

CULTURAL VALUES IN SONG LYRICS *ENDENG-ENDENG* IN WEDDING CEREMONY OF MANDAILING SOCIETY IN NORTH LABUHANBATU REGENCY

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ABSTRACT

This study focused on finding out the cultural values in song lyrics *Endeng-endeng* of Mandailing society in North Labuhanbatu Regency. The objectives of this study were : (1) to find out the types of cultural values in song lyrics *Endeng-endeng*, (2) to find out the dominant types that used in song lyrics *Endeng-endeng* and (3) how the realization of the cultural values in wedding ceremony of Mandailing society in North Labuhanbatu Regency. This research was conducted by using descriptive qualitative design. There were 18 data of cultural values that were taken from song lyrics *Endeng-endeng* transcriptions. The findings of this research were : (1) There were nine cultural values of Batak that found in song lyrics *Endeng-endeng*, that contained kinship (16.7%), religion (16.7%), *hagabeon* (extended family)(11.1%), *hasangapon* (respect) (11.1%), *hamoraon* (wealth) (5.5%), *hamajuon* (modernization) (11.1%), *patik dohot uhum* (rules and laws) (11.1%), *pangayoman* (nurture) (5.5%) *marsisarian* (conflict) (11.1%). (2) The most dominant types of cultural value was kinship and religion (16.7%). (3) The realization of cultural values of song lyrics *Endeng-endeng* of Mandailing society in North Labuhanbatu Regency was described by interview the informants that understood about *Endeng-endeng*. The meanings in song lyrics *Endeng-endeng* were the advices for the groom that should be applied by them in their life after got marriage.

Keywords: *cultural values, Endeng-endeng, song lyrics, wedding ceremony of Mandailing society*

INTRODUCTION

Language is an important thing to learn because it has a major objective and role in human life. In general, all human activities always involve language as a means to interact among people. It can be concluded that language has close relationship and can't be separated from all of human's activities.

Every language must be consisted of meaning. One of the aspects that influence the meaning itself is culture. Language and culture were two major things that can't be separated in human life. Cultures are everything that people have, think, and do as a member of society. Culture includes a society's art, believe, customs, institutions, inventions, languages and values. Cultural value is the community's wisdom or local genius that deriving from the high value of cultural tradition in order to manage the social community or social life order. Based on theory of Sibarani (2018), cultural value is the local wisdom that comes from the ancient value of cultural tradition to regulate the social life in reaching the community progress. Cultural value can be seen in the traditional event such as wedding ceremony, death ceremony, etc.

When talking about cultural values in a tradition, North Labuhan Batu Regency, which is located in North Sumatra Province, is the sub-district that consists of three majority tribes namely Batak Toba, Batak Mandailing and Javanese. One of the most dominant communities that occupied in this area was

Batak Mandailing. One of the cultures that still used by Mandailing society in marriage event in North Labuhanbatu Regency, especially in NA IX-X sub-district (one of the sub-district in North Labuhanbatu Regency) was *Endeng-endeng*.

“*Endeng-endeng*” is a traditional dance that originating from South Tapanuli area that describes the joy and joyful expression of everyday society. *Endeng-endeng* can be categorized as the combination of dance and Pencak Silat. This tradition is usually carried out by people who are celebrating a circumcision event or in the wedding ceremony in the night by the society. The song lyrics of *Endeng-endeng* are in Mandailing language. Mandailing language is a vernacular of Mandailing tribe in Indonesia, especially in North Sumatera. Beside as communication tool, it is also as the symbol identity of Mandailing ethnics. The lyrics of *Endeng-endeng* song are the advice for the couples that get marriage. This song is like a rhyme (*pantun*).

Based on the explanation above, the researcher analyzed the types of cultural values that existed in song lyrics *Endeng-endeng* by using Simanjuntak (2008) theory that stated there were nine types of cultural values in Batak. The researcher also clarified the realization of cultural values that found in song lyrics *Endeng-endeng* in wedding ceremony of Mandailing society in North Labuhanbatu Regency, because at the present time many Mandailing people don't know about this tradition and the cultural values in these song lyrics. They only sing without knowing the real meaning and the values that consist in that song lyric. Therefore, as one of the traditional culture at Mandailing society, especially in North Labuhanbatu, this tradition needs to be preserved and worthy to continue to be studied in order to not become extinct.

Thus, the study of *Endeng-endeng* is a part of effort to explore the local wisdom that is often neglected by the community. For that purpose, the researcher decided to make a research that focused on analyzing "Cultural Values in Song Lyrics *Endeng-endeng* in Wedding Ceremony of Mandailing Society in North Labuhanbatu Regency".

Semantics

Semantics is one of linguistics branches, which explains about language meaning, or it can be said that meaning is the most important thing in studying semantics term. Semantics is one of the richest and most fascinating parts of linguistics.

Meaning is related to the human capacity to think logically and to understand very closely. So when we try to analyze meaning, we are also trying to analyze our own capacity to think and understand our own ability to create meaning. Semantics itself concerns with “Giving a systematic account of the nature of meaning” (Leech, 1981). A part of semantics study is literal and non-literal meaning.

Cultural Value

Holden (2006) defines in his book entitled *Cultural Value and the Crisis of Legitimacy Why Culture Needs a Democratic Mandate* that a culture generates three types of cultural value namely intrinsic, instrumental and institutional.

a. Intrinsic Value

Intrinsic values are the set of values that relate to the subjective experience of culture intellectually. This kind of value can be captured in personal testimony, qualitative assessment, anecdote, case studies and critical reviews. Because intrinsic values are experiences at the level of the individual, they are difficult to articulate in terms of mass communication.

b. Instrumental Value

Instrumental values are related to the ancillary effect of culture, where culture is used to achieve a social economic purpose. They are often, but not always expressed in figure. This kind of value tends to be captured in output, outcome and impact, studies the document of economic and social significant of investing in the art.

c. Institutional Value

Institutional value connects to the processes and techniques that organizations adopt in how they work to create for the public's value. Institutional value is created or destroyed by the way how these organizations engage with their public: it flows their working practices and attitudes, and is rooted in the public service ethos. Institutional value is evidence in feedback from the public, partners and people working closely with the organization. The ways of measuring and talking about how institutions add value have not been yet fully articulated or brought into everyday practice, although the policy-makers has give attention to the idea of public value.

Cultural Value in Batak

According to Simanjuntak (2008) there are nine cultural values in Batak that influence how they behave and live in community life. The first is *Kinship*, which includes the closeness of relations with the same tribe, bound by love based on blood relations, kinship which is bound by the elements *Dalihan Na Tolu* (*Hula-hula, Dongan Tubu, Boru*), *Banana Raut* (*Boru Children from Anak Boru*), *Hatobangon* (clever person) and all kinship ties bound by marriage and clan ties.

The second is *Religion*, which includes religious life, both traditional religion and new religions that regulate relations with the Supreme Creator and its relationship with fellow humans and the environment in which humans are located.

Third is *Hagabeon*, which means having many children and long life. For Batak people, human resources are very important because ethnic strength can be built with a large population in the tribe. It seems that this is related to the history of the Batak people who have a high competitive culture, which is reflected in the war or village war.

Fourth, *Hasangapon* (glory, authority, and charisma) which is the main value that encourages the Toba Batak sub-ethnic community to strive for glory.

Moreover, in this modern era, high position and rank became a symbol of glory, authority, charisma and power in Batak people.

The fifth cultural value, namely *Hamoraon* or rich, is one of the cultural values that underlies and encourages Batak ethnic people to seek wealth in the form of many material objects (Simanjuntak, 2008).

Sixth, *Hamajuon*, or progress, which can be achieved by leaving home and studying as high as possible. This *hamajuon* cultural value strongly encourages Batak people to wander and go to various regions in the country, with the aim of increasing and maintaining the spirit of competition.

Seventh, *Patik Dohot Uhum* or roles and laws. This obedient *dohot uhum* value is a strong value that is socialized by Batak people to uphold the truth, justice, and live according to applicable law.

Eighth is *Pangayoman*. This value reflects the presence of protectors or bears of welfare, whose presence is at least needed in very urgent situations.

The ninth value is *Marsisarian*, or the business of Batak people to keep understanding each other, respect each other, help each other. If there is a conflict or feud in community life, then the principle of *marsisarian* needs to be put forward.

Wedding Ceremony of Mandailing Society

Customs in Mandailing tribe involve many people from *dalihan natolu* world, such as *mora*, *kahanggi*, and *anak boru*. The procession of the wedding ceremony starts from the traditional meeting that's called *makkobar / makkatai*, which is speaking in a very special and unique manner. Each member responds, like turns in turns. The first person that works to open a conversation is a spokesperson who has a purpose (*suhut*), followed by a son-in-law who has a duty (*boru suhut* child), brother-in-law from the son of boru (bananas), participants in the meeting (*paralok-alok*), customary king in the village (*hatobangan*), the customary king of *Kampung Ujung* (King of *Torbing* beam) and the king of the traditional culture / leader of the congregation (king of *panusunan bulang*).

After that, a traditional event known as *mangupa* or *mangupa tondi dohot* was carried out. This event was held since Islam entered and was adopted by the Mandailing ethnic group by referring to Islamic and customary teachings. Usually there are words of advice delivered during this event. The aim is to restore and or strengthen the spirit and body. *Pangupa* or an ingredient for *mangupa*, in the form of a dish placed into a large cup and filled with rice, eggs and free-range chicken and salt. Each dish has a symbolic meaning. For example, a round egg consisting of yellow and egg white reflects the roundness (wholeness) of the body (*tondi*). *Pangupa* must be eaten by the bride and groom as a sign that in establishing a household there will be challenges in the form of sweet, bitter, sour and salty life. For this reason, the bride must be ready and able to live the relationship well.

Song Lyrics and Music

Music and lyrics have a strong relationship. Lyrics can be produced by the song that combined with music itself. Generally, music consists of two elements, sounds as the primary and lyrics as the secondary (Dallin1994). Lyrics have

significant contributions to the music itself although it contributes as the second element of the music.

According to Dallin (1994), “Lyrics are written as a form of interaction between the writer and the listeners. Most of the times, they carry a message (whatever that might be) with the purpose of motivating the listeners, at least, to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc.”

Every song has a meaning. The meaning of lyrics can be either explicit or implicit. Some lyrics are abstract, almost unintelligible, and in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression.

Endeng-endeng

One form of art that applied in North Labuhanbatu community is *Endeng-endeng*. This artistry is growing with the arrival of the people of South Tapanuli who migrate to North Labuhanbatu Regency carrying the *Onang-onang* Tor-tor with the position of the palm facing up and down (closing), and holding. The combination between Malay ethnic communities with Mandailing ethnic have an impact on the blend of arts they have. The mixture then gave birth to a new art called *Endeng-endeng* dance.

Endeng-endeng increasingly exists at wedding parties, circumcisions, and aqiqah (swinging children) events that held as expressions of happiness, because this dance and this event are entertaining. *Endeng-endeng* dance is very popular in North Labuhanbatu Regency because the dance is not too difficult. The simplicity of this dance causes almost all people to dance it. The implementation of *Endeng-endeng* dance is usually done twice (night and day), or only once, at night or during the day. The musical instrument that used as accompaniment is a blend of ethnic Malay musical instruments namely Pakpung drum and Rebana with keyboards, drums and guitars.

Mandailing Society in North Labuhanbatu Regency

The Mandailing society is patriarchal, employing family names, or marga (clan). The well known as ‘marga’ in Mandailing are: *Lubis, Nasution, Siregar, Hasibuan, Harahap, Dalimunthe* (originally from *Munthe*), *Matondang, Rangkuti, Parinduri, Pulungan, Rambe, Daulae(y), Pohan, Batubara* (not to be confused with the *Batu Bara* people from the east coast of Sumatra), *Barus and Hutajulu*.

North Labuhanbatu Regency has eight sub-district, such as Aek Kuo, Aek Natas, Kualuh Hilir, Kualuh Hulu, Kualuh Leidong, Kualuh Selatan, Marbau and Na IX-X. Almost the society of these sub-districts is from Mandailing tribe. Although the most dominant ethnic of these sub-districts are Mandailing, they still socialize with people from another tribes well. Like with Javanese, another kinds of Batak, Minangnese, etc. Because Mandailing society in North Labuhanbatu Regency is the peaceful people and love to work together. Mandailing society in North Labuhanbatu Regency still keeping their cultural tradition in every big moment or big event such as wedding, khitanan, etc.

RESEARCH METHODOLOGY

This research was conducted by using *descriptive-qualitative* method. Surakhmad (1998) stated that descriptive method is a kind of research method that using technique of searching, collecting, classifying, analyzing the data, interpreting them and finally drawing conclusion.

The data of this study were taken from all the lyrics of song *Endeng-endeng* that applied by Mandailing society in wedding ceremony in North Labuhanbatu Regency. The researcher took the source of the data and some references from the internet (<https://berdendangnusantara.blogspot.com>). The data were supported with the result of interviewed the informants as the native speaker and got experience in leading cultural *Endeng-endeng*.

To conduct the interview, the participants in this study were 3 males at the age of 40 to 55 years old that had been living in North Labuhanbatu Regency in NA IX-X sub-district who worked as a leader of *Endeng-endeng* events or as the cultural adviser that lived in North Labuhanbatu Regency, especially in NA IX-X sub-district.

The techniques of collecting data were downloading, transcribing and doing interview. The research downloaded the song *Endeng-endeng* that created by Gusnadi HSB and searched the lyrics on the internet. While from another song writers, the song lyrics were taken by the informants directly. After that, all of song lyrics *Endeng-endeng* that still using Mandailing language were transcribed, then translated it into Indonesian, and English language. The last, the researcher doing the open interview with informants.

The techniques for analyzing the data were identifying the lyrics in song *Endeng-endeng*, classifying the types of cultural values that found in song lyrics *Endeng-endeng*, finding the dominant frequency of the types of cultural values, Clarifying the realization of cultural values in song lyrics *Endeng-endeng* in wedding ceremony of Mandailing society in North Labuhanbatu Regency, Summarizing the data that were gotten by interviewing the informants and the last was making conclusion.

FINDINGS AND DISCUSSIONS

After doing the research, there were nine types of cultural values that found in song lyrics *Endeng-endeng* that written by Gusnadi HSB and by another song writers. Beside in song lyrics *Endeng-endeng*, actually cultural values also found in *umpasa* that often be sung by the vocalist of *Endeng-endeng* group. Those types of cultural values were kinship, religion, *hagabeon* (extended family), *Hasangapon* (respect), *hamoraon* (wealth), *hamajuon* (modernization), *patik dohot uhum* (law or rule), *pangayoman* (nurture), *marsisarian* (conflict).

The most dominant types of cultural values that found in song lyrics *Endeng-endeng* were kinship and religion value.

The meanings of song lyrics *Endeng-endeng* that applied in wedding ceremony of Mandailing society in North Labuhanbatu Regency were the advices that should be applied by the groom in their new life after marriage.

The transcriptions of song lyrics *Endeng-endeng* were analyzed based on nine cultural values of Batak according to Simanjuntak's theory (2008). The researcher analyzed the data by identifying and classifying the data into the cultural values and found out the realization of the cultural values of song lyrics *Endeng-endeng* in wedding life of Mandailing society in North Labuhanbatu Regency.

1. Kinship

Data 11 : Molo burju mahula-hula

Dipadao mara marsundut-sundut

Translation : If we respect to hula-hula (in-law), we will be saved from bad thing and troubles.

Meaning : To show the position in *Dalihan Na Tolu* system, and as the advice for the groom to kept respect to the older people especially to *Hula-hula*.

2. Religion

Data 7 : Tangihon ma ajaran ni agama

Anso selamat dunia akhirat

Translation : Listen to the religious advice, so you can get safety in the world and in the hereafter.

Meaning : Became a family that always close to God, obedient to worship and able to practice all religious commands, so they could achieve peace and happiness in life, not only happiness in the world, but also happiness in the hereafter.

3. Hagabeon (Extended Family)

Data 6 : Maranak sapuluh pitu

Marboru sapuluh onom

Translation : Get 17 sons and get 16 daughters.

Meaning : A hope to God for given the groom a lot of offspring, both boys who became the successors to the clan, and girls who would be friends and who took care of their parents in their old age.

4. Hasangapon (Respect)

Data 12 : Tamba ninagabe

Sai tibu ma hamu mamora

Translation : Make your life become happier, may you will get richness in the future.

Meaning : The message that conveyed here meant these two couples after marriage would be more active in finding sustenance, so that they could be respected, because generally, the families who had a lot of wealth would be respected by the people around them, and could increase their charisma.

5. Hamoraon (Wealth)

Data 9 : Mamora hamunu di hajol maon

Songoni di par duiton

Translation : Got a prosperous life

And also got a good financial affairs

Meaning : An advice for the groom when they ran the household, they should work hard, looked for a lot of material, and hope that their fortune will be cheapened, and given safety and success in building their life.

6. Hamajuon (Progress)

Data 13 : Sai tudia peham umangalakka

Sai tusima hamu dapot pansamotan

Translation : Wherever you go, you will get a job and much money.

Meaning : These lyrics meant that the groom should go abroad to look for a better life. And the parent will praying to The God for always lighten their steps to seek sustenance, to change the economy so they could improve the quality of life better than before.

7. Patik Dohot Uhum (Roles and laws)

Data 1 : Endeng ni endeng dongan situkkol nidondong

Translation : This is our song buddy

The stumps of Kedondong tree

Meaning : *Situkkol nidondong* here was intended as a dondong wood stump. The reason why it was likened to kedondong wood, because even though the kedondong tree was almost dead, the tree could still bear fruits. Such qualities must be possessed by the groom in wedding. Even though they were old, they still could for worked, and keep working even their life were difficult, they still could sharing with others and produced something that could bring happiness to everyone around them, especially to the relatives and family. It was the law and the rules that should be applied and must be embedded in the principles of Batak people.

8. Pangayoman (Nurture)

Data 18 : Molo boi Hula-hula

Ma ondi tu parboru

Translation : The best of *Hula-hula* are they who able to protect their son/daughter in-law

Meaning : Hula-hula / the older people should give the best practice of their son/daughter-in-law. They had to nurture the younger people. Taught them about how the life after get marriage it was, the life of household, how to socialize, taught about religion, and etc.

9. Marsisarian (Conflict)

Data 8 : Arittado mahabe

Molo hita marsi olo-oloan

Translation : We will get happiness and safety if we understand to each other. And always one thought when making a decision.

Meaning : As a couple (husband and wife), they had to try to understand, support and help to each other to solve the problems, always agree when made decisions, in order to create a harmonious, peaceful, safety and happiness in life. Household relationships became longer if the husband and wife complemented to each other's strengths and weaknesses. Mutual understanding of the nature and desires of each other, and didn't prioritize one's own ego was one of the keys to be a happy life in the household.

To find out the dominant types of cultural value that existed in song lyrics *Endeng-endeng*, the writer counted the percentage of the data that were found, by using the formula that have been explained in research methodology, and presented the table to show the result.

Table 1. Types of Cultural Values

No.	Types of Cultural Values	Frequency	Percentage
1.	Kinship	3	16.7%
2.	Religion	3	16.7%
3.	Hagabeon	2	11.1%
4.	Hasangapon	2	11.1%
5.	Hamoraon	1	5.5%
6.	Hamajuon	2	11.1%
7.	Patik Dohot Uhum	2	11.1%
8.	Pangayoman	1	5.5%
9.	Marsisarian	2	11.1%
	Total	18	100%

From the table above, it showed that the most dominant types of cultural values that found in song lyrics *Endeng-endeng* were kinship and religion values. Kinship value being the most dominant type because in wedding ceremony especially for Mandailing society in North Labuhanbatu Regency, kinship was the value that appeared in their daily life oftenly. The society still keeping *Dalihan Na Tolu* system in their life. While religion value being the most dominant type because religious knowledge was the most important thing that should be taught, learned and applied by people in their life.

CONCLUSIONS AND SUGGESTIONS

Conclusions

Based on Simanjuntak's theory, there were nine types of cultural value that found in song lyrics *Endeng-endeng* in wedding ceremony of Mandailing society in North Labuhanbatu Regency, that were written by Gusnadi HB, Hasanuddin Matondang, Sadar Sipahutar, and Najarullah Munthe. Those types of cultural values were kinship (16.7%), religion (16.7%), *hagabeon* (extended family)(11.1%), *hasangapon* (respect) (11.1%), *hamoraon* (wealth) (5.5%),

hamajuon (modernization) (11.1%), *patik dohot uhum* (rules and laws) (11.1%), *pangayoman* (nurture) (5.5%) *marsisarian* (conflict) (11.1%).

The most dominant types of cultural values that were found in song lyrics *Endeng-endeng* were kinship and religion value (16.7%). The realization of cultural values that were found in song lyrics *Endeng-endeng* in wedding ceremony had been explained based on the interview's results with 3 informants.

Suggestions

1. For the readers who were interested in this study, it was suggested to expand the knowledge about the cultural value or the *Endeng-endeng* song lyrics itself, that was needed by searching another related references.
2. For the students in English Department who were interested in analyze the same topic, theory or object of this research, it was suggested to look for any other references for making the better research.

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