



TRADITION AND MODERNIZATION-BASED CHANGES IN THE
PATTERN OF *HUTA* “TRADITIONAL RESIDENCES” OF TOBA BATAK
AT TIPANG VILLAGE, BAKTIRAJA DISTRICT, HUMBANG
HASUNDUTAN REGENCY LAKE TOBA AREA

Robert Sibarani^a, Selli^{b*1}, Rama Indra^c, Iwan Riady^d

^a Faculty of Cultural Sciences, Universitas Sumatera Utara, Indonesia.

^{b*} Post Graduate School, Universitas Sumatera Utara, Indonesia.

^{c,d} Medan Tourism Polytechnic, Indonesia.

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ABSTRACT

This study aims to find changes in the pattern of *huta* “traditional residences” of the Toba Batak in Tipang Village, as one of the tourist destinations at Lake Toba area. The traditional residence at Tipang Village is named as *huta* which is geographically located at the edge of Lake Toba. This study uses phenomenological paradigm, qualitative design with interactive model. The result of the research on changes in the pattern of traditional residences show some main changes in the pattern of traditional residences. There is a physical change in the pattern of the traditional residences, namely changes to the entrance, which used to be the entrance leading to the "Tipang" mountain, but the entrance to several traditional residences has already led to the main road. It is relatedly due to the change from traditional beliefs to modern beliefs. In line with changes in the shape of the traditional residences, the shape of the house has also undergone a very drastic change. Almost no longer traditional houses are built such as *ruma* and *sopo*, but *emper* houses “wooden houses with empty space below” or houses with cement floors, either “half stone” or “permanent stone” are built. For local people, this last type of the house is called a modern house. Changes in the pattern of traditional

¹ Corresponding author.

E-mail address:

residences show that the factors that cause these changes are the opposition of tradition to modernization or that of collectivism to individualism coming into the traditional residences at Tipang Village, Baktiraja District, Humbanghasundutan Regency, Lake Toba area.

Keywords: changes, traditional residences, pattern, tradition, modernization.

1. Introduction

Tipang Village is a traditional village located in Lake Toba area. Lake Toba area is now designated by the government as one of the super priority tourist destinations in Indonesia and since July 10, 2020, it has been accepted by UNESCO as a member of Unesco Global Geoparks under the name Toba Caldera. The two labels make Lake Toba area prepared to become a global tourist destination in the future, so research needs to be carried out to prepare it.

Tipang Village is geographically a village in Baktiraja District, Humbang Hasundutan Regency, North Sumatra Province in Lake Toba Area. Baktiraja District has regional boundaries: in the north it is bordered by Onan Runggu District, in the south by Doloksanggul District, in the west by Pollung District, and in the east by Muara District of North Tapanuli Regency. Administratively, Baktiraja District, Humbang Hasundutan Regency, was previously divided into two large villages, namely Tipang Village and Bakara Village, which was later expanded into 6 villages, so that Baktiraja District is consists of 7 villages. Thus, Tipang Village is one of the old villages in Baktiraja District which has the largest area among other villages.(Sibarani et al., 2020)

In local language, the village is called '*bius*' and in national language it is called '*desa*' so Tipang Village is called '*Bius Tipang*' in Toba Batak and '*Desa Tipang*' in Indonesian although nowadays it is more often called DesaTipang even though in local communication. One thing that is interesting in Tipang Village is because in addition to the *kepala desa* 'village head', Raja Bius 'village kings' still exists cooperating in a complementary way. The Village Head is appointed by government, while the Village King is hereditary primus inter pares. The Village Head handles government affairs such as taxes and the implementation of development from the government, while the Village Kings handles socio-cultural issues. As far as I know, only in Tipang Village at this time Raja Bius 'Village Kings' still plays a role together with the Village Head in Lake Toba Area.(Sibarani, Sibarani, et al., 2021b)

Huta belongs to *sipungka huta* "early traditional residence opener". The *huta* leaders generally come from the descendants of the village openers as the lowest level of 'village' government. Although the owner of the *huta* is called the *sipungka huta* 'the early traditional residence opener' and his descendants, often people of other ancestry are allowed to live in building a house in a *huta* with certain requirements. *Huta* has the smallest customary alliance that practices cultural

performance, social norms and cultural values in the community for these 6-10 households, both in the implementation of traditional ceremony or performances of life cycle, livelihood cycle and other social practices. (Silaban & Sibarani, 2021)

A *huta* “traditional residence” is led by a *raja huta* “traditional residence king”, namely the eldest who comes from the descendants of the *sipungka huta* “early traditional residence opener”. The *huta* king functions to resolve socio-cultural problems (life cycle ceremonies, livelihood cycles, and other social practices) on a small scale among *huta* families, representing *huta* residents for external affairs. Recently, the leadership of the *huta* in Tipang Village has become less and less involved, there are even villages that do not have a *huta* king so it is necessary to examine these changes to find out why the leadership of the village is getting less and less.

Tipang village consists of 26 *huta* “traditional residences”. The size of the *huta* in Tipang is on average 130 x 70 square meters, consisting of 6 to 10 houses, each of which consists of one family so that one *huta* consists of 6 to 10 households. If the *huta* consists of 8 houses, the houses are facing each other, namely 4 houses on the left and 4 houses on the right of the entrance of the *huta* with the yard in the middle. A *huta* is rectangular in shape surrounded by earthen walls planted with bamboo and/or trees. However, the villages are now less and less surrounded by bamboo and wood. (Sibarani, Deliana, et al., 2021)

The 26 *huta* “traditional residences” which are still inhabited today are 1) Janji Nahata, 2) Sibatu Loting, 3) Batu Gaja, 4) Pasaribu, 5) Lobu Sonak, 6) Lumban Pinasa, 7) Sosor Julu, 8) Tanding, 9) Lumban Manalu, 10) Parriaan, 11) Sirungkunon, 12) Pagardari, 13) Aritonang, 14) Sundol, 15) Lumban Mangabing, 16) Hutasoit, 17) Aek Sipohol, 18) Banjar Dolok, 19) Lumban Panahat, 20) Kobun, 21) Lumban Simarmata, 22) Lumban Purba, 23) Sigalagala, 24) Lumban Jior, 25) Lumban Sampean, and 26) Lumban Pangaloan. The seven old *huta* which were the initial settlements of the seven native surnames (Purba, Manalu, Debataraaja, Silaban, Lumbantoruan, Nababan, and Hutasoit) are now hardly inhabited. (Octavianna et al., 2021; Silaban et al., 2020)

In the last few decades, the construction of new houses has shifted to the side of the road which is closer to the transportation road access so that the house has been outside the *huta* “traditional residence”. The houses are no longer built in one square *huta* with houses lined up and facing each other having two gates, namely the entrance gate from the east and the exit gate towards the west in some areas in Toba or the entrance gate from the mountain direction and the exit gate on the other side.

The concept of *huta* “traditional residence” in terms of norms, values, and customs is still applied to people who come from the *huta* even though they have built their houses and live on the side of the road outside the *huta*. It indexes the existence of kinship links between families in one *huta*. The tendency to leave the *huta* by building houses outside the *huta* has disrupted the integrity of the traditional residence and the wisdom in the *huta* will be endangered. (Sibarani, Sibarani, et al., 2021a)

Based on this phenomenon, it is considered important to find the factors that cause changes in the pattern of *huta* “traditional residences” at Tipang Village, Lake Toba area, both due to physical and non-physical factors. The effect of these changes will also be investigated to determine the impact that will occur on cultural patterns, especially the pattern of village changes. The results of this study will later be useful for decision making in conserving the *huta* both for revitalization and preservation for the development of Tipang Village as tourist destination at Baktiraja District, Humbang Hasundutan Regency.

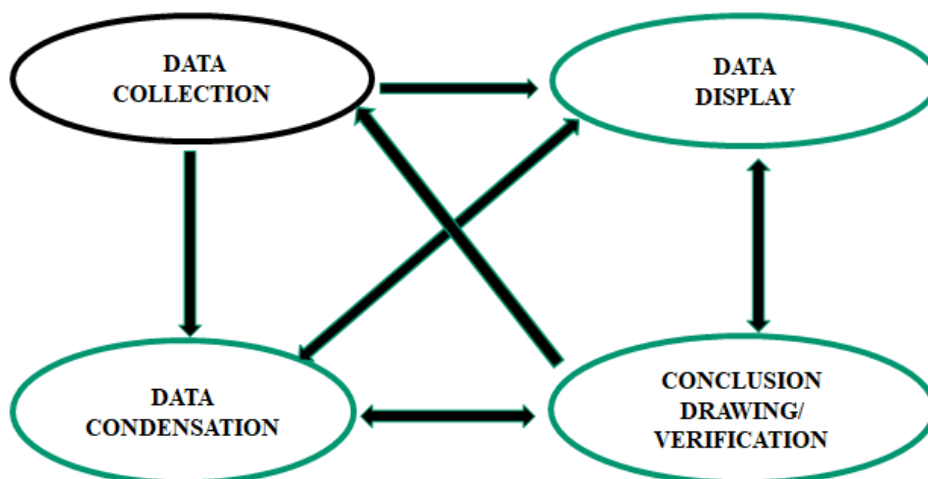
2. Method

The pattern of *huta* “traditional residence” in research location shows a socio-cultural phenomenon that needs to be understood in depth, especially to understand the "meaning" behind these changes. Understanding socio-cultural phenomena is very appropriate to be studied from the philosophical paradigm of phenomenology, which recommends to conduct research with a qualitative design (Aprilia et al., 2020). Phenomenology focuses on the position of researchers to see phenomena, but tries to understand the meaning behind the phenomena that appear (Putri et al., 2020). The qualitative design tries to look at it emic and inductive ways because understanding the phenomenon cannot be generalized from the meaning of the phenomenon in other places.

The qualitative model applied in this research is interactive model developed by Miles, et al (2014) with four interactive stages, namely data collection, data condensation, data display, and conclusion drawing/verification. (conclusion drawing/verification) as shown below, Sibarani, et al (2018a).

Figure 1. The Qualitative Paradigm

Interactive Model of Qualitative Paradigm



With the application of the interactive model of research method, activities to achieve the research objectives were carried out interactively, namely 1) collecting data to find changes in traditional village patterns, 2) condensing data to find changes in traditional village patterns, 3) presenting data on traditional village patterns, and 4) drawing conclusions and verification through scientific evaluative interpretations to formulate or produce findings on changes in village patterns. The data collection stage was carried out with open and in-depth interviews as well as direct and participatory observations. The analysis phase includes condensation including data reduction, presenting data in an orderly form, and drawing conclusions based on discussion of the data presentation and further explanations.

This research is focused on changing the pattern of *huta* “traditional residences” at Tipang Village as the research location. The changes meant here include the addition, subtraction, and displacement of houses in a *huta* or the shape of a *huta* itself from its former ideal state. The pattern of traditional residences studied includes the structure, rules, and formulas of *huta*. Structure includes elements that are interconnected with each other. In the case of *huta*, the arrangement of houses, village gates, and other elements in a *huta* is a structure. Rules include norms or community regulations. In this study, the rules are the prevailing norms, which are followed, obeyed, and guided by the residents of the *huta*. A formula is a fixed form that enables people to easily understand and memorize the pattern. In the case of this research, the formula includes the ideally fixed shape of a *huta*. The application of research methods with interactive model can result in changes in the pattern of *huta* in the research location.

Because this research used anthropolinguistic approach, data collection and data analysis are “approached” within the framework of understanding cultural practices related to local languages as local community communication. The informants’ interview answer might be their perception both in everyday language and speech. The everyday language and speech of the people are a reflection of the thoughts and feelings of the local community that contain their cultural values and cultural practices. Thus, in-depth and open interviews are indispensable for this research. (Sibarani, Sibarani, et al., 2021c)

3. Results and Discussion

The results of data collection by applying direct and participatory observations, in-depth and open interviews, and focus group discussions were then condensed to ensure the validity of the data on changes of patterns in *huta* ‘traditional residences’ in the research location. Changes in the pattern of *huta* show some changes in the pattern both with regard to the structure, rules and formula of the *huta*. The results of this study also show the factors causing these changes as shown in the following Table 1.

Table 1: Changes in *Huta* Patterns and the Causes

NO	CHANGES OF PATTERN	CAUSATIVE FACTOR
1	Changes in the Direction of the <i>Huta</i> Entrance	Modernization
2.	House Direction Change	Modernization
3	<i>Huta</i> Shape Change	Modernization
4	House Shape Change	Modernization
5	<i>Huta</i> Leadership Change	Modernization
6	Changes in Collective Consciousness	Individualism
7	Change of Collective Ownership	Individualism
8	Change in Number of Houses	Individualism
9	<i>Huta</i> Property Change	Individualism

Changes in *Huta* Patterns and Physical Characteristics

Huta is residential location of clan residents who are usually descendants of one ancestor. Usually several relatives descended from one ancestor opened a *huta* and built houses in the *huta* or one person built several houses for their children in the *huta*. If the process of opening a *huta* was so done, they are the so-called *sipungka huta* 'traditional residence openers'. There were times when his relatives later built houses in the village, but their status was not called as *sipungka huta*. The status of *sipungka huta* is very important for *huta* management rules. The owner of the *huta* "traditional residence" is *sipungka huta* 'traditional residence openers'. *Huta* "traditional residence" is therefore the property of its founder or opener being passed down from generation to another, governed and even ruled, by his descendants as the lowest level of government. Even though a household has lived in a *huta* for a long time, if they are not *sipungka huta*, usually they are not the owner of the *huta*. On the other hand, even if someone builds a house on the side of the road, he still has a *huta* alliance from his native *huta*, the origin of his parents.

Huta "traditional residence" is a rectangle or square where about 6-10 houses stand face to face with one entrance and one exit. The entrance gate is the entry of guests into the *huta* and also the return and departure of village residents to markets, parties, and shops. The exit gate is the exit of the *huta* residents to the fields and wells. In some Toba Batak areas, the entrance gate is towards the East and the exit gate is towards the West. However, in Tipang Village, the direction of the entrance gate is to Mount Tipang, while the direction of the exit gate is in the opposite direction.

Some *huta* "traditional residences" have changed their entrances, which used to be the entrances leading to the "Tipang" mountain, the entrances of several *huta* have been led to a main road. This is due to the change from traditional beliefs to modern beliefs. According to the traditional belief of the Tipang people, the life of the villagers will be better if the house faces the mountain.

However, the value of that belief has shifted with the arrival of "modern" religion so that the newly opened village already faces a large road that can be passed by transportation. In this regard, many of the newly built houses are facing the main road, built separately in the village area. In fact, many new houses were built right on the side of the road so that the traditional residence pattern changed. (Halimatussakdiah et al., 2020; Octavianna et al., 2021)

Along the main road of Tipang Village, houses have been built lined up on the left and right, this is a new *huta* "traditional residence" change because even though the houses are still facing each other, the traditional residence rules are no longer visible in the new type of *huta*. The new *huta* is no longer four sides consisting of 6-10 houses facing each other, no longer surrounded by bamboo or trees with an entrance and an exit. This change in the form of the *huta* was caused by the influence of modernization with the thought that being near the road would make it easier to obtain the necessities of modern life. This change in the form of the village has shifted the cultural values and social norms that apply to the local community in traditional villages.

Huta "traditional residence" with a row of houses facing each other is usually surrounded by an earthen wall planted with bamboo or wood on top of the earthen wall. Thus, there is a visible pile of bamboo or wood as a sign of *huta* when viewed from a distance. The bamboo or wood wall serves for security from outside intruders or for the comfort of coolness and warmth of the air. The direction of the houses in the *huta* is uniform, orderly, and neatly facing each other. When compared between the two plants, bamboo plants are used more than tree plants. Bamboo trees and wood trees are also used by *huta* residents as firewood for cooking. If there are 8 houses in a *huta*, 4 houses in a row and 4 houses in the opposite row. Uniform, orderly and neatly arrangement of the houses has shifted nowadays due to the new houses were built on the direction to roads passed by transports and some new houses were built on the sides of roads in order to go easily to the capital of the district.

The shape of *huta* "traditional residence" which is four square with houses lined up and facing each other has a central courtyard in front of the house. The flat yard can be used for drying crops and gathering places such as holding parties. *Huta* also has a yard behind the house, which is used for daily gardening and raising livestock. The size of *huta* in Tipang is on average 130x70 square meters, including the yard behind the house surrounded by bamboo or tree walls.

Some *huta* "traditional residence" areas have undergone changes with the construction of houses on the side of the main road leading to the sub-district city road. Some *huta* tend not to have bamboo walls or trees because they are cut so that they look like urban housing. The development of the era that guarantees a sense of security from hostility and climate change that tends to be hot cause bamboo walls and trees to be felt no longer necessary.

In line with changes in the shape of the *huta*, the shape of the house has also undergone a very drastic change. The tendency to change the shape of the house continues. Traditional houses such as *ruma* and *sopo* are no longer built, but there are already *emper* houses or houses with cement floors, either "half stone" or "permanent stone". For local people, this is called a modern house. As a result of

this change, the traditional houses are fewer and fewer, it is feared that they will disappear if they are not revitalized (regenerated, managed, and inherited) and preserved (protected, developed, and utilized). Because of the tendency for new houses to be built with cement floors, this will change the function of the house, including the cultural values and social norms of the local community in traditional residences. For example, traditional houses have three functions, namely under the bottom as a place for livestock and a place to store agricultural tools; the middle floor as a place where people to live; and the top floor as a place to store crops and a place for *pargonsi* 'traditional musicians' when there is a *gondang* 'traditional music' performance.

The change in house construction towards modern houses is caused by several things, namely it is cheaper because the price of wood is more expensive than cement and stone and is more effective and efficient because, for example, there is no need to climb stairs. The modernization factor has ignored the adaptation of traditional houses to the weather, the coolness of sitting and sleeping in a wooden house, cultural identity, and the completeness of the room for various events. The factors of change have been embedded in the minds of the local community so that it is necessary to change the mindset of the people's 'mindset'. Change is indeed a physical phenomenon, but phenomenologically the meaning of change is behind the phenomenon, which in this case is in the mindset of the people. If the construction of this new house is directed at the concept of revitalization (regeneration, management, and inheritance) of traditional houses,

Changes in the direction of the *huta* "traditional residence" entrance, in the direction of the house, in the shape of the village, and in the shape of the house all show changes in *huta* patterns and changes in the physical characteristics of the *huta*. As described earlier, these changes are all caused by modernization. Policy makers need to anticipate this so that there is no tendency for *huta* to decrease in Tipang Village, as well as in other villages in the Lake Toba area, especially for the use of *huta* as a tourist attraction and *homestay* for tourists. It is one of the transformation from cultural tradition to cultural creativity.

The Affect of Changes in Patterns of Traditional Residences to the Pattern of Community Life in Tipang Village

Socio-cultural changes are also seen in the traditional residences of the people in Tipang Village. Village leadership has undergone a change. In the past, the Tipang Village was only led by Raja Bius "Kings of Village" on a *primus inter pares* (first among equals) basis with the requirements of local wisdom. Raja Bius is led by the duo *Parsanggul Baringin* and *Raja Oloan*. *Parsanggul Baringin* is an elder from the first clan of Toga Simamora's children, namely the Purba, while *Pangulu Oloan* is an elder from the first clan of Toga Sihombing children, namely the Silaban. These two people who lead the Tipang Bius 'Tipang Village' to handle village affairs, including life cycle

ceremonies, livelihood cycle activities and village development. The duo of the Kings of Bius are determined on the basis of *primus inter pares* 'the first or the elder of the equals', which was determined from generation to generation. The requirement for the "elder" or "first" to become duo Kings of Village (*Parsanggul Baringin* and *Pangulu Oloan*) representing the group is the first clan of the clan group and the parameter is the competence of the *harajaon* 'authority of the king' as a leader, namely *raja di pangkataion* 'like king in speech', *raja di parpaheanon* 'like king in dress' and *raja di pangalaho* 'like king in behaviour'.

Since Indonesia's independence, Tipang Village has been formally led by a village head who has been formally appointed by the government with requirements determined by the government. The Village Head and Village Secretary are determined by the government by means of an election mechanism and the determination of a decree. The election of the Village Head and Secretary is carried out directly by the people, which is then determined through a decree. The requirements to become Village Head and Secretary are accompanied by certain diplomas and the election parameters are determined by the highest number of votes.

The leadership of *Raja Bius* 'kings of village' started from *Raja Huta* 'traditional residence leader' so that there was recognition of the *huta* leadership to sit in the leadership of *Raja Bius*. Because the alliance of *huta* 'traditional residences' formed *bius* 'village' in Tipang, naturally all of *Raja Huta* who represented the 7 clans became kings of jolo 'the leading figures' in the leadership of *Raja Bius* Tipang. Initially there were seven *huta* inhabited by each of the original clans in Bius Tipang, namely Purba, Manalu, Debataraja, Silaban, Lumbantoruan, Nababan, and Hutasoit. Since there were seven *huta* in the beginning, there were seven *raja huta* "kings of traditional residence". The duo of *Raja Bius* is always from the Purba clan as *Parsanggul Baringin* and from the Silaban clan as *Pangulu Oloan*. Then, with the development of the population, there are now 26 *huta* 'traditional residences'.

The weakening of *raja huta's* leadership power was caused by changes in village leadership with the enactment of the Village Head since Indonesian independence. The requirement to become a Village Head is no longer based on the *primus inter pares* of the kings village, but with modern requirements that apply educational indicators, especially diplomas. Fortunately, in Tipang Village, both are still valid today, namely the Village Head and Kings of Bius who complementarily lead the Tipang Village. The Village Head handles government affairs and physical development, while Kings of Village handles socio-cultural issues including agricultural traditions and irrigations. However, although Kings of Village still plays a major role in socio-cultural issues in Tipang Village, it must be understood that the formal legitimacy of the Village Head is more respected and recognized.

In a *huta* "traditional residence", there is a togetherness of feelings, togetherness of belief and togetherness of conscience, which is interpreted as collective consciousness. Collective consciousness is the togetherness of feelings, ideas, beliefs, and conscience in a group such as a community. This collective awareness is reflected in the feelings (intentions) of the words, behavior, and actions of a

community as a shared attitude based on cultural values and prevailing social norms. Every household that owns a house in a *huta* in Tipang Village has a common awareness in responding to everything, both internally and externally.

Durkheim (1893) argues that collective consciousness is all the beliefs and feelings shared by everyone in a society which in turn will form a fixed system that they have in their own lives. Furthermore, he said that collective consciousness is outside the individual (exterior), but has a coercive power over the whole individual as a member of society. Thus, collective consciousness is a consensus or community agreement that regulates social interaction among members of the community concerned.

The modern concept of collective consciousness includes attitudes of solidarity, memes, extreme group behavior, and the mind of the masses, which are shown to respond to something that is not in accordance with the collective consciousness. In this case, collective consciousness has to do with collective awareness, awareness with the community towards something experienced by the community, especially those that come from outside. Collective awareness can be shown in various phenomena such as tradition, ritual or religion, and social practice. Behind this phenomenon there is a collective awareness to maintain these traditions, rituals, and social practices. In the case of the *huta* “traditional residence” in Tipang, everyone who is said to be *sahuta* “in one traditional residence” has a collective consciousness or collective awareness of the *huta*, which distinguishes individual consciousness.

The existence of collective awareness implies that an individual on the one hand has individual awareness based on local wisdom, personal work ethics and good ethics, but on the other hand he has a collective awareness based on local wisdom, community work ethics and good ethics. Individual work ethics and good ethics are the ethics that can be done by an individual alone without the help of others, while community work ethics and good ethics are the ethics that can be done with other people. Individual work ethics includes hard work and study, diligence, discipline, creativity and innovation as well as self-reliance and thriftiness, while individual good ethics includes trustworthiness, honesty and fairness, politeness and respect, self-control as well as commitment and responsibility. The so-called components of individual work ethics and good ethics can be done with the individual consciousness of each person. Community work ethics includes educating, healthy life, mutual cooperation, caring for environment, cultural preservation as well as gender management while community good ethics includes solidarity, harmony and tolerance, care and compassion, friendship and friendliness, positive thinking as well as gratitude. The so-called components of community work ethics and good ethics can be done with the community consciousness based on the help of other people.

Sahuta “being a traditional residence” indexicalizes collectivity. Thus, the community of *sahuta* has the awareness of the *sahuta* community. Collective awareness of *sahuta* in general jointly protects and builds the *huta* “traditional residence”. The intruders from outside were considered

common enemies. Damage to parts of the *huta* is considered damage to common property. By analogy with the collective consciousness of *sahuta*, the collective consciousness of the nation is expected to grow to maintain and build the nation together. However, it must be admitted that the collective consciousness is nowadays starting to fade with the emergence of the domination of individualism. Individual awareness begins to dominate so it is necessary to anticipate that there is a balance between collective consciousness and individual consciousness in the present and future generations of young people.

Collective consciousness provides a reciprocal relationship between self and society: the self as part of society and society overshadows the self. The term "our child" is often used in everyday communication to indicate that "child" is not just someone's child, but "a joint child". The expression "our child" is seen in the Toba Batak community having the same clan as the meaning of the word *sahuta* and even extends to many other people. It is collective consciousness that underlies the collective ownership. "Children" are considered as "common property" because of the strong sense of shared ownership.

The community that lives in a *huta* "traditional residence" has a collective consciousness that shares its joys and sorrows. It is shown in several adjacent *huta*, both with the same clans or with different clans, but still with kinship ties, often in alliance or in groups that are united or bound by the implementation of social norms and cultural values that are seen in the similarity of implementing life cycle traditional ceremonies and livelihood system activities. Several *huta* are allied in shared cultural values and social norms to carry out life cycle ceremonies and livelihood systems.

The group of some *huta* "traditional residences" is called *horja* "group of traditional residences". One *horja* may consist of 10 to 15 *huta* alliance, depending on the agreement of the local community. Thus, one *horja*, consisting of 10 or 15 *huta*, could be divided into two *horja* depending on the agreement of the *huta* king and the *huta* community. On the other hand, the number of *huta* in one *horja* can also increase depending on the willingness of the newly joined *huta* to comply with and implement the social norms and cultural values that apply to a *horja*. Although *horja* "traditional residence alliance" used to have similar cultural values and social norms in carrying out various social lives such as life cycle ceremonies, livelihood systems, and other social practices. Currently, *horja* is only seen in the implementation of certain traditional ceremonies in Tipang Village and other Toba Batak areas. The lost roles seem to have been replaced by village government, religious organizations, and other modern social practices.

Because a *horja* "group of traditional residences" is bound by the application of social norms and cultural values in the implementation of life cycle traditional ceremonies, often a *horja* is interpreted as a *ulaon* 'traditional work or party' of the local community. The definition of *sahorja* "one group of traditional residences" is defined as a 'customary work', which is involved when there is a traditional ceremony, especially the wedding ceremony and death ceremony of the *saurmatua* "the death of a long life and having grandchildren". Thus, the word *sahorja* "in one group of traditional

residences” is synonymous with *saulaon* “in one of the same party implementation” with the meaning of group of *huta* residents in carrying out traditional ceremonies.

The combination of two or more *horja* 'group of traditional residences’ forms a *bius* 'village’ led by *raja bius* ‘kings of bius’. As previously stated that Raja Bius Tipang is led by the duo Parsanggul Baringin-Pangulu Oloan. Parsanggul Baringin is representative of the oldest clan of the Toga Simamora descendent, namely the Purba clan, while Pangulu Oloan is representative of the oldest clan of Toga Sihombing descendent, namely Silaban clan. Raja Bius at Tipang Village is established in *primus inter pares* by determining dou kings Purba-Silaban.

Raja Bius “king of village” in other Toba regions is only a collective memory of designation without a clear form because all village leadership has been taken over by the village head as a modern leader. Raja Bius Tipang “Kings of Tipang Village” however still plays a complementary role in socio-cultural affairs with the Head of Tipang Village who plays a role in development and government affairs. From the beginning, Tipang was called *Bius Sipitu Marga* 'Village of the Seven Clans' because the indigenous population of Tipang consisted of seven clans (Purba, Manalu, Debararaja, Silaban, Lumbantoruan, Nababan and Hutasoit). *Raja Bius Tipang* “Kings of Tipang Village” should be named as *Raja Bius Sipitu Marga* “Kings of the Seven Clan Village”. However, *Raja Bius* “Kings of Village” is now called *Raja Napitu* “Kings of the Seven”. Recently there has been a new name for *Raja Bius* in Tipang with the same leadership system, but with the addition of the *boru* clan 'the recipient of the wife' who has been in Tipang for a long time. The *Raja Bius* was named *Raja Naualu* “Kings of the Eight”.

Although *Raja Naualu* appeared later as a refinement and disagreement with the role of the *Raja Napitu* which had existed for a long time, the emergence of *Raja Naualu* needs to be interpreted as a change caused by modern thinking such as the expansions that occurred in modern government. However, *Raja Naualu* already has an association of cultural values and social norms that are separate from *Raja Napitu* in the implementation of traditional ceremonies although they remain the same in the implementation of livelihood ceremonies such as the ceremonies and traditions of *Siali Aek* 'Irrigation Workers' which are held every October.

Relating back to *huta* 'traditional residence' which consists of a row of houses facing each other, surrounded by a bamboo or tree ditch, we can see that the number of houses in a *huta* ' is decreasing over time. Along with the decrease in traditional houses due to decay and collapse with age, the construction of new traditional houses almost never occurs in Tipang and also in other Toba Batak areas. The construction of new houses is often erected on the side of the main road that leads to urban transportation. The traditional source of life in the Toba Batak community does lead to the mountains, but the source of modern life has now led to the city which is one of the factors causing the change in the pattern of the village.

The cultural values of collectivity, togetherness, mutual understanding, and mutual assistance are included in the local wisdom of *marsirimpa* 'mutual cooperation' in Batak Toba society in general.

If you pay close attention, they practice it in everyday life, especially in the *huta* 'traditional residence' or *bius* 'village'. However, it must be admitted that the role of local wisdom has decreased due to various factors, especially those related to "majesty" or the prominence of individualism. In the past, a *huta* had a lot of shared properties such as wells, yards, youth houses, and *huta* leader, but now the shared property has changed to individual property.

Changes in village leadership, changes in collective awareness, changes in collective ownership, changes in the number of houses, and changes in village property caused by individualism show changes in *huta* 'traditional residence' patterns that affect people's life patterns. Changes in *huta* leadership were caused by modernization, but other changes were more influenced by individualism. Policy makers also need to anticipate this so that it does not have a negative impact on the local community.

The pattern of change caused by modernization and individualism is a new challenge faced by society, especially those related to technology and information. This has an influence on several aspects of community life in traditional residences in Tipang Village as described above. The association of social norms, cultural values, and the implementation of traditional ceremonies in the *huta* has changed, but the *huta* apparatus still exists so that social norms, cultural values, and the implementation of traditional ceremonies can still be found to be revitalized in the future.

Conclusion

Based on the result of the research on traditional residences at Tipang Village, it can be concluded that *huta* 'traditional residences' have undergone changes that can be classified as changes in the direction of the village entrance, changes in the direction of houses, changes in the shape of the *huta*, changes in the shape of houses, changes in *huta* leadership, changes in collective consciousness, changes in collective ownership, changes in the number of houses, and changes in *huta* property. The main factors causing the changes in the pattern of the traditional residences are modernization and individualism.

The changes in the pattern of the *huta* 'traditional residences' village have an effect on the physical characteristics that include the uniqueness of the village and the pattern of community life in Tipang Village. These changes need to be anticipated so as not to have a negative impact in the future and so that they can be used for tourist destinations and homestays for tourists. There needs to be programs for community empowerment to change the 'mindset' so that future development is directed at building new traditional houses with the concept of ethnicity with the touch of modernity. The new houses should remain in the form of a traditional house, even made of wood so that they are related to cultural preservation and environmental preservation. It is necessary to let the trees up big so that it can then be used as boards and wooden poles.

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