

# Study of Literary Sociology on the Story of the *Tugu Silahisabungan*

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## ABSTRACT

In this study, the author discusses The Literary Sociology Analysis of The Historical Story of *Tugu Silahisabungan*. The problems in this study are intrinsic elements of the historical story of *Tugu Silahisabungan* and the values literary sociology that contained in the historical story of *Tugu Silahisabungan*. Historical story of *Tugu Silahisabungan* is one of the stories owned by the Batak community, specifically in the village of Silalahi, Dairi Regency. The purpose of this study is to determine the structure of the story and find out the values of literary sociology and the views of the Silalahi village community towards historical story of *Tugu Silahisabungan*. The author use descriptive method with field research techniques. This study uses structural theory and literary sociology theory. Intrinsic elements in this story includes: theme, flow, setting, and characterization. The historical story of *Tugu Silahisabungan* is highly respected and preserved by the descendants of Silahisabungan, observed from the Tugu party held every year in *Tugu Silahisabungan*.

**Keywords:** Sociology of Literature, Tugu, Silahisabungan, Batak, Toba

## INTRODUCTION

Indonesia is known as a pluralistic society. According to KBBI, the meaning of Majemuk (Eng: plural, compound) is consisting of several parts that constitute a unit as whole, compound is also equal to diversity. According to the 2010 BPS census there are 1.340 ethnic groups in Indonesia. One of the ethnic groups is the

Batak tribe located in Sumatera Utara. Batak tribe has five sub-ethnic groups namely Toba, Karo, Simalungun, Angkola Mandailing dan Pakpak.

The common way to pass on historical and cultural values is through oral and written tradition. In its development, the oral tradition was more widely used than the written tradition. This is because in ancient times, only scholars and royalty were familiar with writing. In relation to literature, traditional societies also passed on the values of their history and culture through oral transmission, also known as oral folklore. Danandjaja (2002) oral folklore has the form of (1). Folk Speech: (accent, nicknames, traditional ranks, title of nobility, (2). Traditional expressions: proverbs, parables, and metaphors (3). Traditional questions: traditional puzzles, (4). Folk Poetry: rhymes, gurindam, verse, (5). Folk Prose stories: myths, legends, fairy tales, (6). Folk Singing

Folk prose stories held a special place among the society who own them because they are considered a reflection of their lives in terms of morals, education, rituals and social structure. *Silahisabungan* story is one of oral folklore in the form of folk prose stories. Nowadays, many folktales have been recorded into book, in various versions according to author's knowledge and understanding of the folktales itself. These book-recorded folktales will become literature. A story that is still oral cannot be called a literary work as Faruk stated

(2005:39). The definition of literature as writing is unavoidable because etymologically literature itself means writing.

Literature is divided into two parts: oral literature and written literature. Oral literature is delivered by word of mouth, consist of cultural heritage that has been passed down and has noble values that need to be developed, for example: myth, fairy tales, folktales (*turi-turian*), mantras (*tabas*), etc. The study of oral literature is divided into two parts: 1. Primary oral literature is oral literature from original sources such as storytellers, 2. Secondary oral literature is oral literature delivered using electronic devices.

As mentioned above, oral literature is delivered by word of mouth, so many of the oral literature are faded because there are no proper records about it. The limitations of human memory, the increasing development of technology in today's era of globalization have also shifted oral literature that once existed, besides the change in experience from different generations also make oral literature not last long. This situation creates a desire to maintain and preserve the existence of oral literature so that its existence not only last for one period. One way to maintain and preserve oral literature can be found in Batak Toba community, namely the construction of *Tugu Silahisabungan*, where folklore is described through the medium of images engraved on each side of *Tugu Silahisabungan*.

Silahisabungan story is one of the stories originated from Sumatera Utara that has connection with the existence of a clan. The story of the birth of a clan has a considerable impact on a particular collective especially in Batak area. In general, the Batak ethnic group has a historical story about the emergence of a clan.

The existence of Silahisabungan story has a deep connection with its own society, whereas Silahisabungan story evolve because of the social existence of the actors who spread the story, as well as the *Tugu*

*Silahisabungan*, where the *Tugu Silahisabungan* exist because of the community that built the monument and preserves history, stories and ancestors who are considered important. The research entitled Literary Sociology Analysis on the Story of the Tugu Silahisabungan, village of Silalahi, Dairi Regency is expected to provide an explanation about *Tugu Silahisabungan* in terms of literary sociology, so this research can be a proper document and knowledge for the next generation.

The theory used in this study is literary sociology theory with structural approach by analyzing the elements of literary both intrinsically and extrinsically. The elements that form the literary include theme, plot, setting and characterization (Nurgiyantoro, 2009:23). Extrinsic elements are the elements that are outside the work of fiction that influence the birth of the work but are not a part of the work itself. Extrinsic elements are elements that refers to social symptoms of society whose existence determined by the reader's point of view.

## RESEARCH METHOD

This research is classified as field research because the author goes directly to the field to obtain data that is in accordance with the research problem. The author uses a descriptive qualitative research method, which is a research method that is carried out solely based on existing facts or phenomena that are indeed empirically alive in the speakers. (Sudaryanto, 1992:62).

Descriptive qualitative research is research that describes its findings in the form of detailed, complete and in-depth sentence descriptions about the process of why and how something happens (Sutopo, 2006:139). This research is a basic research that focuses on the process of why and how something happens. To obtain the accurate data, the author goes to the specific location, which is located in Silalahi Village, Silahisabungan Sub-district, Dairi Regency, and Sumatera Utara Province.

## DISCUSSION

### A. Literary Sociology Values of Tugu Silahisabungan Story

#### a. Kinship System

In the historical story of Tugu Silahisabungan, there is a kinship system where clans are used as a way to determine and identify the kinship relations between one clan and another, and be able to know what call should be used in an introduction with another, for example: the child of a biological uncle is called *pariban kandung*, in which this *pariban kandung* who will become a fiancé in Batak society, this condition teaches us to always consider the descendants of one *pomparan* as brothers and sisters and to love one another.

“...Then *Silahisabungan* said :” *horasma tulang ai inonghu pe boru pasaribu do*” (horas uncle, my mother, and also *boru pasaribu*) he said, as he invited the King Parultop to spend the night in the hut because its already dark. The invitation of *Silahisabungan* was happily accepted by King Parultop so they can chat all night longs...” (4:4)

“...It is said that the eldest son of *Silahisabungan*, Loho Raja (Sihaloho) was matched with his uncle’s daughter Ranim Bani boru Padang Batanghari (*pariban kandung* Loho Raja)...” (6:4)

And then Si Raja Tambun shook hands with his older brother. When he shook Sewaktu Pinggan Matio, his mother hold Si Raja Tambun and said: “*Unang lupa ho amang di au inangmu na patarus-tarus dohot na pagodang – godang ho*, “she said as she wishes her son safety and happiness.

“*Poda sagu sagu marlangan*” as follows:  
*hamu anakku na ualu :*

*Ingkon masihanolongan ma hamu sama hamu ro di pomparanmu, sisada anak sisada boru na so tupa masiolian, tarlumbi pomparanmu na pitu dohot pomparanmu si tambun on.*

*Ingkon humolong rohamu na pitu dohot pomparanmu tu boru pomparan ni anggimu si tambun on, suwang songon i nang ho tambun dohot pomparanmu inkon*

*kumolong roham di boru pomparan ni haham na pitu on.*

*Tongka dohononmu na ualu na so sanina hamu tu pudian ni ari.*

*Tongka pungaon bada manang salisi tu ari na naeng romolo adong marbada manang parsalisihan di hamu, ingkon sian tonga – tongamu masi tapi tola, sibahen umum na tingkos na sojadi mardinkan, jala na so tupa salak na hasing pasaehon...”*

Based on the quote above, it can be concluded that the kinship relationship in the community is determined by the clan, because it can be used as a medium to find out the relationship between one another, always consider the descendants of one *pomparan* as brothers and sisters. Every descendants of King *Silahisabungan* are siblings who come from the same parents even though they are live in different generation.

#### b. Responsibility

The value of responsibility is explained as a state where there are consequences for every action. The responsibility of historical story of Tugu *Silahisabungan* is described as King *Silahisabungan* had to be responsible for the birth of his son, Tambun Raja and overcome any disputes that arose between his children. Responsibility of King *Silahisabungan* and his *pomparan* found in the following quote:

Imagining the condition that might occur in the future, in connection with Tambun Raja’s plan to visit his biological mother and uncle. King *Silahisabungan* ordered Pinggan Matio boru Padang Batanghari to forge a human-shaped statue that was placed in the depth of an *ampang* (a kind of basket). They went to maras and spread out the mat on which they sat. King *Silahisabungan*, Pinggan Matio boru Padang Batanghari together with his daughter Deang Namora sit facing an *ampang* filled with *sagu-sagu marlagan*, and he requested his sons Loho Raja (sihaloho), Sondi Raja (rumasondi), Dabariba Raja (sidabariba) and Batu Raja (pintu batu), to sit on his right, and Tungkir Raja (situngkir), Butar Raja (sidabutar), Debang Raja (sidebang) to sit

on his left. Meanwhile Tambun Raja (tambunan) asked to sit in front of him, both facing the *ampang* filled *sagu-sagu marlagan*. After they sit around the *ampang* filled by *poda-poda sagu marlagan*, King Silahisabungan then stood and pray to *Mulajadi Nabolon*, then delivered the message (will) which became famous as “*poda sagu sagu marlangan*” as follows:

*hamu anakku na ualu :*

*Ingon masihaholongan hamu sama hamu sahat rodi pomparan muna be*

*Naso tupa dohohonan muna naso saama-saina hamu napitu dohot si tambun raja, jala ingkon sisada anak si sada boru do hamu*

*Hamu pitu dohot angka pinomparmu ingkon humolong rohamu di anggi muna si tambun raja dohot sandok pomparanmu, ingkon humolong roham diboru ni angka hahami rodi pomparanna*

*Naso jadi olion ni pomparanmu napitu pomparanni anggimu si tambun raja on, jala naso na jadi olion ni pomparan ni tambun raja pomparan ni sude haham napituon*

*Na so tupa pungaon bada manang salisi tu ari na naeng ro, molo adong parbadaan manang parsalisihan dihamu, ingkon sian tonga-tongamu masitapitola, sibahen uhum na tingkos naso jadi mardikkan, jala naso tupa halak na asing pasaeon.*

Next, King Silahisabungan sat and asked his children to touch *sagu-sagu marlangan* as a sign of loyalty and pledge that must be upheld until death. The 8 sons of the King Silahisabungan touched the *sagu-sagu marlangan* and said:”*sai dipargogoi mulajadi nabolon ma hami dohot pomparanmi mangulahon poda na nilehonmi amang,*” they said in turn. Then the King Silahisabungan said, whoever violates this will, will have a fate like this *sagu-sagu marlangan* that has no offspring, *ingkop mago jala pupur.*” He said...”

“...After the death of King Silahisabungan, all his descendants (all *pinoppar Silahisabungan*) lived in peace and tranquility in Silalahi Nabolak. The descendants of King Silahisabungan settled

and cleared the land in Silalahi Nabolak. Over time, many of the King Silahisabungan’s descendants migrated to other people’s land to study or build new households with sons and daughters from outside the village. Therefore, it is common for those who have migrated to other land, rarely return to Silalahi Nabolak. In order to get all the King Silahisabungan *pomparan* to meet every year, a deliberation was held, with the result was to build an ancestral grave monument, and this monument called Tugu Silahisabungan.

This monument is tangible evidence of the history of King Silahisabungan, to serve as an example for all his descendants. Tugu Silahisabungan was built as a pilgrimage place for his descendants as well as an opportunity to meet with relatives of the descendants of the King Silahisabungan, furthermore a day is set where every year, a large meeting (party) is held where all the descendants of the King Silahisabungan wherever they are will gather at the Tugu Silahisabungan to keep reminding themselves that they are all descendants of King Silahisabungan are one and there is no difference between them.

King Silahisabungan tomb monument was inaugurated on November 19-23, 1981, and the bones of his eight sons and the king’s daughter, Boru Deang Namora, were put into the tomb...”

From the description of the responsibilities above, it can be concluded that there is a reciprocal relationship between King Silahisabungan and his descendants. *Silahisabungan* is a figure who has a great responsibility to ensure the peace of his descendants. In this case, the most prominent value of responsibility carried out by the King Silahisabungan is to gather all of his children and give absolute advice that must be obeyed by all his descendants, namely by informing them about *Poda sagu-sagu marlangan*. This is a form of Kings Silahisabungan’s responsibility as the head of the family, who tries to resolve the conflict that arouse between his children



because they have different mothers and there is a jealousy between them.

The second responsibility is when all the *pomparan* of King Silahisabungan must keep the King Silahisabungan's mandate and be aware of every conflict that arouse between them, so there was a desire to take responsibility for this condition, and they finally decided to build a monument as a form of affection from all of Silahisabungan *pomparan* towards their ancestors. This is also an effort to eliminate any dispute by establishing a good relationship between each of Silahisabungan's *pomparan*.

### c. Social Awareness

The value of social awareness in the historical story of Tugu Silahisabungan is described in the following quote:

Social Awareness of the Environment:

"...ro ma angka uduran ni ina-ina tu si inganan laho mambuat aek, jala di sungkun ma tu si Tambun Raja, "aha do di ulahon ho di sunge on?". Di dokhon si Tambun Raja ma patorangkon songon na paimahon inong na, jala patuduhon tintin na di pangke nai, alai sada pe ndang adong na mananda si Tambun Raja. Nangpe songoni godang na ina-ina na laho mambuat aek sian i..." (9:2)

Translation:

"...Then a group of woman came to that place to fetch water, they asked Tambun Raja what he was doing in that place. Tambun Raja explained to them that he was waiting for his mother and he showed his ring, but none of them recognized Tambun Raja. And so on, many women went to that place to fetch water, but none of them recognized him..." (9:2)

Social Awareness of the Community:

"...Disada tingki di huta Balige ro ma ari logo namasa lelung, ima didokh sahalak namarbinoto (dukun) tu raja sorba banua asa di pamasa (bahen) sada ulaon na bolon di huta i , jala manggokhon ma angka namarhuaso (raja) na adong di luati dohot

*sude pangisi ni huta i , laho mangulahon songon dos ni roha asa unang be adong namasa di huta i , asa dapotan pasu-pasu sude ni huta i...*" (awal)

Translation:

"...Once upon a time, there was a long drought in Balige. A magic shaman suggested that King Sorba Banua to hold a big event in the Balige Village, and invite the kings, important invitations along with all the villagers, to hold a *Horja Sakti*. This event is held so that there would be no more droughts and the village will be blessed with prosperity...."

Social Awareness of the Family:

"...Domma marujung ngolu Raja Silahisabungan , sude angka pinomparna mangoluhadameon dohot ngolu dame. Sude pinomparna tading dohot mambuka lahan di huta silahi nabolak. dohot mangaratto tu huta ni halak laho mangaluli ilmu , asa dapot parpunguan sude pinomparnadi bahen ma jiarah laho mambangun tugu ni ompu Raja Silahisabungan , asa pinomparna di ingot alana nasida sada dohot dang adong parsalisihan, dohot pinomparna mambahen tiap tahun pesta dohot jiarah asa boi jumpang sude pinomparna ni Raja Silahisabungan..." (11:3)

Translation:

"...After the death of King Silahisabungan, all his descendants (all *pinoppar Silahisabungan*) lived in peace and tranquility in Silalahi Nabolak. The descendants of King Silahisabungan settled and cleared the land in Silalahi Nabolak. Over time, many of the King Silahisabungan's descendants migrated to other people's land to study or build new households with sons and daughters from outside the village. Therefore, it is common for those who have migrated to other land, rarely return to Silalahi Nabolak. In order to get all the King Silahisabungan *pomparan* to meet every year, a deliberation was held, with the result was to build an ancestral

grave monument, and this monument called Tugu Silahisabungan. ...” (11:3)

Social awareness arises because of a sense of caring for other social beings, and needing other people to be able to live in a community group. In the historical story of Tugu Silahisabungan, we can found social awareness of the environment, community and family.

#### d. Affection

Affection arises from the desire to protect, possess and love. Feelings of affection can arise in every social relationship, including the opposite sex, spouse, children, siblings, and other social relationships. The value of affection in historical story of Tugu Silahisabungan is described in the following quote:

Pinggian Matio’s love for Raja Tambun so she had to let Raja Tambun return to his biological mother, indirectly explaining Pinggian Matio’s love for all of her children so that no conflict arises.

“...*Songon na sonang ma rohana , ala holong ni siPinggian Matio tu dakdanak posir pisu gabe anakkon na siampudan, ima di bahen goar nai Tambun Raja , jala gabe marlobian do holong ni siPinggian Matio tu poso-poso i , mambahen ro sogo ni roha ni angka akkang na ( Sihaloho sahat tu si Pintu Batu), tarlumobi si Batu raja naeng songon ibana hian do siampudan ...*”

Translation:

“...King Silahisabungan was relieved because Pinggian Matio loved his youngest son, Tambun Raja (Tambunan) more than his other children(Sihaloho to Pintu Batu), thus causing his brother to envy Tambun Raja, specially Batu Raja because at first Batu Raja was the youngest child...”

Deang Namora’s affection for his little brother Tambun Raja, made it difficult for him to let go of the younger brother she had taken care of since childhood.

“...*Mambege hata-hata si Pinggian Matio , iboto na Deang Namora tu matangis jala manghaol si Tambun Raja dohot roha na*

*mansai lungun di dokh ma tu si Tambun Raja “ Borhat ma ito tu huta ni tulangta , nadenggan ima paboa tu inang pangintubu, gabe jala horas ma ho amang na burju “...” (8:9)*

Translation:

Hearing the words of Pinggian Matio, *Itona* (his sister), Deang Namora cried then embraced and kissed Si Raja Tambun. With sorrow and sadness he said:’*Borhat ma ito tu huta ni tulangta. Na denggan I ma paboa tu inang pangintubu, gabe jala horas ma ho amang na burju,*” he said with sobs, it was as if the imagined they would never see each other again. After that, SiRaja Tambun was escorted to Sibisa by King Silahisabungan...” (8:9)

Si Boru Nailing’s love for her child and husband to the point that she let her child and husband go for the sake of safety.

“...*Jala di dokh si siboru nailing ma tu Raja Silahisabungan asa di boan anak nai tu silalahi nabolak. nai tu silalahi nabolak. Alai holong ni roha ni siboru nailing tu Raja Silahisabungan dohot anak na bawa i , di paborhat siboru nailing ma alaki nadua nangpe ibana tading manarita, jala dilehon do sada tintin tumbuk tu Silahisabungan lahoparsahaton tu anakon nai molo nunga mangodang umur na , manandahon na ahu do inong nai na manubuhon ibana...*”(7:6)

Translation:

“...Siboru nailing said, “amang *boru* I love you and our child so much, please save yourself and our child, let me bear this pain alone. Here, take this ring (tintin tumbuk), give this ring to my child when he grows up, as a sign that I am the mother who gave birth to him” she said while giving the ring (tintin tumbuk)...” (7:6)

Raja Silahisabungan’s love for his wife and child is described when the king made a spring (*mual sipaulak hosa*) when his pregnant wife thirsty, and King Silahisabungan gave mandate to his descendants that he will try to protect his descendant who seek his help even after he dies, through his spirit (*tondi*).

“...Mambege arsak ni parsonduk bolon nai, Silahisabungan mambuat sior lombung (tombak) sian kantong nai. Jala martonggo tu mulajadi nabolon asa di lehon mual aek sipaulak hosa (air kehidupan), alananungga tung mauas parsonduk bolon nai. Gabe di tombakkon Silahisabungan ma sior lombung i tu dinding batu najogal, gabe kaluar ma aek, jala di inum Pinggan Matio sabahat-bahat na (sepuas-puasnya), jala di bahen goar ni “Aek Sipaulak Hosa”, jala tu sadarion adong do di dolok di huta silalahi nabolak...” (6:2)

“...Di bagas ni arsak roha ni Pinggan Matio di bereng Silahisabungan, laho ma ibana martapa tu goa batu di ginjang huta lahi, ibana manjalo tu Mulajadi Nabolon asa di lehon sada boru-boru. Tubu ma sada boru ni Silahisabungan, alana nunga tubu boru nai...” (6:6)

“...Once upon time at the full moon, Silahisabungan gather all of his relatives in Huta Lahi and said:” *Domma jonok tingki mulak ahu tu mulajadi nabolon dengandengan ma hamu marsihaholongan, tongkin nari borhat ma ahu mandapotkon parsonduk bolonhu tu liang batu. Tu si ma pataru hamu pangurason na gabe balanjoku, alai dung tutup liang batu i, naung marujung ma ngoluku jagaon ni raja harangan (babi) dohot ulok naga ma ngoluku. Jagaonni raja harangan(babi) dohot ulok naga ma batu i, jala dipintuna jongjong ma sahala ni saribu taon, paruban namardangka, parjanggut na sungkut tu hae hae, parbaju-baju pahaen bontar partalitalisipitu dopa, hola sahala ni partondionku nama na boi mangurupi hamu. Molo mangido pangurupion hamu dok ma, ale ompung si saur matua, partambak liang batu, partapian simenak-enak, ro ma hamu marhuta-huta, hanami naeng mangido pasu-pasu dohot miak-miak, oloi ompung pangidoan nami on. Jala molo manjou ahu boi do holan unte pangir pangurason dohot napuran simauliate” he said giving message...” (11:1)*

Translation:

“...Because Pinggan Matio boru Batanghari felt thirsty, Silahisabungan plug his siorlombing into a steep rock wall and water came out of it, and Pinggan Matio boru Batanghari drank the water as much as she can, the water was called “mual sipaulak hosa” until today, located on the hillside of Silalahi Nabolak. After their thirst was quenched and their energy was restored, they continued their journey to their in-laws in Deang Namora...” (6:2)

“...Pinggan Matio boru Padang Batanghari’s troubled heart did not go unnoticed by Silahisabungan. The king then retired to the stone cave above the Huta Lahi. He prayed to *Mulajadi Nabolon* to give them a daughter, and his request granted. Pinggan Matio gave birth to a fourth child who was a girl...” (6:6)

In general, the form of affection in historical story of Tugu Silahisabungan is the affection for family.

#### e. Conflict

Disagreements caused by differences of opinion, misunderstandings, grudges, not accepting the conditions and existence of others. The conflict referred to in this story is the conflict between the children of King Silahisabungan due to jealousy towards their stepbrother (Tambun raja), because their mother and sister (Pinggan Matio and Deang Namora) love Tambun raja more. It is an emotional outburst from one person (group) to another.

The conflicts in the historical story of Tugu Silahisabungan are described as follows:

The first conflict occurs when Silahisabungan together with both of his brothers leave their hometown due to jealousy and envy.

“... Alani hansit ni roha nasida natolu tu akkang na sibagot na pohan, borhat ma nasida natolu anggi nai manadinghon huta lumban garot Balige, nina namargoar si raja pahet

tua , Raja Silahisabungan , dohot Raja Oloan. Di tingki naeng borhat nasida, lao ma nasida tu mual sibuti lao mambuat aek dohot tano, diisi nasida ma aek i tu bagasan tabu-tabu dohot tano tolu pohul tu bagas gampil...” (1:1)

Translation:

“...Because of disappointment with the older sibling Sibagotni Pohan, 3 (three) of his younger brother left Lumban Gorat, the three younger siblings were Sipaet Tua, Silahisabungan and Raja Oloan. They went to Mual Sibuti to fetch drinking water and soil. They fill water into *tabu-tabu* (jugs made from dried gourds) and each of them took three handfuls of soil, then put it into *gampil* (a skillet made of leather)...” (1:1)

The second conflict occurs when Silahisabungan had a child from Sri Boru Nailing, it caused envy from his other children from his other wife (Pinggan Matio), thus this make conflict between the descendants of Silahisabungan.

“...Songon nan sonang ma rohana , ala holong ni siPinggan Matio tu dakdanak posir pisu gabe anakkon na siampudan, ima di bahen goar nai Tambun Raja , jala gabe marlobian do holong ni siPinggan Matio tu poso-poso i , mambahen ro sogo ni roha ni angka akkang na ( Sihaloho sahat tu si Pintu Batu), tarlumobi si Batu raja naeng songon ibana hian do siampudan , alai ianggo ibotona si Boru Deang Namora aha ma burju jala holong hian rohana tu si Tambun Raja , tarlumobi sahalak ibana do boru ni Raja Silahisabungan , gabe dohot ma ibana marorot Tambun Raja sahat tu namagodang , jala mansai jonok do ibana tu si Tambun Raja , naeng songon silahi sabungan dohot siPinggan Matio aha ma manjahon Tambun Raja. Disada tingki di patupa si Raja Silahisabungan ma laho mangalehon panjaheon tano tu angka anakkon nai (Tano Galot), parjolo sian sihaloho sahat tu si tambunan , asa unang adong parbadaan di parpudihon ni ari , jala di pasahat ma tu Tambun Raja “ Ima tano na godang”. Jala napu na mambahen gabe

tubu hansit ni roha ni akkang sian sihaloho saat tu si pintu batu...” (8:2)

Translation:

“...King Silahisabungan was relieved because Pinggan Matio loved his youngest son, Tambun Raja (Tambunan) more than his other children(Sihaloho to Pintu Batu), thus causing his brother to envy Tambun Raja, specially Batu Raja because at first Batu Raja was the youngest child. Si boru Deang Namora as the only woman, who raised Tambun raja until he grew up, felt very affectionate towards Tambun Raja, even being the closest person to Tambun raja. King Silahisabungan dan Pinggan Matio is very indulgent to Tambun Raja (Tambunan). Once upon a time, King Silahisabungan held a land distribution to his children (from Sihaloho to Tambunan) so that there would be no conflict in the future. Tambun raja got the most extensive and fertile land among them, causing jealousy of his brothers (from Sihaloho to Pintu Batu)...” (8:2)

## **B. Silalahi community's point of view on the historical story of Tugu Silahisabungan**

This story has many positive impacts toward its society because it can be used as a medium to advise, remind, and remember the existence of King Silahisabungan.

Tugu Silahisabungan, located in Silalahi III Village, is a historical monument that highly respected and preserved by the people of Silalahi Village. Not only the original descendants of Silahisabungan (descendants of the Silahisabungan clan) but also by other community who come from other clans of Batak sub-ethnic group such as Simalungun, Karo, Toba, Angkola/ Mandailing, Pakpak, who live in Silalahi Nabolak, are very respectful of the existence of Tugu Silahisabungan and its historical story.

The community in Silalahi Village maintain and preserve their culture well, it can be seen from the preservation of cultural sites in Silalahi Village, and the knowledge of its people about the story of each cultural sites,



although not in detail, they can outline of the history of each site, including the story of the Tugu Silahisabungan.

The story of Tugu Silahisabungan is considered one of stories that have positive impact on the Silalahi Village community because there are many mandates contained in this story that can be used as an example to achieve prosperity in social and family life. Each part of the story has merged into the customs and norms that apply in the Silahisabungan Village, such as *Poda sagu-sagu marlangan*, the descendants of Silahisabungan are very firm and obedient to *poda sagu-sagu marlagun* mandated by King Silahisabungan. This shows that the historical story of *Tugu Silahisabungan* is valued and not only seen as a mere historical story but also as a heritage treasure full of norms, that must be obeyed.

Tugu Silahisabungan is considered as the key to entry Silahisabungan for migrants who want to carry out an activity or event there. Every community group that comes to Silahisabungan must first ask permission from the Tugu to be allowed to carry out an activity in the village. Tugu Silahisabungan is a unifying medium for the descendants of King Silahisabungan that lives in various parts of the world, because every year a large Tugu party is held which is attended by all descendants of King Silahisabungan from various region, so that the relationship between them as Silahisabungan *pomparan* is maintained and well established.

When visiting Tugu Silahisabungan for pilgrimage, it is forbidden to use footwear and it is not allowed to say dirty words or cursing. If anyone violates this rule, the person will be cursed by getting sick (itchy and rashes all over the body and other sickness)

Tugu Silahisabungan was built by *pomparan* Silahisabungan to build a sense of unity among *pomparan* Silahisabungan so that there is no conflict between them. If a conflict arises between them, the conflict will be resolved in a family manner and brought to Tugu Silahisabungan to be resolved by Raja Turpuk as mediators.

The story of Tugu Silahisabungan is illustrated in the form of reliefs carved on each side of the Tugu. Behind the Tugu Silahisabungan, in the direction of the Silalahi beach, an eagle is kept, which is a symbol of reminder for the descendants of King Silahisabungan, that the eagle has brought together King Silahisabungan and King Parultop. Then King Parultop gave his daughter to be married to King Silahisabungan, so that King Silahisabungan received permission to live and have offspring in Silalahi Nabolak.

## CLOSING

### A. From the discussion above, the author concludes several points as follows:

- a) Literary Sociology Values of Tugu Silahisabungan Story in *Silalahi Village, Dairi Regency*:
- b) Responsibility: there is a reciprocal relationship between King Silahisabungan and his descendants. King Silahisabungan has a responsibility to eliminate conflict that occurs between his descendants and vice versa, his descendants have responsibility to keep Kings Silahisabungan's mandate and obey it.
- c) Social awareness in this story is described in three parts: social awareness of the environment, social awareness of the community and social awareness of the family.
- d) The sense of affection towards family is the form of love that found in this story

The conflicts that occur in the historical story of Tugu Silahisabungan:

The first conflict occurs when Silahisabungan together with both of his brothers leave their hometown due to jealousy and envy. The second conflict occurs when Silahisabungan had a child from Sri Boru Nailing, it caused envy from his other children from his other wife (Pinggian Matio), thus this make conflict between the descendants of Silahisabungan.

### B. Silalahi community's point of view on the historical story of *Tugu*

**Silahisabungan:** Society in Silalahi Village maintains and preserves their culture including *Tugu Silahisabungan* and its historical story. The historical story of *Tugu Silahisabungan* is valued and not only seen as a mere historical story but also as a heritage treasure full of norms, that must be obeyed. This story has many positive impacts toward its society because it can be used as a medium to advise, remind, and remember the existence of King Silahisabungan.

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