



Hatobangon: Character Building and Revitalization of Cultural Values in Panyabungan

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Abstract

Theoretically, the culture that is still running in a group is a sign that cultural actors still play a role in the midst of society. In this context, cultural moral values and actions should also color the cultural group. It is different in Panyabungan, although Panyabungan is known as a district that is thick with nuances of customs, some of the people in Panyabungan do not describe a community with character in accordance with local cultural values and moral actions. This article was written in order to see how *hatobangon's* role in guiding the character of the community in Panyabungan. The research method used in this article is filed research with a descriptive-qualitative approach then the data is analyzed reductively. The results of this study found that *hatobangon* in guiding the character of the community in Panyabungan was only limited through traditional ceremonial containers. Meanwhile, in revitalizing customary values, *hatobangon* only socializes customary values in the community in their daily associations. In conclusion, *hatobangon* in its role in guiding the character of indigenous peoples in Panyabungan needs wider space for movement and government involvement

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Abstrak

Secara teoritis, budaya yang masih berjalan dalam suatu kelompok merupakan tanda bahwa pelaku budaya masih berperan di tengah-tengah masyarakat. Dalam konteks ini,



nilai dan tindakan moral budaya juga harus mewarnai kelompok budaya. Lain halnya di Panyabungan, meski Panyabungan dikenal sebagai kabupaten yang kental dengan nuansa adat, sebagian masyarakat di Panyabungan tidak menggambarkan masyarakat yang berkarakter sesuai dengan nilai budaya dan moral setempat. Artikel ini ditulis untuk melihat bagaimana peran hatobangon dalam membimbing karakter masyarakat di Panyabungan. Metode penelitian yang digunakan dalam artikel ini adalah penelitian lapangan dengan pendekatan deskriptif-kualitatif kemudian data dianalisis secara reduktif. Hasil penelitian ini menemukan bahwa hatobangon dalam pembinaan karakter masyarakat di Panyabungan hanya sebatas melalui wadah upacara adat. Sedangkan dalam merevitalisasi nilai-nilai adat, hatobangon hanya mensosialisasikan nilai-nilai adat di masyarakat dalam pergaulan sehari-hari. Kesimpulannya, hatobangon dalam perannya dalam membimbing karakter masyarakat adat di Panyabungan membutuhkan ruang gerak yang lebih luas dan keterlibatan pemerintah.

Kata Kunci: *Hatobangon, Pembentukan Karakter, Nilai Budaya*

A. INTRODUCTION

Cultural teachings are one of the many most important elements in determining the outlook on human life, individuals, and groups. (Mujiburrahman, 2022, p. 141) Cultural teachings can survive and run as they should if cultural content, namely customary traditions, is still used as a guide in moral actions. (Nurasiah, Marini, Nafiah, & Rachmawati, 2022) On the other hand, when the role of culture begins to fade in the midst of society, the influence of the teachings contained in the tradition will certainly fade along with the loss of cultural teachings and actions. (Rohimah, Hufad, & Wilodati, 2019, p. 40) The only possibilities that remain are some of the teachings contained in the tradition held by a certain few people. (Halisa, 2022, p. 3)

In the current context of Panyabungan, the above theoretical statements are not entirely correct. Traditions in the form of cultural rituals in Panyabungan today can be said to still feel thick. But in another dimension experienced affliction, especially in civility and moral acts. At the theoretical level, it should be between the nuances and rituals of the customs that are still thick in line with the values realized by indigenous peoples in their daily actions. (Sadeli, Kartikawati, & Muslim, 2022, p. 147)

In addition, the globalization that has occurred very massively in recent decades has resulted in a huge wave that undermines the teachings of traditions and indigenous values to their roots. This wave of globalization has at least become a counter-discourse for the values embodied in the traditions of local customs. (Dyani, Yuhastina, & Nurhadi, 2022, p. 43) Meanwhile, the globalization movement is a must for open nations, including the Indonesian nation. Therefore, the community with all its customs experienced great challenges. On the one hand, it must display its conventional locality and on the other hand, must be involved in encouraging globalization across nations. From this explanation, it is to be presumed that the materialist causal impact of this paradox is slowly eliminating the moral feelings of culture embedded in the understanding of tradition and locality. (Lubis, 2014, p. 218)

The facts of the field about the fading of values contained in traditions include the fading of the sense of *sulaha* (shame), for example in Panyabungan today there is a rampant unlimited association among teenagers. The loss of *holong* (affection for people) as has happened recently many younger generations are resisting to parents and vice versa many parents no longer care about the lives of their children. Loss of spoiled *manjago bona bulu* (protecting the environment), such as littering and so on. To be clear, many of today's Panyabungan societies no longer display cultural moral acts amid durin in society. (Sahputra Rangkuti, 2021)

On the other hand, educational institutions as an element that is expected to strengthen the character of the younger generation are not running properly. Character building in educational institutions in Panyabungan is only limited to the introduction of concepts and staging. It is to be presumed that the materialist causal impact of this inequality is slowly dispelling the moral feelings of culture embedded in the locality. (Rangkuti, Sirait, & Soehadha, 2021, p. 150)

The series of explanations above indicates that there is a change in indigenous peoples in living their cultural teachings, especially in the younger generation or adolescents. Therefore, it is interesting to look at the role of *hatobangon* in revitalizing traditional values and character building derived from cultural teachings and traditions in Panyabungan. This research is sought to be in the context of the current time. In a sense, contemporary Panyabungan society.

A. METHODS

To reveal all the above phenomena naturally, this type of research uses qualitative with a descriptive approach. Judging from its nature, this type of qualitative research is seen as appropriate to reveal the role of *hatobangon* training in character building in the midst of indigenous peoples. By using descriptive-qualitative research methods, as subjects in this study are *hatobangon* (traditional figures) in Panyabungan and the community. Then the research data that the author got from the research object in the field. In the procedure, the authors took to the field to hold observations and interviews, collect documents related to the research topic, then looked at the suitability of the data and their differences between each other. After that the data was analyzed using Miles and Huberman's analysis model. Then the existing results are presented in the form of a research report.

B. DISCUSSIONS

1. *Hatobangon* Authority in Customs in Panyabungan

Hatobangon is an element of the panyabungan community structure. *Hatobangon* or village elders are definitively a group of people from among the village elders who are aware of the importance of a custom or tradition so as not to be lost. Even the people in this *hatobangon* group have been determined or appointed by the community. *Hatobangon* members can only be officially appointed if the previous *hatobangon* member resigns or dies. The number of *hatobangons* is usually only around three people.



Historically, these hatobangons were wise, wise people and role models of the community who represented every clan in a village. His function was as an advisor to customary life and a council that presented proposals for the king in deciding a matter. As an important element in custom, hatobangon functions to supervise traditional ceremonies so that they continue to run according to customary rules, to minimize mistakes in the implementation of customs by giving directions so as not to be embarrassing to invited guests such as the king of *torbing balok* (king of invitations from friendly villages). (Nasution, Nurman, Dewi, & Putra, 2022, p. 63)

Administratively in the past, customary rule in Panyabungan *hatobangon* or village elders and *harajaon* or kings stood side by side at the top of the community. The striking and actual expression of *hatobangon* as a representative of each clan gives the authority of nobility, an example that is seen as capable of capturing the aspirations of each clan group. Not only related to his power as an element of indigenous leaders, but the role of *hatobangon* is also very prominent in the process of socializing advanced values in indigenous peoples. This is shown by their seriousness in maintaining the customary structure and the rules and values contained in it. (Efendi, 2020, p. 2582)

Askolani (Mandailing culturalist) calls hatobagon in the past with the present has changed. Hatobangon is no longer a representative of the clan group or indigenous people who have long occupied the *huta* (village). Currently, *hatobangons* in a *huta* are those who understand and understand the traffic of traditional implementation in a traditional house and who are aged a *huta*, simply referred to as traditional elders or village elders. Although for example a *hatobangon* is not a native in a *huta*, but higher traditional knowledge and age in terms of age will usually be lined up in the ranks of *hatobangon*.

Nowadays, although it does not have full authority anymore as in the royal era, it can be said that there is hardly a single traditional ceremony that is not attended by *hatobangon* elements. The *hatobangon* element is one of the official traditional ceremonies. Outside of official traditional ceremonies hatobangon still often campaign for traditional values and even certain rules in customs that sometimes people have forgotten, for example teaching the advanced generation to learn *marhata-hata* (official communication in traditional ceremonies) or other traditional ceremonial practices and teaching young people about *martutur* (politeness in communication based on the kinship system of *dalihan na tolu*).

2. Cultural Value System in Panyabungan

From a cultural perspective, man is influenced by his contact with history, traditions, ways of life, and ways of anticipating various kinds of dangers from the universe. In this case, the human being determines attitudes, ideals, and values according to his needs in a particular environment. Thus forming conceptions that live in the realm of a group's mind regarding things that they consider very valuable in life and are used as guidelines. The form of embodiment of ideas and conceptions of values that are used as guidelines is called custom. (Koentjaraningrat, 1994, p. 24)

From the above, ontologically, the essence of culture is human. That means, the value system in culture originates from the values produced by humans which are manifested in behavior that is maintained continuously and inherited in later generations. That value is consciously depicted in the human mind as a result of understanding the reality of its environment and its needs, both physical and metaphysical.

Meanwhile, indigenous ideas and ideas in Panyabungan are entirely born from paganism, animism and dynamism beliefs. Belief in the existence of a supernatural force behind the material. This belief taught the Panyabungan people, who were generally peasants, to worship and take refuge under supernatural rule. This conception of metaphysics in the belief of the Panyabungan people is to recognize the stability of the cosmos in the unity of coordinated elements. (Tjahjono et al., 2011, p. 240)

Cosmology in the Panyabungan belief has three hiererki, namely, *banua ginjang* (upper realm) where the spirit of the ancestors resided, *banua tonga* (middle realm) where humans and *banua toru* (lower realm) are realms after life. The concept of belief in cosmological hiererchy then formed a value in the cultural system in Panyabungan called *dalihan na tolu*, *mora* occupies *banua ginjang*, *kahanggi* occupies *banua tonga* and *anak boru* occupies *banua toru*. This hiererki also contains the sacredness in which the *banua ginjang* occupies the highest glory as a divine glory. From the framework of this metaphysical concept then creates a relationship between man and God and man with man. From this framework is also created the custom of Panyabungan which is referred to as *dalihan na tolu* which in totality is manifested to worship God and respect man according to his hierarchy in the pretext of *dalihan na tolu*. (Harianja & Sudrajat, 2021, p. 763)

3. Mangupa Tradition as a Means for *Hatobangon* in Guiding the Character of Society

As a manifestation of cultural values, traditional activities occupy a space for character building in the Panyabungan community. Because it is based on a relationship in which *hatobangon* as an educator and society as an object of education that knows each other. To display the potential more in each one and be free from procedural and educational rules that occur in a social context and in the real world. (Richardson & Wolfe, 2001, p. 12)

In substance, indigenous activity is part of education in general, which gives meaning to already formed habits. The habits formed are the environment, both the family environment and the surrounding community or social that need each other. (Garrison, Neubert, & Reich, 2015, p. 195) It is also an attempt to shift knowledge as ownership towards interest. As Thomas Lickona described it, that the covenant to achieve moral consciousness departs from moral knowledge which then becomes moral consciousness that coincides with the moral action. (Lickona, 2019, pp. 75–86)

The traditional tradition in Panyabungan is the transmission of traditional values taught through official traditional ceremonies that are based on the cycle of life in Panyabungan. The formation of a culture-based character played by *hatobangon* is a



transmission of traditional values in Panyabungan called *dalihan na tolu* which have certain pillars and conditions that normatively must run according to the guidelines set by the culture. Because after all, customs that are elements of culture cannot be separated from normative processes. So that the complex values recognized by a cultural group are directed and orderly. The transmission of customary values in character building can be done through interaction between two cultural actors. These transimi are ceremonial and open to anyone and at any time. These patterns of transmission of customary values can take the form of moral knowledge, moral feelings and moral actions that project customary symbols as their moral backing.

In Panyabungan in general, the *mangupa* ritual has become a hereditary tradition that almost responds to all traditional ceremonies both in thanksgiving ceremonies (*siriaon*) and in ceremonies encouraging those who have just been affected by disasters. Traditional ceremonies in expressing gratitude that are in line with the stage of human development, namely, 1) *tubuan anak* (thanksgiving for the birth of a child); 2) *manggoar daganak* (naming the baby); 3) *paginjang obuk* (cutting the baby's hair); 4) *paijur daganak* (unloading the baby from home); 5) *manangko dalan* (introducing the child to the environment); 6) *manjagit parompa* (receiving baby-carrying cloth); 7) *patobang anak* (marrying off children); 8) *mambongkot bagas* (occupying the house); 9) *dapotan rasoki* (getting sustenance), 10) *dapotan musibah* (being overwritten by calamity).

In addition to the aforementioned ceremony *mangupa* is also performed in the context of mourning. The *mangupa* ceremony in this case is not in the context of joyful joy but holding a ceremony as if it were to feel the calamity as experienced by the calamity expert. There is no specific naming in this ceremony. The point is that everyone who experiences disasters such as experiencing chronic pain or being hit by natural disasters.

In Panyabungan, *mangupa* becomes a common container whose one function is viewed from the point of view of inter-community associations seen as strengthening the kinship system of *dalihan na tolu* and inter-community solidarity. However, currently not all of the ceremonies mentioned above are performed by the indigenous people in Panyabungan. Among the above traditional ceremonies, which still survive today and are inseparable by the indigenous people are the ceremony of *tubuan anak* (birth of children), *patobang anak* (marry off children), *marbongkot bagas* (occupying a new house), *dapotan rasoki*, (getting sustenance). These four traditional ceremonies cannot be destroyed because they have religious legitimacy and satisfy many parties, including the lower, middle and upper classes of society. This traditional ceremony still survives because it has religious legitimacy and satisfies many parties, including the lower, middle and upper classes of society.

In all ceremonies above the kinship system *dalihan na tolu* became an important element. Because the executor of each traditional ceremony functions the *na tolu* pretext according to their respective positions. Without this kinship system, it is impossible for a traditional ceremony to be carried out. Because certain positions act according to certain tasks anyway. In each of the aforementioned ceremonies, there is always a typical dish, an invitation consisting of distinguished guests to workmates. In addition there is also

always marhata-hata (opening remarks and some advice from a certain person from one of the tri-positions of *dalihan na tolu*), the recitation of Mandailing-language spells performed by *datu pangupa* in *mangupa* and Arabic-language Islamic do'a recited by local Islamic religious experts. Not to forget in the ceremony, the manners of each participant involved were very visible and it was as if the ceremony that took place was a sacred and grand ceremony. All participants present in the ceremonial house were always neatly dressed and were seen participating in an important ceremony.

According to the explanation, Mr. Mursal said that in its implementation, *mangupa* as the core of the traditional ceremony is carried out by a *bayo datu* or *bayo pangupa* (*pangupa* expert) with the recitation of a Mandailing-language spells containing hopes or prayers that are offered to the supernatural power. The material in the *pangupa* is a symbol of the hopes that are raised. Each material of the *pangupa* level that has been selected will be explained its meaning and purpose by *bayo datu*. At the end of each explanation will be closed with the strong hope that the Almighty will grant it.

Mr. Mursal said before the *mangupa* ceremony takes place, it is first *disurdu burangir* (thrusting betel leaves) on a small plate to the person being picked up. Its meaning is both an opening and a greeting to the person being treated. *Manyurdu Burangir* is a plea to start delivering something related to the event held in *bagasadat* (traditional house). The entire series of customary events must be carried out formally referring to the rules and procedures that have been standardized in the custom. The order of events in their organization usually cannot be shortened or overstepping one event moving to another. Event after event is usually done properly, unless there is some urgent important obstruction, the event can also be shortened. In a shortened sense it is not to reduce the order of the event but to reduce the time duration of each segment of the ceremony that has been standardized.

The individual who acts to explain the meaning of the *pangupa* material is a representative of each group of elements of the *dalihan na tolu*, that is, *mora*, *kahanggi*, *anak boru*, and *harajaon* (descendants of the king, or who represent). The meaning of the components of the *pangupa* material is expressed in turn by each representative succinctly, although for example a participant who is represented knows all the meanings contained in the meaning of the *pangupa* symbol. This is so that the other representative can take part in explaining the meaning contained in the *pangupa* component.

Mangupa has conditions that must be met ranging from ingredients for *mangupa* (a type of varied dish served to the person to be upa) to anyone who serves in the *mangupa* procession. In the *mangupa* ceremony, there are levels that are adjusted from what materials are presented in the *mangupa* ceremony. *Mangupa* with the staple of *piramanuk* (chicken eggs) is the *mangupa* of the simplest grade. The composition consists of chicken eggs, shrimp, fish, yam leaf vegetables as well as rice salt and plain water (to drink). All these ingredients are cooked separately.

Chicken eggs are boiled and then peeled so that they look whole round eggs. The shrimp is cooked with yam leaves intact without wasting the shrimp head. The fish referred to in *pangupa* is a seven-estuary fish of a type of small-sized fish such as *incor*



and aporas (the name of a type of small fish in Mandailing). This fish is cooked separately in the amount of two heads. Then the salt is placed on a small bowl and arranged on the waist of the drum by placing eggs on rice and then placed in the middle of a traditional plate (*pinggan godang* is a type of large plate).

a. *Hatobangon* in Guiding Religious Character

Judging from its character, *pangupa* contains two dimensions of media in bridging the distance between humans and the Almighty, namely, the visual and verbal dimensions. The visual dimension of the *pangupa* component is collected from the best natural materials that were originally used as an offering to the Almighty. While the verbal dimension is the narrative and diction used when in its execution it contains semiotic meanings that describe the dependence of man to the Almighty. These two dimensions also appear to represent the offerings of man from his inner and outer aspects.

The custom of *dalihan na tolu* born from an agrarian culture in it is embedded in the concept of totality. As the indigenous people believe, the mandailing customary framework is built on belief in God. God is not only seen as the creator of the cosmos but God himself is the cosmos and man is the macrocosm. Thus, there is a customary order in mandailing culture that gives knowledge to humans of what is sacred and which is profane. From this belief also arises the prudence of the people in carrying out the rules of God contained in the traditional messages. If a violation of divine messages occurs, a distress will occur that can threaten the lives and safety of the multitude. Let's say for example, there is an outbreak of disease, natural disasters and disturbances from wild animals.

One of the ways used by *hatobangon* to continue to care for God's messages and to maintain the norms and life of religiosity of the people, namely, by keeping alive the myths that have taken root in the minds of the indigenous people in Mandailing. The myths that have been diversified help in continuity to the teachings of God as embedded in the customs included in the mangupa ceremony. The existence of the *tondi* as an important object in the mangupa tradition is postulated on myths of mystical nuances that bring a sense of closeness to the God. Myths also enter the deepest spaces of knowledge that serve to justify their beliefs. For example, the spirit of the ancestors who always keep their generations of descendants from violating customs. If a person experiences a chronic disease, the assumption of the indigenous people is being reprimanded by his ancestors for doing something that is considered not in accordance with the existing rules. For example, eating the rights of others by controlling land that does not belong to him.

In addition to justification of beliefs, myths also produce taboo rules that are still widely believed by indigenous peoples. Such as not being allowed to take a midday bath because it is believed that the bath time of the I softeners or makhluk is smooth. Sewing and combing hair at night is believed to be a Jinn habit therefore it should be avoided so as not to resemble their work. It is not permissible to complain of starvation in the middle of the forest because it is considered to invite the mercy of ethereal beings who will then feed the hungry with food of their kind of food, as a result of which it can be disorienting.

Obedience to the taboo rules that arise from this myth is part of obedience to God because it is considered to value his creation outside of the visible realm and cement his mightiness.

The passion for all content in the Mandailing custom, especially in *mangupa* presents a constant change in one's religious experience. At least a reminder of divine values. Because hope and exaltation to the Almighty is the main topic in every ceremony, both syriac and silhouette ceremonies. The reciprocal relationship between man and God never forgets to be heard as advice to others in order to maintain their relationship with God. At the *mangupa* ceremony it is clearly shown symbolically that God is the object of man's only place to surrender.

Judging from the traditional practices carried out by *hatobangon*, it gives an ethical and normative impression in building a relationship between man and his God. In addition, God as the orientation point of man's surrender is very clearly felt in every traditional ceremony and even seems mystical. This influences the belief of indigenous peoples in understanding their God which implies the impulse to strengthen their relationship with God.

b. *Hatobangon* in Guiding the Character of Cooperation, Respect and Responsibility

The *Mangupa* ceremony and all other traditional ceremonies in Mandailing would not have taken place if there had been no kinship system for *dalihan na tolu*. This kinship system is the main element in every traditional ceremony in Mandailing. That is why before holding the customary steam, the kinship of the *dalihan na tolu* is first gathered by the *suhut* to ensure the kinship of the *dalihan na tolu* who acts as the executor in the traditional ceremonies. The involvement of *dalihan na tolu* can be said to be the determinant of the good or messy of a traditional ceremony. Therefore, the relationship between each other must be well established.

Events became concrete facts for *hatobangon* in building character in the midst of society. In it occurs a learning process to know rights and obligations. The tradition of *martutur* (salutation) is strongly maintained in every traditional ceremony because in the tradition of *martutur* it emphasizes the position of a person in the tri-position of kinship *dalihan na tolu*. Indeed, only by knowing this position, the ethical traditions of Mandailing are constantly maintained and inherited. In a sense there are strict boundaries that are bound by the ethics that have been agreed upon by the Mandailing (Panyabungan) culture.

This *mangupa* ceremony directs each group in the element of *dalihan na tolu* (*mora*, *kahanggi* and *anak boru*) to cooperate with each other and take responsibility for the tasks they carry out. the *anak boru* group to be dexterous in every traditional work in their homes. It can be said that the *anak boru* group is the dominant player in its duties and functions for each traditional ceremony. Apart from being the main assistant to his *mora*, *anak boru* also plays the role of a peacemaker in maintaining the peace of his *mora*.



Because, its function is so great in every traditional ceremonial feast, the *mora* also does not want to carelessly treat its children.

The philosophy that binds the two is the respect of *marmora elek maranak boru*. The point is that *anak boru* must be strong in guarding and respecting the honor of his *mora*, and *mora* must be able to persuade and shed affection for his *anak boru*. This symbiotic philosophical value creates harmony between the two sides without any gaps. The last element of these three elements is *mora*. *Mora* is seen as a harasser to her *anak boru*. The *mora* group is also a line of advisors and is considered an elder in the kinship system of *dalihan na tolu*. This group also for the indigenous people in Mandailing is a symbol of welfare for *anak boru*. Among other things, this is because it was *Mora* who gave her daughter to the child. Because without this blessing, of course, the descendants of the *boru* child will not develop. His position, which has always been aged and charismatic, the *mora* group does not have a workload in the implementation of traditional ceremonies. Or his work may be said to be lighter, that is, as an aged man and to him all matters are asked for opinions. Nevertheless, without any burden, *mora* will not remain silent. The *mora* line will do the work he thinks is worth helping based on his wisdom values.

The above cultural events display the value of cooperation and high responsibility. Where each group of *dalihan na tolu* elements follow step by step and rule after rule that applies to the *mangupa* ceremony. *Hatobangon's* involvement as a moral policeman in the *mangupa* ceremony in Panyabungan featured many cultural actions. In the *mangupa* ceremony, *hatobangon* is present to display language symbols that contain respect and the value of mutual love. In that regard, every individual involved in it will use the symbols of the customary language in their communication. The role of *hatobangon* in displaying cultural actions at this *mangupa* ceremony indirectly transitions cultural teachings and values to the community. Because its main function is to ensure that the traditional ceremony runs as it should. In addition, *hatobangon* at the *mangupa* ceremony also became a moral teacher who taught cultural moral knowledge to all participants of the ceremony. In essence, *hatobangon* in the traditional ceremony seems to be trying to give know the main value of the cultural teachings in Panyabungan.

The relationship between one group and another bound by the philosophical values of each group is evident in every traditional ceremony. *Hatobangon* became the main moral teacher in traditional ceremonies. Meanwhile, traditional ceremonies become cultural educational institutions that are felt by every member of the culture in Panyabungan. Traditional ceremonies can also be described as institutions of value. At each traditional ceremony in Panyabungan those values are displayed and exemplified by each kinship group. Manners and manners are kept right between each other.

c. *Hatobangon* in Guiding the Character of Ecological Consciousness

In the concept of *tondi*, *hatobangon* has the view that nature has a *tondi* like humans. Man is obliged to appreciate nature according to its portion. The context of *mangupa*, recalls the significance of a *tondi*. The concept of *tondi* influenced their view of nature.

Man must not be arbitrary towards nature. In the view of the indigenous people, the dismay towards nature will only invite disastrous, in the form of the wrath of nature by showing the existence of its anger through disaster. The malignancy or benignity of nature depends on how humans treat it.

The source of life of the people in Panyabungan, which is mostly dependent on nature, makes the people live peacefully side by side with nature. They value nature like living things. Each other warns each other not to harm nature. That is why in many ways in the tradition of mangupa the products of nature are used as a sacred element in the munajat to the Almighty. That is, mangupa, indirectly, has a symbol of legitimacy for the guarding of nature. Because without natural materials, the mangupa tradition cannot be carried out.

The explanation of the ethereal beings taught by *hatobangon* gives limits to the Mandailing people, especially in Panyabungan, not to do as they please with nature. In the concept of ethereal beings believed by the Mandailing people, there are types of bullies such as begu and the hideouts are believed to live in places that are not inhabited by humans, such as in the forests. The prudence of managing the forest is important so that forest supporters from softened creatures are not disturbed. Maintaining adab against forests is the first lesson for people when they want to open up forests for rubber fields or other crops. Because carelessness often wreaks havoc on garden farmers. Like being attacked by a strange creature through a dream that then causes a person to be diseased, it is often associated by indigenous peoples with their carelessness to keep adab in the garden. Let's say for example not notifying him of his arrival, or burning the land indiscriminately and so on.

A *hatobangon* named Hanafi said that the natural disaster occurred due to the sins of those around him. Most of all sins committed against nature, even sins against nature invite the wrath of the Almighty causing great disasters to occur. Or creating a rift between humans and nature, for example flash floods.

For *hatobangon*, traditional medicine from natural ingredients is still believed today. The large number of types of plants and animals concocted in each treatment reinforces the impetus for guarding against nature. That is why, to take care of the land, such as cleaning the forest from grass pests, causes a sense of caution so that the herbs of the herbal grass type do not become extinct. In the understanding of the *hatobangon*'s nature should only be used if it is needed for the benefit of man. The rest of nature will resist if humans act arbitrarily, whether the resistance is directly from nature, namely in the form of disasters, or from ethereal beings such as being attacked by strange diseases and others.

4. Hatobangon's Efforts to Revitalize Cultural Values Through Association in Society

The daily life of the Panyabungan people is officially bound in the customs of both the ordinances and the rules such as traditional ceremonies in the circle or life cycles as above. In addition, some are bound only by values, although their ordinances and actions do not have normative rules. This non-formal character building for the indigenous people



in Panyabungan is found in the association in the midst of their environmental communities.

Character building in the scope of association in Panyabungan society still feels so thick today. Because the good and bad behavior of community members determines the good name of a community. The indigenous people in Panyabungan do not hesitate not to recognize part of their community if one of their family members is there who always embarrasses the name of a community. Because of the importance of maintaining the good name of the community, members of the community who drop the good name of their community will be expelled from their society. Usually, those who receive such treatment are people who commit great disgrace, such as frequently stealing, committing adultery, killing, playing games with other people's wives and converting. Cases like this are a great disgrace in Panyabungan. The sanctions come not only from the community but also from their own families.

In the community association in Panyabungan, *hatobangon* occupies such a high position. Because in the belief of the Panyabungan people disrespect for *hatobangon* will cause something undesirable. Various problems will come to the consequences of the iniquity committed. In the tradition of the indigenous people in Panyabungan, a *hatobangon* educates his people more by example than just explaining certain doctrines.

Association in society is the most important part of the culture in Panyabungan. In the past, it is certain that every *huta* (village) had a place to get along called *sopo parkumpulan* (gathering place) whose place was always in a strategic place to get along among the community. *Sopo* it is distinguished by the type of age group that occupies it. If the *sopo* is occupied by young people then the *sopo* is also known as *sopo ni poso-poso* (young people) and if the person occupying the *sopo* is a group of parents then the *sopo* is also known as *sopo ni tobang-tobang*. *Sopo* accommodates all kinds of conversations that concern the daily life of indigenous peoples.

If *hatobangon* with *naposo* (young people) are mixed in a *sopo*, there will usually be a socialization of customary values directed in the form of telling stories about history and customs. *Hatobangon* will tell you how the royal system of the past and how the custom was applied from the past to the present. In addition, *naposo* will be taught *hatobangon* about the traditional etiquette of *dalihan na tolu*. In fact, *hatobangon* would not hesitate to reprimand a *poso-poso* (young man) who did not use customary etiquette in the association. A teenager (*poso-poso*) for example, calls others without using *partuturan* (a person's call based on the pretext of *dalihan na tolu*) or haphazardly speaking will get a scratch from those around him. Because the speech is the cultural etiquette of Mandailing. A person who does not know the speech due to not knowing his kinship path is often referred to as a person who does not have manners of manners. *Partuturan* for the indigenous people in Panyabungan, is a very important communication practice. A person is considered unethical if he does not use part of speech in his interaction to others. *Partuturon* is like a keyword to see one's closeness to another in a cultural context. Such is the importance of *partuturan*, one's ignorance of one's position in the pretext of *na tolu* is not only seen as uncivilized and disrespectful, moreover, they are also

considered uncivilized people. Because it doesn't know his line of kinship. This kind of person is also often labeled as a person who has never participated in work in traditional ceremonies.

Mr. Lokot (one of the Panyabungan people) was concerned that many young people no longer paid attention to his words when calling his relatives. I'm disappointed, why don't today's children know the kinship line. In fact, I often scold people who don't call me according to the kinship of *na tolu* pretext. Because for me it was an insult. Even though sometimes those who call me are still in the line of close relatives. In my time as a child, if there was someone who did not call others according to the word, it was called a brazen person and a person who had never been educated by custom.

In addition to manners and manners, the *hatobangons* motivate many teenagers in terms of working hard, being honest, solidarity and working together. Many times people who associate in this *sopo* find a lot of enlightenment related to the problems they face. Many of these *sopo* associations also bring out the spirit of work and cooperation. From this association many later cooperated in farming. One piece of land is worked on by two or more people. Even tying the kinship ropes of *dalihan na tolu* that used to be broken. Usually people who never get along in *sopo* at all will look stiff and don't know much, especially about the kinship of *dalihan na tolu*. Because without getting along in *sopo* it seems impossible to know the kinship of *dalihan na tolu* more broadly.

It is in *sopo* that it is usually the daily association of indigenous peoples. The association in the *sopo* that occurs repeatedly gives knowledge of values, at the same time, indirectly provides a guide for the functioning of customary norms in shaping the character of generations to generations.

C. CONCLUSION

Based on the explanations that have been stated above, it can be concluded that the customs that take place in Panyabungan are able to shape the character of the community from the past until now through the involvement of *hatobangon*. *Hatobangon* plays the role of guiding, practicing the values of cultural teachings to the community. Nevertheless, *hatobangon's* wiggle room in guiding the character of society which is limited to *mangupa* ceremonies and socialization of traditional values in daily associations makes the formation of the character of cultural perspectives less than optimal. Meanwhile, to expand the space for the formation of *karakater* for *hatobangon* in Panyabungan, there are at least two aspects that have the potential to be carried out, firstly by fostering a tradition of local wisdom that contains a lot of teachings and advice through cultural events held by the government. Second, include the teachings of such cultures in the educational curriculum. Third, the government's participation in reviving customary institutions in Panyabungan and functioning customary institutions as a forum for *hatobangon* to build the character of the Panyabungan community.



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