

## The Functions and Meanings of *Dalihan Na Tolu* for the Toba Batak Tribe: Oral Tradition Study

Jamorlan Siahaan<sup>1</sup>, Asriaty R Purba<sup>2</sup>, Herlina<sup>3</sup>

Universitas Sumatera Utara, Indonesia

Email: [jamorlan@usu.ac.id](mailto:jamorlan@usu.ac.id)<sup>1</sup>, [asriaty@usu.ac.id](mailto:asriaty@usu.ac.id)<sup>2</sup>, [herlina2@usu.ac.id](mailto:herlina2@usu.ac.id)<sup>3</sup>

### Abstract

Oral traditions, oral culture and oral customs are messages or testimonies that are passed down from generation to the next generation. The message or testimony is delivered by words, speeches, songs, and can be in the form of rhymes, folklore, advice, ballads, or songs. *Dalihan na tolu* means three pillars of the furnace. *Dalihan* is made by stone that is arranged neatly so the shape becomes elongated round and has a blunt end so that it can be used as a place for cauldrons and pots so that they don't shake. The formulation of the problem in this research are 1) What is the function of *dalihan na tolu*, 2) What is the meaning of *dalihan na tolu*, 3) What is the message of *dalihan na tolu*. The aims and benefit of this research are to describe the meaning and the function as well as the message that be delivered to the community, while the benefit is to develop the knowledge and support the institution/management. The theory used is the theory of Dj. Rajamarpodang G. (1995). The basic method is the method that used in terms of the data collection process, to the analysis stage by applying to the subject matter. This research method used a descriptive method, namely research that seeks to describe a current problem that solving based on data as well as presenting data and interpreting data (Narbuko, 1994:4). The discussion in this *dalihan na tolu* research is to explain the *hulahula* (uncle), *boru* (female) group and the *dongan sauntunga* (semarga friends) group in the event of joy and sorrow in terms of meaning, message and function be delivered orally.

Keyword: *Dalihan Na Tolu*, *Toba Batak Tribe*

### 1. Introduction

The process of understanding the course of the culture is basically interpreting tribal culture as a humanization movement. If you have interpreted culture, it certainly has cultural values that can develop a degree of humanity that can be called cultural, uncultured if you do not understand the culture or the nature as a social beings. Humans are the core point of culture, and humanization is the main character of culture. Because every individual human being has a cultural understanding, in essence there are various efforts to encourage the next generation. A passive attitude of culture can occur when relying on concepts about cultural heritage, it will lead to a normative attitude, while an active attitude towards culture will rely on self-productivity.

Tribal culture is a culture that has special characteristics and has geographical boundaries. The characteristics of these tribes can be explained in terms of languages, customs, arts, livelihoods, organizational systems, knowledge systems and technological systems. Every tribe has different characteristics which can lead to the emergence of the tribal terms in Indonesia. The difference in ethnic characteristics occurs because the Republic of Indonesia is a combination of islands, such as the islands of Sumatra, Java, Kalimantan, Bali, Sulawesi and others. Between one and another island is limited by a wide of sea, so it was very difficult for transportation to go through in ancient times. Man is a cultural creature who has reason, mind, and power to be able to produce ideas and works in the form of art, morals, laws, beliefs which is done from generation to generation and finally forms a habit. According to Koentjaraningrat in (Mawaddah, 2021), "culture with the root word culture comes from Sanskrit 'Buddhayah', which is the plural form of buddhi meaning 'mind or 'reason'. It can be understood that the culture will manifest in accordance with the progress of the supporting community. Of course it will open the possibility of a culture will change

according to the level of intelligence of the people. Culture is not absolute as imagined or interpreted by themselves. It means that the culture with these characteristics its will shape the form according to the level of intelligence of the people.

The culture can accept the new elements from the outside, but it always maintains its original nature. The culture should always be imagined as a dynamic form, it can be able to accept the elements and move to renew the existing elements. Between the elements of society and culture there is always a dialectical development, continuous and mutual influence limiting and developing the form of society. It means, a value system that refers to be a reference, often even a role model to members of the community. A value system that includes rules and measures of good and bad, appropriate and inappropriate, beautiful and ugly, smooth and rough, sophisticated and simple, with a wide range of people's lives.

Regional culture is tribal culture. The tribes in one area are often part of the tribes in that area. For example, in North Sumatra, it consists of the Toba Batak tribe, the Angkola Mandailing Batak tribe, the Karo tribe, the Pakpak tribe, and the Simalungun tribe. These tribes are in certain areas. The culture in the North Sumatra area is more dominant with similarities than differences. This happens due to one tribe with another tribe side by side with each other, thus bringing the cultural similarities.

The Toba Batak tribe has a certain system of customs based on the *dalihan na tolu* 'three-legged furnace'. *Dalihan na tolu* is the basis of life for the Toba Batak community and every member of the community is obliged to act and the act is according to the tradition. *Dalihan na tolu* as a basic philosophy of life and a strong foundation for social relations and interaction of the Batak community. Based on the *dalihan na tolu*, the Batak community can determine their social status, function and attitude. The kinship system referred to in the social order is a pattern of behavior based on experience and appreciation that is integrated in an ideal and physical form of culture (D. Harahap, 2016).

## 2. Literature Review

Relevant literature or literature review is one way to get a more precise and perfect reference to obtain information on the data to be researched. Review is the result of reviews, views, and opinions (after investigating or studying). While the libraries are holy books, books, and primbons. Alwi in (Dandhi D P, 2020). The literature sources used are primary and secondary sources. Primary sources include books on the philosophy of science. Secondary sources include journal articles related to the subject of mapping the framework of scientific sources. Against the data that has been collected, an analysis of the findings is carried out to draw a conclusion. Darmalaksana in (Vera & Hambali, 2021). The relevant literature will explain the meaning of *dalihan na tolu* with its elements.

Literally the meaning of the word Dalihan Na Tolu is "Nan Tiga Furnace", which is a symbol when associated with the Batak social system which has three pillars, namely Hulahula or the party giving girls, Dongan Tubu or clan brothers, and Boru or receiving girls. Siahaan in (Aprilia, 2016). The Toba Batak people recognize a kinship system called *dalihan na tolu*. *Dalihan na tolu* is three parallel stoves made of stone, which together function to support the cauldron while cooking so that the food concoction can be cooked successfully. The distance between the three stones is the same (Firmando, 2021).

*Dalihan na tolu* means literally "three stoves", which is a symbol when associated with the Toba Batak social system which also has three pillars, namely "hulahula, dongan sauntunga, and boru" (Siahaan in (Aprilia, 2016)). *Dalihan na tolu* is a framework that includes blood kinship relationships and marital relations linking a kinship group consisting of descended men with others on the one hand, descendant men who have married off their daughters to the men. *Dalihan na tolu* consists of: 1) *Hulahula*, namely, clans from the wife's

side., 2) *Dongan sauntunga (dongan tubu)* that is, one clan., 3) *Boru*, namely, clans that marry sons. (Fitri et al., 2023).

The motto of the Toba Batak tribe which reads: 1) *Somba marhulahula* (respect to the *hulahula*) or the girl giver., 2) *Manat mardongan tubu* (be careful with the brothers), 3) *Elek marboru* (good at persuading the boru or girl givers), 4) *Dohot marale-ale* (friendly to the close friends). (R. B. Harahap, 2019).

Isma Tantawi in (Jamorlan Siahaa et al., 2020)) says, traditional culture is a human culture in the past. The culture of the present is also considered the culture of the past when it viewed from the point of view of the future. So, traditional culture is a culture that still uses traditional models, methods, types, functions, and forms, and it compared to the culture of the next generation. Traditional culture is owned by all ethnic groups in Indonesia. Each tribe has a specialty, so that it becomes different from one tribe to another.

Tradition and culture are two inseparable elements, departing from this, preserving culture and carrying out traditions is a form of community respect for previous ancestors (interviews with community leaders) (Melina et al., 2020).

Oral literature that plays an important role in the formation of local wisdom as part of this culture serves as a guardian of attitudes, behaviors, and ethics that apply in people's lives. (Winarti; & Siti Hardiyanti Amri, 2020).

Sibarani in (Hasugian, 2017) oral tradition is a traditional activity of a community that is passed down from generation to generation with oral media from one generation to another in the form of oral (verbal) words and non-verbal (non-verbal) oral traditions.

Sibarani in (Wati, 2023) states that oral tradition includes not only misconduct, such as speech which is then categorized in written form, but also oral forms and patterns so that it can develop into community knowledge and be passed down through various versions from generation to generation.

Oral traditions also include not only folklore, proverbs, fairy tales, legends, riddles, saga, myths, and poetry, but also relate to people's cultural cognition, customary law and traditional medicine. Oral tradition values and norms can be used to educate children to strengthen their identity and character to face the future as the next generation. Oral traditions are the activities of past ancestors related to the future to prepare for the future to come. Every oral tradition always includes an attitude of language and its various uses which is very important for understanding that tradition alone fox in ((Margaretha, 2017)).

### 3. Research methods

The research method is a process of searching for something systematically over a relatively long period of time by using the scientific method and applicable rules. Method is the way that must be implemented, while technique is the way of doing the method. There are three consecutive strategic efforts in solving problems, namely the data collection stage, data analysis, and presenting the results of data analysis (Sudaryanto in (Aprilia Risti, Dyah Ayu, Lukluk Rahmadhani, n.d.)).

Research is an activity of collecting, processing, analyzing and testing data which is carried out systematically in exploring the truth of scientific The scientific way means that research activities are based on scientific characteristics, empirically rational and. This research method is carried out by means of a descriptive method, which is to suggest that the research is carried out based on existing facts or phenomena that are empirically alive in the speakers, so that what is produced or recorded is in the form of language descriptions which are usually described as portraits: exposure as it. So, it can be concluded that the research method is an effort to collect the data needed in the research that will provide the guidance on the implementation of the research. This research was conducted in Dolok Panribuan District,

Simalungun Regency, North Sumatra Province. It chosen to obtain the accurate data, because the inhabitants are native to the Toba Batak tribe.

#### 4. Results and Discussion

From the terms of kinship and hulaula groups above, functionally cannot be separated from one another. Culturally, it has functions in various aspects of Batak people's life. The community is always active in carrying out and respecting *dalihan na tolu* in terms of its use and also upholding kinship relations in customs. In social life, *dalihan na tolu* is the foundation of democracy in every traditional ceremonial activity, both in house construction, large and small traditional ceremonies, there is always a Batak *dalihan na tolu*.

The Function and Meaning of Dalihan Na Tolu in the Marriage Ceremony

No	Dalihan Na Tolu	Function	Meaning
1	Hulahula (the girl giver)	The giver of advice, the hard rice ( <i>boras sipir ni tonidi</i> ), ulos and blessings.	My niece and my <i>boru</i> , we came to attend your traditional party today and gave the obligations of <i>tulang</i> in the form of boras pear (hard rice), ulos and sarong to convey it to my nieces and my boru so that through this ulos your body is fresh and healthy. My <i>Bere</i> , even though any <i>boru</i> that become ur wife, <i>tulang</i> still going called <i>boru</i> because we have been <i>marampara</i> with the one who has gave birth to your wife. Therefore, through the ulos and sarong that we have given to you, may God give you sons and daughters to be your happiness. As the Batak expression says: <i>Bintang na rumiris, tu ombun na sumorop</i> 'Many stars and so beautiful dew', <i>anak pe antong riris, boru pe antong torop</i> 'there are many children, so are girls'. <i>Sahat-sahat ni solu, sahat ma antong tu bontean, nunga sahat ulaonta sadari on, sai tagomgom ma panggabean dohot parhorasan</i> 'until the boat, it also goes upstream, today's traditional event is over, may we receive the happiness and health'.
2	<i>Tulang</i> (wife's family)	The advice giver, rice, ulos and blessings.	<i>Tulang</i> in the Toba Batak community are believed to be <i>mataniari binsar</i> (beginning and the giver of descent), because of his sister who becomes the mother of the children he gives to birth from his marriage according to Batak customs that made by Batak ancestors. When he grew up, his niece was brought by his parents to meet and feed the uncle and at the same time he will ask for permission to marry. When his nephew comes and feeds him, and asks for

			permission to marry with his <i>tulang</i> . And at that time if the uncle has a daughter or his daughter of his uncle brothers who were old enough to marry, then his uncle will introduced his daughter ( <i>pariban</i> ) to his nephew. However, if his nephew does not choose to marry his daughter, then his uncle will give his nephew an ulos (shawl) as a sign of approval to marry someone else's daughter. The cloth is called " <i>Ulos Talitali Mangaririt</i> " (a scarf for proposing). When his nephew get married with someone else's daughter, his uncle will gave him an ulos (Batak woven cloth). Like the Batak rhyme that says " <i>Hot pe jabui hot margulanggulang, Boru ni ise pe dialap bere i tong do boru ni tulang</i> " (Whoever the daughter's that get married with my nephew is my daughter too)
3	<i>Tulang rorobot</i> (family clan from wife)	The advice giver, rice, ulos and blessings.	In traditional Batak marriages, <i>tulang rorobot</i> is required to say the words of prayer and hope for their newly-married nephews by reciting the following rhyme, namely " <i>Sahat-sahat ni solu, sahat in binsar ni mata ni ari, Pasahatan nami ma ulos si ganjang rambu on, lelung Ma hamu mangolu di iringiring Tuhanta ganup ari</i> ". It means that until the boat, until the sun rises, we convey this long ulos of signs, stay with God.
4	<i>Bona tulang</i> (family clan from the great grand mother)	The advice giver, rice, ulos and blessings	In the traditional Batak marriage, <i>bona tulang paranak</i> , it is required to say the words of prayer and hope for our newly married nephew by reciting the following rhyme: " <i>Denggan ulos sirara, tiur-tiur dohot rambuna, Sisina marsimata, marsirat di punsuna, sai manumpak ma antong Tuhantata Debata, dilehon di hita pasupasuna, tubu ma di hamu anak na marsangap, dohot boru na martua</i> ". It means the red ulos, beautiful with its hair, <i>sissinaa marsimata, marsirat diujungnya</i> . May God bless you with the happy sons and daughters.
5	<i>Bonaniari</i> (the greeting for brothers/children and the male grandchildren)	The advice giver, rice, ulos and blessings	<i>Bonaniari</i> is a group of hula-hula that given an advice and blessings to their nephews. Therefore, through the ulos and sarong that we have given to you, may God give you sons and daughters to be

	from the mother who gave birth to our grandfather)		your happiness. As the Batak expression says: <i>Bintang na rumiris, tu ombun na sumorop, anak per iris boru pe torop</i> . It means so many stars and dew that is so beautiful, so many children as well as the daughter. <i>Sahat-sahat ni solu, sahat ma antong tu bontean, nunga sahat ulaonta sadari on, sai tagomgom ma panggabean dohot parhorasan</i> 'until the boat, it also goes upstream, today's traditional event is over, may we receive the happiness and health'
6	<i>Hulahula Ni Na Marhahaanggi</i> (hulahula from our brothers and sisters)	The advice giver, rice, ulos and blessings	My niece and my <i>boru</i> , we came to attend your traditional party today and gave the obligations of <i>tulang</i> in the form of boras pear (hard rice), ulos and sarong to convey it to my nieces and my <i>boru</i> so that through this ulos your body is fresh and healthy. My <i>Bere</i> , even though any <i>boru</i> that become ur wife, <i>tulang</i> still going called <i>boru</i> because we have been <i>marampara</i> with the one who has gave birth to your wife. Therefore, through the ulos and sarong that we have given to you, may God give you sons and daughters to be your happiness. As the Batak expression says: <i>Bintang na rumiris, tu ombun na sumorop</i> 'Many stars and so beautiful dew', <i>anak pe antong riris, boru pe antong torop</i> 'there are many children, so are girls'. <i>Sahat-sahat ni solu, sahat ma antong tu bontean, nunga sahat ulaonta sadari on, sai tagomgom ma panggabean dohot parhorasan</i> 'until the boat, it also goes upstream, today's traditional event is over, may we receive the happiness and health'.
7	<i>Hulahula Ni Anak Manjae</i> (hulahula of our son or parents of our daughter-in-law (parumaen parents))	The advice giver, rice, ulos and blessings	<i>Hula-hula ni anak manjae</i> is the hula-hula party of all childred who has been married, this party usually gives ulos while conveying some rhymes. With the hope that through the ulos and sarongs that we have given you, may God give you sons and daughters to be your happiness. As the Batak expression says: <i>Bintang na rumiris, tu ombun na sumorop</i> 'Many stars and so beautiful dew', <i>anak pe antong riris, boru pe antong torop</i> 'there are many children, so are girls'. <i>Sahat-sahat ni solu, sahat ma antong tu bontean,</i>

			<i>nunga sahat ulaonta sadari on, sai tagomgom ma panggabean dohot parhorasan</i> 'until the boat, it also goes upstream, today's traditional event is over, may we receive the happiness and health'.
8	<i>Dongan Tubu or Dongan Sabutuha</i> (one clan with the <i>suhut</i> /who has an event)	Accompanying <i>Suhut</i> as the host of the traditional wedding ceremony.	The <i>Suhut</i> and the <i>hasuhutan</i> at every event were <i>Suhut Marulaon</i> (who held the party), <i>haha Anggi ni Suhut</i> (the brother and sister who organized the party). <i>Marga ni Suhut</i> who has the same clan with the people who has an event, and <i>dongan sahuta ni Suhut</i> or a friend of the village who has an event ( <i>marulaon</i> ). These four elements of <i>Suhut</i> play a role from the beginning until the <i>Uuaon</i> (party event) is completed. Because these four elements are determine the form and concept of the party ( <i>ulaon</i> ), the number of invitations and the <i>juhut</i> (meat) that provided, so <i>parsinabung</i> at the <i>ulaon</i> (party). <i>Parsinabung</i> is a group that cannot accept the bloody of <i>juhut</i> (meat) ( <i>margota</i> ). Starting a traditional party, <i>suhut</i> will invite <i>dongan tubu</i> or <i>dongan sabutuha</i> at home with the main agenda according to the stages, such as <i>pasahathon ulaon</i> (hand over work assignments to family friends) over the traditional food. This is a form of <i>manat mardongan tubu</i> (be careful with family friends), so that even brothers and sisters have actually been honored with a sacred event. The value of high respect as the implementation of <i>manat mardongan tubu</i> . As a result of the event, the brothers and sisters must be succeed with all of their heart and must not be blamed. So that the <i>manat mardongan tubu</i> is a very basic thing to be carried out by every Batak clan. The custom cannot be done alone, it has to be with <i>anggi</i> (brother/sister). The principle is behavior and communication, it must be show a humble attitude and humble word, and be humble ' <i>toruk roha</i> ', the choice of the word like please ' <i>santabi</i> ', relax (sorry) or excuse me, ask for permission. Principles like that are carried out at every party so that it runs well, smoothly and peacefully and does not lack anything.

9	<p><i>Boru</i> (the husbands of the daughters of <i>suhut</i> who were born)  <i>Bere/ibebere</i> (the nephew of the one who has an event),  <i>boru na matua</i> (the aunt of the one who has an event).</p>	<p>Help to prepare all the needs in the traditional wedding ceremony.</p>	<p><i>Boru</i> who is in charge of cooking food in the implementation of customs is the <i>boru</i>. For the Batak community, doing work as a <i>boru</i> position is not only a duty but also as a due. The <i>boru</i> will be objection if the <i>hula-hula</i> (who is conducting a traditional ceremony) does not entrust the <i>boru</i> to take care of those ceremonial event. The perfection of a traditional ceremony for Batak community is measured by the completeness of the elements of <i>dalihan na tolu</i> to attend the ceremony. The woman and her husband's group (<i>boru</i>) occupy a lower position while the female giver (<i>hula-hula</i>) occupies a higher position.</p>
10	<p><i>Dongan Sahuta</i> (surname)</p>	<p>To helping people who carry out the traditional wedding party, both physically and materially.</p>	<p>The Batak rhyme sounds that "<b>Jonok partubu, jonahan do parhundul</b>". It means the blood relations is close but it closer with the people who lives in one village. The one-blood relationship does not have to be close to the <i>hasuhuton</i> who carries out the ceremonial activities or the one-blood relationship from the biological father/mother. However, there are other families but this one clan is called <i>dongan tubu</i> (one clan). Therefore, if there is a joy and sorrow ceremony, it is always attended by those who are <i>mardongan tubu</i> (friends of the clan). The purpose is to be able to help in the field of infrastructure, both in the fields of <i>marhusip events, martonggo raja, marpudun saut, marhoridinding, martonggo raja, mangadati</i> and death events. Every Batak traditional ceremony must be attended by the <i>boru</i> who is belong to the same clan and assisted with <i>dongan sahuta</i>. <i>Raja ni dongan sahuta</i>, is always respected at every Batak traditional event, as the Batak rhyme states:</p> <ol style="list-style-type: none"> <li><i>Balintang ma pagabe tumandangkon sitadoan,</i>  <i>Saut ma angka ianakonta i gabe ai nungnga saut hita masipaoolooan.</i> This means that <i>Balintang</i> makes those who agree with each other, until our children are happy because we have agreed.</li> <li><i>Aek siuruk-uruk tu silanlan Aek Toba,</i></li> </ol>



			<p><i>Ndang adong be na marungut-ungut, nunga saut hita marlas ni roha.</i> This means that the water of <i>siuruk-uruk</i> to the <i>silanlan</i> waters of Toba, there is no longer any grumbling, because we have received happiness.</p> <p>3. <i>Sahat-sahat ni solu sahat ma tu bonten; nunga sahat ulaonta sadari on sai sahat ma hita tu panggabean dohot tu parhorasan.</i> This means that until the boat goes upstream, our event has finished today, hopefully we will get the happiness and health. <i>Jala laos songoni ma nang hami sian pamarenta ni huta on, dohonongku ma tutu nunga sae be ulaonta sadari on sai ditumpak asi dohot holong na sian Tuhanta Pardengan basai ma angka ulaon muna sian na mamungka sahat na parpudi.</i> This means that in this village as well as we from the local government in this village, I correctly convey that our event has finished today, may God always bless you from the beginning to the end. <i>Dohonon ma songon na nidok ni umpasa Batak: sinuan bulu sibahen nalas, nunga sidung ulaonta sadari sai manumpahi ma Tuhantata Pardengan basa i.</i> It means like the Batak rhyme sounds: bamboo is planted to keep it warm, we have to finished our event today, may God always bless you.</p>
--	--	--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## 5. Closing

The relationship between one clan with another clan is very closely and related at the weddings event and death event. The relations between the clans generally and individually are regulated on the basis of *dalihan na tolu*. The function of *dalihan na tolu* in social relations and correlation in society between clans can help to organize of every event that taking place if it use the good manner and courtesy.

Functionally *dalihan na tolu* has three components, namely:

1. *Dongan Sauntunga* is said to have been born from one biological mother. There is also *dongan tubu* which means a common friend. At the time of the implementation of the event of joy and sorrow for the Batak community in general there must be a mutual agreement to share the tasks so that the event can go well. As a member of the same clan, we must be able to share the feelings, share in terms of funding and others.
2. *Boru* is a girl. Included in the boru group are the daughter's husband and the children, her husband's parents and her husband's *dongan sabutuha*. In principle, matrilineal does not have a patrilineal principle line, because it is the descendants of the male who have descendants by carrying the clan. However, the women cannot be separated from men because there will be their due to become a patrilineal.

3. *Hulahula* is the party who gave the bride. All of the *dongan sabutuha* and the bride's parents become *hulaula* for the groom's side. What is meant by *hulahula* is not only from the parents-in-law and their family groups, but also *tulang* (uncle), namely the mother's brother. The *hulahula* is usually seen by the boru as the sun that gives the light or advice to the boru. Every Batak tribe always respects with their *hulahula* during formal and informal events. The *hulahula* at a party have to prepare a *dengke* (fish) which has been cooked together.
4. The kinship and group of *hulaula* are functionally inseparable from one another. Culturally, it has functions in various aspects of Batak community's life. The community is always active in carrying out and respecting *dalihan na tolu* in terms of its use and also upholding the kinship relations in customs. In social life, *dalihan na tolu* is the foundation of democracy in every traditional ceremonial activity, both in house construction, large and medium traditional ceremonies, Batak customs are always used.

## 6. Thank-you note

The function and meaning of *dalihan na tolu* in this marriage and death custom can be used as a literature reference and advanced material for the next generation. The results of the research it because of the support and assistance of community leaders. Therefore, the researchers would like to say thank you very much to those who helped to write the results of this research.

## Bibliography

- Aprilia Risti, Dyah Ayu, Lukluk Rahmadhani, Y. A. (n.d.). *Analisis Struktur dan Makna Modalitas Perkiraan ~Souda, ~Youda dalam Kalimat Bahasa Jepang*. 02(01), 90–95.
- Aprilia, V. (2016). the Meaning of Symbolscultural Communication in Traditional Marriage Ceremony Batak Toba in Pekanbaru. *Jom Fisip*, 3(2), 1–15.  
<https://media.neliti.com/media/publications/33178-ID-makna-simbolik-komunikasi-budaya-dalam-upacara-adat-perkawinan-masyarakat-batak.pdf>
- Dandhi D P. (2020). “IMPLEMENTASI UU NO. 25 TAHUN 2009 TENTANG PELAYANAN PUBLIK (STUDI PENYEDIAAN LAYANAN PENGADUAN MASYARAKAT BERBASIS ONLINE DI KABUPATEN TEGAL).” In *SELL Journal* (Vol. 5, Issue 1).
- Firmando, H. B. (2021). Kearifan Lokal Tenun Tradisional Ulos Dalam Merajut Harmoni Sosial Di Kawasan Danau Toba. *JSDS: Jurnal Sosiologi Dialektika Sosial*, 1(1).
- Fitri, A., Isjoni, & Bunari. (2023). Penerapan Filosofi Adat Dalihan Natolu dalam Kehidupan Masyarakat Batak Toba di Kecamatan Pinggir Kabupaten Bengkalis. *JISHUM (Jurnal Ilmu Sosial Dan Humaniora)*, 1(3), 435–452.  
<https://journal.ikmedia.id/index.php/jishum/article/view/110%0Ahttps://journal.ikmedia.id/index.php/jishum/article/download/110/82>
- Harahap, D. (2016). IMPLIKASI SISTEM KEKERABATAN DALIHAN NA TOLU (Studi Pada Keluarga Urban Muslim Batak Angkola di Yogyakarta). *Jurnal Religi: Jurnal Studi Agama-Agama, UIN Sunan Kalijaga Yogyakarta*, 12(1), 121–134.
- Harahap, R. B. (2019). Analisis Kritis Peran Dalihan Natolu dalam Perkawinan Masyarakat Batak Angkola Tapanuli Selatan. *Jurnal Al-Maqasid*, 5(1), 69–81.
- Hasugian, R. M. (2017). Upacara Kematian Saur Matua Batak Toba: Analisis Tradisi Lisan. *LINGUA: Journal of Language, Literature and Teaching*, 14(2), 225.  
<https://doi.org/10.30957/lingua.v14i2.326>
- Jamorlan Siahaa, Asni Barus, & Asriaty R. Purba. (2020). Local Wisdom of Giving Ulos in The Adat Ceremony, Sari Matua, in Batak Toba Community. *Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA)*, 3(4), 76–82.

- Margaretha, R. (2017). Analisis Klasifikasi Mitos dalam Tradisi Lisan Masyarakat Lampung. *Jurnal Pendidikan Progresif*, 7(2), 117–126. <https://doi.org/10.23960/jpp.v7.i2.201715>
- Mawaddah. (2021). Unsur Budaya dalam Novel Karya A. Hasjmy (Kajian Postkolonialisme). *Jurnal Master Bahasa*, 9(2), 537–545.  
[http://etd.unsyiah.ac.id/index.php?p=show\\_detail&id=40407](http://etd.unsyiah.ac.id/index.php?p=show_detail&id=40407)
- Melina, M., Sany, U. P., & Mustolehudin, M. (2020). Tradisi Siklus Hidup Masyarakat Perkotaan di Era Normal Baru. *Pusaka*, 8(2), 125–144.  
<https://doi.org/10.31969/pusaka.v8i2.413>
- Vera, S., & Hambali, R. Y. A. (2021). Aliran Rasionalisme dan Empirisme dalam Kerangka Ilmu Pengetahuan. *Jurnal Penelitian Ilmu Ushuluddin*, 1(2), 59–73.  
<https://doi.org/10.15575/jpiu.12207>
- Wati, E. A. (2023). Tradisi Lisan Sebagai Sumber Sejarah. *Krinok: Jurnal Pendidikan Sejarah Dan Sejarah*, 2(1), 52–59. <https://doi.org/10.22437/krinok.v2i1.24049>
- Winarti, & Siti Hardiyanti Amri. (2020). SASTRA LISAN SEBAGAI REFLEKSI KEARIFAN LOKAL DALAM MENJAGA SIKAP, PERILAKU, DAN ETIKA. *Sabbhata Yatra Jurnal Pariwisata Dan Budaya* *Jurnal Pariwisata Dan Budaya*, 1.