
The Revitalization of Patung Sigale-Gale Batak Toba Folklore into Teaching Material in English Subject for Junior High School

**Martha Gracella SGR Ritonga¹, Bambang Nur Alamsyah Lubis², Widia R. Simamora³,
Rifa Situmorang⁴**

^{1,2,3,4}English Education Study Program, Universitas Prima Indonesia
marthagracella17@gmail.com

ARTICLE INFO

Received

14/12/2020

Revised

06/01/2021

Accepted

18/01/2021

Keywords:

Patung Sigale-Gale,
Folklore, Batak
Toba, Samosir
Island, Learning
Materials.

ABSTRACT

This study deals with information of Batak Toba folklore Patung Sigale-Gale into learning materials at Junior High School. The objective of this study is to develop complete story of Patung Sigale-Gale Batak Toba folklore into teaching materials in English Subject for Junior High School. This study used descriptive qualitative approach in analyzing the data. The data of this research are interview and observation in Samosir Island, North Sumatera, source of data were an informant who knew about the history of Patung Sigale-Gale. The result of this study, there were able to write complete story about Patung Sigale-Gale that can be used as teaching materials in the classroom, especially in English Subject.

How to cite: Ritonga, M. G. SGR., Lubis, B.N.A., Simamora, W. R., Situmorang, R. (2021). The Revitalization of Patung Sigale-Gale Batak Toba Folklore into Teaching material in English Subject for Junior High School. *English Teaching and Linguistics Journal*, 2(1), 89-97.

I. INTRODUCTION

The English language is known as an international language that has a very important role in the world. It is mainly studied and used as a tool of communication. One of the languages taught in school is English. With English, we can communicate with many people all over the world either in widening the friendship, getting a scholarship abroad, job vacancy, or anything else.

According to another author earlier, Folklore is a group of people who have cultural identification characteristics that distinguish them from other groups, in the form of inheritance in the form of speech, through examples, that are accompanied by deeds.

Folklore is a group story that has lives and evolved from generation to generation, the next generation said to be folklore because the story is lively and developing among the community and all walks of life know in the story (Setiawan 2013:8). According to Sisyono (2008), Folklore is a story that belongs to the community's literary works by being transmitted orally in a certain period of time.

North Sumatra is one of the bigger regions in Indonesia. Many kinds of folklore grow fast and old. It comes from very old folklore that was influenced by the new generation. The new generation actually must be known about their folklore that developed in the area. But this case, we do not want to discuss how many folklore and where the specific area of the folklore takes place, but this study will discuss the folklore of North Sumatera that is going to

revitalize. People know that every area has folklore with its own characteristics. Many kinds of folklores, beliefs, and values of an area different from another.

In ancient times, Patung Sigale-Gale is folklore that lives and develops in the surrounding community. And the local community also knows that the cultural values and characteristics of the area. But along with the times, people only know little about the Patung Sigale-Gale, without wanting to know more about the history of the Patung Sigale-Gale. Then through this scientific work, the author tries to revive the folklore. By the way, the author seeks information from local people who really know the history of the formation of the Patung Sigale-Gale.

According to Danisworo, Revitalization is an attempt to revive a region or the part of the city that once or cheeta vital/life, but then undergoing a setback (degradation). The opinion of the same in the Widjaja Martokusumo (2001) is reviving district or region of the city that has undergone degradation, both within the scope of the economy, socio-cultural, meaning and image until the visual view of the effort to revive it is done through physical and non-physical intervention. According to RAIS (2007) revitalization is an attempt to revise a region or the part of the city that once ordered, but then undergo a setback. Based on the understanding of experts, the authors conclude that Revitalization is how to revive something that is not long life or its existence is no longer recognized by many people as it is to be alive.

Teaching material is a learning material (teaching material) that is arranged systematically which displays a learning of the competencies that will be mastered by each student in the learning process. And in essence contains knowledge that includes values, attitudes, actions, and skills that contain messages, information and illustrations in the form of facts, concepts, principles and processes related to the learning process.

According to Harvest (2001) revealed that teaching materials are materials or subject matter that are arranged systematically, which are used by teachers and students in the learning process.

The author takes several types of teaching materials from a source. Various types of teaching materials are as follows:

- a. Visual teaching materials, namely teaching materials that are used with the sense of sight. Consists of printed materials such as handouts, books, modules, student worksheets, brochures, leaflets, wall charts, photos/drawings, and non-printed (non-printed), such as models/mockups.
- b. Audio teaching materials, namely teaching materials used through the listener's senses, which are processed through the form of sound, for example: audio, cassettes, and vinyl records.
- c. Audio visual teaching materials, teaching materials whose uses can be seen and heard directly, for example, namely: videos and films.
- d. Interactive multimedia teaching material (interactive teaching material) such as CAI (Computer Assisted Instruction), interactive learning multimedia compact disk (CD), and web-based teaching materials (web-based learning materials).

II. METHODS

This research's approach uses descriptive qualitative. The data of this study is oral data that is about "Patung Sigale-gale" Batak Toba folklore based on form, function, and its meaning. The source of data is informant that must be Bataknese. Informan is an oldman (*Ahli Adat*) who actually understood about "Patung Sigale-gale" folklore. The researchers were the key instrument. The researchers were assisted by Tomok Parsaoran citizen to explain the history of Patung Sigale-Gale.

Technique of data analysis used interactive analysis that consisted of three component, data reduction, data display, and conclusion (Miles & Huberman, 2007:16-20). Purpose an analysis model consist of three concurrent steps, they are:

- a. Data condensation is the process of selecting, focusing, simplifying, abstracting and/or transforming the data that appear in the full corpus (body) of written up field notes, interview document, and other empirical material. The process of selecting data are focusing, simplifying and made the script of the story.
 1. Selecting
This process, the researcher must record and listen to the story told by the culture figures. Then write it into a script.
 2. Focusing
In this process, the researchers focused about the story conveyed by the culture figures, it used to revitalize existing folklore as a script.
 3. Simplifying
In this process, the reseachers will select data that is actualy very needed to analyzed as a main folklore to be elaborate.
 4. Abstracting or Transforming data
This process is used because the research can lose the data which is not used in this research and only focused to record voice. But actually in this reseach, all of the respons by culture figures became a script of “Patung Sigale-gale” folklore.
- b. Data display is the process of organizing the data. In this research the researcher do not need data to be displayed, because the data was transcribed as a text.
- c. Drawing and verification conclusion is done through deciding what the data means or finding after reading the result from resuming the text.

III. RESULT AND DISCUSSION

This stuies tries to develop local folklore and keep the existence in society. Patung Sigale-Gale is one of old folklore that was known and popular a hundred years ago, but, modern people are not interesting about this story because there are somany story that came from western people, that is way, local folklore are almost forgotten. The focuse of this study to revitalize Patung Sigale-Gale folklore into a complete story that is able to use as teaching materials. The data of this research based on observation and interview from a person who is as informan and understood about the story of *Patung Sigale-Gale*. The following data were:

- a. So, *Sigale-gale* had a story that he was a son of a King in the *Samosir Island*.
(*Jadi, Sigale-gale ini mempunyai cerita dulunya dia merupakan anak seorang Raja*)
- b. His father’s name is *Raja Rahat* while his son’s name is *Simanggale*.
(*Nama ayahnya adalah Raja Rahat, sedangkan nama putranya adalah Simanggale*)
- c. So before *Simanggale* adults were sent to his father to fight to expand the territory of power.
(*Jadi, menjelang dewasa Simanggale diutus ayahnya untuk berperang ntuk memperluas wilayah kekuasaan*)
- d. But his son died and his body was not found.
(*Namun putranya meninggal dan jasadnya tidak ditemukan*).
- e. Knowing that *Simanggale* died, the king was sad, kept silent, and over time he was stressed.
(*Mengetahui bahwa Simanggale telah meninggal, Raja bersedih, berdiam diri, dan lama kelamaan dia stress*)
- f. To entertain the King, the people carved a statue that resembled his son’s face and brought him ahead of the king.
(*Untuk menghibur raja, masyarakat mengukir sebuah patung yang menyerupai wajah putranya dan membawanya ke hadapan raja*)
- g. The people made a ritual event and called shaman and his muscles player (*Pargorsi*)

(Masyarakat membuat suatu acara ritual dan memanggil dukun serta pemain musiknya Pargorsi).

- h. The Shaman summoned the spirit of the *Simanggale* and put it into the statue.
(Dukun memanggil roh dari Simanggale dan memasukkannya ke dalam patung)
- i. After the music played seven days – seven nights, *Patung Sigale-gale* danced like an ordinary human to entertain his father, seeing that the king was very happy.
(Setelah musik dimainkan selama 7 hari 7 malam, Patung Sigale-Gale menari seperti manusia biasa untuk menghibur Raja, melihat hal itu Raja sangat bahagia)
- j. The king thought that it was as if his son had come back to life and his mind returned to normal.
(Raja berpikir bahwa seolah-olah putranya hidup kembali dan pikirannya kembali normal)
- k. It used to be the statue was named *Simanggale* and was now replaced into *Sigale-gale* means weak, the heated strikes can dance the human.
(Dulu patung itu diberi nama Simanggale dan sekarang diganti menjadi Sigale-Gale yang artinya lemah gemulai yang terbuat dari kayu bisa menari seperti manusia)
- l. Now there is no more ritual or spiritual event for the community already has their respective trust.
(Sekarang tidak ada lagi acara ritual atau pemanggilan roh karna masyarakat sudah mempunyai kepercayaan masing-masing)
- m. This incident occurred about 450 years ago before the religion entry of the *Tanah Batak*.
(Kejadian ini terjadi sekitar 450 tahun yang lalu sebelum masuknya agama ke Tanah Batak)
- n. The clothing of *Patung Sigale-Gale* is an *Ulos Ragi Hotang* as the sheath.
(Pakaian dari Patung Sigale-Gale merupakan Ulos Ragi Hotang sebagai sarungnya)
- o. *Patung Sigale-gale* put into sleep in a chest, at the time of the séance, he will stand alone.
(Patung Sigale-gale ini ditudurkan dalam sebuah peti, pada saat pemanggilan arwah, dia akan berdiri sendiri)

Based on the data above, they must be analyzed to reshape the complete sotry that will be used as teaching material in classroom.

- a. Once upon a time, *Sigale-gale* was the son of a King.
Based on the data above, the researcher knows that *Sigale-gale* is a son of a King on *Samosir Island*
- b. A king named is *Raja Rahat* had a son named is *Simanggale*.
On the recording of the informan, the king's name is *Raja Rahat* and his son's name is *Simanggale*.
- c. So, before the adult son, *Simanggale* was sent by the King to play a role in expanding its territory.
From the recording of informan, the researcher knows, before the adult son, *Simanggale* was sent by the King to play a role in expanding its territory.
- d. But in the battle his son died and his body was not found.
During his son was at war, the king's heart was restless, it turns out, in the battle his son died and his body was not found.
- e. After the king received the news that his son had died, the king was sad and over time stressed.
People returned to the kingdom, without the presence of *Simanggale*, after the king knows the news that his son had died, the king was sad and over time stressed.
- f. To entertain the king, the people carved a statue that resembled his son's face. After the statue was finished, it was brought ahead of the king.

The public felt sad to see the king's poor condition. So, to entertain the king, the people carved a statue that resembled his son's face. After the statue was finished, it was brought ahead of the king.

- g. So the statue used to dance alone with the help of a shaman. The people made a ritual event that summoned shamans and musicians or *Pargorsi*.

The public have an idea to summon the spirits of *Sigale-Gale* with the help of a shaman. So after the shaman summon the spirit of *Sigale-Gale*, the statue can dance alone. The people made a ritual event that summoned shamans and musicians or *Pargorsi*.

- h. Then the shaman summoned the *Simanggale* spirit who had died and put it in the statue. By made a ritual event, the shaman summoned the *Simanggale* spirit who had died and put it in the statue.

- i. At the time the public made a ritual event, the music was played, the statue of the king's son danced like an ordinary human to comfort his sad father.

After the music was played seven days seven nights the statue of the king's son danced like an ordinary human to comfort his sad father, seeing the statue dance, the king became very happy, he felt like he was back to seeing his son.

- j. The king thought as if his only son had come back to life by seeing the *Sigale-gale* dance, the king's mind was normal.

Because the king see the dance of *Sigale-Gale*, so the king thought as if his son had come back to life by seeing the *Sigale-gale* dance, the king's mind was normal.

- k. The local people named *Patung Simanggale* and now the name of the statue has been changed to *Patung Sigale-Gale*.

In the past, the local people named *Patung Simanggale* and now the name of the statue has been changed to *Patung Sigale-Gale* which means graceful made of wood.

- l. Now, there are no more rituals or spirit summons from *Simanggale*.

But now there are no more rituals or spirit summons from *Simanggale*, because people already have their respective beliefs or already have a religion.

- m. This incident has happened about 450 years ago.

This incident has happened for a very long time, about 450 years ago before people recognized religion.

- n. Since a long time ago, the clothes worn by *Patung Sigale-gale* were the same, namely the *ulos raji hotang* as the sheath slung over his body.

Based on the data above, the researcher knows, that since a long time ago, the clothes worn by *Patung Sigale-gale* were the same, namely the *Ulos Ragi Hotang* as the sheath slung over his body.

- o. When the ritual was performed, *Patung Sigale-Gale* would stand alone from inside the chest.

In the past, *Patung Sigale-Gale* was put in a chest, when the ritual was being carried out *Patung Sigale-Gale* would stand alone.

Based on the data analysis, the researcher found complete story of *Patung Sigale-Gale* folklore that was needed to be revitalized. The concrete story would like to be used as a teaching material of English subject at junior high school. The way of revitalized the folklore, the researcher need to interview and record information from informant who really know and understood about the complete story. The result of interview was transcribed into a complete story.

The folklore will be shared into some Junior High School in Medan. Based on the case, the folklore will be received by student and it will be used as a learning material. The folklore that was shared had been revitalized automatically. The whole complete story is attached in the appendix.

IV. SUGGESTION AND CONCLUSION

Local folklore actually needs to be revitalized. Sharing the folklore to every body or put it into learning material in the classroom means help to revitalize the folklore. Hopefully, school and teacher are able to bring the local folklore into classroom and share it into society. This way are able to help the folklore became stable, exist and not to be forgotten by society. Patung Sigale-Gale folklore is one of Batak Toba old story that need to be revitalized. This folklore are able to transcribe and reshape into a complete story that able to develop as one of learning material in English subject, especially in reading skill. Based on that case, this folklore are able to add student information and knowledge about local folklore that actually was exist since hundred years ago, but almost forgotten by modern society.

REFERENCES

- Brown, A. (1995). *Organizational Culture*. London: Pitman.
- Danandjaja, James. 1984. *Folklor Indonesia: Ilmu Gosip, Dongeng, dan Lain-lain*. Jakarta: PT Grafiti Pers.
- Fariyanti, Maurida. 2010. *Mendengarkan dan Memahami Isi Drama*. Bogor. Quadra.
- Ginting, S. D. B., Lubis, B. N. A., & Sari, N. P. REVITALISASI LEGENDA SUKU KARO “PANCUR KUTA” SEBAGAI BAHAN AJAR KESUSASTERAAN DI PRODI PENDIDIKAN BAHASA DAN SASTRA INDONESIA UNIVERSITAS PRIMA INDONESIA. *Kode: Jurnal Bahasa*, 8(3).
- Jant, F. E. (2004). *An Introduction to Intercultural Communication*. London: Sage Publication.
- Lubis, B. N. A., Afrilyani, T. P., Girsang, S. W., Sihite, B. M. T., Chandra, S., & Permadi, A. (2019). An Error Analysis On Changing Active Voice Into Passive Voice At Ninth Grade Of Smp Amir Hamzah Medan. *EduTech: Jurnal Ilmu Pendidikan dan Ilmu Sosial*, 5(2).
- Lubis, B. N. A., & Ginting, S. D. B. (2019). ASPEK GAYA WACANA ANTOLOGI CERPEN SAMPAN ZULAIHA KARYA HASAN AL-BANNA. *Jurnal Bahtera-Jurnal Pendidikan Bahasa Sastra dan Budaya*, 6(12).
- Lubis, B. N. A., Gurning, B., & Saragih, A. (2019). Verbal semiotics resources employed in advertising cigarette on TV in Indonesia. *Journal of Languages and Culture*, 10(1), 1-4.
- Lubis, B. N. A., & Sagala, R. W. (2020). The Comparative of Indonesian and Western Culture in Live Action: A Study of Cross-Culture. *English Teaching and Linguistics Journal*, 1(2), 56-59.
- Miles, Matthew B dan A. Michael Huberman. 2007. *Analisis Data Kualitatif: Buku Sumber tentang Metode-metode Baru*. Jakarta: UI Press.
- Mulyana, D. (2005). *Komunikasi Efektif*. Bandung: Rosdakarya.
- Neulip, J. W. (2009). *Intercultural Communication: A Contextual Approach*. Los Angeles: Sage Publication.
- Nur, S. D. B. G. B., & Lubis, A. “MAHANGKE” FOKLORE OF KARONESE ETHNIC AS A LITERATURE’S OBJECT LEARNING. In SUSUNAN KEPANITIAAN SEMINAR NASIONAL 23 NOPEMBER 2018 FKIP UNIVERSITAS PRIMA INDONESIA (p. 82).
- Peoples, J., & Bailey, G. (2009). *Humanity: An Introduction to Cultural Anthropology*. Wadsworth: Wadsworth, Cengage Learning
- Prima, N., Rahim, C., Ginting, R., & Ginting, S. (2019, July 22). *Transformasi Mite “Misteri Gang Keramat” Menjadi Naskah Drama Sebagai Bahan Ajar Bahasa Indonesia Siswa Kelas VIII SMP Muhammadiyah 05 Medan Tahun Ajaran*

- 2019/2020. *Jurnal BASATAKA*, 2(1), 1-16. Retrieved from <http://jurnal.pbsi.uniba-bpn.ac.id/index.php/BASATAKA/article/view/41>
- Ross, K. G. & Thornson, C. A. (2008). *Toward an Operational Definition of Cross-Cultural Competence from Interview Data*. Florida: University of Central Florida.
- Solon. & Solon. (1995). *Intercultural Communication*. Oxford: Blackwell Publisher.
- Sharifian, F. & Palmer, G. B. (2007). *Applied Cultural Linguistics Implications for Second Language Learning and Intercultural Communication*. Amsterdam/Philadelphia: John Benjamins Publishing Company.
- Sinagatullin, I. M. (2003). *Constructing Multicultural Education in a Diverse Society*. London: The Scarecrow Press, Inc.
- Sudaryanto. 1993. *Metode dan Aneka Teknis Analisis Bahasa*. Yogyakarta: Duta Wacana University Press.
- Sugirin. (2009). *Cross-Cultural Understanding: what every efl teacher should know*. Yogyakarta: Indonesia
- Sutopo, HB. 2006. *Metodologi Penelitian Kualitatif Dasar Teori dan Terapannya dalam Penelitian*. Surakarta: UNS Press.
- Wardhaugh, R. (1988). *An Introduction to Sociolinguistics*. Oxford: Blackwell Publishers.
- Students' report in Class of Sociolinguistics II
- Williams, G. (2010). *ESL Teaching: How Language and Culture are Interdependent*. Language Study. November 2010.

APPENDIX

PATUNG SIGALE-GALE

Once upon a time, about 450 years ago, in one of the villages located in North Sumatra, namely *Samosir* Island, there lived a King from one of the kingdoms named *Raja Rahat* who was very famous and who was powerful and wise in leading the village. Unfortunately, *Raja Rahat's* wife had long since passed away. He only has one son, and is the favorite son of *Raja Rahat*, named *Simanggale*. *Simanggale* is highly respected and respected by all people because of his good character and dexterity in doing any work ordered by *Raja Rahat*. *Simanggale* really upholds the truth just like *Raja Rahat*. And *Simanggale* loves its people very much.

Someday, soldiers from a neighboring village gathered in the border forest about to attack, and loot the wealth in the village, and to seize their territory. Of course *Raja Rahat* did not remain silent on hearing the news. Because *Raja Rahat* was the most famous and powerful king in the village, and a very wise king, he sent his son, *Simanggale*, who was approaching adulthood as commander-in-chief to bring people against the enemy in order to expand their territory. After all the equipment was prepared, *Simanggale* and the people left as soldiers.

As long as *Simanggale* and the people fought against the soldiers from the neighboring village, *Raja Rahat's* heart was not calm. He is afraid that his favorite child will experience something bad. After the war ended, some of the soldiers returned to their villages. There is no *Simanggale* among them. Because in battle, his only son died from being shot by his enemy, and his body was not found, missing without a trace. Hearing this, *Raja Rahat* was very sad, until he fell ill because he could not give up his only son, his proud son, the royal heir had died. The whole community is also sad and feels lost.

Raja Rahat was a King who was loved by his people, so that people came to the King's house to see the King's poor condition, and to comfort the King's heart, which was very hurt. The community tried to bring in a doctor for healing *Raja Rahat*. Until one day, *Sibaso (Datu Perempuan)* arrived who said that the King was sick because he really missed his only son.

Then *Sibaso* advised the public to carve a wooden statue that resembled the face of *Raja Rahat's* son, *Simanggale*. Then the community called the best sculptor in the village to work on the statue. The carving was done in the forest, because *Simanggale* died when the war broke out. So, *Sibaso* believes that *Simanggale's* spirit is still in the forest. The carver uses a tree trunk in the forest which is a very hard trunk. After the statue was finished being carved, it was brought to the King. Then the community made a ritual by calling *Sibaso (Datu Perempuan)* and a music player or "*Pargorsi*". Then, *Sibaso (Datu Perempuan)* held a ritual by blowing a *sordam* and playing *Gondang Sabangunan* to summon the spirit of *Simanggale*, the son of *Raja Rahat* who had died and was put into this statue. There it is shown that the son or the Patung Sigale-Sale can dance (*manortor*) alone without being moved by the puppeteer. After the music was played for 7 days 7 nights, this statue of *King Rahat's* son, *Sigale-gale* danced like a human being to comfort his father who was very sad and fell ill. Seeing the statue dancing like a human, *Raja Rahat* was very happy. *Raja Rahat* thought that it was as if his only son had come back to life. By watching the *Patung Sigale-gale* dance, *Raja Rahat's* longing for his son slowly began to heal, and his condition returned to normal.

And every time *Raja Rahat* missed his son, he would dance with the statue. And all the people will also join the *manortor* every time the King does it.

Until one day, this statue was used as a medium for summoning the spirit of *Raja Rahat's* son, *Simanggale*. The name *Simanggale* was changed to *Sigale-Gale* because from gale-gale it means that gracefulness made of wood can dance like a human.

If there is an event around *Samosir* Island, the local community will perform a ritual. So, before the ritual ceremony was carried out, the *Patung Sigale-gale* was put to sleep in a chest. When *Sibaso (Datu Perempuan)* calls the spirit of *Raja Rahat's* son or *Simanggale* to be inserted into the statue, and music players play music (*Pagorsi*), the statue stands alone from inside the chest. The clothing of the *Patung Sigale-gale* is a Batakness outfit, namely *Ulos*. The type of *ulos* is *ragi hotang*. The *ulos* was slung over his body, as a *sarung*. This is called *Hoba-hoba*.

Before the entry of Christianity to the *Batak Land, Samosir*, the ritual was still carried out. However, since the entry of Christianity to *Tanah Batak* around the 18th century, rituals are no longer carried out. Because in religion it does not allow to perform any ritual because it is considered to believe in another God. The community also never again invites the Shaman to summon spirits or spirits from *Simanggale* to be included in the *Patung Sigale-gale*.