The Study About The Relationship of ‘Dalihan Na Tolu’ With Batak Traditional Architecture; Case Study Huta Raja Village Samosir

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Abstract. Dalihan Na Tolu’ is the central system in every Batak Toba’s ceremony. ‘Dalihan Na Tolu’ as an idea is related to customs as activities and Batak Toba architecture as an artefact. This research is classified into a study using descriptive research method that is explorative. The benefits of this research are knowing about ‘Dalihan Na Tolu’ system in Batak Toba customs and the relationship between ‘Dalihan Na Tolu’ and the architecture of a Batak Toba village in Samosir, Huta Raja, located in Lumban Suh-Suh, Samosir. This relationship can be seen in the interior and facade of the traditional house in Huta Raja which contains the ‘Dalihan Na Tolu’ element in it.

1. Introduction

Humans and cultures are a bond that can’t be separated in this life. Custom is a part of the culture. Customs are born from norms or the habits of people in an area that create unwritten laws; if traditions aren't carried out, there will be confusion that causes unwritten sanctions by the local community against the perpetrators who are deemed deviant.

The link between the tradition of living with a civilized society provides a nuance of the past that is formed in a cultural entity and has been inherited from generation to generation. Then, a cultural body is created by a human into a place for their activities in settling. These cultural spaces fill in the spatial sections of the countryside, with cultural values, customs, and physical architecture that has been attached to their building.

The cultural entity that has been inherited by Batak Toba ancestors and still used today is ‘Dalihan Na Tolu’ system, in which this system becomes the primary system in every traditional ceremony and as guidance when speaking in the family tree. ‘Dalihan Na Tolu’ is also likely to influence the architecture of a Batak Toba village. This can be seen in Huta Raja Village, located in Lumban Suh-Suh, Pangururan District, Samosir, Indonesia. This village is located on the west side of Samosir and not far from the shore of Lake Toba.

Based on the description of the background above, the author is interested in exploring how does the ‘Dalihan Na Tolu’ system work in Batak Toba customs? How does the ‘Dalihan Na Tolu’ system affect the architecture of Huta Raja which is a traditional village of Batak Toba in Samosir?.
1.1. Culture and Culture Entity
According to anthropology, ‘Budaya’ or in English ‘Culture’ is the whole system of ideas, actions, and works produced by humans in social life, which is used as their own by learning. ‘Budaya’ originates from the Sanskrit word ‘Buddhayah’ which is the plural form of ‘buddhi’ (conscience or reason) interpreted as matters relating to human conscience and reason[1].

Culture is a way of life that develops and shared by a group of people, which is inherited from generation to generation. Culture is created from many complex elements, including religious and political systems, customs, languages, tools, clothing, buildings, and arts. Culture is a whole lifestyle. Culture is complex, abstract, and broad. It is a culture that provides a coherent framework for organizing one's activities and allows them to predict the behaviour of others.

According to J.J.Hoenigman[2] the cultural entity is divided into three parts; they are (1) Ideas (ideal forms). This is a collection of ideas, values, norms, rules which is abstract; (2) Activities (actions). Activity is a cultural entity as an action from humans in society. This entity is also called the social system; (3) Artefacts (works). Artefacts are a physical, cultural entity that is a result of activities, actions, and practices of all humans in society are things that tangible, seen, and documented. Artefacts are the most concrete among the three parts of the cultural entity. In the reality of living in a society, the three parts of a cultural entity can't be separated from each other. For example, ideas (ideal forms) regulated and gave direction to human actions (activities) and works (artefacts).

1.2. Culture Elements
Culture is the centre of anthropological studies. Therefore, the points of social anthropology are based on universal cultural elements that can be found in all societies in this world. The cultural aspects are[1] : (a) Equipment and technology systems, (b) Livelihood systems, (c) Kindship and social organizations systems (social systems), (d) Languages, (e) Arts, (f) Belief systems (religion), (g) Knowledge systems.

1.3. Batak Toba Customs System
‘Marga’ (Clan)
According to Batak people, marga/clan is one ancestry, one ancestor; ‘Sabutuha’, it means born from one womb. So, ‘Marga’ shows of our family tree. Because the Batak people were educated in the father's lineage (patrilinal), then automatically ‘Marga’ is also based in the father’s line[3]. Social status is determined by ‘Marga’. In Batak people, social relationship, ‘Marga’ /clan is a basic to determining ‘Partuturan’ (the way we speak in a family tree), friendship relationship, both for people from the same tribe and other clans. Another function of ‘Marga’ is to determine the position of a person in a society according to the basic pattern of the association called ‘Dalihan Na Tolu’.

‘Dalihan Na Tolu’
Dalihan’ means furnace, and ‘Na Tolu’ means three stones that support the furnace[4]. Batak people symbolize three stones that support the furnace as their social structure. Because there are three main groups in Batak society[4], they are (1) ‘Hula—hula’. Hula-hula is a group of wife-givers. In the ‘Dalihan Na Tolu’ structure, the Hula-hula group is a highly respected group (‘Somba marhula-hula’), and its position is the highest. It is said that ‘Hula-hula’ is God that can be seen (‘Debata Na Tarida’); (2) ‘Dongan Sabutuha’. ‘Dongan Sabutuha’ or often called ‘Dongan Tubu’ is a group that born from one stomach, one ancestor, or one clan. ‘Dongan Tubu’ (one tribe) is bound by blood relations and is the unity of the descendants of ancestors who inherit the family to them, so that the relationship must be maintained (‘Manat Mardongan Tubu’); (3) ‘Boru’. ‘Boru’ is a group of wife-recipients, which is a family who takes wives from a clan (another family). ‘Boru’ has the lowest position as ‘Parhobas’ or servants, both in daily life or in every traditional ceremony. Even though their job is as a servant, however, it doesn’t mean that they can be treated arbitrarily, but ‘Boru’ must be treated well and being persuaded (‘Elek Marboru’).
The ‘Dalihan Na Tolu’ concept also related to space and time, means that three elements of the furnace are the representation of an understanding of living space from Batak people. A furnace can be called an efficient and straightforward furnace if three stones create unity or trinity. The three stones reflect the area for belief and also for family relationships. Those three elements are (1) ‘Banua Ginjang’ (Upper World); (2) ‘Banua Tonga’ (Middle World); (3) ‘Banua Toru’ (Lower World).

‘Banua’ means a space of life, belief, and family relationship for Bataknesse. A ‘Banua’ concept, especially ‘Banua Ginjang’ (Upper World) doesn’t mean the heaven and ‘Banua Toru’ (Lower World) doesn’t mean the hell. The ‘Banua’ trinity concept has the same level, but only the inhabitants are different. In the cultural belief, however, Bataknesse also has another trinity, it’s ‘Bonang Manalu’.

Batak Toba Traditional Ceremony

Even Batak people haven’t be born to the world yet (still in the womb), they would have obeyed the tradition until they died and became nothing but bones. It doesn’t want to show how complicated are Bataknesse and the traditions, but its celebration always indicates ‘Dalihan Na Tolu’ (‘Hula-hula’, ‘Dongan Tubu’, ‘Boru’) and also customs as portents.

The traditional ceremony that is usually being done by Batak people are: (1) The birth ceremonies, consists of ‘Mangirdak’ or ‘Mambosuri Boru’ (7 month of pregnancy ceremony) and ‘Mamoholi’/’Mangharao’ (welcoming the baby born ceremony); (2) The marriage ceremonies, consists of ‘Mangalehon Tanda’ (give a sign), ‘Marhori-horih Dinding’ or ‘Marhusip’ (talking about the amount of dowry only with the main family members), ‘Marhata Sinamot’ (talking about the amount of dowry with the whole family members), ‘Martumpol’ (engagement ceremony for a Protestant Christian), ‘Martonggo Raja’ (talking about the preparation for the marriage ceremony), ‘Manjalo Pasu-Pasu Parbagason’ (bride blessing ceremony in church) and ‘Marunjuk’ (traditional marriage ceremony), ‘Paulak Une’ (the groom and his relatives come to the bride's parents house), and ‘Mangokkal Holi’ (dig and move the bones of ancestors to the better place/monument as a sign of respect for the ancestors.

1.4. The Traditional Architectures of Batak Toba

The Pattern of Village (External Layout)

‘Huta’ comes from the word ‘Kuta’ (Sanskrit) that means fortress[4]. This can be seen from the presence of two-meter high ‘Parik’ (a wall that was built from the soil) and thorn bamboos around ‘Kuta’. ‘Huta’ is a place for people from one ‘Ompu’/grandparents, one ancestor, with/without ‘Boru’. Houses are lined up orientate to the mountain, which is the place for ‘Sombaon’ (sacred adoration) and can't be built near a river, valley, or flanked by two mountains[4]. The pattern of Batak Toba village is two lines of houses facing each other, and there's a shared yard in the middle for the place to dry rice, a place to hold traditional ceremonies, a place for weaving, a children playground, and a place for socializing with each other[3].

The line of houses that is orientated to a mountain or ‘Sombaon’ is called ‘Ulu ni Huta’ (leader of Huta) [4]. The ‘Ulu ni Huta’ section is for a king’s house and his close family members. In the other line are houses for their children and grandchildren. If there are ‘Boru’ in that ‘Huta’, their houses must be built outside the ‘Huta’, to protect ‘Huta’ from the enemies. There're some opinions that the location of the main house (‘Jabu Bona’) must be on the right side if we enter the gate, but it still needed to be vindicated because not all the villages condition are like that. Looking at the sections name of the village pattern above, it seems that there are similar sections arrangement between the Huta and traditional house of Batak Toba because Batak traditional house is inhabited by several families, for example between four until six families and each family occupies one section with the designated section name[4] (Figure 1).
Notes:
A = ‘Jabu Bona’, the main house, king of huta’s house.
B = ‘Pangambirang’, the left side from king of huta’s house.
C = ‘Ruma Jabu Suhat’, house in the left corner of the huta.
D = ‘Ruma Tampar Piring’
E = ‘Sopo’, the granary.
F = ‘Pantil’, a place for watching the enemies.
G = ‘Pogu ni alaman’, huta’s yard.
H = ‘Harbangan’, huta’s gate.
I = ‘Parik’ & thorn bamboos, fortress of the ‘Huta’

The Batak Toba Traditional House Plans (Internal Layout)
The traditional house shape is rectangle pattern, and the primary material that is used is logs of wood or board, clam, and Songsong Boltok as the house roof. The base of the house is built 1.5-2 meter above the ground, and the lower part is usually being a place for livestock (chicken, pigs, buffaloes, etc.). To enter the house using steps with odd numbers. Batak Toba traditional house doesn't have walls to separate each section. All sections are open, and all family members can see each other.

Rooms/sections (Jabu) in Batak Toba traditional house have imaginary boundaries (invisible) which reflect the open-minded and forthright of Batak Toba people. However, every room is being named for the residents' living quarters based on ‘Dahlan Na Tolu’ structure. Those rooms are[6]: (1) ‘Jabu Bona’: located in the right corner of the house, behind the house entrance. This room is for the house owner; (2) ‘Jabu Soding’: located in the left corner of the house, behind the house entrance. This room is for the house owner's daughters, both those who have been married and not; (3) ‘Jabu Suhat’: located in the left corner near the house entrance. This room is for the house owner's sons; (4) ‘Jabu Tampar Piring’: located in the right corner near the house entrance. This room is for ‘Hula-hula’, which is the wife’s brothers who have been married and not. This room is also for ‘Dongan Sahuta’ and ‘Dongan Satubu’; and (5) ‘Jabu Tonga-Tonga’: located in between ‘Jabu Bona’ and ‘Jabu Tampar Piring’, being used for gathering all family members and also the place where the kitchen is located (Figure 2).
Huta Raja Village

Huta Raja village is located in Lumban Suhi-Suhi, Pengururan, Samosir. The pattern of Huta Raja village is linear. In this village, there are two lines of buildings, on the East side and West side. There’s no ‘Sopo’ / greenery in this village, but there’s a sarcophagus in the East sideline. In this village, there’s weaving activity (‘Martonun’), making ‘Ulos’ with traditional weaving tools. This village has been known as weaver village because most of the women that live here are a weaver. Most of the people in this village also grow crops in the field. The plants that are planted are onions and corns. Also, there are those who are fishing in Lake Toba (Figure 3).

2. Method
This research is categorized in a study that uses descriptive research method, which is explorative. Descriptive method is a problem-solving process by describing the condition of research objects at that time based on facts that appear or as they are. Research with this method focuses on finding the facts in the real situation. Explorative research aims to explore extensively about the causes or things that are affecting something. So, the descriptive-explorative method is problem-solving research that explores broadly about the reasons or things that are changing something based on facts that appear in the field (Figure 4).
3. Results and Discussions

According to the theories, the internal layout (Batak Toba traditional house plan) with the external layout (the pattern of Batak Toba village) has several similarities, such as (a) The same position of ‘Jabu Bona’ (in the right corner from the entrance); (b) Both of them have ‘Jabu Suhat’ and ‘Jabu Tampar Piring’, although in the different position; (c) The rooms/section are facing each other; (d) There’s a circulation path between the rooms facing each other as a shared place (Figure 5).

However, if it is related to the result of observation in Huta Raja village, the internal layout and external layout of Huta Raja village lack of connection because it has several differences, such as (1) the entrance of the interior layout and the external layout have different orientation; (2) The location of ‘Jabu Bona’ (the king’s house) are different; and (3) There’s no ‘Jabu Suhat’ and ‘Jabu Tampar Piring’ in Huta Raja village. However, both have similarities, such as: (1) The rooms/sections are facing each other; and (2) There’s a circulation path between the rooms facing each other as a shared place (Figure 6).
Batak Toba traditional ceremonies are also related to the use of inner and outer space in Huta Raja village. This is being related because the elements of ‘Dalihan Na Tolu’ play an essential role in every traditional ceremony and affect their sitting position in the Batak Toba traditional house. The main traditional ceremonies in Batak Toba custom are the birth ceremonies, the marriage ceremonies, and the funeral ceremonies.

For example, The house owner is from Simarmata clan (A) and his wife is from Sihaloho clan. Mr Simarmata has four children: the first child is male (C), the second is female and pregnant (D), the third is female (E), and the fourth is male (F). The first child has already married with a female from Siahaan clan (G), while the second child has married with a male from Samosir clan (H). The third and fourth hasn't married yet. Hula-hula (I), Dongan sahuta and Dongan tubu (J), guests (K), and the other families (L).

Figure 6. Jabu layout (internal layout) in the traditional house of Huta Raja Village.
1. The Birth Ceremony

*Mambosuri Boru*
(Seven month of pregnancy ceremony)

2. The Marriage Ceremony

*Manjalo Pasu-Pasu* and *Marunjuk*
(bride blessing ceremony in church and traditional marriage ceremony)

3. The Funeral Ceremony

*Funeral / Monding*
(Traditional funeral ceremony)

4. The Place of the Ceremony

In the *Boru’s* house who is 7 month pregnant
The traditional ceremony is being held in the house yard
In the bereaved family’s house

5. Internal Layout

(Using the inner space as the place for ceremony)

| 1. The Birth Ceremony | 2. The Marriage Ceremony | 3. The Funeral Ceremony |
|------------------------|--------------------------|-------------------------|
| *Mambosuri Boru*       | *Manjalo Pasu-Pasu* and  | *Funeral / Monding*     |
| (Seven month of pregnancy ceremony) | *Marunjuk* (bride blessing ceremony in church and traditional marriage ceremony) | (Traditional funeral ceremony) |

Table 1. The Ceremony in Batak Toba Traditional House

| 4. The Place of the Ceremony |
|-----------------------------|
| In the *Boru’s* house who is 7 month pregnant |
| The traditional ceremony is being held in the house yard |
| In the bereaved family’s house |

5. Internal Layout

(Not using the traditional house’s inner space as the place for ceremony)

| 5. Internal Layout |
|-------------------|
| (Not using the traditional house’s inner space as the place for ceremony) |

| 5. Internal Layout |
|-------------------|
| (Using the inner space as the place for ceremony) |
| (Using the inner space as the place for ceremony) |
6. External Layout

(One house is being selected as an example)  
(Not using the outer space as the place for ceremony)

(One house is being selected as an example; In this case, the one who got married was the third child/ E with male from Sitanggang clan/ M)

(Using the outer space as the place for ceremony)

(One house is being selected as an example; In this case, the one who died was Mr. Simarmata / A)

(Using the outer space as the place for ceremony)

From the table above, it can be seen that there are traditional ceremonies that are using only the inner space (small scale ceremonies/ only for close family members), some only using outer space (large scale ceremonies/ involving village communities so that they need large space), and there are who use both (inner and outer space). In the internal layout, the sitting positions for ‘Dalihan Na Tolu’ are already managed, for example, the house owner is in ‘Jabu Bona’, ‘Hula-Hula’ and ‘Dongan Sabatuha’ sit in ‘Jabu Tampar Piring’, and ‘Boru’ sits in ‘Jabu Soding’.

Besides inner space and outer space, ‘Dalihan Na Tolu’ is also being related to the cosmology of Batak Toba traditional house and building facades, as summarized in the following table.
Tabel 2 Dalihan Natolu Application in Batak House

| Inner Space Vertically (The cosmology of Batak Toba traditional house) | Inner Space Horizontally (Batak Toba traditional house layout) | Ornament | The traditional house facade |
|---|---|---|---|
| Banus Giring | Hula-hula | 'Dalihan Na Tolu' ornament; consist of 3 colours: red, black, and white. It is located on front side of house façade and rame-rame. It is intended that the house owner must always implement the philosophy of 'Dalihan Na Tolu', such as somba marHula-hula, manat marDongan tubu, dan elek marBoru. | Source: Personal Documentation. |
| Banus Tonga | Dongan sababaha | Source: Journal of Arts and Humanities, 2016. |
| Banus Toru | Buru | Source: Personal Documentation. |

Source: Departemen Pendidikan dan Kebudayaan RI, 1997.

4. Conclusions
According to the results of the analysis, the researcher found some conclusion obtained from the research about the study of the relationship between the ‘Dalihan Na Tolu’ system with the architecture of Huta Raja village in Samosir, are as follows. The people in Huta Raja village are more dominant in using the inner space to carry out their customs because most of the traditional ceremonies are in small scale (family scale). The use of outside space is only for traditional ceremonies that need large space. The traditional ceremonies that were held inside the house: ‘Mambosuri Boru’, ‘Mangharaon’, ‘Mangalehon Tanda’, ‘Marhusip’, ‘Marhata Sinamot’, ‘Martumpol’ (also can be outside the house), ‘Martonggo Raja’ (also can be outside the house), ‘Paulak Une’, ‘Maningkir Tangga’, and ‘Mangapuli’. While The traditional ceremonies that were held outside the house: ‘Marunjuk’, ‘Meninggal’ / ‘Monding’, and ‘Mangokkal Holi’. In the case study of Huta Raja village, there’s no relation between ‘Dalihan Na Tolu’ with the pattern of Huta Raja village (external layout). This thing can be seen from the analysis, where the location of ‘Jabu Bona’ is not in the right corner of the village entrance. Besides, the pattern of Huta Raja village is more affected by
the orientation of The King of ‘Huta’ (‘Si Pungka Huta’/ the one who create this village) that facing the sunrise and to the direction of the mountain (‘Sombaon’).

In the case study of Huta Raja village, there’s the relationship between ‘Dalihan Na Tolu’ and the arrangement of ‘Jabu’ inside the Batak Toba traditional house (inner space), both when the traditional house is being functioned as a dwelling and as a place for traditional ceremonies. In this case, the study also was found the relationship between ‘Dalihan Na Tolu’ with façade of the Batak Toba traditional house. It can be seen from the size of the house door so that everyone who wants to enter the house must be bowing. It is a sign of respect to the families who live that house, where there are elements of ‘Dalihan Na Tolu’ in it. Besides, ‘Dalihan Na Tolu’ is also related with the ornament on building a face, that is ‘Dalihan Na Tolu’ ornament which is located on the wall from one of the traditional house in Huta Raja village, Rumah Gorga.

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