

Character Values in the Oral Tradition of Folk Songs From Dairi

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Abstract

One form of the language of a culture that is reflected in the group of speakers is folk songs. A song consists of various word arrangements with a unique and interesting language style. The composition of these words contains meanings that aim to influence the formation of the identity and character of the adherents. The Pakpak Dairi community is no exception. So this study aims to describe the character of the Pakpak Dairi community through folk songs. The research method used is descriptive qualitative interactive model of Miles and Huberman in anthropolinguistic studies. Data on Pakpak Dairi folk songs analyzed were three songs. The results of the analysis obtained a description of the character of the Pakpak Dairi people, namely: 1) love for the motherland (nationalism); 2) environmental care; 3) hard work; 4) independent; 5) responsibility; 6) national spirit; and 7) friendly/communicative.

Keywords: characters, pakpak dairi, folk songs, oral tradition

1. Introduction

As a country consisting of various ethnic groups, Indonesia has very rich cultural products. Uniquely, these very diverse cultural products can still coexist in the midst of a heterogeneous society, although it cannot be denied that the rapid developments that have taken place in various aspects of life have also changed the structure and pattern of people's lives. One of the ethnic groups that still maintains cultural products is the Dairi ethnic group (hereinafter abbreviated as Ed). The eD community itself is one of the Batak sub-ethnic groups, the majority of which are spread across the Dairi and Pakpak Bharat Regencies. Even though it is one of the Batak sub-ethnicities, eD has rich cultural products (Simanjuntak, 2019).

Talking about culture, of course, cannot be separated from community entities and language entities. All three have a close integrated relationship. The presence of one entity greatly determines the presence of other entities. Language reflects culture, culture reflects society, society reflects language. Such is the reciprocal relationship between the three (Simanjuntak, 2015; Herman et al., 2019). Thus, it can be said that language contains elements of culture. In this context it is concluded that the Dairi language (hereinafter abbreviated as bD) contains or reflects bD (Sahrial, 2017). The form of an oral tradition can be in the form of an oral literary tradition such as a tradition of using folk language, a tradition of mentioning traditional expressions, a tradition of traditional questions or riddles, folk poetry, telling folk stories, singing folk songs, and anointed titles (Sibarani, 2012).

As described above, one of the linguistic manifestations of a culture that is reflected in the group of speakers is folk singing. Folk songs consist of three types, namely: (1) functioning folk songs, namely folk songs whose words and songs play an equally important role, for example: lullaby, working songs, and lullaby songs. games (playing songs); (2) folk songs that are lyrical in nature, namely folk songs whose text is lyrical in nature, which is the trigger for the author's feelings of emotion; and (3) narrative songs (Brunvand in Danandjaja). In the Dairi community there are many numbers and types of folk songs, although in recent years it has experienced decadence as a result of quite complex social conditions, but its presence is still found in the daily lives of most of its adherents.

Folk songs are rhythmic sounds (voices) and musical songs that are strung together to produce a beautiful

harmonization. This is reinforced by Brunvand (in Danandjaja, 1994) who states that folk singing is a form of folklore consisting of words and songs, which are circulated orally among members of certain collectives, are traditional in form, and have many variants. Folk songs are also called traditional poetry, which are songs in nature, to be recited, experienced, and lived together.

As a song consisting of various word arrangements with a distinctive and interesting language style. The composition of these words contains meanings that aim to influence the formation of the identity and character of the adherents. A song is related to the context and context of the performance. The context includes linguistics, proxemics, kinetics, and other material elements, while context includes two things, namely the situational context and the cultural context. The context of the situation is the environment or place where the event takes place. In addition to the context of the situation, the cultural context also influences (Silaban, 2014).

To examine the meaning of the text, a theory of the symbols that are communicated is used, namely the theory of semiotics. Semiotics is the study of "the life signs within society." Literally interpreted as the study of signs of life in the society of De Saussure (semiotics pioneer and linguist). To examine the context, Halliday & Hasan's theory is used, namely something that is closely related and exists with the text.

Oral Traditions

Tradition is a habit of a group of people whose continuity is hereditary. Traditions can be in the form of customs and also community culture (Koentjaraningrat, 1997; Purba et al., 2022). Because this tradition has been passed down from generation to generation, tradition has become a habit. Traditions passed down orally from one generation to the next in a community group are called oral traditions.

Oral traditions as discourses that are spoken or passed down from generation to generation include those that are spoken and those that are written, all of which are delivered orally. However, the mode of transmission of this oral tradition is not only in the form of words, but also a combination of certain words and actions that accompany the words. Tradition will also provide a set of models for behavior which includes ethics, norms, and customs (Prudentia, 2007).

It was further stated that oral tradition is not just narrative, but rather the concept of inheriting a culture and part of oneself as a social being (Prudentia, 2010). This means that oral tradition is not only orality which requires utterances such as proverbs, fairy tales, legends, spells, and rhymes, but how orality is inherited epistemologically, for what it is inherited axiologically, who inherits it, to whom it is inherited, and everything related to the context of orality that (Sibarani, 2014).

Sibarani (2012) argues that there are several characteristics of oral tradition as follows: 1. It is a cultural activity, habit or culture in the form of oral, partly oral and non-oral; 2. Having activities or events as the context of its users; 3. Observable or watchable; 4. It is traditional. This traditional characteristic implies that oral traditions must contain elements of ethnic heritage, both purely ethnic in nature and new creations with ethnic elements; 5. Inherited from generation to generation. The oral tradition was passed down from one generation to another; 6. Word of mouth delivery process. Traditions that are conveyed, taught, socialized, and passed down orally are called oral traditions; 7. Contains cultural values and norms; 8. Have versions. As a tradition that is passed on orally, an oral tradition has the potential to have different forms which are called variations or versions; 9. Commonly owned by certain communities; and 10. Potential to be revitalized and appointed as a source of cultural industry.

Folk Songs

Folk chants or oral poetry. Called oral poetry because it was created and spread orally or orally. Song lyrics or 6 songs are nothing but poetry. Songs or songs can also be referred to as sung poetry, or song poetry. As a work of art, poetry, including children's poetry, contains various elements of beauty, especially beauty that is achieved through linguistic forms. Nurgiyantoro (in Silaban, 2014).

In folk singing, words and songs are an inseparable whole. However, the same text is not always sung with the same song. On the other hand, songs are often used to sing several different folk song texts. Folk songs differ from other songs, such as pop or classical songs. This is because the nature of young folk songs is changing, both form and content. This non-rigid nature is not shared by other forms of singing.

Text, co-text and context

The structure and formula of verbal and non-verbal elements in the study of oral traditions can be explained by understanding the structure of the text, context and context in an oral tradition performance. Because the oral tradition starts from verbal elements and then enters non-verbal elements, anthropolinguistic studies are the right study to study this (Sibarani, 2014).

Every oral tradition has form and content. Form is divided into text, co-text, and context, while content consists of

meaning and function, values and norms, and local wisdom. Text, context, and context are three parts that are interconnected so that the understanding of a text also depends on the context and context, and vice versa. In addition to analyzing the relationship of propositions in oral tradition texts, it is also necessary to analyze elements of context and context to get the actual meaning. Text has structure, co-text has elements, and context has conditions, the formula of which can be revealed from the study of oral traditions (Silaban, 2014).

Text is a verbal element in the form of a language that is strictly formalized, such as literary language or narrative language that conveys non-verbal oral traditions, such as the introductory text to a performance (Herman et al., 2022). The structure can be seen from the macro structure, groove structure, and micro structure. The macro structure is the overall meaning, global meaning or general meaning of a text which can be understood by looking at the topic or theme of a text (Herman, Saputra, Ngongo and Fatmawati, 2022). The plot structure is a schema or plot of a text. A text, including oral tradition texts, is generally composed of three elements, namely introduction, body, and conclusion, each of which coherently supports the other (Sibarani, 2012).

Co-text as a sentence (single or multiple) which is part of the text that (more or less directly) surrounds it. The context of speech of this kind is inadequate for understanding the words, unless it includes an understanding of the actions that occur as part of and as a result of the words. To understand people's linguistic behavior, we must look beyond the context of speech and bring the whole linguistic environment into view. This means that we must expand our vision from context to context: That is, the whole of the environment (not just linguistics) that surrounds language production (Mey, 1993).

Context is revealed through the characterization of the language used by speakers (Halliday & Hasan, 1985). In Halliday's theory, the literal meaning is translated within Saussure's terms which states that language is a social fact. By Halliday, something I the above is processed into something that already exists and is present in the participants before the act of communication is carried out, therefore context refers to the cultural context and social context (Halliday, 1978; Wirt, 1984) which are identified as shutter, tenor, and mode.

Character

Character is the psychological traits, morals or manners that distinguish a person from other people: character, character, personality. Human character on the one hand is influenced by the environment, but on the other hand human character must be able to conquer it. A good environment will form a good character, on the other hand a good character will form a good environment too. Character building believes that character is not only formed by the environment, but must be formed intentionally from those that are not good, not good, or not yet formed to be formed, better, and better (Sibarani, 2015).

There are several character values formulated by the 2011 Ministry of National Education. These character values are (1) Religious, (2) Honesty, (3) Tolerance, (4) Discipline, (5) Hard Work, (6) Creative, (7) Independent, (8) Democratic, (9) Curiosity, (10) National Spirit, (11) Love of the Motherland, (12) Respect for Achievement, (13) Friendly/Communicative, (14) Love Peace, (15) Love Reading, (16) Care for the Environment, (17) Social Care, and (18) Responsibility.

2. Research Methods

As an oral tradition, it is certain that the oral tradition is a humanistic phenomenon so it needs to be approached with a humane understanding as well. Qualitative descriptive research method is a research procedure that produces descriptive data in the form of written words from people and observed behavior. The research method used to analyze the Pakpak Dairi folk singing is the interactive model of Miles and Huberman, Saldana (2014) analyzes research data within the scope of anthropolinguistic studies which examines language as a cultural resource and speaking as a cultural practice. The analysis process goes through the stages of data reduction, data presentation, data verification, and drawing conclusions. Data description is carried out based on research problems, namely the meaning of the text, co-text, context, and characters, and then formulates conclusions from the research results (Nasution, 2020).

3. Results and Discussion

The description of the character of the Dairi people as reflected in the data on folk songs is described in the table below:

Table 1. Description of the Characteristics of the Pakpak Dairi Community

No	Data	Translation	Character
1	<i>Dak kekelengenu tanoh Dairi</i> <i>Nggambur ngo tanoh na mbellang i si</i> <i>Lae na pe malum mahan perindinki</i> <i>Njolmit-njolmi i gembar sapo i</i>	The land of Dairi that I love The land is fertile and wide The water is clear for bathing So close to home	Nationalism
2	<i>Teddoh ngo atengku naing balik mi si</i> <i>Mengidah karina silotna i si</i> <i>Lolo ngo atengku kessa sakat mi si</i> <i>Mi kuta lebbuh mpung idi</i>	My heart longs to return Seeing everything in there My heart was shocked when I got there To my ancestral village	Nationalism
3	<i>Gambir mbue bagi ma kemenjen pe</i> <i>Damar kopi bagian sideban pe</i> <i>Idi ngono pencarin i si</i> <i>Idi ngono pencarin i si</i>	Gambir a lot and also frankincense Damar coffee and many more That's the livelihood there That's the livelihood there	Nationalism
4	<i>Otong kabang mi urang julu ko</i> <i>lebbe manuk-manuk,</i> <i>pesoh mo giam teddoh mi ate</i> <i>mendahi si buyung</i> <i>I tengah rambah en ngo bapa</i> <i>merkemenjen,</i> <i>giam burju-burju ia mersikola,</i> <i>bang mu juma mengengani</i> <i>inangna.</i> <i>Odong... odong...odongggg</i>	Fly upstream you fly, Convey your longing to the child, His father was in the middle of the forest looking for incense. Hopefully he's doing well at school or going to the fields with his mother. Odong...odong...odongggg.	Hard work; Independent; Responsibility
5	<i>Mersada mo karina</i> <i>Pakpak Kelasen Pakpak Boang</i> <i>Pakpak Keppas Pakpak Pegagan</i> <i>Bagi ma Pakpak Simsim nai</i>	Unite all Pakpak Kalasen Pakpak Boang Pakpak Keppas Pakpak Pegagan So is Pakpak Simsim	Spirit of nationality; friendly; Responsibility
6	<i>O tanoh Pakpak</i> <i>O tanoh Pakpak kutangki</i> <i>Tanoh ketubuhenki</i> <i>Si mak terlupakan i</i>	O land Pakpak O land of Pakpak my village My homeland Which is unforgettable	Nationalism
7	<i>Ndaoh pe diringki</i> <i>Merkellang lae simbages i</i> <i>Kum ukurki lalap ngo</i> <i>Teddoh mi lebbuh mpungki</i>	Even though I'm far away Bounded by a very deep river But my heart always I miss my ancestral village	Nationalism
8	<i>O tanoh Pakpak</i> <i>Ulang kono lalap terpeddem</i> <i>Tuduhken mo mi jelma mbellang</i> <i>Ulang kono dak ketadingen</i>	O land Pakpak Don't fall asleep Show it to the crowd Don't you always miss	Nationalism; Environmental care;
9	<i>Mersada mo karina</i> <i>Pakpak Kelasen Pakpak Boang</i> <i>Pakpak Keppas Pakpak Pegagan</i> <i>Bagi ma Pakpak Simsim nai...</i> <i>Asa maju karina</i> <i>Asa maju karina...</i>	Unite all Pakpak Classen Pakpak Boang Pakpak Keppas Pakpak Pegagan Likewise Mr. Simsim So that all progress To advance all	Hard work; Independent; Spirit of nationality; Friendly/ Communicative; Responsibilities

Characteristics of the Pakpak Dairi Community through Folk Songs

1. Nationalism (Love of the Motherland)

The character of love for the motherland or ancestral land of the Pakpak Dairi people as illustrated in the folk song data above illustrates that the Dairi people think, act, and act in ways that show loyalty, care, and high appreciation for the physical environment. The character of love for the motherland or ancestral land embedded in the body and soul of the Dairi people is based on strong reasons. The condition of the Dairi region which is typologically a highland area, hilly, rich in flora, fertile soil, and cool climate is certainly a privilege that must be realized as a gift.

The character of love for the homeland or love for the ancestral land that is embedded in the body and soul of the Pakpak people is reflected in the lyrics of the song *Kekelengenu Tanoh Dairi* (Land of Dairi that I love). Its pure, beautiful and rich natural conditions make people's lives very dependent on and close to nature. It is not surprising to

see that the Dairi people prefer to live and live in villages, even in today's digital era, the Dairi people prefer to live or open new dwellings on forest slopes. Various necessities of life are available and can be obtained easily in a very rich nature. The source of clear water from the heart of the forest flows to the village and is not even far from the house where you live. The same water is used to meet daily needs both for consumption and washing and bathing.

The topography which consists of mountains and hills and very cool air is one of the determining factors for the employment of the majority of the local community. Fertile soil and rich nature are the reasons people choose to farm or grow crops. Some of the leading agricultural commodities from the Dairi area are patchouli, candlenut, frankincense, resin, corn, coffee, tubers, vegetables, bananas, jackfruit and potatoes.

The vast forests store millions of wealth and are also used to meet the necessities of life because not a few forest products have quite high economic value. One of them is kemenjen 'incense' which is used as a raw material for the perfume, medicine, cosmetic and pharmaceutical industries. Initially, all the Dairi people had forest land to harvest the incense. Not surprisingly, in the past when we visited the houses of the Dairi people, we would smell frankincense. This is because the incense from the harvest is placed on the floor of the house. Even though times have experienced very rapid development, today many Pakpak Dairi people still harvest frankincense in the middle of the forest.

The next character of love for the motherland or ancestral land that belongs to the Pakpak people is reflected in the expression *Teddoh ngo atengku naing balik mi si, Mengidah karina silotna i si* (My heart longs to go back, to see everything there). The beauty and richness of nature as well as the life of the people who uphold the values of genuine local wisdom is of course something that cannot be found anywhere else.

The character of love for the motherland or love for the ancestral land of the Pakpak people is also reflected in the lyrics of *O tanoh Pakpak, O tanoh Pakpak kutanki Tanoh kebuhenki, Si mak lupaken i. Ndaoh pe ringing. Merkellang lae simbages I, Kumukurki lalap ngo, Teddoh mi lebbuh mungki* (Even though I am far away. I am bounded by a very deep river. But my heart always misses the village of my ancestors). So great is the love of the Pakpak people for their homeland without exception for migrants. Even though they are far apart, their love does not dampen homesickness. Beauty, natural wealth, and millions of past memories that are stored or left in the heart and memory are felt as a call to return home.

O tanoh Pakpak, Repeat kono lalap terpeddem. Accuse Mo Mi Jelma Mbellang. Repeat kono dak ketadingen (O Tanah Pakpak, Don't you fall asleep. Show it to the crowd, Don't you always miss). The character of love for the homeland or homeland is clearly reflected in this fragment of the lyrics. The hopes or dreams of the Pakpak people for the progress or development of their ancestral land are expressed in songs. The condition of the area where the Pakpak people live is still lagging behind compared to other regions is a fact that cannot be denied. *repeat kono lalap terpeddem* is a figure of speech that describes the slow development in their area. The expression seemed to encourage his ancestral region to rise and from being left behind.

2. Care for the Environment

The Pakpak tribe is an ethnic group that cares about the environment. This is based on the dependence of the Pakpak community on nature which provides various necessities of life. This is why the majority of Pakpak people prefer to remain in their hometown or ancestral lands even though technological advances have approached their lives. Today's Pakpak people are still united with nature and live according to conventional patterns.

The environmental care character of the Pakpak people is reflected in the expression of *O tanoh Pakpak, Lagi kono lalap terpeddem. Accuse me of mo mi jelma mbellang Repeat kono dak ketadingen* (O Tanah Pakpak, Don't you fall asleep. Show it to the crowd, Don't you always miss). This expression appears as a form of hope or dream of the Pakpak people for the progress of their homeland. It is undeniable that the development of the area inhabited by the Pakpak people is indeed not as advanced as other regions, even though the flow of change and development of the times can be enjoyed in all sectors and lines. This is what underlies the emergence of a desire in the hearts of the next generation to see where their birthplace can compete with other regions. Development in various sectors can be realized so that in the future it can improve the standard of living and the quality of its human resources.

Mersada mo karina, Pakpak Kelasén Pakpak Boang Pakpak Keppas Pakpak Pegagan For ma Pakpak Simsim nai. Asa Maju Karina, Asa Maju Karina (All Pakpak Kelasén, Pakpak Boang, Pakpak Keppas, Pak Pak Pegagan, and Pakpak Simsim are united. To all go forward, so that all can go forward). This expression is an imperative form of an invitation to work together to build ancestral lands.

3. Hard Work

The character of hard work is one of the character values possessed by the Pakpak community. They are well aware that coexistence and unity with nature requires hard work so that survival continues. The only expertise they have is farming and utilizing natural products. The hard-working character of the Pakpak people is reflected in the lyrics of the

following song: I Tengah Rambah en ngo Ayah Merkemenjen (The father is in the middle of the forest looking for frankincense). Looking for frankincense to the middle of the forest is a custom carried out by the Pakpak community, especially women. Not infrequently also to stay overnight and live in the middle of the forest for days just to look for incense. Not without reason, womenfolk are willing to do it without fear or worry, because incense is a forest product with high economic value. Such sacrifices are a form of responsibility and obligation to work hard to support the family.

4. Independent Character

The next character possessed by the Pakpak community is independent character. The independence of the Pakpak people is reflected in the expression I amid rambah en ngo, father of the mermenjen, giam burju-burju ia mersikola, bang mu juma mengangani inangna (The father is in the middle of the forest looking for frankincense. Hopefully he will go to school or the fields to accompany his mother). The meaning of this expression describes the independence inherent in the Pakpak community. Entering the wilderness is not without risk because there are many challenges faced when doing so. Wild animals, ravines, rocky and slippery roads, and much more. All of that is not a barrier for the sake of the family. This expression emphasizes that Pakpak people do not like to depend on others. Choose to pick up sustenance. Not even waiting for it. This independent character has even been instilled from an early age. Taught and passed on to the next generation. Giam burju-burju he is mersikola, bang mu juma is inangna (hopefully he is doing well to go to school or to the fields to accompany his mother). Children who generally know the world of play, but from the middle of the forest the father prays that his son will be good (enthusiastically or seriously) to help his mother to the fields. Independence is very clearly instilled from an early age. The prayer and hope of one parent is that one day their child will not be spoiled and dependent on others.

5. Character Responsibilities

The character of responsibility that is reflected in the life of the Pakpak people is set forth in the expression I amid rambah en ngo, father of merkemenjen, giam burju-burju ia mersikola, bang mu juma mengangani inangna (his father is in the middle of the forest looking for frankincense. Hopefully he is going well to school or to the fields accompanying his mother). A father who struggles in the middle of the forest for days without fear of the risks he faces is a form of his awareness as the backbone of the family. A father feels he has a responsibility to work hard so that the family's needs can be met. A father is well aware of his role in the family. From the middle of the forest, a father who was looking for incense sang softly, filled with feelings and longing that flowed in his veins.

Furthermore, the responsible character of the Pakpak community is reflected in the lyrics "Mersada mo karina Pakpak Kelasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, Bagi ma Pakpak Simsim nai. Asa Maju Karina, Asa Maju Karina" (All Pakpak Kalasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, as well as Pakpak Simsim. So that everyone can move forward, everyone will move forward). The Pakpak people feel they have a responsibility to advance the area where they were born. There is a strong awareness within the Pakpak community that the success of progress in the area of origin or homeland lies on their shoulders and also that of the younger generation.

6. Character of the National Spirit

The character of the national spirit in this context is understood as a way of thinking, acting, and having the perspective of the Pakpak community which places the interests of the nation above personal interests. The spirit of nationalism is reflected in the lyrics of Mersada mo karina, Pakpak Kelasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, Bagi ma Pakpak Simsim nai. Asa Maju Karina, Asa Maju Karina (All Pakpak Kalasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, as well as Pakpak Simsim. Let's all go forward, everyone will go forward). The meaning of this expression indicates that the development and progress of their native land will not be realized without cooperation. This expression is interpreted as the application of the proverb "United we stand. Divided we fall." Building and advancing an area is not possible to walk alone. Unity and unity will only be realized through strong cooperation. Support each other, support, and work together.

7. Friendly/Communicative Character

This character is related to actions that pay attention to the pleasure of working with others. This characteristic is owned by the Pakpak community which is also reflected in the lyrics of Mersada mo karina, Pakpak Kelasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, Bagi ma Pakpak Simsim nai. Asa Maju Karina, Asa Maju Karina (All Pakpak Kalasen, Pakpak Boang, Pakpak Keppas, Pakpak Pegagan, as well as Pakpak Simsim. Let's all go forward, everyone will go forward). Like water with a cliff depicts a relationship between each other helping each other. The point is that the Pakpak community calls on all clan groups to unite to build and advance their area of origin or ancestral land. Thus, the dream of advancing the ancestral land including its people can be realized.

4. Conclusions

Based on the results of the research conducted, several conclusions were obtained as follows:

1. The character of the Dairi people is reflected through folk songs.
2. The character of the Dairi people is reflected through the analyzed folk singing data.
3. The characters of the Dairi people found in the folk songs analyzed are the characters of loving the motherland, caring for the environment, hard work, independence, responsibility, national spirit, and being friendly/communicative.

The importance of language and culture research, especially regional language and culture as a revitalization effort, this research still has many shortcomings so it needs to be followed up by adding data or also conducting studies in terms of problems or other approaches. Thus, the researcher suggests that observers of language and culture, especially researchers who have the same interest or interest as this research, to conduct further studies to improve this research and also previous studies which still have deficiencies. The scientific resources of researchers who are not yet qualified make this research still have gaps that must be perfected. In particular, panel research on Pakpak Dairi culture with a focus on character studies is still very rare. So that it is an opportunity that other researchers must take advantage of, especially followers or adherents of that culture.

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