

LOCAL WISDOM OF THE *PARSIDANGAN* STONE LEGEND AT HUTA SIALLAGAN SAMOSIR: A LITERARY TOURISM PERSPECTIVE

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Abstract

Local wisdom can be used as a medium for introducing culture to increase tourism. The purpose of this research is to describe about the transfer process of the legend of *Parsidangan* stone in Huta Siallagan, Samosir Regency in literary tourism perspective. The structure of the story then describes the local wisdom of the *Parsidangan* stone legend. Tourists' perceptions of the legend is very important to develop the potential of the locality, especially in tourism development. This qualitative research uses a descriptive inferential technique with a literary tourism perspective. Data were collected by observation and interview methods. The results show that there is a transfer of the *Parsidangan* stone legend from oral (spoken) to written (script) and animated films, which describe the structure of the story such as the theme of the *Parsidangan* stone folklore, namely the rocking chair as a meeting place and trial of King Siallagan. It is said that the Batak tribe has a tradition of keeping everything that will be done together, such as traditional parties, village parties, weddings, and funerals. The main character in this legend is King Siallagan. The background in this research is *parsidangan* stone, execution stone, fields, lakes. The plot in this legend is a mixed plot. The forms of local wisdom in the *Parsidangan* stone legend are hard work, justice, courtesy, commitment, discipline, and preservation.

Keywords: *Batak; local wisdom; legend; tourism literature; Parsidangan stone.*

1. Introduction

Literary works contain the beauty, sense of pleasure, emotion and other feelings of the readers as a human bridge to serve the meaning of life. One of the literary works is prose in the form of folklore or legend. Legend is considered by society as something that really happened in the last period. One of the legends known to the public is the legend of the *Parsidangan* stone. The legend of the *Parsidangan* stone is known as the legend of the Huta Siallagan community, Samosir Regency, which was built during the first king of Siallagan. *Parsidangan* stone is a stone carved in the form of chairs lined around a stone table. *Parsidangan* stone is used to try crimes or violators of customary law.

The legend of the *Parsidangan* stone is a form of local wisdom because it is one of the original knowledge of a society that comes from the noble values of cultural traditions to regulate the order of people's lives (Sibarani, 2010). Several studies on the legend of the *parsidangan* stone have been carried out such as by Debora, et al. (2019); Syahfitri, et al.

(2021); and, Sinamo, et al. (2021). This study examines how the legend of the *Parsidangan* stone becomes a tourist attraction, how the sociology of *parsidangan* stone literature functions as a court for crime, and how the revitalization of *Parsidangan* materials is applied as a crime. In contrast to these studies, this research focuses on local wisdom of the legend of the *Parsidangan* stone in terms of literary tourism perspective. This is interesting because the legend of the *Parsidangan* stone has never been analyzed by studying the structure of the legend and the visiting tourists.

2. Literature Review

The rapid development of literature is related to various other aspects of science. In the context of interdisciplinary literature, Endaswara (2020) states that literary tourism is broad in scope, including tourism literature, literary exploration in tourist objects, literary-cultural tourism, tourism-based creative processes, and visiting creation-based tourism sites to understand the promotion of literary tourism as a creative industry. Based on the ideas of Hoppen, Brown, and Fyall (2014), literary tourism occurs when a very popular literary work tells an interesting place or event so that people are interested in the setting or event in the literary work. Simply put, tourism literature is the study of literary works that contain tourist objects or tourist attractions related to tourism. Endaswara (2020) reveals that the term literary tourism is simpler and there are three concepts of literary tourism, namely (1) literary works that contain things about tourism (travel), (2) literary exploration activities carried out in several tourist attractions, and (3) travel or a visit to a special place, for example, the tomb of a writer. Putra (2019) states that the naming of literary studies with this tourism approach is referred to as literary tourism or literary tourism, similar to the sociology of literature or literary anthropology.

The study of tourism literature has existed in Europe and America since the 19th century. The practice of literary tourism has taken place in Ireland. Ireland has become a tourist destination and is able to serve foreign tourists well. Infrastructure improvements have made cross-country travel easier. The experience of tourists in Ireland has been well documented, as Glenn Hooper does in his anthology *The Tourist's Gaze* (2001). This anthology presents illuminating snapshots of Ireland over two hundred years. It also provides insights into the varied perspectives of travelers. The presence of literary tourism has historically received attention. This is proved by the invention of the textual genre, the re-creation of the writer's house into a literary temple, and the emergence of literary museums.

According to Putra (2019: 162), literary tourism occurs when writers or their works are so popular and people are interested in visiting locations related to certain writers (such as their birthplace, house, and graves) or are interested in the things depicted in their works. According to Hoppen, et al. (2014), literary tourism has a number of dimensions as the definition. Tourists enjoy visiting birthplaces, burial sites, museums, literary trails, and other sites associated with authors or literary creations. William Wordsworth's cottage, Thomas Hardy's birthplace, and Shakespeare's tomb are all popular visitor destinations in the UK. Tourists also enjoy attractions with more generic literary associations such as Jamaica Inn on Bodmin Moor in Cornwall. Tourists enjoy literary birthplaces, literary burial sites, museums, literary trails, and other sites related to writers or literary creations. William Wordsworth's cottage, Thomas Hardy's birthplace, and Shakespeare's grave are popular tourist destinations in England. Tourists can also enjoy attractions with more general literary associations. A more comprehensive opinion from Bidaki and Hosseini (2014) states that the

destination in literary tourism is considered from the tourism product dimension. That is, the literary tourism destinations must produce the literary tourism product recognizing their own capacities. A tourism product is a combination of attractions, accessibilities, fundamental facilities and conveniences, hospitality services, and institutional and organizational elements. Bidaki and Hosseini's view in literary tourism considers the dimensions of tourism products. The purpose of literary tourism is the necessity to produce literary tourism products. Tourism products are a combination of attractions, accessibility, basic facilities and comforts, hospitality services, as well as institutional/organizational elements, tourism destination development strategies, tourist satisfaction, an increasing number of visits, foreign exchange tourism, community-based tourism, cultural heritage tourism, and sustainable tourism.

The approach to literary tourism according to Putra (2019: 163) is auxiliary science and theory from other fields of science; literary studies are richer than structural, formal, intrinsic, and aesthetic theories that focus on texts. New theories and approaches in literary studies provide a new perspective in literary analysis and show that literary works and literary studies are related to facts and other social discourses. Literature tourism has its own potential and attractiveness because literary tourism is a form of aesthetic exploration as an attractive tourist site. Some tourist destinations naming tourist areas are taken from the names of characters and background stories such as, Riana. The attractiveness of the floating market contained in the floating market literary works as a theme. In West Sumatra, the Siti Nurbaya Bridge, (Endriani, 2015) is taken from the novel by Marah Rusli, from 1922 about 1 km north of the bridge there is Siti Nurbaya's grave which has become a tourist attraction. Novel *Cintaku di Lembata* (2016) is an interesting novel to study its potential in promoting tourism on the Lembata Island, East Nusa Tenggara (NTT). In the novel, Sari tells of her journey in Lembata, one of the islands in NTT that is not yet known by many people, but has a wealth of nature, culture, beautiful and unique traditions. The novel *Laskar Pelangi* (2005) introduces Belitung's culture and tourism. The novel *Eat Pray Love* by Gilbert (2006) tells the story of his life in Italy, India, and Bali, which combines literature and tourism into something new and synergistic. The novel *Eat Pray Love* has translated into a feature film starring Julia Roberts as Gilbert. Hoppen, Brown, Fyall (2014) examine literature as a material for tourism promotion and branding and Yu and Xu (2016) write classical Chinese poetry as a tourist attraction.

In addition to novels, folklore as oral literature that is told through aesthetic principles that contain cultural and moral elements in a society need to be preserved. Endraswara (2011: 151) suggests that oral literature is still found in remote areas, usually purer because they are not familiar with the technology. The folklore of Putri Mandalika as a Lombok tourism brand is known as The Mandalika Resort. Nurhayati (2020) mentions that the legend of Pulo Kemaro is a transfer for the advancement of tourist attractions. Anogrekjekti (2019) also states that from legend to the Bayuwangi Ethno Carnival which tells the story of Sri Tanjung Sidopekso who is a legend of the origin of Banyuwangi, has undergone a metamorphosis from legend to become a product of the print industry in the form of storybooks, Banyuwangi folk song lyrics, traditional theater plays Janger, and BEC world-class fashion.

Legend is a folk tale in which it tells about a person or several figures who are associated with something or a character who is trusted and trusted in its existence or has existed in people's lives. One of the legends is *Parsidangan* stone in Huta Sialagan Samosir. The legend is local wisdom that needs to be preserved. Rahyono (2010: 7) describes that

local wisdom is human intelligence possessed by certain ethnic groups is obtained through community experience. Local wisdom is the result of certain communities through their experiences and is not necessarily experienced by other communities. These values will be very strongly attached to certain communities and these values have been through a long journey of time, throughout the existence of that society. Sibarani (2014: 180) states that, local wisdom is the original wisdom and knowledge of a society that comes from the noble values of cultural traditions to regulate the order of people's lives.

Putra (2019: 165) says that this tourism literary approach can at least cover four main topics, namely analysis of tourism themes or discourses in literary works, studies of literary activities related to tourism, studies of literary tourism to writers' homes or other places of literary value (literary places), and the transfer of literature as a tourism promotion. In the research that the researchers carried out, the aim was to transfer the *Parsidangan* stone folklore from oral (spoken) to written (script) and animated films, to determine the structure of the story, and the value of local wisdom to increase the attractiveness of tourists visiting Huta Siallagan Samosir. In addition, it also aims to describe the perception of tourists between the level of tourist visits and the existence of the folklore of the Huta Siallagan community.

The importance of applying literary tourism perspective is evident of how interesting local wisdom is interesting. Local wisdom concerns with local knowledge which the truth has been established or steady in an area (Gobyah in Dahliani, 2015). As known, the legend of *Parsidangan* stone is a product of culture which concerns with the local knowledge. The existence of the stones in Huta Siallagan, Samosir regency is the evidence of the local wisdom. Local wisdom itself is defined as an aspect of the identity of local culture, as previously understood through the approaches of history, anthropology and archaeology, and especially through the study of local wisdom in Indonesia often characterizes these practices as the ability to maintain particular cultures against 'outside' influences (Pesurnay, 2018). Through this field of study, the knowledge about local wisdom can be achieved which tend to produce conclusion on particular representation of the aspect of culture. Soedibyo, et al. (2014) states the main elements of local wisdom are the human and nature and climate. The legend of *Parsidangan* stone met the elements. The human is the society of Huta Siallagan, Samosir regency and the nature is the area they lived. As the part of cultural tradition, *Parsidangan* stone is the creation of the ability of communities to selectively receive outside influence and through creative process created a unique new creation that has not existed beforehand.

3. Research Method

The method used in this research is a qualitative method. Moleong (2007: 4) defines that the qualitative method as a research strategy to produce descriptive data, research results are in the form of written or spoken words from people and observed behavior. According to Creswell (2010: 5), qualitative research method is research method that can be used to explore and understand the meaning that comes from social or humanitarian problems. Furthermore, Sugiyono (2008: 7) reveals that qualitative research methods are also referred to as artistic methods, because the research process is more artistic (less patterned), and is referred to as interpretive methods because research data are more related to the interpretation of data found in the field.

This qualitative research uses an inferential descriptive technique (Ismawati, 2016) with a literary tourism perspective. The first step is to transfer the spoken (oral) into writing,

story structure, and local wisdom to increase the attractiveness of tourists to visit Huta Sialagan as primary data, and the condition of *Parsidangan* stone. The second step is to conduct interviews with selected informants, namely Ir. Gading Jhanson Siallagan and Ambarita as secondary data sources. Other sources by reading other information and reading the story script repeatedly to explore its meaning followed by hermeneutic reading to capture its meaning. Literary tourism research must use a collaborative approach so that long-term targets are achieved. The study concludes by advocating a collaborative approach to future literary tourism development with collaboration needing to be consistent with the desired target markets of each stakeholder, consistent with existing brands, and perhaps most importantly, sustainable in the longer term. So studying literature can be a way for tourism promotion.

4. Results and Discussion

Huta Sialagan is located in Ambarita Village, Simanindo District, Samosir Regency. This 2,400-square-meter village is surrounded by smooth stone walls as high as 1.5 to 2 meters. In its time, this wall was also equipped with a sharp bamboo fort that served to protect the village from wildlife and other attacks. Huta Siallagan is an ancient village that dates back hundreds of years which was built during the reign of the first Huta leader, King Laga Siallagan. Siallagan is a descendant of King Naimbaton who follows the line of King Isumbaon, the second son of the Batak King. Huta itself means village while Siallagan is the name of King Siallagan who is the leader of the Siallagan clan.

Huta Siallagan used to be famous for huta cannibals. Maybe if you hear about cannibal stories, they sound very scary and terrible. Huta Siallagan is a Batak tribal village that has a cannibal tradition, aka eating human flesh. The habit of eating human flesh was carried out for obvious reasons at that time. The story of Huta Siallagan, which is conveyed orally, has uniqueness and historical values that can be utilized. The legend of Huta Siallagan does not yet exist in the form of a story script (written). Based on the acquisition of research data sourced from observations and interviews with informants about the truth of the *Parsidangan* Huta Siallagan stone, the background for giving the name, the shape of the trial stone, the situation of the past and present society was obtained. Based on research findings in the field, the data in the form of folklore has been validated by informants from the village of Siallagan Pindaraya, Samosir Regency. The transfer of the legend of the *Parsidangan* stone from oral (spoken) to written (manuscript), determines the structure of the story, and the value of local wisdom, the perception of local people and tourists on the level of attractiveness of Huta Siallagan who has local wisdom as an increase in tourism as follows.

4.1 The conversion of Huta Siallagan's *Parsidangan* Stone Legend from oral (spoken) to written (text) and animated films

The Legend of Huta Siallagan's Parsidangan Stone

In ancient times, there lived a Batak king named Siallagan. King Siallagan lived in a village called Huta Siallagan. Huta Siallagan is an old village that has been existed around for hundreds of years, built during the reign of the first leader Huta Siallagan. Siallagan is a descendant of King Naimbaton who follows the line of King Isumbaon, the second son of the King of Batak. Huta Siallagan is surrounded by a 1.5-meter high protective wall with a very small entrance and standing tall a stone statue of Pangulubalang (a guard statue that protects residents from attacks by evil spirits who want to enter the village).

King Siallagan was famous as a just and wise king. King Siallagan always pays attention to the people by meeting and greeting. The people of Huta Siallagan live by farming. They grow rice, coffee and vegetables in the fields. The people of Huta Siallagan live by just laws, obeying the rules and obeying the orders of the king. The *Parsidangan* stone was made hundreds of years ago by King Siallagan to accommodate his people who want to hold discussions or meetings because not all people have a house or yard that is large enough for a large family to discuss. *Parsidangan* stone is always used as a place for deliberation, listening to opinions and suggestions and considerations from traditional elders who are invited to attend to then make decisions, both related to conflicts, planning weddings, to preparing for death events. The *Parsidangan* stone in Huta Siallagan is placed in two locations according to different rules and functions. The first *Parsidangan* stone in front of Bolon House is the residence of the King with his wife and concubines which function as a palace and under the Hariara tree (a sacred tree for the Batak people). The second *Parsidangan* stone is located on the outside.

In solving legal problems, Huta Siallagan has three types of punishments in the trial. The first is fine, which is given to the defendant who is caught stealing. King Siallagan granted freedom on conditions. The conditions given are to replace four times what the thief stole. If the thief cannot replace him then the thief must become a slave. The second is prison terms, which are given to perpetrators who commit murder, rape, fights that have nothing to do with the kingdom. The length of the prison sentence depends on the results of discussions between the king's advisors, the defendant's advisor and the victim's advisor. They will see and consider the values that exist in Batak law. The decision will be notified to the king and the king will validate the decision. The third, the death penalty aka beheading is the last punishment and the most severe punishment. The death penalty is given to traitors to the kingdom. It did not matter whether the person was the king's son, the king's younger brother, or had a special relationship with the king. Then the enemy commander who was captured during the war and the man who was caught cheating with one of the king's wives, in order to maintain the king's authority, would be sentenced to death.

At that time, the *Parsidangan* Stone was used by the King for a meeting with traditional elders about the problem of a man being convicted for disturbing the king's wife. Then the convict was shackled in front of the king's house. Paranormal determine the date of execution through Parhalaan (Batak calendar) and Manitiari (primbon Batak people). After the execution day arrived, the convict was first brought to *Parsidangan* stone to be tried. The King gathers at the Trial Stone, the first seat is the seat where the King and Empress sit. The second seat is occupied by other King Huta or the King's brothers. The third seat is the seat of the Datu/owner of Mysticism. The fourth seat is the seat of the royal executioner. The fifth seat is called the prisoner's seat (convict). The sixth seat is for the advisor to the victim. The seventh seat is the Counsel for the Defendant. And, the eighth seat is the counsel for the King.

Before being executed, the convict is given food containing psychic potions to weaken black magic. Prior to the execution, the convict's clothes were removed to ensure that no amulets were left behind. His eyes were closed with ulos and then laid on one of the largest stones at the back of the execution area. The convict was beaten using a king's scepter called the Tunggal Panaluan stick (a magic stick carved into the heads of humans and animals) until the convict's body went limp and all the black magic on the convict's body disappeared. Furthermore, the convict's body was sliced and slashed and then doused with

potions and acidic liquids. Until the convict can no longer scream in pain and finally limp helplessly.

Then, the convict was transferred to the execution stone to be beheaded by the royal executioner. The executioner had to do his job well, namely severing the neck of the convict in one beheading. If in one beheading the convict's neck does not break and dies, then the royal executioner gets punishment from King Siallagan. After the beheading was completed, an aide to the king took a Batak plate to put fresh blood and the convict's head on a plate and then placed it on the table. The convict's body was put back on the rock when he was beaten with a single stick.

The convict's lifeless body was then split into two. The heart and liver are removed, the limbs of the convict are sliced into thin slices and mixed into the blood that is on the Batak plate. Then given spices, herbs, a mixture of hearts, hearts to be offered to the King. King Siallagan did not enjoy the offering alone. In the view of the King and the people, Huta Siallagan, those sentenced to death are no longer humans but animals. King and Datu/owner of mysticism, other King Huta, advisor to eat and drink the blood with the aim of increasing the power of black magic. King Siallagan greeted the people in a friendly manner, inquired, and distributed the offerings to the people who were present at the beheading process. The people present could refuse the king's request and King Siallagan was never angry with the refusal. After the beheading process was completed, the convict's dead body was dumped into the lake and his head was placed hanging at the entrance of Huta Siallagan. The purpose of hanging the head is so that everyone who sees the head can learn and not do the act. King Siallagan had hopes that the justice and wisdom he applied to his people would make the Huta Siallagan kingdom more advanced and respected by other kingdoms.

The beheading and eating of the condemned in Huta Siallagan ended in the early 19th century when a German pastor named Ingwer Ludwig Nommensen from the island of Nordstrand in Schleswig, a prominent German evangelist introduced Christianity to the people of Huta Siallagan. After the King embraced Christianity, the legal practice of beheading those who committed crimes was stopped and replaced with other punishments. Now Huta Siallagan has been opened as a tourist destination so that the Siallagan kingdom can be known to everyone.



Figure 1. Parsidangan Stone



Figure 2. Festival diversion

4.2 The Structure of the *Parsidangan* Stone Huta Siallagan Folklore

a. Theme

The theme of the folklore is *Parsidangan* stone Huta Siallagan as a place for the meeting and trial of King Siallagan. It can be seen in the following data.

Data (1) *Parsidangan* stone is always used as a place for deliberation, listening to opinions and suggestions as well as considerations from traditional elders who are invited to attend to then make decisions. (second paragraph)

b. The main character

The character in the *Parsidangan* stone Huta Siallagan folklore is King Siallagan who leads justly, wisely, and kindly as illustrated in the data below.

Data (2) King Siallagan is known as a just and wise king. King Siallagan always pays attention to the people by meeting and greeting. The people of Huta Siallagan live by just laws, obeying the rules, and obeying the orders of the king. (second paragraph)

Data (3) King Siallagan greeted the people in a friendly manner, asked and distributed the offerings to the people who were present at the beheading process. The people present could refuse the king's request and King Siallagan was never angry with the refusal. (sixth paragraph)

c. Background

The setting or the scene of the *Parsidangan* stone Huta Siallagan folklore are the fields, *Parsidangan* stone, execution stone, Lake Toba.

Data (4) The people of Huta Siallagan live by farming. They grow rice, coffee and vegetables in the fields. (second paragraph)

Data (5) The King gathers at the stone conference, the first seat is the seat for the King and Empress, the second for other King Huta or the King's younger siblings, the third for the Datu/owner of mysticism, the fourth for the royal executioner, the fifth for the prisoner (convict), the sixth for the advisor to the victim, the seventh for the counsel for the Defendant, and the eighth for the counsel for the King. (fourth paragraph)

Data (6) Then the convict is transferred to the execution stone to be beheaded by the royal executor. (fifth paragraph)

Data (7) After the beheading process was completed, the body of the dead convict was dumped into the lake and his head was placed hanging at the entrance of Huta Siallagan. (sixth paragraph)

d. Plot

The plot in the *Parsidangan* stone Huta Siallagan folklore is a combination of forwarding and backward storylines as shown in the data below.

Data (8) The *Parsidangan* Stone was made hundreds of years ago by King Siallagan to accommodate his people who want to hold discussions or meetings. (second paragraph)

Data (9) The beheading and eating of people sentenced in Huta Siallagan ended at the beginning of the 19th was stopped because the King had embraced Christianity (paragraph nine)

4.3 Value of Local Wisdom of *Parsidangan* stone Huta Siallagan Folklore

a. Hard work

Data (10) The people of Huta Siallagan live by farming, they grow rice, coffee and vegetables in the fields. (second paragraph)

b. Fair and Wise Leader

Data (11) King Siallagan is known as a just and wise king. King Siallagan always pays attention to the people by meeting and greeting. The people of Huta Siallagan live

by just laws, obeying the rules and obeying the orders of the king. (second paragraph)

c. Kindness and Politeness

Data (12) King Siallagan greeted the people in a friendly manner, asked and distributed the offerings to the people who were present at the beheading process. The people present could refuse the king's request and King Siallagan was never angry with the refusal. (eighth paragraph)

d. Firm and Discipline

Data (13) Huta Siallagan's Law has three types of punishments in court. The first is a fine, imprisonment (pasung), the death penalty (beheading) (second paragraph)

e. High Commitment

Data (14) The purpose of hanging the head is so that everyone who sees the head can learn and not do the act. King Siallagan had hopes that the justice and wisdom he applied to his people would make the Huta Siallagan kingdom more advanced and respected by other kingdoms. (eighth paragraph).

f. Preservation

Data (15) Now, Huta Siallagan has been opened as a tourist destination so that the Siallagan kingdom can be known to everyone. (eighth paragraph)

4.4 Tourists' Perceptions on *Parsidangan* stone Huta Sialagan Folklore

Parsidangan stone Huta Siallagan is a unique cultural heritage that has a positive impact on the welfare of society today. Currently, many people around the Huta Siallagan tourist attraction work as traders by selling souvenirs in the form of miniatures from tourist attractions in Huta Siallagan, such as key chains, pangulubalang statues, pustaha laklak which is the calendar of the Batak people in the past, ulos, Batak patterned clothes. In addition, he works as a guide to promote Huta Siallagan as a tourism area on Samosir Island. *Parsidangan* stone becomes a tourist visit because it holds a unique and interesting historical story.

The role of the government in preserving *Parsidangan* stone in land ownership issues in tourist objects is expected so that the Arts and Culture Tourism Office can overcome the difficulties of developing tourist objects. Tourism can be a source of damage to the economy, infrastructure, and tourist objects. To introduce and preserve historical tourism objects in Huta Siallagan with the Tourism *Parsidangan* Stone Festival in Siallagan Village. The festival, which is held on Saturday, November 6, 2021, featured the colossal drama of the story Siallagan King's *Parsidangan* Stone Chair. The festival, which features many attractions, is exclusively packaged. The Colossal Drama played by Sialagan residents aims to introduce historical tourist destinations in Siallagan Village, Samosir.

The government has provided and developed a tourist port directly to Huta Siallagan, so that tourists who come from various areas outside Samosir Island can directly cross Lake Toba by using a ship that goes directly to Huta Siallagan.

Tourist perception of *Parsidangan* stone folklore in Huta Siallagan as a tourist attraction is very important because it can provide information for managers in developing tourist attraction objects. Tourist perception of *Parsidangan* stone folklore in Huta Siallagan

is very important as the first step in developing tourist attractions in Huta Siallagan. Researchers succeeded in identifying the perceptions of local communities and tourists to the level of attractiveness of Huta Siallagan who has local wisdom as an increase in tourism. It can be seen in the following table.

1	Art & culture	The folklore of <i>Parsidangan</i> stone, the magnificent Bolon House, the Sigale-gale show.
2	Myths & Beliefs	Pangulubalang, Parhalaan, Manitari, Hariara Tree, Panaluan single stick
3	Socio-economic status	Agriculture, trade, handicrafts and traditional modes of transportation
4	Architecture	Local architecture

Table 1. Tourists' Perceptions of Huta Siallagan's local wisdom

Based on the table of tourist perceptions of Huta Siallagan's local wisdom above, it can be seen in the following chart that the local wisdom is attractive.

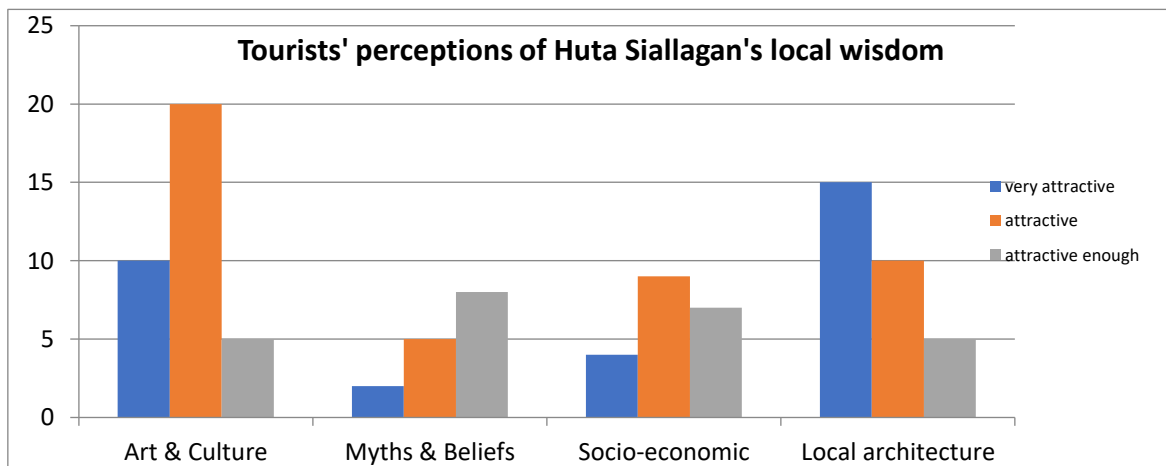


Chart 1. Tourists' perceptions of Huta Siallagan's local wisdom

Based on the chart above, it shows that according to respondents' perceptions, the most attractive local wisdom in the arts and cultural aspects are the Persidangan stone folklore, the magnificent Bolon House, the unique Sigale-Gale performance.

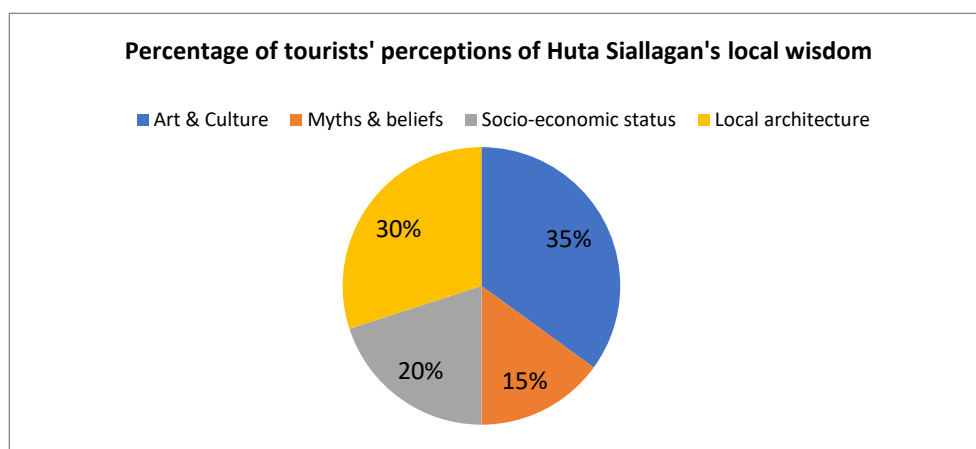


Chart 2. Percentage of tourist perceptions

The perception of the level of attractiveness of Huta Siallagan's local wisdom in the chart above shows all aspects of Huta Siallagan's local wisdom. The highest level of attractiveness is the artistic and cultural aspect with 35% followed by architectural aspect 30%, socio-economic status aspect 20%, and the myth and belief aspect with 15%.

5. Conclusion

Based on the results of data analysis, it can be concluded that the transfer from oral (spoken) can be done into written (script) and animation. The legend of Huta Siallagan's *Parsidangan* stone has a structure so that the story is easy to understand. The legend of *Parsidangan* stone in Huta Siallagan has local wisdom values passed down from generation to generation by the local community. Currently, some of the younger generation still maintain the values of local wisdom, but some have started to leave. These various local wisdoms have beauty, uniqueness, and certain meanings that have the potential to be developed, by mapping the level of interest in aspects of existing local wisdom based on the perceptions of local communities and tourists visiting *Parsidangan* stone in Huta Siallagan tourist destination. The literary tourism approach is expected to create new objects of study so as to encourage the birth of new interests to analyze literature with new approach so that the dynamics of literary studies are more creative and innovative. From the local wisdom element, the society has taken care of the *Parsidangan* stone exists by preserving the art and culture, myths and beliefs, socio-economic, and architecture until now to be an attractive tourist destination.

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