artwork's central focus is a shaman dancing while holding the Tunggal Panaluan tungkot amidst a large crowd in a Batak village.

The Tunggal Panaluan tungkot, held by the dancing shaman, serves as a communication medium between the shaman and Mula Jadi na Bolon. However, in the current era of statue development, its non-physical function takes precedence. The form of this stick, with several overlapping figures supporting each other, symbolizes the meaningful importance of togetherness in society. While the shaman may play the role of an inner king in the Huta, they still show respect to other groups, acting as advisors and ordinary individuals, even to hatoban.

The primary focus of the painting is on the shaman's dance and rituals. Each object in the artwork is depicted visibly, utilizing dominant elements of curved and horizontal lines. This is evident in the shape of each bamboo component and the faintly visible traditional Batak house roof behind the crowd. The painter skillfully employs curved lines, often in dark red and yellow other gradations, to illustrate how each member effectively performs their respective societal roles while maintaining respect for others, as all groups are interconnected.



V. CONCLUSIONS

Based on the problem formulation stated at the beginning of the research and the results obtained, the conclusion drawn from this study is grounded in the author's genuine interest and desire to interpret, absorb, and preserve the historical heritage. Consequently, the author aspires to realize paintings with the theme of the Tungkot Tunggal Panaluan statue.

The creative process involved various challenges, such as the detailed exploration of information about the statue, covering its form, history, and embedded meaning or message. Despite constraints, direct visits to the statue's original location and exploration through various media proved instrumental in obtaining sufficient information. The data gathered, and observations of the form and meaning inspired the creation of painting ideas.

The gradual execution of these ideas followed a structured procedure, encompassing preparation, using tools and materials, sketching, transferring sketches onto canvas, and finally, completing the paintings. A technique combining plaque and chiaroscuro was employed, resulting in the production of 12 paintings. The assessment by competent painting examiners highlighted the author's proficiency in color selection and the proportional representation of the human body in the paintings.

The overall research results, focusing on creating paintings inspired by the Tungkot Tunggal Panaluan, aim to contribute to awakening the Batak community's awareness regarding the importance of preserving their culture. Adequate references were deemed essential for the produced works and for the benefit of art and culture enthusiasts.

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