

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Literature becomes a world filled with creative and productive activities in producing works that have aesthetic value and can reflect the social reality of the community. Literature presents human life and is largely related to social reality in society. According to Semi (1990: 1), literary works are not works of art that only have emotions, imagination but more than that have been used for intellectual intelligence as well.

Literary works are produced from human personal expressions both from experience, thoughts, ideas, the spirit of belief, the description of life and other things that can arouse enchantment with the media in the form of language. The language delivered can be in the form of oral or written arranged in such a way. Through literary works the author can freely experiment, either pouring works that are empirical or imaginative. In works of fiction that originate from imagination, the appreciation of feelings or merely imaginative images still contain things that are still bound by the reality of the world and human life, at least the author himself. Although classified as fiction, even imaginative literary works cannot be separated from the elements of the reality of human life. Literary works contain human images that can be studied further.

The types of literary works themselves consist of various types, one of which is novel. Novel is created by a writer in the form of a long prose that contains a series of stories of a person's life with the people around him and

accentuates the character and behavior of each character. Novel written with a specific purpose. Aside from being an entertainment or consumption of emotions novel also invites readers deepening their imagination and mind so that he can enjoy the story in the novel. Novel has two elements in the composition of the story. These elements are intrinsic and extrinsic elements. Intrinsic elements consist of themes, characterization, plot, setting or plot. While extrinsic elements consist of elements that originate from real life such as: social, economic, cultural, educational and others.

Social life is not far from the composition of writing. With the complexity of the problems and challenges faced in the social sphere, the description of the life of a particular community becomes an interesting topic to be raised in writings such as novels.

Within the scope of Batak life, there are certainly many social and cultural norms, hereditary teachings that bind and regulate social life. For example, in terms of addressing family and community environment, in this case the Batak people who are bound by 'speech' are one extended family and have a particular calling in accordance with the rules of '*tutur*'. For example, suppose 'A' is a woman as a subject and center. The brother of her mother is called *Tulang*, his father's sister is called *Namboru*, the husband of her husband's sister is called *Amangbao*, the opposite call from *Amangbao* to 'A' is *Inangbao*. Social rules and norms also apply and organize every member in the family in behaving. *Amangbao* and *Inangbao* basically will feel reluctant one to each other even if they only meet and talk together. Over time eroded values and cultural rules. Previous regulations were gradually violated and ignored. The dividing barriers

in the relationship between *Amangbao* and *Inangbao* are slowly disappearing. There is no longer any sense of shame between them. Even in a party it is not a strange sight anymore if *Amangbao* and *Inangbao* dance together.

In Tansiswo Siagian's *Amangbao Parsinuan*, the social boundary has been exceeded. The main character, Rosinta gets two children from her brother-in-law (*Amangbao*). This is certainly contrary to the norms and rules of the Batak culture. The reason she does it because of the conditions. It forces her to do it. Her husband is barren but she does not want to expose the disgrace, even her husband does not know because the laboratory results were deliberately asked to be changed. Pressure from the family and the community makes it even more stressful for her and she didn't want unwanted things happen. At last she got two children from her brother-in-law.

The phenomenon in Tansiswo Siagian's *Amangbao Parsinuan* is closely related to the cultural life of Batak people in past, present and in the future. Long before urbanization, Batak people used to have terms such as: *Mangain*, *Manghirap tua*, *Pahot tataring*, *Marparumaen di Losung* and *Marjabu Talak* as a step for a couple who still did not have children. Now adopting children (*mangain*) is still valid while the terms *Manghirap Tua*, *Pahot Tataring*, *Marparumaen di Losung* and *Marjabu Talak* are rarely found or kept in secret. In general, judges and comments from family and surrounding communities that are still categorized as family can be a pressure for someone. That is what Rosinta experienced in Tansiswo Siagian's *Amangbao Parsinuan*. The social conflict she experienced in the novel was not just a matter of her own life but also issues involved with the dignity of her husband and family together.

Based on the explanation above, it is very much needed further discussion about the social concepts that exist in the novel, *Amangbao Parsinuan*. This discussion will be influential in rectifying the social issues faced by Batak society, especially in the family. This research will discuss social issues in Tansiswo Siagian's *Amangbao Parsinuan* entitled **SOCIAL CRITICISM OF TANSISWO SIAGIAN'S *AMANGBAO PARSINUAN***.

1.2 Problem of The Study

Related to the background of the study above, the problems of the study are formulated as follows:

1. What are the reflection of social perspectives found in Tansiswo Siagian's *Amangbao Parsinuan*?
2. How do the society affect the character in Tansiswo Siagian's *Amangbao Parsinuan*?
3. How does the social value change as reflected in Tansiswo Siagian's *Amangbao Parsinuan*?

1.3 Objective of The Study

Based on the problem of the study above, the objectives of the study are formulated as follows:

1. To describe the reflection of social perspectives found in Tansiswo Siagian's *Amangbao Parsinuan*.
2. To explain how do the social rules affect the character in Tansiswo Siagian's *Amangbao Parsinuan*.

3. To explain how does the social value change as reflected in Tansiswo Siagian's *Amangbao Parsinuan*.

1.4 Scope of The Study

This research discussed the social life and social problems of Batak sociological culture in Tansiswo Siagian's *Amangbao Parsinuan* by using Diana Laurenson & Alan Swingwood's sociological approach and intrinsic & extrinsic elements to support the analysis.

1.5 Significances of The Study

The result of the research has two parts of significances. The significances of this study are conveyed both theoretically and practically:

1.5.1 Theoretical Significance

Theoretically this research contribute to the larger body knowledge and add references to the literature on sociological analysis in the novel. It also help understand the social conflicts experienced by characters in the novel. The result of this study can be expand the horizon of reader appreciation of literary works on social criticism in a novel.

1.5.2 Practical Significance

Practically the results of this research can be a role or model in dealing with social issues, especially in the Toba Batak community who have strong family ties, emotions and kinship.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literature

Etymologically, the Latin word “*litteratura*” is derived from “*littera*” (letter), which is the smallest element of alphabetical writing. The term literacy in Latin is referred to as *Literatus* which means that people are learning. The National Institute for Literacy itself explains that what is meant by literacy is the ability of a person to read, write, speak, count and solve problems at the level of expertise required in work and society.

Furthermore, UNESCO also explained that literacy is a set of tangible skills, specifically cognitive skills in reading and writing that are independent of the context in which the intended skills are obtained, from whom these skills are acquired and how to acquire them. According to UNESCO, one's understanding of literacy will be influenced by academic competence, national context, institutions, cultural values and experience. Literacy is a set of abilities and individual skills in reading, writing, speaking, counting and solving problems at a certain level of expertise needed in daily life. Literature is often defined as a permanent expression in words of some thought or feeling idea about life and the world. Literary work can construct the world throughout words for the motive that words have power. By the side of statement, it is represented that through that power, it can form an image of particular world, as a new world. Those words have documentary aspects that can break through space and times, illustrate past as well as future (Ratna, 2005:150). Klarer (1998) states that literature is referred

to as the entirety of written expression with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually includes additional adjectives such as aesthetic or artistic.

2.2 Novel

The word comes from the Italian *Novella* which means the new small staff. The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author can change according to the desired imagination. Sumardjo (1998: 29) said that novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many characters and various setting.

There are two elements of novel they are intrinsic and extrinsic element. Intrinsic elements of a novel (directly) participate and build the story. Extrinsic elements are the elements that are beyond of the works, but indirectly affect the building and system of a novel. Thus, extrinsic elements of a novel must be still seen as something important. The intrinsic elements of novel are theme, plot, setting, characterization, point of view, etc (Nurgiyantoro, 2007:10). Further, Wallek & Warren (1956: 75-135) stated that as an intrinsic element, the element also comprises a number of extrinsic elements. The extrinsic element includes author biography and psychology. Attitudes, beliefs, and outlook on life of an author will affect the work that he wrote. In short, the author biography determines the pattern works it produces. While psychology of the author also

forms the reader's psychology, as well as the application of psychological principles in the works. There are seven intrinsic elements of novel, they are:

1. Theme

According to Stanton and Kenny In Nugiyantoro (2007: 67) Theme is the meaning contained in a story. That is also supported by Tarigan's opinion. According to Tarigan (2008: 166), theme is the main idea or main thought. The theme of an imaginative literary work is a thought that every careful reader will encounter as a result of reading the work. Some authors stated the theme of the story explicitly, but some others not. Often the theme can be easily seen from the title. Yet, there also story that requires us to read the whole story to get what the theme is. It brings the story more alive and has a means. Theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel, drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc. In brief, the theme giving meaning of story which especially explains a big part of its elements in the simple way. It is more or less synonymous the central idea and central purpose.

2. Plot

Gorden (1975:1) defines plot as an author careful arrangement of incident in a narrative to achieve a desire effect. In short, the writer can conclude that the plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts. In the other hand, Jones

(1968:63) states that the plot is the sequences of events involving the character or characters. It may be simple or complex. The simple one deals with one character or a single group of characters, and it follows their fortunes to the conclusion. Whereas, the complex one has several groups of characters, the story deals with one, takes up another, return to the first, then takes up another.

3. Conflict

Conflict is something that dramatic, referring to the struggle between two forces are balanced and imply action and retaliation. Jones (1968:30) divides the conflict into three categories. They are physical or elemental conflict, social conflict and internal or psychological conflict.

4. Climax

Both of conflict and climax are the main elements of plot in fiction. Climax by Stanton (1965: 16), is when the conflict has reached the highest level intensity, and when (it) is something that is inevitable happened.

5. Characters

Abrams (1999: 76) says that “Character is people who are appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendency such as being expressed in what they say and what they do”. Character is the people in a novel are referred as characters. We asses them on the basic of what the author tells us about them and on the basic of what they do and say. Another point to remember is that the characters are part of broader pattern. They are members of a society, and the author distinctive view of who people relate to society will be reflected in the presentation of every character.

The characters in the story can be divided into some categories based on the point of view taken; major and minor character, protagonist and antagonist character, round and flat character, dynamic and static character, typical and neutral character (Nurgiyantoro, 2007:176).

6. Setting

Background elements can be divided into three main elements, namely a place, time, and social. Wellek and Warren (1956: 131) define setting with the places where story take a place. Setting refers to geographical location of the story, time period, daily lifestyle of the characters and climate of the story. When the reader reads a novel, they actually are faced a world that had been completed by the character and the events in the novel. But of course, those things are less complete because the characters need living space, place and time, like human's living in the real world.

7. Point of View

The point of view or narrative perspective, characterized the way in which a text present a person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived. In general, point of view is differentiated into three kinds: first person, third person, dramatic, or omniscient point of view (Jones 1968:29). There are three point of view in novel, they are:

- a) The first person point of view, the narrator is a participant in the action. He or she may be either a major character or a minor character and may be close to the event in time or distant from it.

- b) The third person point of view, the story is told as it happens to one of the characters: he, she, it, or they. Then, in the dramatic point of view, the reader is an observer. He is permitted to see and hear as he might with real people, but he is not permitted into thoughts.
- c) The omniscient point of view, the author can tell anything he wants his reader to know. He can reveal the innermost thoughts of his characters, and may comment upon them. In Tansiswo Siagian's *Amangbao Parsinuan*, the omniscient point of view is used. Thus, the writer freely to judge, reveal the innermost thoughts of his characters.

2.3 Theoretical Approach

2.3.1 Literary Criticism

Etymologically criticism comes from the word *krites* (Greek) which means 'judge'. The verb is *krinein* (judge), the base of the noun criterion (basic judgment). Criticism come from the word refer to the judge of literary works (Wellek, 1978; Pradopo, 1997). Next, as described by Wellek (1978) the term and understanding of criticism has always developed throughout its history. During the Renaissance, besides the term critic, there was also grammaticism and philologists used interchangeably to refer to a person experts who have a great concern for reanimation obsession. In this case critics and criticism are specifically limited to investigation and correction of ancient texts. Furthermore, Wellek (1978) suggests that literary criticism is the study of concrete literary works with an emphasis on their assessment. The opinion is basically the same as

the opinion of Thrall and Hibbard (1960) which says that literary criticism is an explanation, the truth of analysis, or judgment on a literary work, which is also in line with the opinions of Abrams, Hudson, Jassin, and Pradopo.

According to Abrams (1981), literary criticism is a related study by limitation, classifying, analyzing, and evaluating literary works. Meanwhile, Hudson (1955) said that literary criticism in its meaning sharp is the judgment of the literary work carried out by an expert or who have special abilities to facilitate understanding literary works, examining their good and flaws, as well as determine his opinion about it. According to Jassin (via Pradopo, 1994), literary criticism is a good and bad consideration of a literary work, as well as lighting and judgment of literary works. Pradopo (1994) say that literary criticism is the science of literature to "judge" literary works, to provide judgment, and provide decisions whether or not a literary work is being faced by critics. Although there are differences between each understanding, substantially these meanings have the same purpose, related on judging (judge whether good or bad quality of art) literary works.

Based on explanation above, literary criticism is a branch of study literature that is directly related to literary works through declension (interpretation), analysis (decomposition), and assessment (evaluation). What is meant by interpretation is an effort to understand the work literature by providing interpretations based on the properties of the literary work. In its narrow meaning, interpretation is an attempt to clarify meaning language with analytical tools, paraphrases, and comments. Interpretation focused mainly on darkness, ambiguity, and figures of speech. In broad meaning of interpretation is to

interpret the meaning of literary works based on its elements along with other aspects, such as the type of literature, its literary flow, its effects, as well as its historical social background underlies his birth (Abrams, 1981; Pradopo, 1982). Analysis is the decomposition of literary works on parts or norms (Pradopo, 1982). In this case the literary work is a complicated structures (Wellek, 1956; Hawkes, 1978), and by doing analysis, complex and complicated literary works can be understood. Furthermore, assessment is an attempt to determine the level of beauty (success) criticized literary work. Determination of the value of a literary work cannot be done arbitrarily, but must be based on phenomena in the work to be assessed, criteria and standards assessment, and the approach used. By knowing the value of literary works, then literary works can be sorted out.

2.3.2 Social Criticism

In this study, the theory of sociology of literature proposed by Diana Laurensen and Alan Swingewood (1972) will be used. According to them the analysis of sociology of literature includes three perspectives:

2.3.2.1 Literary Works As Social Reflections

The sociology of literature is not only supposed to find out the social history and reflection any literary work has, but is also supposed to be able to find out the facts it contains. Literature according to Swingewood is a sociocultural document that can be used to see a phenomenon in society at that time. This is then termed as literary documentation that refers to the reflection of the times. Swingewood quoted Luis De Bonald's statement as saying that by doing close reading of a 'national' literary work, it would also be known what applies to the community. Likewise Stendhal's statement that the novel is "*mirror journeying*

down the high road' (Swingewood 1972: 13). Swingewood places literary work as a direct reflection (mirror) on various aspects of social structure, family relations, class conflicts, other trends that may emerge, and population composition. Literary works are positioned as the central focus of the discussion on the intrinsic discussion of texts with link it to the phenomenon at the time the work was created.

Understanding literary works as a result of free creation, will certainly be a problem if literary works do not portray historical truth as assumed. To answer this problem, the concept of reflection must ignore the production process and authorship. The great authors, according to Swingewood, did not simplify the social universe in terms of broad descriptions, but rather its task of criticizing and creating their own 'destiny' in finding social meaning and value. Society can be described as an ensemble of social institutions that construct a social structure, including; norms, standards of behavior so that one can be accepted by others, and values that are consciously formulated and realized to be socially adhered to. Literary works function to reflect this construction through its imaginary intrinsic, for example to reflect and strengthen as well as sociological material values.

2.3.2.2 Authorship and Production

The sociology of literature considers any literary work a production, especially the production of the writer's social situation. This approach was moved by Swingewood from the discussion of literary works to the discussion of the production situation, specifically the social conditions of the author. Robert Escarpit (*Sociology de la Literature*, 1958), who first looked at this study, said that patronage and production costs have the same significance as literary texts as

social reflection. The rise of cheap publishing and mass production has shifted the position of the writers from their independence to a profession. The stages of *cultural democratization* - the term of Karl Mannheim (German sociologist), are very significant for the emergence of middle class novels and genres which are then overshadowed by mass culture and the commercialization of literature. In industrial era, market phenomenon that make it easier for authors to obtain royalties then weaken the literary thematic that was previously the subject of a work's assessment. Still overshadowed by mass culture, market tastes and capital games create a parallelism and alienation between literary content and phenomena that exist in society.

Two different orientations about the conflicting sociological studies of literature tend to separate the purpose of research, namely in the social context of writing or literary texts and their social meaning. Sociologists whose research departs from the text often assume that the existence of social prerequisites in writing is not relevant to the sociology of literature. Lucien Goldmann argued that for great writers, social conditions during the creation process can be overcome and surpassed, so the meaning contained in the text has nothing to do with the authorship market conditions. He also pointed out that the second level writers are those who fail to free themselves from the socio-economic context, so that it is carried into the work, dominating its structure and its contents are purely very temporal. Goldmann also emphasized that in the 18th and 19th centuries the authors created works for special readers, creating figures and events that were in accordance with their values, especially the relation of the work to the gender of the reader.

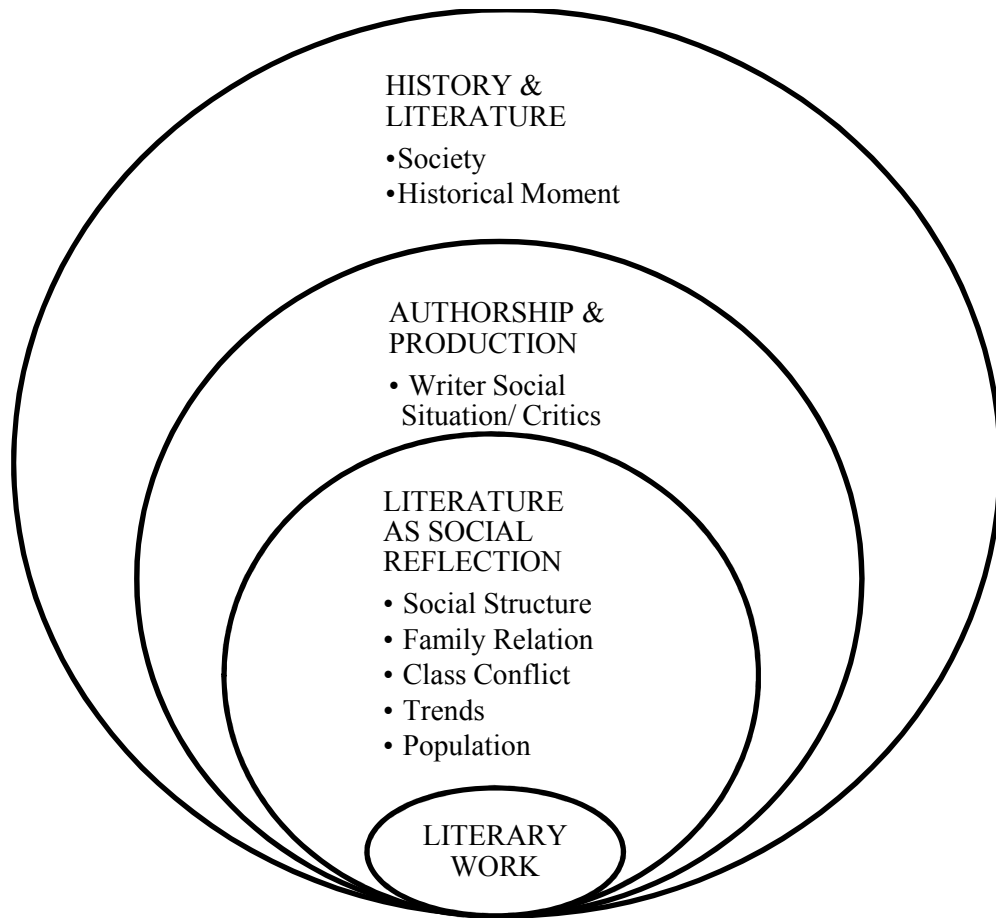
2.3.2.3 History and Literature

Basically, literary works are the sciences that place literary works on aspects outside themselves, namely society and the history behind them. A literary work certainly will not be separated from the influence of its era. Every literary work can describe each eras.

Swingewood began the discussion with the importance of skill and striving to track how literary works could be received by certain people at certain historical events. Swingewood further illustrates Guy de Mappasant's literary journey until it was accepted in England in the 1980s and 1990s, with a transitional effect peppered with sexuality and naivete as a form of work modernity. Sexuality in Thomas Hardy's and George Moore's novel, which is considered more open compared to the work of Dickens and Eliot, was later considered to be an illustration of the conflict between traditional writers and innovator writers. Complementing his explanation, Swingewood revealed the fact that Lowenthal revealed Dostoevsky's success (1880-1920) assimilate the German upper and middle classes into the 'strange' ideology. Lowenthal concluded that artists portray reality more than that reality itself.

The sociology of literature attempts to find the events in any literary work which can be accepted as social facts, especially historical events. This theory accommodates all the concepts related to the theory of sociology of literature. It was expected that the theory of sociology of literature could reveal optimally the social criticisms of Tansiswo Siagian's *Amangbao Parsinuan*.

2.3.2.4 Sociology of Literature Model



The chart above is based on three perspectives proposed by Swingewood. Literary work is a social reflection in the Swingewood 'mirror' concept. The literary work illustrates the structure in society, family relationships, class conflicts between the upper, middle and lower classes. Furthermore, trends and lifestyles of the people are also portrayed in the literary work.

In the second part of the chart above shows that literary work is influenced by authorship and production in a literary work. This is more emphasized to the social conditions of the writer. What is meant by the social conditions of the author include background, education, life, ideology adopted and its relationship with the publisher.

The outermost part of the chart above illustrates the relationship between literature and history. According to Swingewood literary work has a close relationship with society and certain historical moments, especially in the era when the literary work was made and how it can be accepted in society.

2.4 Batak Toba Culture

The word culture comes from the Sanskrit language *Budhayah*, the plural form of *Buddhi* which means mind or reason. In English, 'culture' comes from the Latin '*colore*', meaning to process or do. According to Liliweri (2002: 8) culture is a view of life of a group of people in the form of behavior, beliefs, values and symbols that they receive unconsciously all of which are passed on through the process of communication from one to the next generation.

Generally culture has high values that are the goal, or even the life destination of the culture owner. Every ethnic group, nation, group or institution that has a culture will try to preserve and protect the values in it. According to the Batak Toba people, their culture has a very important cultural value system. Wealth (*hamoraon*), many descendants or posterity (*hagabeon*) and honor (*hasangapon*) are the views of the Toba Batak ideology. According to Simanjuntak (2011: 142) what is meant by wealth is material and non-material tangible property obtained through business or through inheritance. Descendants are also included in the category of wealth, have many children, grandchildren, great-grandchildren and their offspring include the ownership of plants and livestock. Honor is the recognition of others for one's dignity and authority.

Furthermore, the Batak Toba has a viewpoint called *Dalihan na Tolu* which regulates the life systems of its people.

2.4.1 Philosophy In Dalihan na Tolu

The concept of the *dalihan na tolu* is generally associated with three stove legs that stand to support the pot and other cooking utensils used first. According to Tobing (1963) and Parkin (1978) (via Simanjuntak 2011: 146) there is an analogization between the gods' goddesses and the social structure of the *dalihan na tolu*. *Hulahula* is the representation of the god *Batara Guru*, *dongan tubu* is the representation of the god *Batara Sori*, and *boru* is the representation of the god *Bala Bulan*.

The concept is certainly different if it refers to the history of the birth of the *dalihan na tolu*. According to Sianipar (1991: 129) *dalihan na tolu* was born from pork which was divided into four parts. The first part is the whole head (*ulu*), the second is the whole neck (circumference), the third is the back/tail (*ihurihur*) and the fourth part is the rest including the inside part of intestine, liver and others. The last part is cooked and eaten together while the first three parts (*jambar*) are divided. The head part is given to people who are respected, the neck part is given to those who serve food and the back part to those who have the event (*ulaon*). This part is called *dalihan na tolu*. After that, the concept of *dalihan na tolu* developed as a basic reference for the life of the Batak people, including *hulahula*, *dongan tubu* and *boru* (e.g. the party who is married to his daughter, the husband of the sister of the ego, the husband of the sister of father's ego) then his position is *hulahula*.

2.4.2 Batak Toba Social Life

The social relations of the Batak people are directed by a social system based on the clan (*marga*). Social relations between clans are arranged according to the basic structure of *dalihan na tolu*. As in *dalihan na tolu* concept, *hulahula* has a higher position. In the application of *adat* as well, *hulahula* are groups that are considered capable of providing blessings and strength to *boru*.

Batak social relations are family-based, which basically puts everyone as a family member. The term 'Bangso Batak' and not a tribe describes the relationship between Batak people as a family relationship. *Marga* becomes a reference to find out the position in the 'kinship'. In the concept of the Batak Toba family, someone has a special designation to call another person (*tutur*), to each Batak person as an extended family. The different designations (*tutur*) also imply different ways, rules and attitudes in interactions. *Hulahula* and the elders must basically be respected. It's not polite to say their real names. The mention of speech also reflects ethics and manners in the Batak Toba social life.

Here are the designations (*tutur*) to every member of family with subject is a man:

1. Father : *Amang, Among*
2. Mother : *Inang, Inong*
3. Grandfather : *Ompung Doli*
4. Grandmother : *Ompung Boru*
5. Father's father & mother-in-law : *Ompung Bao Doli & Ompung Bao Boru*

6. Father's grandfather & grandmother : *Amangtua Mangulahi & Inangtua Mangulahi*
7. Father's old brother & his wife : *Amangtua & Inangtua*
8. Father's young brother & his wife : *Uda/ Amanguda & Inanguda*
9. Father's brother-in-law or mother's brother & his wife : *Tulang & nantulang*
10. Father's sister & her husband : *Naboru & Amangboru*. The ego is called *Paramanby Naboru*. Furthermore, ego is called *Tulang Naposo* by *Amangboru*.
11. Mother's brother & his wife : *Tulang&Nantulang*
12. Mother's old sister & her husband : *Inangtua & Amangtua*
13. Mother's young sister & her husband : *Inanguda/ Inangbaju & Uda/Amanguda*.
14. Mother's brother daughter: *pariban*, for women as subject the designations is *eda*.
15. Mother's brother son : *tunggane*. This designation also used to the wife's brother.
16. Father & mother-in-law: *Amang Simatua&Inang Simatua*. They call the ego *Hela*.
17. *Tunggane's* wife: *Inangbao*, furthermore *Inangbao* will call ego as *Amangbao*. The relation between them is called *na marbao* and it is taboo if they have close relationship.
18. *Tunggane's* Son & daughter: *Tulang Naposo&Maen*

19. Wife's old & young sister: *Angkang&Anggi*. The relation among them is called *na marpariban*.
20. Sister's son & daughter: *Bere*. If *bere* is a man, his wife is called *Boru*. If *Bere* is a woman, her husband is called *Ibabere*.
21. Wife's *Namboru&Amangboru* : *Inang&Amang*
22. Wife's *Tulang&Nantulang* : *Tulang & Nantulang*.
23. Son of wife's *Tulang*: *Lae*. His wife is called *Inangbao*
24. Daughter of wife's *Tulang*: *Inangbao*, her husband is called *Lae*
25. Grandchild of wife's *Tulang* : *Tulang Naposo*(for man), *Maen* (for woman).
26. Relatives, same clan : *Ampara, Puang, Langkam*

Woman follow her husband as wife but the designation of woman as ego has the similarities & differences with her husband. The designation from the point of woman (as wife) as follow:

1. Husband's father & mother : *Amang Simatua&Inang Simatua*
2. Husband's old brother& his wife : *Hahadoli&Angkang Boru*
3. Husband's young brother & his wife : *Anggi&Anggi*
4. Husband's sister : *Eda*
5. Husband's *Lae* (husband of *Eda*) : *Amangbao*
6. Husband's *Tulang&Nantulang* : *Amang&Inang*
7. Husband's grandfather & grandmother : *Ompung*
8. Husband's *Namboru&Amangboru* : *Namboru&Amangboru*
9. Husband's *Bere* : *Bere*

2.5 Related Research

2.5.1 Hafid Muhadi

In his research entitled *Social Criticism of Bob Dylan's Song Lyrics: A Sociological Study of Literature* in 2014 analyzed social criticism in songs using the theory of Laurensen and Swingewood's sociology of literature. In that study it was found that the song that became the object of research described the social life of American citizens since the sixteenth century and also follows with major changes that occur both socially and culturally.

2.5.2 Bagus Wahyu Setyawan et al

In their research entitled *Sociological Aspects and Local Specificity in the Classical Ketoprak Script of Surakarta Style* in 2017 found that there are three aspects used they are: socio-historical perspective, socio-cultural, and linguistic aspects used in the classical ketoprak script of Surakarta style. The research uses Lucian Goldman's structuralism theory, Leo Lowenthal's theory of sociological literature.

2.5.3 Juanito O. Cabanias

In his journal in 2017 entitled *The Concept of Family in the Selected Novels from the Emerging Countries: A Sociological Analysis* states that there are seven family concepts in six selected novels, namely:

- 1) To protect the image of the family, the Egyptian parents (Kamel Efendi and Samira).
- 2) Portray and exercise the patriarchal matriarchal egalitarian rule over their children in the beginning and the end, as the Columbian

parents (Jose Arcadio Buendia and Ursula Iguaran Buendia) in *One Hundred Years of Solitude* do.

- 3) Vietnamese mother imposes the matriarchal rule in *The Paradise of the Blind and the Heroines* (Mama Elena) in *Like Water for Chocolate*, and *(Emy) in Mass*.
- 4) By contrast, the Jamaican father (Winston) in *The Family* solely over practices the patriarchal rule. A close mini-society where all the members of the family try to live together in times of happiness and sadness is apparent in Mahfouz's and Sionil Jose's novels.
- 5) One very important concept of family revealed in the mother's authority figure is seen in Mahfouz's novel (in the absence of Kamel Efendi) and in Thu Huong's as well as in Esquivel's work, including Sionil Jose's strong woman character, clearly seen is the multitude of social bonds based on consanguinity rather than on household among family members, be it in the novels of Mahfouz, Garcia Marquez, Thu Huong, Esquivel, Emecheta, and Sionil Jose.
- 6) The social concept of family where every member lives together and does things together like solving problems and contributing to a peaceful environment, stands out very clearly in the works of the men and women novelists under study.
- 7) Lastly, the voluntary association concept that is, spouses can leave, children have outside resources to rely on if they perceive the family crumbling, is markedly present in Emecheta's *The Family*.

2.5.4 Abdul Fadhil et al

In his journal in 2017 entitled *Changes of Religious Behaviors: Sociological Analysis of Literature of The Novel Al-Thaliyâniy by Syukrî Al-Mabkhût* analyzed changes in socio-political behavior, religion in Tunisian history based on Novel *al-Thaliyâniy* by Shukrî al-Mabkhût. This study uses the Swingewood theory, sociology of literature. He found the Changes in religious behavior of the Tunisian society are categorized in to three groups. The first group is related to normative religious teachings, the second group is a behavioral change in attitude and personality, The third group behavioral changes are related to family values, such as educating children with hard and rough approaches; being against the parents; seclusion, committing adultery and promiscuity; and sexual abuse of children.

2.5.5 Ninik Ispriyani

In her thesis in 2008 entitled *Social Problems And Moral Values In Jane Austen's Pride And Prejudice* discussed social problems and moral values in the novel. Finding in the research there are two social problems: Women's positions and gap between the upper and lower class. The moral values found: one can make friends to anybody though different in characters; experience is a good teacher; regrets always come late; parent's teaching to children can influence personality in adults; reading books can make personal wise; and wealth and rank can cause people to be naughty and selfish.

The five related studies above have not yet discussed socialism or values in Batak stories or novels. Socialism in the novel, song lyrics, short stories above

have different findings. Furthermore, the novel that will be discussed has a background in the Batak culture but is packaged in the life of today's urban society, the 20th century. This research itself will use the theory of Alan Swingwood Sociology of Literature and other supporting literary resources about Batak to analyze the novel.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

According to Sugiono (2003: 11) Research Design method is divided into three parts: Descriptive Research, Comparative Research and Associative Research. Descriptive research is applied in this research as it defined as a research method that describes the characteristics of the population or phenomenon that is being studied. This research is conducted with qualitative. Qualitative approach represents goals to understanding the meaning achieved, the process as well as developing the general expectation.

3.2 Data & Source of The Data

The data in this study are the social phenomena that exist in Tansiswo Siagian's *Amangbao Parsinuan*. Source of data comes from written documents in the form of novel being analyzed.

3.3 Technique of Collecting Data

Data collection method in this research is library research. This technique is considered relevant because the form of data in this study in the form of written text or in the form of documents (Bogdan1982:169).

Data collection is done by reading and note taking techniques. Through this technique, all information about social life in Tansiswo Siagian's *Amangbao*

Parsinuan is read carefully to find the data. After that the data obtained will be recorded in a note.

3.4 Technique of Analyzing Data

Data analysis techniques are steps to process data critically with a view to answering problems in research. Data analysis was carried out using qualitative analysis and content analysis methods. Following are the steps to the content analysis method:

1. Induction stage, by this stage, the researcher will identify the social life issues found in the novel.
2. The categorization stage, which is grouping the data obtained in accordance with social aspects or perspectives.
3. The analysis stage, which is analyzing the data and information found in the novel.

CHAPTER IV

SOCIOLOGICAL ANALYSIS OF TOBA BATAK SOCIETY

4.1 Discussion

4.1.1 Sociological Perspectives of Tansiswo Siagian's *Amangbao Parsinuan*

Amangbao Parsinuan is a novel created from the elements of imagination, environment, polemics of human life. Those things generally become story fillers. How to analyze and dissect a literary work also varies. In the sociological of literature proposed by Alan Swingewood and Diana Laurenson, there are three perspectives that are used to analyze a literary work, namely: literary works as social reflections, the relationship of authorship and production and finally the relationship of history and literature. The novel *Amangbao Parsinuan* has a connection that cannot be denied with the existence of ancient Batak culture and modern (urban) Batak culture. The novel was also influenced by markets which in ancient times tended to be abandoned and shifted towards modernism and urban culture. The novel reveals some of the Batak culture that is rarely heard now even though *Amangbao Parsinuan* was published in 2019 and featured urban cultural life.

4.1.1.1 Batak Social Reflection In *Amangbao Parsinuan*

Amangbao Parsinuan describes the social conditions of the Batak people. Researchers found at least three aspects in *Amangbao Parsinuan* which confirmed that the novel depicts the social life of the Batak people, namely the designation used in each character, the mindset of *Hamoraon*, *Hagabeon* & *Hasangapon* or abbreviated as 3H and the manner of attitude between characters in interacting.

4.1.1.1.1 The Designation of Family Member

The social and cultural background of the Batak can be seen from the designation in the novel *Amangbao Parsinuan*. Researchers found the designation of Toba Batak the characters. The characters are Rosinta, Parulian, Tumpal, Artauli, Ompu Mausaha Doli & Ompu Marusaha Boru (Parulian's parents and also Rosinta's parents-in-law), Ompu Marusaha Doli & Ompu Tionar Boru (Rosinta's parents and also Parulian's parents-in-law), Parulian's old sisters, Batara (Artauli & Tumpal's son), Rumondang (Rosinta & Parulian's daughter) and other unnamed characters in the novel. The designation links the novel with the Batak and it is used to each character in the story which is based on the kinship of the Batak people. The designation to each person is different, depends on their social status. Batak people who already have descendants are not called by name anymore. That is considered rude. The formula for calling them is to add the 'Amani' artillery for men and 'Nai' for women then followed by the name of the first child. If you already have grandchildren, the article 'Ompu' is used, followed by the name of the first grandchild of the eldest child and then the word 'Doli' for male (grandfather) and 'Boru' for female (grandmother).

Rosinta is the youngest child of Ompu Tionar from six siblings. So it can be concluded that the first grandchild of his eldest son was named Tionar even though the names of the Rosinta brothers were not mentioned in the novel. Furthermore, Parulian was the only son of Ompu Marusaha of four siblings. The youngest daughter named Tiurmala, the second daughter named Marlinang, Parulian and her youngest daughter Artauli. It can be ascertained from the statement formulation of the addition of the article above, the first child of

Tiurmala is Marusaha. So the designation for Tiurmala is Nai Marusaha, Marlinang designated Nai Benget, Parulian designated as Amani Rumondang and Artauli designated as Nai Batara. Designation also applies to every family member. Calling someone with the right designation indicates someone is polite and respects their interlocutors. The *Nai* and *Amani* designation applies to calling younger people, their position is lower in the social sphere or at least equal, they are both already married. So Parulian did not call his parents-in-law, Ompu Tionar or Nai X or Amani X because his parents-in-law's social position was higher.

The designations used in *Amangbao Parsinuan* are described below:

1. Parulian to Rosinta's father: *Tulang*. In return, Rosinta's father call him *Bere*. After marriage he call Rosinta's father *Amang* and in turn he is called *Amang, Hela*.
2. Parulian to Rosinta's mother: *Nantulang*. In return, Rosinta's mother call him *Bere*. After marriage he call Rosinta's mother *Inang* and in turn he is called *Amang, Hela*.
3. Parulian to Rosinta's brother: *Tunggane*. In return, Rosinta's brother call him *Lae*.
4. Parulian to Rosinta's old sister: *Angkang*.
5. Parulian to Tumpal: *Lae*. In return, Tumpal call him *Tunggane*.
6. Parulian to Artauli: *Ito*. In return, Artauli also call him *Ito*.
7. Parulian to Batara: *Bere*. In return, Batara call him *Tulang*.
8. Rosinta to Parulian's father: *Amangboru*. In return, Parulian's father call her *Maen*. After marriage she call him *Amang* and in return she is called *Inang, Parumaen*.

9. Rosinta to Parulian's mother: *Namboru*. In return, Parulian's mother call her *Maen*. After marriage she call her *Inang* and in return she is called *Inang, Parumaen, anggi*.
10. Rosinta to Parulian's sisters: *Eda*. In return, Parulian's sisters call her *Eda*.
11. Rosinta to Tumpal: *Amangbao*. In return, Tumpal call her *Inangbao*.
12. Rosinta to Batara: *Bere*. In return, Batara call her *Nantulang*.

Rosinta and Tumpal are a married couple and Rosinta calls her husband in the novel is *Pa'e*. Instead, Parulian calls her *Ma'e*. Before marriage Rosinta called him *Angkang*, while Parulian called her *Pariban*.

"Laho palas rohani paribanhon do Nantulang, ala naung wisuda i ibana" i ma pandokna tu Nantulangna Inong ni si Rosinta.

English translation:

"I want to please my pariban, *Nantulang*, because she just graduate" as he said to his *Nantulang*, Rosinta's mother. (Siagian, 2019: 7).

On the same page also Rosinta call Parulian *Angkang*. There are two possibilities why he was called so. The first possibility is because he considers Parulian as her old brother and second because there are social restrictions in Rosinta's heart. *Angklang* can also mean brother-in-law in the context of Batak culture.

"Akh, asing ho angkang. Bah di jabu on hita manghatai molo adong na ringkot, boasa ingkon tu topi Tao hita laho...."

English translation:

“Ah, it is weird *Angkang*, we can just talk at home if there is something important to talk about, why should we go to the lake ...” (Siagian, 2019: 7).

The characters in *Amangbao Parsinuan* are close family ties. Rosinta and Parulian are still in *pariban* relations. Her mother Parulian is the sister of her father Rosinta so she calls him *namboru*. Otherwise, Rosinta's father is brother of Parulian's mother, so she calls him *Tulang*. Contrary to relationship *pariban* who can be married, Rosinta's relationship with Tumpal is the opposite because Tumpal is married to Parulian young sister, Artauli. The relation between them is called *na marbao* and it is taboo if they have close relationships even for speaking each other in conditions only two of them.

4.1.1.1.2 Wealth, Posterity and Honor Mindset (3H)

For Toba Batak people, *hamoraon*, *hagabeon* and *hasangapon* (3H) are the purpose of life. This phenomenon is also clearly illustrated in *Amangbao Parsinuan*. This ideology is static, rigid and materialistic. It is also inclined to power. According to Simanjuntak (2011: 261) there is a strong belief in the Toba Batak people that ownership of wealth will make it easier to have power. Likewise with having many offspring, people will gain power. When you have many children, you will be able to support a power or hierarchy. Likewise, a respected person must be someone who has power. The three elements are interrelated to one another. One element supports the existence of other elements. These three elements boil down to power.

In Simanjuntak's explanation, this happened in pre-christian and war period between villages or clans often occurred. However, the rigid mindset is still

valid today. The characters in *Amangbao Parsinuan* also still adhere to the 3H mindset.

Tangkas do diantusi si Parulian taringot tu adat Batak, taringot hasangapon ni sada natuatua. Sai manghirim do natoras, maranak marboru huhut marpahompu sian anak marpahompu sian boru....

English translation:

Parulian understands as well about Batak customs, about the honor of a parent. They will always want to have sons and daughters, have grandchildren of sons and grandchildren of daughters (Siagian, 2019:38).

It is an honor for Batak parents if they have complete offspring consisting of boys and girls and grandchildren and great-grandchildren. Having a lot of offspring is wealthier than material. For parents an honor if they are also able to educate, raise their children until they being a parent is like them. Parulian understood that, he wanted to have children and his parents also wanted to have grandchildren from him.

The children of Ompu Marusaha also have the same thought, namely wealth, posterity and honor (3H). Parulian tempted his parents to give money secretly to him. Artauli also intends to match his son, Batara with Rumondang, his son Rosinta and Parulian.

Mangunduk si Parulian. Ndada nian na so diantusi rumang ni pardalan ni adat i, alai na mangigil natorasna i do ibana atik hohom lehononna tu ibana hepeng na tinungkusanna na saleleng on laho patupa ulaon i. Molo

tung pe hohom hian surdukhononni natorasna i hepeng i tu ibana, dang lao paboanna hian i tu angka laena. Hummm, martahi mangaliun hian do roha ni si Parulian??

English translation:

Parulian bowed. He is not ignorant of the customs they will do, but he tries to ask his parents, who knows that his parents' savings will be secretly given to him for custom fees. Even if the money was given secretly to him, it would not have been told to his brother-in-law. Hummm, he intends to corruption is not it ?? (Siagian, 2019:228)

Even though in Amangbao Parsinuan, Parulian is said to have earned a lot and his life is more than enough but he still tries to take the property of his parents secretly.

Di roha ni si Artauli denggan ma mardongan manang gabe marsihaholongan anakna dohot si Rumondang. Uli ni si Rumondang pe disi do, jala bonotona pistar muse do si Rumondang jala sai juara do sian SD sahat tu SMA. Jadi nunga bagak rupana, lambok manghatai jala toman, na malo muse utokutokna huhut paradongan natorasna. Nuga mansai suman dihilala si Artauli pasautonna si Rumondang laho parumaenna haduan. Unang gabe tu halak muse sude arta ni si Parulian i, alana holan dua do tutu nasida marbagi dohot si Gomgom. Hape songoni godangna arta ditadingkon Ompu Marusaha dohot pinapungu ni si Parulian saleleng on, i ma roha ni si Artauli.

English translation:

In Artauli's mind is good if his son and Rumondang love each other. Rumondang is beautiful, smart, especially he is always the champion from primary school to senior high school. His beautiful, polite and gentle speech is said, clever and his parents are rich. According to Artauli, it is suitable Rumondang became his son-in-law. So that Parulian's treasure does not turn to others, because only two of them will inherit it. Rumondang and her brother, Gomgom. Furthermore, there is so much wealth that will be inherited by Ompu Marusaha beside the assets that Parulian has obtained so far, that is Artauli's goal. (Siagian, 2019:232)

In Amangbao Parsinuan, younger parents such as Parulian and Artauli are more concerned with wealth. In addition, Artauli wants Rumondang to be his son-in-law because of his beautiful appearance, wealth and education. The last thing also affects the acquisition of honor. People who are educated and have academic degrees will be respected in the Batak environment. That's because they are still thinking about the fate of their children in the future. Older parents like Ompu Marusaha want to be respected by others.

4.1.1.1.3 Attitude In Social Interaction

The way each character behaves and interacts among members of the Toba Batak community is very important. In addition to correctly mentioning designation, attitude is also an indication of politeness. It is not natural for adults to greet each other by saying names directly. Parents' names also cannot be mentioned, heard or not heard by the person concerned. The designation and attitude above is in accordance with the opinion of Hutabarat (2016: 25) which

states that for Batak people, the name is something sacred, has an important meaning and cannot be summoned carelessly. Lower tiers may not call names from higher tiers. For example: children may not call their parents' names, but parents may call their children's names. If the child calls the name of the parent directly is an insult.

The right way to interact with Batak people is by using designation and also behave appropriately. People with higher positions may not be called by name directly, such as: *Ompung*, *Amangtua*, *Inangtua*, *Amanguda*, *Inanguda*, *Tulang*, *Nantulang*, *Amangboru* and *Namboru*. They are called with a predetermined designation. To people whose social position is higher, parents and respected people such as those who treat them will tend to be more polite. Designation for colleagues is free depend on their own social context.

The Parulian family treats Rosinta's parents well, keeps their good images and is very respectful because they are *hulahula* of Parulian family side. Parulian's mother is Ompu Tionar Doli's sister. *Hulahula* will always be treated as well. Rosinta, the daughter-in-law of Ompu Marusaha, also always respects them and their family, regardless of how they treat them.

4.1.1.2 Authorship and Production of *Amangbao Parsinuan*

Literary work cannot be separated from the social background of the writer, according to Lucien Goldmann's opinion that the second level writers are those who fail to free themselves from the socio-economic context, so that it is carried into the work, dominating its structure and its contents are purely very temporal. *Amangbao Parsinuan* is a work of fiction, in accordance with the author's

confession, but in reality the novel tells the life issue of the Batak people with their lost culture and moving towards urban culture.

The writer is a writer and has written several works such as *Sonduk Hela*, *Ilu ni Dainang*, *Marpesta Do Na Maradat (?)*, and several works that have not been published yet. All the works mentioned use the Batak language and the life of the Batak people as the content of the story. He delivered various criticisms through his writings on the shifting Batak culture, declining values and changes in society. There is no doubt that he is currently an active Batak-language novelist. He writes about Batak cultures in the past in each of his works.

Researcher found that the writer teased the Batak society that looked unstable and hypocritical. The Batak people want to maintain their customs without realizing they also makes the customary values change. In *Amangbao Parsinuan* the relationship between *amangbao* and *inangbao* which is taboo and prohibited is no longer valid. *Na marbao* now isn't like it used to be. Now the relationship seems freer. Furthermore, although the writer is strong, seems idealistic in writing works in Batak language, but the writing of *Amangbao Parsinuan* is also influenced by the market which tends to want something that is eccentric, anti-mainstream and controversial so that it invites public attention.

4.1.1.3 Historical Culture In *Amangbao Parsinuan*

The Batak tradition is always associated with the source of tradition, they are the ancestors. The tradition contains values and socio-cultural systems and structures for a long time, passed down orally across generations and must be applied in daily life.

Batak culture has a static connotation. Ancestors also made culture as a parameter in their lives. In the Batak proverb said:

“Ompunta na parjolo martungkot siala gundi; na pinungka ni na parjolo diihuthon na parpudi”

English translation:

“Our ancestors who were born first had sticks of Sialagundi wood; something that was started by the previous people followed by the next generation”

In the proverb above intends to invite the next generation to follow the habits of previous ancestors without any change. In *Amangbao Parsinuan* there are some of Batak traditions that are still practiced, such as: *Mangido Tangiang, Pamali Tondi, Mambosuri and Sulang Sulang Hariapan*.

The first tradition is *Mangido Tangiang* which if translated means asking for prayer. This was done by Rosinta and Parulian for several times when they were not blessed with children. They ask for prayers from Rosinta's parents. They came with food that had been prepared in such a way. Furthermore, Rosinta's parents will put the ulos mangiring and put the ni tondi warden rice on the heads of Parulian and Rosinta.

Mangido tangiang tu natoras ni si Rosinta nunga manang piga hali i diulahon nasida marhite sipanganon. Nunga diulosi natorasna muse paduahalihon nasida. Diuloshon ulos mangiring huhut dijomput sipir ni tondi tu si Parulian dohot si Rosinta.

English translation:

Asking for prayers to parents Rosinta has been done several times by bringing food. It was the second time they were put ulos by Rosinta's parents. Ulos mangiring and also *sipir ni tondi* to Parulian and Rosinta. (Siagian, 2019:31).

Not only to Rosinta's parents they ask for prayer but also to Rorinta's *Tulang*.

Tu huta ni Tulang ni si Rosinta pe nunga tong ditopot i mardongan sipanganon manjalo tangiang dohot pasu-pasu ni Tulang na i. Molo tingki i, mansai ngotngot huhut tarilu Tulang ni si Rosinta mandok hata pasupasuna mangulosi si Rosinta dohot si Parulian. Maos muse diampehon tanganna tu simanjungung ni nasida nadua laho mandok hata pasupasuna dung diulosi.

English translation:

Rosinta's *Tulang* village has also been visited by them and brought food to ask for prayers and blessings from him. At that time, Rosinta's *Tulang* felt sad and shed tears when putting ulos on Rosinta and Parulian. Several times he placed his hands on their heads to give words of blessing after putting ulos. (Siagian, 2019:32).

Their visit is appropriate with *Dalihan Na Tolu's* philosophy. They come visiting her *Tulang* with respect. The position of *Tulang* or *Hulahula* is indeed respected and is a blessing. For this reason Rosinta and Parulian went to see her *Tulang* for prayer and blessing.

The second tradition is *Pamali Tondi* where Rosinta was exiled, sent back to her parents' house in the hope that her inner self would understand and would soon be able to have children.

Dihatahon Amongudana i ganjang, asa ditaruhon si Rosinta tu natorasna ala lalap so marianakhon i. Pamali Tondi goarna. Tulakhononna ma si Rosinta tu natorasna gabe tading di jabu ni natorasna i. Hansitma rohana, lungun ma ateatena, manaritama tondina ala dipaulak ibana tu natorasna. Marhite i, dung dialap muse ibana mulak, hansit rohana jala marmalu tondina gumira ma muse marindang siubeonna manubuhon anak dohot manubuhon boru. "Adat ni Ompunta na parjolo do i do songon i." ninna Amangudana i "jadi dang sala ulahononmu i"

English Translation:

His uncle explained in length, so that Rosinta would be delivered to her parents because she never had children. This is called *Pamali Tondi*. Rosinta will be sent home to her parents. Thus, after he was later brought home, his heart will get hurt, his mind will suffer and would soon get pregnant and then beget boys and girls. "This is the custom of our ancestors" said his uncle "so it's not wrong if you do it". (Siagian, 2019:70).

Rosinta returned to her parents' house in accordance with the words of her uncle who stated that it was an ancestral custom. Rosinta was finally picked up before Artauli and Tumpal's wedding.

The third tradition that is carried out in *Amangbao Parsinuan* is *Sulang-sulang hariapan*. This is an event that is held by all the descendants of Ompu

Marusaha as a sign that they are already old and should stop from their custom activities. The descendants of Ompu Marusaha will serve food and slaughter a bull. Ompu Marusaha Doli also asked for *gondang sabangunan*, a set of traditional musical instruments consisting of *ogung*, *taganing*, *sarune*, etc. as a complement to the event.

“Toe ma. Toho ari Kamis ma ulaon ni si Marusaha, pintor ari Sabtu ma patupaonnami ulaon sulangsulangmuna. Jala sibuaton tusi lombu sitiotio, dang pola margondang sabangunan jala dang pamasaon marmusik songon na masa binahen ni angka jolma nuaeng on” ninna si Parulian pahot panghataion dohot natuatuana i.

English translation:

“Okay. Right on Thursday is the Marusaha wedding party, Saturday we have your first birthday event. And what will be provided is a fattened bull, there is no *gondang sabangunan* and there will be no music like what people do now.” Parulian ended the conversation with his parents. (Siagian, 2019:28).

Before Parulian said that, his father, Ompu Marusaha Doli, had more expectations. Besides the bull, he also wanted *gondang sabangunan* as a sign that his life was prosperous, happy for all the blessings he had received in life but Parulian refused firmly.

The fourth tradition carried out in *Amangbao Parsinuan* is *Mambosuri*. This tradition is carried out to fulfill the desires or requests of a pregnant woman. In other words, women who are craving. The term *Mambosuri* is also called

mangirdak and *pasahat ulos mula gabe*. This was done by Ompu Marusaha for Artauli who was pregnant with her first child.

“I do rohangku holan sahat nasida di Medan on, pintor patupaontanama ulaon mambosuri manang mangirdak tu ibotomi. Molo di Silindung didok ma sipata goarna pasahat ulos mula gabe. Anggiat hipas ibana, sumisi angka abat-abat, dung dapot di bulanna, gok di arina hipas si Artauli marharoan bolon manubuhon anakhonna. Molo di hutanta didok ma Mambosuri” ninna Ompu Marusaha Boru muse.

English translation:

“That is what I mean, when they arrive in Medan, we will immediately prepare for *mambosuri* or *mangirdak* event for your sister. In Silindung, it is called *Pasahat Ulos Gabe*. I hope she is healthy, far from all obstacles, when the time comes, the day Artauli will give birth to her child. In our village, it is called Mambosuri” said Ompu Marusaha Boru again. (Siagian, 2019:137).

The *mambosuri* event was held for Artauli, who was pregnant with her first child. Her husband’s also job was moved to Medan, Artauli was also brought. Ompu Marusaha Boru planned this event in the hope of driving away all the dangers until the birth of the child comes. The essence of *mambosuri* is giving food, praying, giving thanks and hope when a woman is pregnant with her first child. This program has several other names in the Batak environment, namely *mangirdak* and *pasahat ulos gabe* with a similar core and purpose.

Apart from above traditional ceremonies, there are also some past traditions which are only discussed in *Amangbao Parsinuan* such as *Mangain*, *Manghirap Tua*, *Marparumaen di Losung* and *Pahot Tataring*.

In Batak society, infertile couples are rarely willing to adopt children. In the Batak concept of thought in the past, not having children (*ndang marrindang*) is the same as a plant that cannot bear fruit nor gives birth to new branches. Batak people used to tend to have two wives to get children or even for a son. When Rosinta didn't get pregnant, she and Parulian had a plan to adopt a child.

“Satolop do ahu mangain. Nunga hudok i tu angka dongan na umbotosa didia dioran dakdanak na boi ainon. Pangidoanku pe nunga hudok dakdanak baea ma nian. Alai... songon on inong” ninna si Rosinta huhut marhosa ganjang ibana.

English translation:

“I agreed to adopt a child. I also told the partners who know where to find children to adopt. If possible I want to adopt a boy. But ... like this” said Rosinta, taking a deep breath. (Siagian, 2019:138).

They agreed to adopt a child not because of resignation, because Rosinta could not have children, but hoped that with the adoption of a child, it would soon be followed by a child from Rosinta's womb. Adopted children are intended only as a trigger. Certainly it is not easy to get boys to be adopted because in general no one wants to separate from their child. In addition, a child who is adopted is expected to be able to fish so that parents who adopt can give birth to many children later.

The second tradition discussed is the *Manghirap Tua*, which literally means to call blessings. In this case a married woman but has no children because her husband is sick or infertile will be replaced by relatives, brothers from the same clan to make her pregnant so that the descendants of the infertile man will continue.

“Molo adong na hol manang maol ndang marnadenggan pamatang ni ina-ina naung lelung marhamulian, olo do ninna laos simatuana, manang paranggionna, manang haha dolina ma mandongani inanta i asa mardenggan pamatang borua i. Molo so adong na une, ndang adong na pas apala jonot ni Amanta i, boi do tu sada ama najumook partubuon nasida na adong di huta i. Ingkon na sa marga jala na mardongan tubu do nasida manang na sa Ompu dipillit mandongani Inanta i. Didok ma goarna si sisongoni ‘Manghirap Tua’. Alai ingkon jolo sian hata na pohot do on tagan so diulahon si songon i, jala ingkon marpadan do nasida na so tupa ise pe jolma umbotosa i di pudian ni ari. Tung haru tu apala tubu ni amanta silehon boni i pe, na so tupa do botoonna i muse maradu aha pe na masa haduan. Sandok ingkon jolo togu hian padannasida, ipe asa diulahon marsampur dohot baoa silehon boni inon. Ima nidokna, molo nisampathon dongan halto tu porlakniba, tubu i muse gabe bagot, bah nampunasa porlak ma parnampuna bagot i. Jadi molo tubuan anak manang boru inanta inon bah boru dohot anak ni amanta i do dohonon ni jolma i” ninna si Minar margere.

English translation:

"If there is a barren woman or a woman who hasn't given birth for a long time even though she's married, it could be her father-in-law, or her young brother-in-law, or her old brother-in-law, who will make her pregnant. If one is not good enough, no one is right, close family, can be referred to one man from one clan in the village. Must be the same with them or the man who is still in the same lineage will be chosen to sleep with her. This is *Manghirap Tua*'. But this must be from an agreement before being implemented, they must also swear that no one will know the deal in the future. Even for the children must not know what happened in the future. The point is that the promise must be held firmly. That is why it is said, if someone throws palm sugar seed into someone's field, the seed grows into sugar palm, then the owner of the field is entitled to the sugar palm. So if the woman has given birth to a boy or girl, then the child is the child of her original husband. Minar said and joking. (Siagian, 2019:92).

Beside of *manghirap tua* there is also another case, where the father-in-law is the one who planted the seeds because his child was sick, mentally retarded or infertile. This term is called *Marparumaen di Losung*. In this case, the father-in-law already knows the weakness or infertility of his son but his son either want to marry or tended to do so, so that he will get a grandchild of his infertile son. The parents made an agreement in advance in order to continue the lineage of their son who was infertile or troubled earlier and so that they also achieved the title 'saur matua', meaning that all their sons and daughters were married and have children. Then, they looking for a woman who want to marry their son. Then the father-in-law, mother-in-law, their son and the woman must mutually agree and will keep it

the secret. The child will be listed as a child of his barren son. In the case, as they already have grandchildren from their sons and daughters, they can left the responsibility of custom for their children according to law of custom.

“I do antong, ai naung satahi hian do nasida na dua asa adong pinompar ni anakna i jala gabe saur matua ma nasida molo mate haduan. Alana di jolo ni uhum, di jolo ni adat, ripe ni si Baluhap do borua i, jala molo adong pe tubu ni borua i bah pahompu ni Ompu si Tali do i di jolo ni jolma na torop dohot di jolo ni uhum. Ia tung pe nangkin Ompu si Tali do sude na mangulahansa, alai molo sorang gelleng ni parumaenna i bah anakhon ni si Baluhap do dohonon ni jolma inon i. Gok ma tutu hagabeon ni Ompu si Tali, titir maranak ibana titir marboru, nunga sude gellengna marhasimpanan, marpahompu sian anak marpahompu sian boru. Dang goaron be sari matua nasida, nunga saur matua ala dang adong be gellengna laho sarihononna nunga sude marhasohotan. Songon i ma nidokna ‘Marparumaen di Losung’ ninna si Minar huhut mengkel suping.

English translation:

“Yup, that's the point. They both had agreed beforehand so that their son would have a child and they would be entitled "saur matua" when they died. Because according to law, according to custom, the woman is Baluhap's wife and if the woman will give birth, then the child is the grandchild of Ompu si Tali, according to the community's view and according to the law. Although previously Ompu si Tali is the person who copulated her daughter in law, but when his daughter in law gave birth to the child, it is son of

Baluhap in front of people. Finally Ompu si Tali get the full posterity, have sons and daughters, all of them have children, have grandchildren from their sons and daughters. They are no longer called 'sari matua' but 'saur matua' because there is no longer any burden or responsibility to their children, all of the already married and have children. That is what is called Marparumaen in Losung" Minar said with a chuckle. (Siagian, 2019:96).

Marparumaen di Losung often occurs in areas of Lake Toba in the Pidari period. The above situation is more inclined to the *Marparumaen di Losung* incident that happen in the Toba Holbung area. The daughter-in-law will be engaged to her very young son, then the father-in-law colpulate her but the child will be recorded as his grandchild.

The last traditions discussed is *Pahot Tataring*. In this case, a woman who has a child, her husband is dead and then her husband's young unmarried brother will marry her, taking over the responsibility of his old brother. The goal is to preserve the widow's child. In this case not only young brother-in-law, but old brother-in-law or father-in-law can do it.

"Molo pahot tataring asing dope i. Adong ma isarana sada ina marurangan sada manang dua, tadok ma jolo poso inanta on. Hape pintor monding ma amantana. Somalna molo adong dope anggina na so sohot sai pintor anggina doli ido jujuan ni sisolhotna laho Manghampi manang manghabia hahana na mabalu i, unang laho Angkang boruna i manadingkon gellengna. Alai molo so adong Anggina dolidoli na so sohot be, gabe oloma Haha dolina manang Simatuana ma gabe pasaut inanta na mabalu i, tung pe

mangolu dope Simatuana boru manang Angkang boruna. Sada tinuju ni roha ni nasida asa unang laho muli inanta na mabalu i asa hot diingani tataringna jala asa adong muse pagodang-godang anakhonna i. Huhut laos adong dongan ni inanta na mabalu pagodang-godang anakhonna i. Jala molo adong muse amba ni tubuna bah lam denggan ma ala torop ni hajolmaon do didiori molo halak Batak. Ima nidokna na Pahot Tataring”

English translation:

“Unlike *pahot tataring*. For example there is a woman who has given birth to one or two children. Her husband died later. Usually, if there is still a single younger brother then he will be encouraged by the family to marry his old sister-in-law, so she will not leave her children. But if she hasn't young brother-in-law, then it can be her old brother-in-law or her father-in-law will take responsibility for the widow, even though his mother-in-law or old sister-in-law is still alive. One of their goals was that the widow did not go to marry someone else and she would still live with her children. Also to provide someone who can accompanies the widow raising her children. Even more, if she gives birth again it will be better because the many numbers of children is what Batak people want. That is what is called Pahot Tataring”. (Siagian, 2019:96-97).

It is a different case if a woman has been a widow for a long time but still wants to feel love and get married but not leave her husband's previous village. She would not lock her door day and night, hoping that one of her husband's relatives would come and marry her. This is called *Marjabu Talak*.

“Songon on do molo Marjabu Talak. Dang gabe talak-talak torus pintu ni jabuna. Bege hamu, adong ma sada ina, hatop mabalu. Hira so adong na suman yu inanta inon, isarana laho manghampi dang adong, laho pahot tataring dang adong na suman manang olo. Hape poso dope inanta inon. Sai didiori rohana ma aut adong ro sada ama paturehon ibana dohot ianakhonna i. Muse unang sai ngalian ibana marbulusan bornginna i... heheheeh nunga diboto hamu ngalina pangullus ni alogo sian tao bornginna i. Molo so adong di lambung muba do poang ngalina” mengkel si Minar.

English translation:

“This is what Marjabu Talak means. That does not mean the door to his house is open all the time. Listen, there is a woman who has long been a widow. Looks like nothing matches with this widow, for nothing is there, for pahot tataring there is no match or no one wants. Even though the widow is still young. So he looked for a man to support him and his children. What's more, so he doesn't get cold at night ... Heheheeh, you know, how cold it is when the wind blows from the lake at night. If there is no sleeping companion, the cold feels colder,” Minar laughed. (Siagian, 2019:97).

Traditions such as *Pamali Tondi*, *Mangain*, *Manghirap Tua*, *Marparumaen di Losung*, *Pahot Tataring* and *Marjabu Talak* are the way to posterity. Heredity is very important for the Batak people. Having sons and daughters, grandchildren and great-grandchildren of men and women has even become one of the ideology and purpose of Batak people life.

4.1.2 Social Problems In *Amangbao Parsinuan*

According to Simmel (via Simanjuntak 2011: 224) the cause of social conflict is due to the desire to influence the interests of groups, the desire to unite groups and organizations. Factors causing it include hatred, jealousy, needs and desires. Besides that, conflicts or problems occur because of differences and unharmonious relationships between status factors that support the existence of personal status between individuals and groups.

The social problems that exist in *Amangbao Parsinuan* are marital, family, social problems and custom contravention. It all started with a marriage that was not based on love and without prior dating processes. The initial cause of the problem was that Parulian is barren and Rosinta cover it and ask for fake lab test result.

4.1.2.1 Purpose of Marriage

Rosinta has no intention of getting married. After graduation he wants to find a job. The application process occurred suddenly and Rosinta felt pressured, forced to accept a Parulian proposal. If she refuses it will embarrass his family.

“na laho pangidohonon ho do Inongku dohot Amongku tu halak Tulang, asa saut ho di ahu gabe parumaenna. Tampukna sude di ho do. Molo manjua ho, luangan ma ahu, gabe mulak balging ma hami sude. Maila ma ahu dohot natorashu nang sude tondongnami i annon.”

English translation:

“My mother and father want to propose you to be my wife, to be their daughter-in-law. The decision is in your hands. If you refuse, I’ll feel down,

it's useless we came. My parents and all family will bear the shame.”
(Siagian, 2019:12).

Marriage to the Batak community beside to continue the descent is to strengthen and maintain family relations. In addition, the close family ties between them make Rosinta afraid to reject the proposal of Parulian, her *pariban*. In the novel, another motive of the Parulian family come to propose Rosinta is prosperity and descent.

“Nunga gabe hami pamoruonmuna on maranak marboru, jala nunga hujalo hami pasu-pasu parngoluon dohot parianakhonon sian Debata marhite tangiangmuna. Alani ma tung balga rohanami maennami si Rosinta manguduti hagabeon hamoraon gabe parumaennami saut tu si Parulian...”

English translation:

“We are your pamoruon already have sons and daughters, have also received blessings in our life from God, because of your prayers. That is why we hope that Rosinta will be our daughter-in-law to continue heredity and prosperity, be our daughter-in-law, Parulian's wife ...” (Siagian, 2019:14).

From the statement above it can be seen that the Parulian family propose Rosinta to continue the descent and prosperity that had previously been obtained by Parulian's father who married the sister of Rosinta's father. That was also confirmed in the words of the Parulian family spokesman on the previous page.

*“Sitangkasna rajanami, tangkas ma paboaonnami. Dai-dai do na butong,
jora-jora na male rajanami”*

English translation:

“To be honest, sire, we tell you clearly. The ones who were full will come again, the ones who lack will be deterred”. (Siagian, 2019:13).

Parulian family spokesman intends to say that Parulian’s father is prosperous and has many descendants after married to the sister of Rosinta’s father. Indeed, in general the Batak people make honor (*hasangapon*), wealth (*hamoraon*) and descendants of boys and girls (*hagabeon*) as the goal of life. The principle also influences the selectivity of the bride, as happened in *Amangbao Parsinuan*. Rosinta was chosen not only because it still has family ties but also because it is considered equivalent to the Parulian family status. Furthermore, towards the end of the story when Parulian and Rosinta had a daughter named Rumondang who had an interest in Batara, son of Artauli and Tumpal. All families support their relationship even push it to the marriage except Rosinta who strongly opposed because she know they are siblings.

*Holan sada na solot di rohana, aut sura nian boi songon na di rohana i saut
si Batara tu paribanna si Rumondang haduan...*

English translation:

There is only one thing that could make him even happier, if the Batara and his pariban can get married someday... (Siagian, 2019:233).

From the above quote, Ompu Marusaha Doli wants his grandchildren, Rumondang and Batara get married someday. The son of Parulian and Rosinta and daughter of Artauli and Tumpal to be married later as Tumpal and Rosinta did (na marpariban). Not only Ompu Marusaha Doli who hopes so but also almost all members of his family.

“Nunga mansai suman dihilala si Artauli pasautonna si Rumondang laho parumaenna haduan. Unang gabe tu halak muse sude arta ni si Parulian i, alana holan dua do tutu nasida marbagi dohot si Gomgom.”

English translation:

“It is very appropriate according to Artauli if Rumondang becomes his son-in-law later. Don't let the Parulian treasure be shared with others, because only two of his descendants will share the treasure.” (Siagian, 2019:232).

From the above quotation it is increasingly emphasized that the purpose of marriage in the novel *Amangbao Parsinuan* is for the sake of wealth and balanced social status.

4.1.2.2 Woman Position and Social Pressure

In Batak culture, women do not really have an equal position with men. This is evident, for example in adat decision making, elders' meetings, position positions, etc. Women look like second class citizens. The same thing is also reflected in *Amangbao Parsinuan*. In other words, the Batak people are still strong in patriarchal patterns.

After marrying Parulian, Rosinta continued to get pressure from her family and community because she did not have children. That was because her husband was barren. No one knows that Parulian has Azootospermia, so the Parulian family blames Rosinta. Pages 58 to 62 show that Rosinta begged to replace lab results which showed that Parulian had Azoospermia. She did that to protect her husband's disgrace and so that Parulian did not despair.

“Singkati ma hasil lab i Sabet. Bahen tarhira na boi dope tarubati si Parulian, bahen balga dope panghirimonna laho boi suanhononna boni na porhis tu bortianku gabe martunas, marindang dung i manubuhon anak dohot boru ahu sian si Parulian. Sabet..., gantihon i unang pola diboto na so hasea ibana. Sombaku di ho Sabet, asa hot adong panghirimonna unang gabe diuhumi ibana dirina. So tung gabe mandele si Parulian. Asi roham gantihon i, urupi ahu” ninna si Rosinta sai tangis huhut manghaol alealena i.

English translation:

“Please change the lab results, Sabet. Make it seem like Parulian disease can still be treated, for there is still hope for him to be able to put his sperm in my womb, it works and I gave birth to a boy and girl from Parulian. Sabet ... please replace the results, he doesn't need to know that he's barren. Please Sabet, so that he remains hopeful, lest he regret himself. Have mercy on me, replace the lab results, help me,” said Rosinta, crying while hugging her close friend. (Siagian, 2019:61).

Although Rosinta was originally married to Parulian because of she feel pity for Parulian, love slowly grew over time. Rosinta wants to protect her husband. She was afraid that if her husband knew that he was barren would make him depressed. The position of women, especially a wife must be able to protect, support and help her husband. The term Parsonduk Bolon pinned to a wife literally means the main presenter in terms of food. In practice the wife does more than just serving food, but also protects self-esteem, covers up disgrace and ensures the family remains happy.

Rosinta's attempt to hide her husband's barrenness creates pressure on herself. Her mother-in-law, sister-in-law, family and society put pressure on her because Rosinta didn't give birth for a long time. Ompu Marusaha Boru, her mother-in-law cursed him and made similarities between him and a pig that could no longer give birth.

“Boasa manigor modom ho Rosinta, Na so adong do roham Amantam dohot Simatuam manghatai so nanggo dibahen ho kopina?” muruk simatuana boru i huhut mangonjarhon pintu ni bilut i.

“Loja hian huhilala Inong”

“Loja.... Loja, so manang aha ulaonmu. Patuk do gundesan ho songon babi sining” ninna Simatuana i tarrimas.

English translation:

“Why do you immediately go to sleep Rosinta? Is there no intention of you serving coffee to your husband and in-laws?” her mother-in-law was angry while pushing the door to her room.

“I’m so tired, Mom”

“Tired.... Tired even though you have nothing to do? No wonder you're getting fatter like a pig which is already menopause,” her mother-in-law is really angry. (Siagian, 2019:75).

Her mother-in-law spoke harshly because it had been three years since their marriage, she hadn't given birth yet. Her mother-in-law then considered her barren, like a *babi sining*. Her father-in-law also put pressure for the same reason.

“Songon Ompungku nahinan. Dung mangoli ibana tu Ompungboru na parjolo, ala hol marrindang Ompungboru na parjolo, mangoli ma muse Ompungdoli. Gariada Ompungboru na parjolo i do paborhat Ompungdoli mangalap boru muse. Hape dung dung dialap Ompungboru na paduahon, pintor ihut do muse gabean Ompungboru na parjolo i. Songon i do sipata nasib na mangolu on. Atik songon ompungki hamu na dua, jolo marimbang hamu parumaen dung i rap gabean hamu padua parumaenku muse” ninna Ompu Marusaha Doli so subang rohana manghatahon i tu parumaenna.

English translation:

“Like my grandfather. After he married my grandmother, his first wife, he had not had a child for a long time, so my grandfather remarried. In fact his first wife was the person who drove him to remarry. But after marrying my grandmother, his second wife, soon the first wife soon followed his second wife to give birth. Fate is just like play hide. Maybe you are the same as my grandfather and my grandmothers, polygamy first and then my two daughters-in-law have children together” Ompu Marusaha Doli speaks

without being reluctant to talk like that with his daughter-in-law. (Siagian, 2019:50).

Ompu Marusaha Doli actually wants to tell Rosinta that he wants to have grandchildren soon and it doesn't matter if his son, Parulian is married twice. Rosinta think it is better to divorce than get herself poligamied. Another pressure comes if Rosinta divorced with Parulian. She also have to maintain the feelings and the reputation of her family. Divorced is also a disgrace for their family. Rosinta decided to hold on, facing pressure from the Parulian family side.

Artauli, Parulian youngest sister also said that Rosinta was a barren and useless woman and wanted Parulian to remarry because Rosinta did not give birth soon.

Tarlumobi ma Edana siampudan si Artauli na sai olo manalihi mandok hatana. Atik pe anak boru dope si Artauli alai nunga sai olo i mangarampai parsaripeon ni ibotona i. Mandok na mandul, mandok borua na so hasea, borua na lambang rataon dohot angka tihis na asing tu si Rosinta.

English translation:

Especially her younger sister in law who often talk about her behind. Although Artauli is still a girl but she often teases her brother's marriage. Said Rosinta was barren, useless women, women who could not have children and other problems regarding Rosinta. (Siagian, 2019:34).

Rosinta had heard Artauli told Parulian to remarry to get offspring. Rosinta chose to remain silent so as not to add to the problem and try to maintain family relations.

“Dang holan sada jolma na gabe marsiduadua, gok jolma i songon i. Atik na so marnasib do Eda i margelleng bah gabe punu ma ito alani?” ninna si Artauli di sada tingki.

English translation:

“It's not just one person who is polygamy, many people do it. Maybe she isn't destined to give birth, as a result you can become extinct, right?”
Artauli spoke at a time. (Siagian, 2019:34).

Artauli said the above statement when he was single. It is fitting for a single person to interfere in the marriage or family affairs of a married person. But because he cared about the situation of her brother, Parulian so she encouraged his brother to remarry. It was reversed with what Rosinta felt, she felt pressured.

In the life of the Batak people there is no face-breathing. Someone does not know privacy, family life, personal issues that are unyielding to be questioned or discussed. The Society is free to ask about the Rosinta problem which has been a long time but has not yet given birth to a child. They do not fully intend to disturb Rosinta's feelings. There is still a sense of care and concern and also suggests an appropriate treatment place for her. The mothers asked when Rosinta attended a party invitation from relatives or family.

“Bah. Andigan dope poang asa mangompaompa ho? Unang sai ihuthon KB ni Pamarenta i” ninna na sada.

“Adong do huboto parubat huta na malo boi mambahen hatop margelleng” ninna na sadana i muse.

“Unang palelenghu poang, sotung gabe peam siubeonmi molo sai pelelenglelengonmu so marenggan pamatang. Muse nunga tingkina nunga lobi dua taon” ninna na deba muse.

Nai Halasan borungku jumolo do ho marhasohotan nunga naeng dua uranganna. Hape ho lalap do halpes siubeonmu huparrohahon” ninna na debana i muse.

English translation:

“Bah. When else you will lap up a child? Don't follow the Government KB program,” someone said.

“I know a traditional medicine man who can make you pregnant soon” another woman said.

“Don't take too long, don't cover your womb because it's not too long to get pregnant. Anyway, the time is more than two years,” the others said again.

“Nai Halasan, my daughter will give the second birth soon even though you married first. While your stomach seems to stay flat” the other mother said again. (Siagian, 2019:25).

The pressure above is experienced by Rosinta when she has not yet given birth to a child. After she give birth Rumondang, Rosinta experienced pressure from society and her family because she did not have a son. The following is a statement from his mother-in-law:

“Boasa dope poang laos so dirohahon ho tinodohon ni pahompungkon?”

“Antusanmu do panghilalaannami, unang lalap na di rohami patangkangkon gabe so roham marianakhon muse”.

English translation:

“Why don't you think about giving next birth to my little granddaughter soon?”

“You have to understand our feelings, don't be selfish until you have no intention of giving birth again.” (Siagian, 2019:210).

The Parulian family also wants Rosinta to get pregnant again soon. Their desire is a pressure for Rosinta. She also actually wanted to have many children, just as they wanted but her husband is barren and she keep it as a secret.

Here are a few examples of society's statements that urge Rosinta to get pregnant again soon:

“Pintor pahatop ma muse ho poang mardenggan pamatang. Unang pola marKB” ninna na sada.

“Dumenggan do poang pintor rodop uranganniba, ala di jabu do ho. Unang pola marholang bahen hamu asa martinodohon si Rumondang on” ninna na deba.

Hurang gok do roha molo holan sada do gelleng, tarsongon ho on dang singkop dope molo so adong baoa kedan” ninna na asing muse.

English translation:

“Get pregnant quickly again. No need to join the family planning program,” said one woman.

“It’s better if your giving birth in short rage, because you stay at home. You don't need to put a long range between Rumondang and her sister,” another mother said.

“It is not satisfied if it only has one child, as it feels incomplete without a son,” another said. (Siagian, 2019:181).

In Batak culture, once a man was not prohibited from marrying twice or more to get offspring. Another alternative if you do not choose to remarry is to adopt children. The child is legal and not contrary with the Batak custom. The Parulian family still insists and wants a child from the Rosinta’s womb, they also can't wait too long. The pressure experienced by Rosinta was caused by: first, she did not give birth immediately, more than three years for her to give birth to her first child. Second, after giving birth to the first child Rosinta has a long time to give birth to a second child. The Parulian family and society urged, giving statements which made Rosinta depressed. Rosinta's position in *Amangbao Parsinuan* was always pressured to bear children even though her husband is barren, no one knew. He covered it up and chose pressure and had an affair with Tumpal, her *Amangbao* to have children.

4.1.3 Social and Cultural Change In *Amangbao Parsinuan*

Every society and culture will definitely change along with the changing times. These changes can be caused by cultural acculturation and the development

or change of public knowledge. In social and cultural changes, the Batak people are divided into two parts, namely the flow of traditionalism and modernism or urbanism. According to Simanjuntak (2011: 229) traditionalism is the worship of old beliefs. Thus the traditionalism cannot accept new habits and modify old habits. This considers all the teachings, beliefs, ideologies, habits, etc. in the past to be the best and cannot be contested. That is why the above matters are obeyed and maintained.

It cannot be denied that the social and culture of Batak changes with the times. In *Amangbao Parsinuan* it is clearly described how much has changed. The most fatal is the violation of customary law committed by Rosinta. He had an affair with Tumpal, her *Amangbao*. Previously it was explained that the relationship between *Amangbao* and *Inangbao (na marbao)* means abstaining, taboo and prohibited in Batak culture. That is a despicable and shameful thing.

Mumpat ma talutuk, sega ma gadugadu. Mago ma patik, tanggal ma na uhum. Dang diingot be na tongka, mago ma uhum ni na unang. Nunga lupa hadirionnasida songon na lilu magoan roha dohot pingkiran. Masa ma na so patut masa, tarjollum ma pambahenan ni pangago ni na tarboan roha tu si bongka nahinan.

English translation:

Retractor lifted, barrier divider broken. There are no more rules, the law is violated. Ignored taboo, lost the ban. They are like people who have lost their hearts and minds. What should not have happened be happened, trapped by the passions and memories of the past. (Siagian, 2019:148).

Rosinta is not just talking to her *Amangbao*, but having sex. They have broken the *na marbao* law. It was not entirely due to an intentional element but also because of the element of atmosphere. After this affair, Rosinta gave birth to Rumondang. The problem is that they are doing it a second time. In the second case Rosinta deliberately trapped Tumpal for intercourse. Rosinta felt compelled to do this because her family and society were pushing for her to give birth again soon.

Manang begu aha ma na tompu tubu tu roha ni si Rosinta, sibolis na dia na sorop tu pingkiranna mamereng Amangbaona i. Tubu pingkiranna laho manjergothon Amangbaona i, gabe sada dalam mangulahon songon na uju i. Nunga lilu pingkiranna gabe tubu roha sibolis partanduk di pingkiranna. Jorbut jala dorsunnama tahi ni si Rosinta. So adong be adatna, dang subang rohana.

English translation:

Don't know what demon possessed Rosinta, which devil entered his mind when she saw her *Amangbao*. There was a desire to trap him, one way to do what they once did. Her mind has gone astray until there is an evil desire in his mind. Bad and dirty desire is in Rosinta's mind. There is no more ethics, no more feeling shy. (Siagian, 2019:219).

Rosinta violated the custom to be able to give offspring to Parulian. *Na marbao* relationship is no longer he cares about. Prohibited relationships are no longer completely forbidden in the current era. On page 219 the author also mentioned the shifting Batak custom. *Na marbao* relationship which is basically

reluctant and taboo have changed. In the party, it was not uncommon for *Amangbao* and *Inangbao* to dance together.

4.2 Finding

After analyzing it was found that Tansiswo Siagian's *Amangbao Parsinuan* is reflection of the social life of the Batak nowadays who still practice the previous custom even though there have been many values and social deviations. With Parulian and Rosinta as centers, egos, there are twelve designations found in Tansiswo Siagian's *Amangbao Parsinuan*. The mindset of each character tends to wealth, posterity and honor. Furthermore attitude becomes the very important element in the social interaction of Batak people besides of designations. It's important to protect the good name of a big family. In the Batak culture concept, the extended family also includes society. Society is part of the family for Batak people. There is always a way to find family relationships through customs and position in *dalihan na tolu*.

The customs and social norms violated by Rosinta in Tansiswo Siagian's *Amangbao parsinuan* by having sex with her Amangbao occur because of family demands for heredity and also because of social pressure. Having offspring is one of the goals of Batak people life.

Tansiswo Siagian's *Amangbao Parsinuan* is influenced by the market. The selling target is the Batak people as well as the criticism target of the author. The author does not just write fiction but also writes the reality of Batak culture that has shifted and traditions that have been abandoned such as: *mangido tangiang*,

*pamali tondi, sulang-sulang hariapan, mambosuri, mangain, manghirap tua,
marparumaen di losung and pahot tatarang.*

CHAPTER V

CONCLUSIONS AND SUGESTIONS

5.1 Conclusions

Based on the research and discussion in the previous chapter, it can be concluded that:

1. *Amangbao Parsiniuan* is a reflection of Toba Batak society. This can be seen from the designation of family members, 3H mindset and the way each character behaves in social interactions. In addition, the way of the writer delivered various criticisms through his writings on the change Batak culture, declining values and changes in society and historical culture give more reasons that the novel is reflection of Toba Batak society nowadays.
2. The characters maintain the reputation of themselves and family, always give attention to the comments and opinions of others. Batak societies which based on family relationships make someone not hesitate to ask, discuss and interfere in the others. Thus, Rosinta felt pressured when society questioned and judged her.
3. Social values and culture changed not only caused by cultural acculturation. Value change also occurs because of the demands of family and society.

5.2 Suggestions

This study of Tansiswo Siagian's *Amangbao Parsinuan* discusses this novel from the standpoint of the sociology of literature. There are still other things that can be examined from this novel, one of which is about feminism. Researchers found that Rosinta was the center of the story in the novel and her position as a woman, daughter-in-law, part of the Batak community and the problems she faced were the right reasons for researching the novel from a feminism perspective. In addition, similar literary works are expected to increase in the future to open new perspectives for the Batak people as well as learn about their own culture and history.