

Structural Analysis and Didactic Values of Batak Toba Turi-Turian Sigale-Gale and Tunggal Panaluan (Case Study of Batak Toba Local Wisdom)

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Received: 20 Sept 2020; Received in revised form: 06 Nov 2020; Accepted: 09 Nov 2020; Available online: 20 Nov 2020
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Abstract—*Turi-turian Sigale-gale and tungkot Tunggal Panaluan are local wisdom of Toba Batak culture. To develop the structure of the sigale-gale and the single-limb it is necessary to understand the forming structure and contain the didactic values. So it can be applied and passed down for the next generation. This study aims to describe the structural elements and didactic values of the Toba Batak tourism “Sigale-gale” and “Tungkot Tunggal Panaluan”. The method used in this research is descriptive qualitative. The data collection techniques are observation, documentation, and interviews. The Toba Sigale-gale Batak tour and Tungkot Tunggal Panaluan have the theme of an object that has magical powers. The plot used in the Toba Batak folklore is the forward plot. The dominant characterizations in Batak tours of Toba Sigale-gale and Tungkot Tunggal Panaluan are direct depictions by the authors and depictions by other characters. The more dominant place and atmosphere settings are found in the Batak folklore of Toba Sigale-gale and Tungkot Tunggal Panaluan. In the Sigale-gale and Tungkot Tunggal Panaluan tours, they also have varying mandates, as well the didactic values contained in the Sigale-gale and Tungkot Tunggal Panaluan tours are social, religious, cultural and moral values.*

Keywords—*Local Wisdom, Structural, Didactic Value, Tourist.*

I. INTRODUCTION

Taking into account the division of literary types, it turns out that Batak oral literature is classified as an old type of literature, both in prose and poetry. One of the characteristics of Batak oral literature it is spread orally Batak, which is spread through word of mouth including examples followed by actions from one generation to the next (Nainggolan, 2016: 110). From oral literature (turi-turian, for example, tudosan, torhan-torhanan, andung-andung, tonggo-tonggo and so on) there is also written literature as a legacy of traditional or classical literature (Nainggolan, 2016: 130). One of the old literature is

anonymous or unknown to the author, that is considered to be a common property.

Toba Batak oral literature in Samosir is the story "Turi-turian Sigale-gale" and "Turi-turian Tungkot Tunggal Panaluan." The structure of the Batak oral story includes: (a) The plot system shows the usual plot from the beginning of the story or the peak of the end of the story. Nothing has been found yet the flow of the flashback, the opening sentence and the closing sentence show stiffness. (b) The characters represent center of the story, which in some stories is played by animals and natural objects. (c) The story

setting shows of natural setting, life style, and those related to customs and religious beliefs (Nainggolan, 2016: 112).

There have not been many recorded and documented oral stories and poetry (Nainggolan 2016: 99). Oral literature is generally stored in the memories of parents and storytellers such as the parhata(Speaker) king in Batak and the number is decreasing every day (Nainggolan, 2016: 99).

Based on the description above, the writer examines detail the structural (theme, setting, characterization, point of view, and mandate) and didactic values in folklore or turiturian. Researchers also chose two folk tales in Samosir, namely the story "Sigale-gale" and "Tungkot Tunggal Panaluan" because both of them have a unique background in Batak Toba culture and good life values to be practiced and there has been no previous research.

II. REVIEW OF LITERATURE

Literary Appreciation

According to Alwi (2007: 62) that appreciation is an awareness of the value of cultural arts. Literary appreciation is an assessment of the quality of literary works and giving them a fair value based on clear, conscious and critical observations and experiences (Tarigan, 2011: 233). The higher level of appreciation of society's literature, the deeper its critical power will be. Literary appreciation without literary criticism is clearly unsatisfactory. So it can be concluded that literary appreciation is the grading of reasonable literary works by consciously observing literary works.

Folklore

Folklore is part of the wealth and history that every nation has. Folklore can be interpreted as a cultural expression of a society through spoken language that is related to various aspects of the culture and the composition of the social values of the community. Folklore is passed down from generation to generation in certain societies (Tera in [http:// indonesiatera.com/Mem Understanding-Cerita-Rakyat-di-indonesia. Html](http://indonesiatera.com/Mem-Understanding-Cerita-Rakyat-di-indonesia.html)). Folklore is a story that lives in a certain collective environment. In the scientific arena, folklore is known in English which indicates that folklore belongs to a certain society which is different from other societies (Rampan, 2014: 1). Folklore is not only in the form of stored in various forms of story, but also includes various other things such as various signs, reminder aids, songs,

children's games, proverbs, stories, puzzles, and so on which can be done verbally and nonverba (Rampan, 2014: 1).

Folklore includes myths, legends, and customs that have been preserved by a party or a nation from generation to generation. In the past, folklore lived in an oral world (Rampan, 2014: 1). In simple terms, folklore serves as a means of education. Therefore, most of the folk tales contain didactic stories that show figures who are steadfast in their stance, have noble character, are honest, loyal, have faith, have chivalrous traits. Another function social criticism or social protest. In a number of folk tales, the characteristics of social criticism arise because of public dissatisfaction with a certain situation or atmosphere that existed in his day (Rampan, 2014: 13).

Didactic Value

Reading literature is not just for fun. The reason is that literary works are actually miniatures of life with various problems. From that literary work we can also make it a reflection of life. We learn a lesson because literary works contain moral (didactic) teachings, aesthetics, and various matters relating to human relationships (Kosasih 2003: 195).

Based on the above opinion, it can be concluded that didactic values are values that are educational and provide instruction to others in everyday life.

The Synopsis of Batak Toba "Sigale-gale"

In Garoga village, Tomok established a kingdom led by a king named king Rahat. King Rahat was a kind king, caring for his villagers as well as a wise king. Therefore, the king of Rahat gathered all the kings from other villages, so that many people asked the Almighty God to give them a child in the kingdom of king Rahat.

King Rahat was very happy and became excited because a boy was born in his kingdom. The child was named Tuan Raja Manggale, the first child the king was waiting for and he was also a boy and a girl considered his mother.

King Manggale was a child who was obedient to his master, therefore king Rahat loved Lord King Manggale very much. In ancient times there were still wars between one government and another to expand the area of power. King Rahat then ordered King Manggale to go war and expand the kingdom or territory of his parents. However, during the war, Tuan Raja Manggale died because he did not have the skills to fight and his body was not found. Then

king Rahat held a contest or information to find the body of his son and will give a gift to anyone who knows where the body of Mr. King Manggale, but no one knows where the body of Mr. King Manggale and has not been found until now.

The grief feeling of the king who has no more descendants, they are all determined to follow the king's command. A statue resembling Tuan Raja Manggale was formed and carved. Then after everything is done, bring the statue to the kingdom and call a datu or shaman to bring the statue to life so that it can dance. A ceremony was held to summon the spirit of the King's son to enter the statuem.

For 7 days and 7 nights dancing or maneuvering the statue like a normal human being. King Rahat was happy and he smiled happily because he could still feel his son as if he was alive again. King Rahat instructed, "If I die the statue that was previously carved to dance or manor, because I have no children anymore." The statue that you have carved is called "Sigale-gale", because he is weak enough to dance

One day the king of Rahat died, so the villagers carried out as ordered or mandated by the King. Dance the statue of Sigale-gale that has been carved before and all his wealth was spent at his death.

The Synopsis of Batak Toba "Tungkot Tunggal Panaluan"

In one kingdom, there was a king named Guru Hatimbulan and his wife named Nas Aksi Panaluan. They have been married for a long time but have not been blessed with any children. It was time for Guru Hatimbulan's wife to give birth, the woman gave birth to twins, a boy and a girl, immediately it rained heavily, so all the plants and trees looked fresh again and things turned green again. Then the Martutu Aek (giving names) party was held for the two children.

The days, weeks and years passed the child grew up. Without realizing it, the parents both had a feeling of love for each other and were very close and always together wherever they went. The silence of the forest grows a feeling of love which is increasingly turbulent between them and in the end they have sexual relations.

Seeing their behavior which is always the same wherever they go and like people who are dating. Raja Guru Hatimbulan also thought and made a decision to exile his daughter to the forest, rather than embarrass his kingdom later.

Then he saw a tree, namely the piu-piu Tanggulon (hau tada-tada) tree, a tree whose trunk was full of thorns and had ripe and sweet fruit. Seeing the fruit of the tree, there arose a desire to eat it. And to maintain its safety so that it is not eaten by wild animals, then Si Boru Tapian Nauasan climbed onto the tree and stuck to the tree and could not come down.

Shouting for help is Si Boru Butian Nausan, hearing that scream came the families and people who were around his house to see the incident. Saddened his parents and tried to save him from the tree. As well as his brother Si Aji Donda Hatautan who helped to release his twin in vain and got attached to the tree.

From the information and directions he was looking for, he met a datu named Datu Parmanuk Koling, and invited the datu to the tree to help his child, accompanied by many people who wanted to see, then the Datu started the ritual, the datu prayed and recited a mantra. To persuade the spirit that captivated the Guru Hatimbulan's child, after the ceremony was over, Datu Parmanuk climbed to the tree, but the same thing happened, he was swallowed by the tree.

Then Guru hatimbulan heard the news that there was a great datu, his name was Marangin Bosi or Datu Mallantang Malitting. The man went to the tree, but suffered the same fate. Then there is also Datu Boru Si Baso Bolon, he is also a prisoner of the tree. The same thing happened to Si Aji Bahar (the Jolma so Begu) where half human and half demon also suffered the same fate. And a snake who helped also swallowed the tree. Even the dragon snake, the lizard who participated in helping nothing worked and was sticking to the tree.

Finally came a datu named Datu Parnansa Ginjang. He asked that the ceremony be held first. A party was held to worship and worship God Almighty to ask for forgiveness of sins, and after that he would cut down the tree. After the Datu finished casting a spell on his will, then he cut down the tree but all the heads of the people in the tree disappeared.

To commemorate the incident that happened to his son, the king was summoned by the village advisors and carvers to carve wood. After finishing carving the stick into 9 faces and the top order is the daughter.

After a long discussion, finally an agreement was reached that the wood from the carved tree would be a tool for the Batak tribe to: hold back rain, summon rain during

the dry season, weapons during war, treat disease, catch thieves. After the ceremony, each of them went home.

III. RESEARCH METHODOLOGY

This research method is descriptive qualitative. Describing the data is done by showing facts about the structural aspects and didactic values in the "Sigale-gale" and "Tungkot Tunggal Panaluan" tours. There are four keywords that need to be considered, namely, scientific methods, data, objectives, specific uses. Scientific way means that research activities are based on scientific characteristics, namely rational, empirical, and systematic. Rational means that research activities are carried out in ways that make sense, so that human reasoning can reach them. Empirical means that the ways is done can be observed by the human senses, so that other people can observe and know the methods used. Systematic means, the

process used in the research uses certain steps that are logical (Sugiyono, 2015: 3). The research location chosen was Samosir, because the Sigale-gale and Tungkot Tunggal Panaluan stories originate geographically from Toba Samosir, Samosir Regency is located at 20 24'-20.20 25 'North Latitude and 980 21'- 990 55' East Longitude. Respondents of this study consisted of two sources, namely (1) parents aged 50 years and over, (2) certain figures in society.

IV. RESULT AND DISCUSSION

1. Analysis of the Didactic Values of the Folklore of Sigale-gale

a. The Social Values

The data which states that there are social values are as follows:

Batak	Indonesia	English
Jumpang ma tikkina tumundun ma pardihutana ala naung sorang sada poso-poso baea. Mansai las do rohani raja Rahat dohot akka pardihutana dihasosorang ni poso-poso baea di bagasan harajaonna i.(paragraf 2)	“Seluruh warga kampung datang ke kerajaan untuk melihat serta menjaga anak raja yang telah lama dinantikan karena telah lahir seorang anak laki-laki dalam kerajaannya”. (paragraf 2)	"All the villagers came to the kingdom to see and look after the king's long-awaited son because a boy was born in his kingdom." (paragraph 2)

The quote above shows that King Rahat had a good relationship with the citizens of his kingdom so that the citizens came to see the birth of his child.

b. The Religious Values

The supporting data are as follows:

Batak	Indonesia	English
Dibahen ma pungan asa dijou tondi ni anakkon ni Raja i asa bongot tu bagasan patung i. I bahen ma Gondang Sabangunan manang Gondang Bolon, dung mangkuling Gondang Sabangunan manang Gondang Bolon manortori ma patung i songon jolma. Manortori sandiri do patung i jala dang adong sampuran ni jolma, alai diurupi datu do manang halak na bongak . 7 ari 7 borngin leng na manortori ma	“Diadakanlah upacara untuk memanggil roh anak sang Raja untuk masuk ke patung tersebut. Ditabuhlah Gondang Sabangunan atau Gondang Bolon, setelah Gondang Sabangunan atau Gondang bolon dibunyikan menari atau manortor sendiri lah patung itu persis seperti manusia. Menari atau monortor sendiri lah patung tersebut tanpa campuran manusia tetapi dengan bantuan datu atau orang sakti. Selama 7 hari 7 malam menari atau manortorlah patung	A ceremony was held to summon the spirit of the King's son to enter the statue. The beat of Gondang Sabangunan or Gondang Bolon, after the Gondang Sabangunan or Gondang bolon is sounded dancing or the manortor (Dancing) itself, the statue looks exactly like a human. Dancing or the monortor itself is the statue without human intervention but with the help of datu(or magic people). For 7 days and 7 nights the statue dances or manortor is

patung i songon jolma na mangolu mangkuling ma soara ni Gondang Sabangunan manang Gondang Bolon jala dibahen do marpesta na balga.(paragraf 9)	tersebut seperti manusia biasa dengan diiringi oleh Gondang Sabangunan atau Gondang Bolon dan dipestantakan besar-besaran”. (paragraf 9)	like an ordinary human being accompanied by Gondang Sabangunan or Gondang Bolon and a massive celebration”. (paragraph 9)
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From the quotation above, it can be concluded that, this deviates from religious teachings, because as a person who is already religious, doing shamanism is prohibited. As well as calling the spirits of people who have died is a sin

and trusting humans to be able to call spirits who have died is not permitted in religious teachings.

c. The Cultural Values

The supporting data are as follows:

Batak	Indonesia	English
Dung sidung digana dohot diuhir hau i dibagasan harangan i, ditimpas ma patung Sigale-gale i. Dungi, dibuat ma ulos manang abit na ditonun, dibahen ma pahean na songon Sorban nai, na bontar, na rara dohot na birong jala Sibolang dilapishon ma tu patung i. Dung singkop sudena, iboan ma patung i tu bagasan harajaon. Huhut dijou ma datu na boi pangoluhon patung i asa boi manortori tarsongon jolma na mangolu”.(paragraf 8)	“Setelah semuanya selesai diukir di dalam hutan tersebut, dilengkapi lah patung tersebut. Lalu, diambil lah ulos (kain tenunan Batak), lalu dipakaikan lah ke patung yang telah diukir tersebut. Seperti Sorbannya itu berwarna putih, merah, dan hitam serta Sibolang dilapiskan ke patung tersebut. Setelah semuanya dilengkapi dibawahlah patung tersebut ke kerajaan serta dipanggillah datu atau dukun untuk menghidupkan patung tersebut agar dapat menari atau manortor”.(paragraf 8)	"After everything is finished carving in the forest, the statue is equipped. Then, take ulos (Batak woven fabric), then dress it to the sculpture that has been carved. Like the turban is white, red, and black and Sibolang is layered on the statue. After everything is completed, bring the statue to the kingdom and call a datu or shaman to revive the statue so that it can dance or manortor ". (Paragraph 8)

The above quotation shows that in the Toba Batak community, Ulos has an important meaning when it is used by traditional elders in official customary meetings. Coupled with the custom of the Batak ancestors who always chose ulos to be used as gifts or gifts to people they care about. The

ulos worn by the sigale-gale statue is proof of King Rahat's love for his son.

d. The Moral Value

The data which states that there are Moral values are as follows:

Batak	Indonesia	English
Ditingki ima hamuna mangan dohot minum, pasuda hamu ma sude artang hu, ai nunga pupur ahu so maranak dohot so marboru be au. Papupur hamu ma sapatanghu marhite-hite manortorhon sigale-gale. Nandang jadi ahu tortoran ni jolma, jala artang na hutinggalhon i pasuda	“Pada waktu itulah kalian makan dan minum, habiskanlah segala harta peninggalanku karena sudah tidak ada lagi penerus marga ku dan aku tidak punya putra atau putri lagi. Tidak bisa aku diiringi oleh tarian orang lain. Harta peninggalan ku harus kalian habiskan karena tidak bisa	"At that time you eat and drink, spend all my property left because there is no successor to my family and I do not have a son or daughter anymore. I can't be accompanied by other people's dances. You must spend my legacy because it can not be inherited by people who have no

hamu ma. Ai tung na so jadi do teanon ni halak na mate purpur. Asa unang tubu jolma tu tano on songon ahu halak na purpur, ninna Raja Rahat ma.(paragraf 11)	diwariskan oleh orang yang tidak mempunyai keturunan, agar tidak ada lagi orang yang terkutuk seperti aku”, kata Raja Rahat”.(paragraf 11)	descendants, so that no one else is cursed like me ", said King Rahat". (Paragraph 11)
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From the quotation above, Raja Rahat's actions are good deeds and deserve to be imitated because he is a generous king who wants to share with his own people.

The data states that there are social values as follows:

2. Analysis of the Dactic Values of Tunggal Tunggal Panaluan Folklore
a. The Social Values

Batak	Indonesia	English
Guru Hatimbulan dohot akka jolma na ro mamereng kejadian i, mulak ma nasida tu huta alai sai marsak do raja i. Alai nang pe songoni dang mandele ibana, sai lalap do dilului ibana dalam haluar huhut dilului ma datu na lain. Dungi, dibege ibana ma adong sada datu na bongak, goarna Datu Maragin Maliting. Datu i pe lao ma tu hau i, alai tong do mandapot nasip na sarupa, longkot do datu i di hau i. Dungi adong muse ma Datu boru Sibaso bolon, ibana pe tong do longkot di hau. Adong datu na margoar si Aji Bahar ibana satonga jolma dohot satonga sibolis, tong do sarupa nasib na longkot do ibana di hau i. Songon nang ulok, ulok naga, boraspati pe na mangurupi ibana tong do longkot di hau i.(paragraf 8)	Guru Hatimbulan dan para orang yang datang kembali dengan hati kecewa, tetapi Guru Hatimbulan tidak putus asa, dia tetap berusaha mencari jalan keluarnya dengan mencari Datu lain. Kemudian Guru hatimbulan mendengar kabar ada datu yang hebat, namanya Maragin Bosi atau Datu Mallantang Malitting. Orang itu pergi ke pohon tersebut, tetapi mengalami nasib yang sama. Kemudian ada juga Datu Boru SiBaso Bolon, dia juga menjadi tawanan si pohon itu. Hal yang sama juga terjadi kepada Si Aji Bahar (si Jolma so Begu) yang mana setengah manusia dan setengah iblis. Dan seekor ular pun di telan pohon itu. Bahkan ular naga, cicak yang ikut membantu tidak ada yang berhasil dan lengket di pohon tersebut”. (paragraf 8)	But Guru Hatimbulan did not give up, he was still trying to find a way out by looking for another Datu. Then Guru hatimbulan heard the news that there was a great datu, his name was Maragin Bosi or Datu Mallantang Malitting. The man went to the tree, but suffered the same fate. Then there is also Datu Boru SiBaso Bolon, he is also a prisoner of the tree. The same thing happened to Si Aji Bahar (the Jolma so Begu) who was half human and half demon. And a snake was swallowed up by the tree. Even the dragon snake, the lizard who helped help, nothing worked and was sticky to the tree ". (paragraph 8)

The quotation above shows that Datu has a high social value in terms of participating in helping to save the king's son even though it doesn't work.

b. The Religious Values

The supporting data are as follows:

Batak	Indonesia	English
Dungkoni, mulak ma nasida dohot angka jolma tu huta ni Guru Hatimbulan, ditingki sahat di huta dibahen ma panandana, mangkuling ma soara ni ogung jala diparade ma lombu lao pasangapon angka tondi ni jolma nadi diuhir ditungkot i. Dungi manortor ma Guru Hatimbulan dibahen ma tungkot i mamudi lumbung ni eme. Dungkoni, manortor ma Datu Parpansa Ginjang, na manortor i ibana jala siar-siaron ma. Sude angka tondi na adong ditungkot i ro tu ibana huhut mangkatai sada-sada. (paragraf 11)	“Maka semua orang kembali ke kampung guru Hatimbulan, ketika mereka tiba di kampung ditandai dengan bunyi gong, dan juga mengorbankan seekor lembu untuk menghormati mereka yang di ukir dalam tongkat tersebut. Setelah Guru Hatimbulan selesai manortor maka tongkat itu diletakkan membelakangi muka lumbung padi. Setelah itu baru datu Parpansa Ginjang manortor(menari), melalui tortor ini dia kesurupan(siar- siaron) dirasuki roh-roh dari orang-orang yang ditelan pohon itu dan mulai berbicara satu-persatu “(paragraf 11)	"So everyone returns to the village of Guru Hatimbulan, when they arrive at the village marked with a gong sound, and also sacrifices an ox to honor those who were carved into the stick. After Guru Hatimbulan finished manortor, the stick was placed against the face of the rice barn. After that, datu Parpansa Ginjang manortor (dancing), through this tortor he was possessed (siarsiaron) was possessed by the spirits of the people who were swallowed up by the tree and began to speak one by one "(paragraph 11)

From the quotation above, it can be concluded that this deviates from religious teachings, because people who are already religious in practicing shamanism are prohibited and believe and provide offerings to honor the

spirit that has been carved on the stick deviates from religious teachings.

c. The Cultural Values

The supporting data are as follows:

Batak	Indonesia	English
Laho mangingot na masa i, dijou Raja ma angka natua-tua ni huta dohot pande uhir lao manguhir hau i. Dung sidung diuhir hau i gabe sia bohina, jala na umgingang ima boru na. (paragraf 11)	“Untuk mengenang kejadian yang menimpa anaknya, dipanggil Raja lah para penasehat kampung serta tukang ukir untuk mengukir pohon itu. Setelah selesai mengukir tongkat tersebut menjadi 9 wajah dan urutan paling atas ialah anak perempuannya”. (paragraf 11)	"To commemorate the incident that happened to his son, the King was called by the village advisors and carvers to carve the tree. After finishing carving the stick into 9 faces and the top order is his daughter ". (paragraph 11)

From the story excerpt above, it can be seen that the name Tungkot Tunggal Panaluan is taken from the character or character of the character. This is a form of Toba Batak culture

named or given a name according to the event or event.

d. The Moral Values

The supporting data are as follows:

Batak	Indonesia	English
Ari, minggu, taon pe salpu ma, magodang ma ianakkon nai. Dang na pamotoan ni natoras, tubu ma holong ni bagasan roha ni	“Hari, minggu dan tahunpun berlalu anak itupun tumbuh dewasa. Tanpa disadari oleh kedua orangtuanya kedua anak itupun timbul rasa saling mencintai dan	“The days, weeks and years passed the child grew up. Without realizing it, the parents both had a feeling of love for each other and were very close and

<p>nasida na mariboto. Jala manang tudia pe nasida sai torus do rap. I longo ni harangan, tubu ma roha holong na sai marsigorgor dibagasan roha nasida. Dungi marbogas ma nasida dibagasan harangan i .(paragraf 4)</p>	<p>sangat akrab sekali dan selalu bersama-sama kemanapun mereka pergi. Dikesunyian ditengah hutan tersebut tumbuhlah rasa cinta yang semakin berkejang diantara mereka yang akhirnya pun mereka melakukan hubungan seksual “. (paragraf 4)</p>	<p>always together wherever they went. The silence in the middle of the forest grows a sense of love which is increasingly turbulent among them, which eventually leads to sexual intercourse. (paragraph 4)</p>
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From the quotation above shows that actions are not good to imitate. Romance between siblings is unwanted or strictly prohibited. This is very unacceptable to God Almighty. Actions like this will get punishment from God and get ridicule from the community itself.

V. CONCLUSION

From the results of the research the following conclusions can be drawn:

1. The structural approach is an approach that analyzes in terms of theme, plot, setting, characterization, point of view, language style and mandate.
2. The structural elements contained in the folk tales of Sigale-gale and Tungkot Tunggal Panaluan are themes, plot, setting, characterization, point of view, and mandate, and didactic values.
3. Batak Toba sigale-gale and single tungkot panaluan must be preserved in the younger generation because it has didactic values that can foster good character.
4. The didactic values contained in the Sigale-gale folklore are: Social values, religious values, cultural values and moral values.

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