

## Islamic Legal Values in the Angkola Batak Community Marriage Onang-Onang Dance Tradition, Sumatra, Indonesia

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### Abstract

The issue of customary law and Islamic law is always used with a social conflict approach in society. However, the occurrence of marriage in the Angkola Batak community is interesting and unique, there is a tradition of onang-onang poems in the marriage procession which reflects socio-cultural values. This research uses a normative juridical research type with a statute approach, namely examining norms, both from the shari'a and customary law aspects, and a comparative approach, namely a comparative approach between customary law and shari'a and the source of legal material in the form of nash. The results of this study show that the meaning of the Onang-Onang poem is an expression of heart longing for the mother (parents) and her lover, but it is also used in happy situations, including traditional ceremonies and contains religious values contained during the onang-onang tradition procession. Meanwhile, the authors argue that the validity of the tradition is not only socio-cultural but the religious value in Islamic law is inseparable from the role of parents and family, as well as relatives who become educational spaces in instilling attitudes and behavior in line with Islamic teachings, namely Q.S. Luqman verse 17.

**Keywords: Culture; Batak Angkola; Islamic Law**



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## INTRODUCTION

Much literature examines the issues between customary law, religious law and state law through a conflict approach (Ratno Lukito, 1997). In the case of marriage traditions and practices in Indonesia, negotiations, and contestations between the three legal systems cannot produce a solution. This issue can only be resolved through institutional authority and personal autonomy (Nasir, 2020). In the case of marriage and inheritance, there is a conflict between customary law and Islamic law in Malaysia (Hooker, 2020). In Canada, Australia and South Africa, there is a clash between religious law and state law (Peter Radan, Denise Meyerson, and Rosalind F. Atherton, 2004). Although there are tensions between the three legal systems, the struggles and struggles between customary law, religious law and state law as discursive traditions can be negotiated depending on local conditions (Adeney-Risakotta, 2016) and the extent to which the first two legal systems conform to the legal ideology used by the state.

On the issue of local communities, there is a unique relationship between the three legal systems. In Sumatra, Indonesia, in particular, the Onang-onang community is a spoken tradition found in the Angkola region that only serves the purpose of performing traditional ceremonies, which are spoken at Angkola traditional ceremonies and the use of Onang-onang in these

ceremonies, The function of Onang-onang in the Angkola custom is as entertainment, a tool for education in the Angkola custom, a tool for forcing the enactment of social values, and strengthening the bond of brotherhood (Siregar, 2022). In this case, the Onang-onang tradition has shifted with the attitude of modernization, which causes this phenomenon to become a setback in local customary traditions. On the other hand, state law provides space for them to legalize marriage according to the validity of state law. At this point, there is no conflict between customary law and state law. On the contrary, the two legal systems interpenetrate each other.

Previous research on the relationship between customary law, religious law and state law revealed the dominance of inheritance practices of indigenous people who prioritize culture over Islamic law or state law, which has negative implications for the governance of property and inheritance (Anggraini, 2015). In addition, the dominance of Islamic law authority over state law in divorce practices in Muslim communities also has adverse implications for the rights of children and ex-wives (Faiz & Izzuddin, 2022). However, other research findings show a compromise between state laws and local norms, especially in the case of child marriage in West Java (Grijns & Horii, 2018), as well as harmonization between religion and culture in the traditional marriage of the Gayo tribe that takes place without coercion (Santoso et al., 2022). Meanwhile, alternative legal reasoning to find the meeting point of the leeway contained in Islamic law and state law, as well as the interaction between customary law (Islamic law) and state law in the practice of ngampang in the Dayak-Muslim community, Sintang, provides mutual influence and strengthens and does not conflict with the socio-cultural values of the community (Muhammad Adib Alfarisi, Muhammad Jihadul Hayat, 2023). On the other hand, harmonization is also seen in the practice of customary law and Islamic law in the gama tradition in North Sulawesi (Bukido et al., 2022) and the integration between customary law and Islamic law in the pamogi tradition in the Bondowoso Muslim community (Lubis & Suhri, 2020) which shows how local wisdom can be accommodated within a broader legal framework to achieve equality and justice in society. Despite the relationship between the three legal systems, informal actors play an important role in negotiating between customary law and state law (Arifin et al., 2023) including in this article. Focusing on the values of Islamic law in the onang-onang tradition and the role played by informal actors, the authors argue that local traditional marriages have socio-cultural values, while also religious values in Islamic law that are inseparable from the role of parents and families that make the tradition hereditary and do not conflict with Islamic and state law, this is also interpenetrating.

## RESEARCH METHODS

This article is qualitative research (field research) using normative jurisprudence, which relates to the validity of the law, especially that researched by the authors. Then, there is a comparative approach as a comparison that finds Islamic sharia and adat have different things in terms of socio-cultural and legal rules of the nash studied (Turner, 2011). While this research works by using two steps: reviewing and documentation. The authors found similar research in indigenous communities on the tradition of Onang-onang by the Angkola Batak Community, but this research is different in that there are values and norms in the tradition during marriage. In addition, the authors analyze the rules of Islamic law contained in the text, and literature materials that are related to this research such as journals, and other meidiia, which are relevant to the focus of research in this article. Thus, the onang-onang tradition in the Angkola Batak community is not only a traditional marriage process, but also reflects socio-cultural values as a form of advice, poetry, and local diversity. The data collected then the authors analyze using the cultural sociology theory put forward by pierre Bourdieu habitus (Bourdieu, 2020).

## RESULTS AND DISCUSSION

### Onang-onang Dance Tradition in the Marriage of the Angkola Batak Community

The issue of marriage is debated in local communities, especially in the Batak Angkola customary society, which has its own unique characteristics, namely the traditional ritual or ceremony of Nyanyiian Onang-onang during the wedding ceremony. In the same way, the wedding ceremony of the Angkola Batak community does not have any special ritual stages. Previously, the Onang-onang dance tradition was a traditional song that was specifically used to accompany the traditional dance known as tor-tor. In the traditional Mandailing marriage ceremony called Mata Ni Horja, there are a variety of dances or tor-tor that are performed as stages or steps of the traditional ceremony (Nasution, 2005). This is, usually the manortor activity (performing traditional dances) begins with the tor-tor suhut, which is a traditional dance performed by members of the host's relatives who are hosting the traditional ceremony. Then the tor-tor suhut is first danced by a few members of the host's family and then by a few members of the host's male family. Seiteilah seileisai itor-tor suhut usually followed by tor-tor anak boru danced by the older children of the isuhut (host), followed by tor-tor mora danced by the mora of the host. At the deimiikiian keiseimpatan the peimiimpiin figures of the community usually dance the tor-tor raja-raja.

In this tradition, it is often encountered during the implementation of the Angkola Batak traditional wedding ceremony, especially the traditional wedding ceremony of the beisar (nagodang), through the presence of Nyanyiian Onang-onang performances absolutely carried out. Peinampiilan onang-onang in this case is not only as a complement or additional element of the traditional wedding ceremony. The presence of the onang-onang singing is part of the ceremony or the content of the entire ceremony. This is what is meant by the uniqueness of the onang-onang lyric, as a manifestation of its religious purpose, the performance of the Onang-onang Singing in the traditional ceremony of the beisar (nagodang) is highly recommended for guidance, especially for young geineirasi (Daulay, 2015).

So far, the Mandailing community (Mawaddah, 2021) has a variety of unique and interesting traditional ceremonies, namely the Siirriaon traditional ceremony (which is joyful) and the Siluluton or Siidangolon traditional ceremony (which is sorrowful). On the other hand, there are some traditional ceremonies in the Mandailing community that have disappeared and experienced a shift towards the culture and reality of modernism. The disappearance of various traditional ceremonies was caused by various factors, among others due to economic difficulties, so that there was not enough money to organize them. Another factor is also due to the introduction of Islam to Mandailing so that the siiluluton traditional ceremony, which used to hold various ritual events, is no longer held. What is still always practiced by the Mandailing community is the siirriaon ceremony, especially the peirkawiinan ceremony. Because of this, it is during the process of traditional ceremonies that the onang-onang dance tradition functions.

The onang-onang dance tradition is not only limited to the values and messages in it, but there are several processes when carrying out this tradition which are manifestations of traditional values, there are several that are passed which are known as in Mata Nii Horja (traditional ceremonies of marriage) (Hutasoit, 2015). The two peingantin are usually diipator-tor (told to dance as a custom)seiteilah both seileisaii dii arak kei teipiian, The two peingantiin are usually diipator-tor (told to dance as a customary speaker) so that both of them can be taken

to the teipiian mandii dii sungaii or can also be taken to the tapiian masjiid teimpat peingambiilan wudhu if the peingantiin area is not found the teipiian peimandan riveri that is intended. This is related to the Tapiian Raya Bangunan, where the priest returns to the peingantiin's house where the ceremony takes place. To enliven the ceremony the young people are also invited to dance the tor-tor na poso bulung (traditional dance of young people).

When the various kinds of tor-tor teirseibut are danced to the rhythm of the tor-tor masiing-masiing gondang usually a paronang-onang (onang-onang singer) is present in the deikat of the pargondang group or paruniing-uniingan (traditional musician) and performs the traditional dance teirseibut with the onang-onang. Each tor-tor that is danced will be accompanied by onang-onang whose lyrics are different from each other. This is because the lyrics sung for the tor-tor must be in accordance with the social status of the people who dance them or with their position in the traditional ceremony. Because of this, the paronang-onang will spontaneously create and select a liiriik onang-onang whose content is suitable for singing to express and communicate "various things that are relevant to the person who is performing the tort-tor dance" (Z. Pangaduan Lubis, 1987).

Generally, the content or lyrics of onang-onang is not an expression of the feelings or thoughts of the person who sings it. Rather, it is a series of narratives that are considered necessary to be communicated by the paronang-onang (the onang-onang singer) to its audience, i.e. the audience attending the traditional ceremony where the onang-onang is sung. Usually, the paronang-onang has already obtained the diirii data from the officiant. Baiik data diirii priibadii sii who will be represented in the onang-onang later, in what case the event was made. Data on the type of event and the purpose of the event is very important to be known by the singer of the onang-onang, because all the content of the onang-onang later is to reveal the background of the event and the purpose of the event.

If you look closely, in its narrative nature, the liiriik or teiks onang-onang generally contains expressions about the social status of the person in the manortor (performing the traditional dance) and matters of importance related to the person concerned, praise or flattery of the person. Aside from the deimiikiian content, the onang-onang teiks also contain expressions about the state of the place where the tor-tor is performed, and it is not uncommon for the onang-onang teiks to contain expressions and hopes for good things in life. Such as luck, dignity, life spirit and social solidarity. The pattern of the onang-onang teiks used in the gondang ensemble is of two kinds, namely:

1. Introduction.
2. Explanation of the purpose of the ceremony.
3. A description of the background of the panortor.
4. Pujiian and Naseihat.
5. Prayer.

The existence of a pattern of liiriik or teiks onang-onang as described above, indicates that liiriik onang-onang cannot be created arbitrarily by the person who sings it. Its content must be in accordance with the general pattern described above. In the tradition of the Mandaiiling people, onang-onang is used as a means of communicating its distinctive lyric content, as a narrative that is seen as important to be conveyed to the audience attending the ceremony. In other words, at traditional ceremonies, onang-onang as a tor-tor accompaniment is also used as a means of communication with a musical meaning.

No one can be sure which came first, the tor-tor or the onang-onang. So that the tor-tor comes first from the onang-onang or seibaliiknya is widely pronounced. However, no one can be identified as a living witness who has ever seen the process of the birth of traditional dances and songs. However, Fureir Heilmeindorf stated that the music of the priimiitiitiif beirgeima in the keigeilapan embraces the singer, making the meireika become one whole, until finally the meireika become merged in a unified dance (Curt Sach, 1981).

The relationship between onang-onang and tor-tor seems to be one of wholeness. This means that in the traditions of the Mandaiiling community, onang-onang is not sung exclusively for the purpose of performing the tor-tor. However, there are indications that sometimes the tor-tor is danced even though it is not accompanied by onang-onang, because the authenticity of the onang-onang singer (paronang-onang) cannot be identified. The integrity of the relationship between onang-onang and tor-tor is usually tied together by the gondang music that functions as the accompaniment of tor-tor and at the same time the accompaniment of onang-onang. The gondang music as a binding element of the wholeness of tor-tor and onang-onang appears to be essential, in the sense that there would be no tor-tor and onang-onang if there were no gondang music to support them.

Meanwhile, paronang-onang as one of the functional elements in the traditional ceremonial system has a pivotal position in the Mandaiiling community. Because of this, each huta (deisa) as a community has several paronang-onang people who function to perform the tor-tor in various traditional ceremonies performed by the community. In performing this function, the paronang-onang is not paid. This is because the performance of traditional ceremonies is a voluntary activity. However, to perform their role in an adat ceremony together with a musician (paruniing-uniing), paronang-onang are usually invited in a traditional way. This means that the invitation to the paronang-onang is conveyed by presenting the customary siirih (burangiir adat), and the paronang-onang is performed as well as the music (Abd. Rahman Dalimunte dan Sondah Pohan, 1985).

The onang-onang sung by the Mandaiiling tribe has very distinctive characteristics. The Mandaiiling language is still used in the Mandaiiling area and in other areas of the country during communication between Mandaiiling people. The Mandaiiling language has an accent and accent (irama) that is slow and delivered in a soft voice. In accordance with its usage, the Mandaiiling language consists of:

1. Traditional language (language during traditional ceremonies).
2. Andung language (language during beirseidih).
3. Parkapur language (language of the forest).
4. Bahasa na biiaso (language of the day).
5. Bahasa bura (language of angry/rough times).

Another view offered by Kartomii (1981:2) in the book by Srii Hartiinii et al (2012) which states that there is a triianguation choreography between the gondangs in Gordang Sambiilan which is symbolized as a dual sexual relationship, namely the mother gondang as a symbol of the woman and the male gondang as a symbol of the man. Seirta gondang eineik-eineik seibibi siimbol anak yang diproduksi oleh dua gondang seibeilumnya. People from the descendants of the King's family or even non-King's family, it is no longer a problem if they want to hold a celebration by singing Gordang Sambiilan beiseirta onang-onang. It's just that there are several conditions that must be carried out in order to fulfill the requirements. The existence of Gordang Sambiilan as a musical instrument at the peista peirkawiinan event already indicates that meireika is from a family that is descended from the King or who has the ability to mateirii.

Thus, the Mandailing community tradition of onang-onang is a song during traditional ceremonies which affirms one of the functional elements in a sacred wedding ceremony. However, this onang-onang tradition has cultural value, local wisdom in traditional traditions

is an important role for the community, namely education, social, culture, advice and even including marriage. On the other hand, the onang-onang tradition contains poems in the form of positive narratives, but cultural shifts have experienced the existence of these religious ceremonies (Andarini, 2017). Not only are the forms and social structures slowly disappearing, the customary rules have not faded in the local community, but only the community still maintains the value of the onang-onang tradition as one of kinship and friendship and if there is a violation of the custom, a sanction in the form of a social warning will be imposed. This is also what causes one of the onang-onang dance traditions to shift, because in the process various stages are passed and of course the community is more following social-societal developments.

### **The Order of Islamic Law on the Socio-Cultural Values of the Onang-onang Dance Tradition**

Understanding the Onang-onang dance tradition as one of the educational values that is applicable to local community culture and local customary traditions contains an order of Islamic values, both in the recommendation to practice religion and the obligation to obey the rule of law according to Islamic law. About the rule of Islamic law, it is also inseparable from the socio-culture that respects each other in practicing their religion, so the relationship between fellow humans is teinteiram and happy, because of the reiliigiis values of inter-human relations with God as a source of security and happiness in the world. Reiliigiis values will instill the attitude of mankind to submit and obey God or in our keiseiharian kiita keinal deingan takwa. The position and obedience of a Muslim to the rules and laws of Allah has implications for himself, his neighbors, other people, and his environment.

In addition to the eiducative values that are instilled into the geineirasii peineirus, which aims to cultivate the reiliigious character of the geineirasii peineirus. The development of the reiliigious character of young geineirasii must be instilled from geineirasii to geineirasii, especially young geineirasii who are usually faithful to the teachings of religion. Geineirasii who are reiliigious manifest the fruit of good peindiidiik and always adhere to the teachings of religion. Religion is part of a series of God's commandments about actions and morals that were brought by the apostles to guide humanity.

As the lyrics of the onang-onang song say:

*Ile onang baya onang  
Bismillah jolo baya da mulo ni baya mulai on  
Alhamdulillah do baya dipanghabisani  
Dipagogoma mangucap ale da syukur on  
Tu tuhanta nauli baya da basa i  
Namagalehen mada kesehatan on  
Di tappul bulu tobang  
Obanon tu silaiya  
Ulang lupa sumbayang  
Arana i do tiang agama.*

Meaning:

*Listen to the words of nasiihat iinii  
Biismiillah at the beginning of the word  
Alhamduliillah at the end of the word*

*Let us give thanks to God, who is all-powerful and all-powerful.  
Keipada tuhan yang maha peingasih dan maha peinyayang  
Yang teimbeiriikan keiseihatan keipada kiita seimua  
Diiteibang bamboo tree  
Brought to the daeirahsilaiiya  
Don't forget seimbahyang  
Because it is the pillar of religion*

Of course, the lyrics and text inform a message regarding the religious character that cannot be separated from the parents in the family. Because the family is part of the education of education outside of school as a powerful vehicle for religious education (Hasbullah, 2009). As mentioned in the topic with the findings of the values of religious education contains the first and main level of education for children. The Qur'an expresses the importance of parents' role in nurturing and educating children as a form of character. This is confirmed in Q.S luqman [31]: 17, as follows:

يَبْنَئِ أَقِمِ الصَّلَاةَ وَأْمُرْ بِالْمَعْرُوفِ وَانْهَ عَنِ الْمُنْكَرِ وَأَصْبِرْ عَلَى مَا أَصَابَكَ إِنَّ ذَلِكَ مِنْ عَزْمِ الْأُمُورِ

Meaning: "O my dear son! Establish worship and enjoy kindness and forbid iniquity and persevere whatever may befall thee. Lo! that is of the steadfast heart of things" (Departemen Agama RI, 2019).

The provisions of the verse are one of the religious values in the family that beirpeiran pointing balancing karakter, kepeiribadian, nilai-nilai budaya, nilai-nilai keagamaan and moral. One of the religious values embedded in the lyrics of the Onang-onang dance tradition as a form of religious characteristics is part of a sense of gratitude to Allah subhanahu wa taala, in the form of recognition of the wisdom that has been given by Allah, proven by submission to Him. Because of this, it can be said that gratitude expresses praise to God with the tongue, acknowledges His wisdom with the heart, and uses the wisdom in accordance with God's actions.

Religious values that encourage the implementation of God's commandments and encourage the development of the religious character to always carry out religious teachings, and not to abandon prayer (Rajab, 2011). Nyanyian Onang-onang which recommends the affection of children to parents in this case recommends the cultivation of character traits in religious to always beirbaktii to parents. Being devoted to one's parents is one of the main teachings of Islam and a noble act. It is said deimiikian, because by being devoted to one's parents, one is doing two things at once, namely fulfilling the commandments of Allah subhanahu wataala and doing good to fellow creatures of Allah.

Keiwajiban beirbaktii keipada parents merupakan salah satu beintuk membalas budi atas peirjuangan dan peingorbalkan parents in meimbeisarkan dan meindiidiik anak. Beirbaktii to parents builds awareness to always remember the childhood that was filled with the outpouring of parental affection, this is done to foster affection for parents. One of the best ways to be devoted to one's parents is by asking for all their orders, agreeing to what they want, and fulfilling all their wishes. Based on the five kutipan of Nyanyian Onang-onang above, it suggests that young religious should be able to express their love to each other, which is an indicator of the love of parents to children and the love of children to parents.

The Onang-onang tradition at the wedding ceremony of the Angkola Batak Tribe can provide insight into the Islamic religious values contained in the kutipan Nyanyian Onang-onang are religious values that encourage obedience to God's rules, praying, the recommendation to always express gratitude to God by always saying biismiillah before doing work and saying Alhamdulillah at the end of work. The religious values of resilience

contained in the kutipan Nyanyiaan Onang-onang that directs resilience to the traits and behaviors of diisipliin, uleit, and beiranii meinanggung reisiiko. So, this tradition is not only local wisdom as an educational value and understanding that contains advice, but honesty and togetherness in a marriage provides a message of harmonious kinship.

In the context of carrying out traditional marriage ceremonies, especially traditional ceremonies in Batak Angkola, the presence of the Onang-Onang tradition in its appearance is a very important and absolute aspect. The appearance of the gondang not only acts as a complement or additional element of the traditional marriage ceremony, but more than that, the presence of this gondang is an integral part of the overall content of the ceremony. In this context, there is a double meaning of the Onang-Onang performance that refers to the gondang ensemble, the panortor, and its related elements. Without the presence of gondang, the traditional marriage ceremony is considered incomplete, and conversely, the performance of gondang without the traditional nagodang would also not fulfill the perfection of the ceremony. This is what shows the uniqueness of Onang-Onang.

Seen from the welfare value, the implementation in the traditional ceremony has several provisions and rules, but from observation, there are obstacles in the preservation and development of Onang-Onang. Therefore, guidance is needed, especially for the younger generation, to maintain the continuity of the Onang-Onang tradition. Another obstacle observed in the preservation of Onang-Onang is the rarity of the nagodang traditional marriage ceremony, which makes the performance of Onang-Onang also rare due to the rarity of the ceremony.

## CONCLUSION

Onang-Onang is an oral tradition found in the Angkola region that is specifically only used in the implementation of major traditional ceremonies. This oral tradition has an important role in the Angkola traditional wedding ceremony and its use in the ceremony includes functions as entertainment, an educational tool in the context of Angkola customs, a tool for upholding social values, and strengthening the bond of brotherhood. The meaning contained in Onang-Onang reflects the expression of the heart's longing for the mother (parents) and her affection but is also used in a happy atmosphere at traditional ceremonies. The local wisdom values reflected in Onang-Onang include the spirit of gotong-royong, the philosophy of harmony of advice in marriage ceremonies, the value of kinship, advice that shows faith in the Almighty, and the love of parents for children. The symbolic approach in the oral tradition of the Angkola traditional wedding ceremony has local wisdom values that are the basis for the philosophy of life of the people in Angkola.

The Onang-Onang tradition clearly emphasizes the cultivation of strong religious educative values in guiding the practice of religion and obedience to the rules and laws set by God. When each individual respects his or her religion with sincerity, there will be a harmonious relationship that makes human life more complete and happier because religious values are the connection between fellow humans and God as the source of wholeness and happiness in the world. Religious values form the attitude of human submission and obedience to God in daily life through piety. A Muslim's position and obedience to God's rules and laws has implications involving himself, his neighbors, others, and the environment, which is in line with the teachings in Al-Quran Surah Luqman verse 17.



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