

ANALYSIS OF THE MEANING OF THE EXPRESSION OF *HOHO* SINGING AT THE TRADITIONAL DEATH CEREMONY OF THE SOUTHERN NIAS COMMUNITY THROUGH SEMIOTIC APPROACH

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Abstract : This research aims to describe the meaning of *Hoho* singing phrases associated with the traditional death ceremony of the South Nias community through Peirce's semiotic approach. A qualitative approach with a focus on musicology was used as the research method. Data was collected through observation, interviews and documentation. The results revealed that the *Hoho* is performed by a minimum of 5 people in the group presenting the text, with a leader from the *si'ulu* or *si'ila* group called *sondroro* or *Hoho* Participant. The *Hoho* is also responded to in turn by several small groups of two to four text presenters known as *sanoyohi* or Speakers. All *Hoho* presenters are male. Textual analysis of the meaning and message of the *Hoho* shows that *Lawaendröna* is looking for a way out of the threat of death. He considers various possibilities, including going to the moon, but eventually realizes that humans cannot escape death. In essence, the *Hoho* depicts the human life cycle and philosophical questions about death and eternity.

Kata Kunci : *Meaning analysis, Hoho message, Peirce's Semiotic Approach*

INTRODUCTION

Meaning is the purpose or sense conveyed by a word. Meaning is the quality that creates a certain reaction and understanding in the mind of the listener or reader when used in accordance with the language that has been adopted by a community of language users in a particular place. The word meaning is used in various fields and situations of speech in daily life. The exact meaning of the word meaning and its difference with concepts or ideas. Therefore, the use of meaning is also aligned with meaning.

Many of these concepts are only associated with the word meaning because their existence has never been thoroughly recognized and clearly separated. In other cases, the phrase meaning refers to a very broad sense. The word meaning refers to a broad sense. It is therefore not surprising that Ogden and Richard in their book *The Meaning of Meaning* (McElvenny, 2014 &

Ogden and Richards, 1972). list sixteen formulations of meaning that vary from one to another. The limitation is meaning as a relationship between language and the outside world that has been agreed upon by language users so that they can be mutually understood (cf. Grice, 1957 in Fiske, 2004: 57).

From the idea of limiting the definition, it can be seen that there are three elements of the product that are included in it, namely:

1. Meaning is the relationship between language and the outside world
2. Determination of the relationship occurs because of the agreement of the users
3. The realization of meaning can be used to convey information so that it can be mutually understood.

Denotative Meaning Suwandi (2008: 80) states that denotative meaning is the

meaning of words that are based on straightforward, plain, and as they are. Denotative meaning is based on a straightforward reference to something outside the language or based on certain conventions.

The following is a description of the analysis of denotative meaning in the analysis of the expression of *Hoho* singing at the traditional ceremony of community death through Peirce's semiotic approach.

1. *Hoho* in bereavement plays a role in showing participation in condolence, in other words, expressing or telling what is felt through the *hoho* itself.
2. *Hoho* in joy plays a role in telling a history or history that is related to ono niha culture.

According to Chaer (2012: 292) connotative meaning is another meaning that is "added" to the denotative meaning which is related to the taste value of the person or group of people who use the word. So, it can be concluded that connotative meaning is a meaning that arises as a result of a person's feelings or thoughts about what is said or heard. The following is a description of the connotative meaning found in. Analysis of the expression of *hoho* singing at the traditional death ceremony of the community through the semiotic Peirce approach. It's a culture of the ancestors of antiquity (specifically the culture of South Nias) that must be remembered and preserved. When asked what the meaning of *Hoho* is, *Hoho* can actually be called or explained as well as telling history. But *hoho* in terms of being implemented in the form of attractions to express what is felt or seen by community members so that it is realized in the form of *hoho* whose narrative contains parables (maedo-maedo nda satua niha fona) in the past whose meaning is related to the activities carried out.

According to Koentjaraningrat (1990: 160) culture and language have a significant relationship in human life.

Associated with culture, language is seen as the most important tool for humans in socio-cultural life, but it is not separated from other cultural elements or all elements of culture influence each other. Indonesia is famous as a nation that has a pluralistic culture. Factors that cause among others, first, because the area is scattered, which occupies different islands. second because the population consists of various breeds, races or nations, third because of interest factors. From these three factors, there is an area called a cultural area (cultural area or culture provinz) which has a distinctive culture that distinguishes it from other areas and areas that have a culture are not the same as areas that have government (public administration or political administration).

Likewise, every ethnic group that lives in North Sumatra certainly has the seven elements of culture mentioned above. The Nias tribe is one of the tribes that lives and has its own cultural area in North Sumatra. Geographically, the Nias tribe is an ethnic group that lives on an island called Nias Island (Tano Niha) and its surroundings, which is located in the west of the island of Sumatra. The Nias tribe call themselves Ono Niha which means (Ono means child or descendant and Niha means human).

Nias people who basically live on Nias Island have moved to various regions due to the times. The movement of Nias people to various regions such as: Tapanuli, West Sumatra, Aceh, Bengkulu, Manado and even to Malaysia (Johor, Melaka, Negeri Sembilan, Pulau Pinang). The movement or migration aims to find work and for other interests. Migration by the Nias community has been going on for a long time and is estimated to have occurred from the 17th century when they interacted in terms of trade with the Arabs and the Chinese and the Dutch East Indies.

The Nias tribe is a community that is accustomed to living in a customary environment and culture that has unique values. This distinctive culture is also

eventually carried by the Nias people to where they move outside the island of Nias. This can be seen through several physical characteristics such as the emergence of the Nias tribal church, the presence of Nias social organizations, and other forms.

RESEARCH METHOD

According to Boedgan and Taylor (Moleong, 2013 & Strauss, 2003), said that qualitative methods are research procedures that produce descriptive data in the form of written or spoken words from people and their observed behavior. According to Chaedar Alwasih, qualitative methods have the advantage of high flexibility for researchers when determining research steps.

Data related to the formulation of issues, especially data from key information and supporting information, are anticipated in this study. The data is sourced from people who perform and know clearly and in detail about the issues that have been researched, in this case actors who sing *hoho* on, as well as traditional leaders, religious leaders, government leaders, community leaders, and academics, as well as supporting document recording, and other records to complement this research. The data ties include features such as linguistic forms of words or oral speech and/or human behavior (Kridalaksana, 2008). The data referred to in this study are in the form of words, utterances from informants related to the implementation of the *hoho* song at the South Nias People's Death Customary Ceremony, while the supporting data features include writings and recordings.

This research establishes research subjects/locations in several locations according to the type of information needed by the researcher considering the suitability of the sources of information related to the problem under study, namely the network of key informants and the network of supporting sources of information. information sources (key

informants) and a network of supporting information sources.

The location of Hiliaurifa Village, Maniamolo Sub-district, South Nias Regency, North Sumatra Province. The key information network is the *hoho* actors and the supporting information network is traditional leaders, religious leaders, government leaders, community leaders and academics of the Hiliaurifa Village community of Nias Islands. The selection of this research location is intended to obtain real information according to the aims and objectives of the research so that the level of accuracy of the data and information obtained is as expected by the researcher. This research was carried out since December 2022. In the Research Methods Manual according to Mardalis, data is defined as "everything that is exclusively related to knowledge about a fact and that fact is encountered by researchers in the field," which highlights the importance of data collection techniques.

Observation

Observation is a person's capacity to apply his observations through the activity of the five senses of the eye and assisted by the other five senses such as ears, smell, tongue, and skin, according to Burhan Bungin, qualitative research methodology. Observations were made in relation to the issues of this study to obtain data on:

1. The state of the *Hoho* singing process at the South Nias people Death Customary Ceremony through the Peirce Semiotic Approach The state of the infrastructure available in the *Hoho* singing process at the death ceremony of the southern Nias community through the Peirce semiotic approach.
2. The use of methods in *Hoho* singing at the traditional death ceremony of the South Nias community through Peirce's semiotic approach.

Interview

Researchers used direct interviews with *hoho* singers, traditional leaders, religious leaders, government leaders, community leaders, and academics with the aim of obtaining complete and valid data covering all aspects of the art of *hoho* singing at the South Nias Folk Customary Death Ceremony using Peirce's Semiotic Approach.

1. Interviews with *hoho* singers in Hiliaurifa Village, Nias Islands were conducted to obtain information about how the art of *hoho* singing at the Traditional Death Ceremony of the South Nias People through the Pirce Semiotic Approach.
2. Interviews with Traditional Leaders of the Hiliaurifa Village community of the Nias Islands were conducted to obtain information about the importance of the implementation of the art of *hoho* singing at the Traditional Ceremony of Community Death in South Nias Regency through the Pirce Semiotic Approach.
3. Interviews with South Nias Religious Leaders aimed at obtaining information about the religious value in the implementation of the art of singing *hoho* at the South Nias Community Death Customary Ceremony through the Pirce Semiotic Approach of Hiliaurifa Village, Nias Islands.
4. Interviews with Community Leaders of Hiliaurifa Village, Nias Islands with the aim of obtaining information about the important role of the community in preserving the cultural value of local wisdom in the implementation of the art of singing *hoho* at the Traditional Ceremony of Community Death in South Nias Regency through the Pirce Semiotic Approach of Hiliaurifa Village, Nias Islands.
5. Interviews with academics of the Hiliaurifa Village Nias Islands community with the aim of obtaining

information about the meaning and meaning in people's lives about the implementation of the art of singing *hoho* at the South Nias Community Death Customary Ceremony through the Pirce Semiotic Approach of Hiliaurifa Village Nias Islands.

Data Analysis Procedure

1. Data reduction. Data reduction includes summarizing, selecting the basics, concentrating on what is important, examining themes and patterns, and removing extraneous ones. As a result, the reduced data will present a better picture and make it easier for the researcher to obtain more data and search for it when needed. Reduction of research has been occurring since the topic matter was determined, problem formulated, and data collection procedures implemented.
2. Presentation of data. In qualitative research, data can be presented in the form of brief descriptions, charts, correlations between categories, flowcharts, and so on. According to Sugiyono, narrative writing is most often used to communicate data in qualitative research.
3. Conclusion Drawing and Verification. In qualitative research, the intended conclusion is a new result that has never been found before. According to Sugiyono, findings can be in the form of a description or image of an item that was previously dull or dark so that after investigation it becomes clear, or it can be a causal relationship or interaction, hypothesis or theory.

These three data analysis activities enhance the qualitative research used by researchers due to the nature of the data collected in reports, descriptions, and procedures to reveal meaning so that researchers and people can understand the situation.

FINDINGS AND DISCUSSION

History Hiliaurifa is an old village with a rich culture and customs. The plan of Hiliaurifa village is shaped like the letter U. On both sides of the field there are two rows of houses. Livelihoods in Hiliaurifa village include farming in the fields but also farming in the rice fields. The tools used in both systems are still very simple. In the fields only *fato* (iron axe) and *belewa* (iron machete) are used to clear the forest and cut down the bushes, and the tools used (*tuggal* stick) to plant rice seeds. In farming in the rice fields only *belewa* and sometimes also *faku* (hoe) are used to loosen the soil.

Hoho is generally performed by a minimum of 5 (five) people in the group presenting the text. The group of *hoho* text presenters is led by a presenter, called *sondoro* (Participant) *hoho* or *ere hoho* or *sifahoho* who comes from the *si'ulu* or *si'ila* group, and is answered in turn by several small groups, consisting of two (sometimes three or four) text presenters called *sanoyohi* (Speakers) All *hoho* presenters are men. Some *hoho* texts require at least two groups of presenters, but more than the minimum is fine. Short, repetitive verses can be memorized by all singers, and are therefore considered fixed verses; longer verses will be rearranged by the *sondoro*, and the *sanoyohi* must be able to catch the words as they are sung in order to quickly repeat them back or respond appropriately.

Hoho ba zi mate is performed without the use of dance, the *hoho* speaker does it on a *daro-daro* (traditional Nias chair). According to Mr. Simataha Dakhi *hoho* plays a role in showing participation in condolences in other words expressing what is felt or seen and assessed by community members so that it is realized in the form of *hoho* whose narrative is noisy parables (*maedo-maedo nda satua niha fona*) in the past whose meaning is related to *hoho* activities in the event of death. If examined in more detail, there is actually an impression of restriction because basically the ancestors have gotten

so on this *hoho* activity carried out at the funeral of the dead there is a term *mane'e-ne'esi nda a'alawe ba faorahua nda matua*.

The tool used to reap the rice is *balatu wamasi*, a small knife with a ring-like handle to be slipped on the wearer's finger. The time for starting work on the fields and paddy fields is not the same, because for the former, the forest must be cleared first. Thus work in the fields starts first in April, May or June, at the end of the dry season, while work in the rice fields starts only in August and September. The crops grown in the fields are rice in rotation with secondary crops, such as cassava, sweet potato, eggplant, beans, chili, corn, bananas and others. Fields that have been used several times, then before the soil becomes barren, are planted with rubber, coffee, durian, or others. Fields that have begun to become barren are also used to raise pigs, after planting sweet potatoes for pig food. Hiliaurifa village has a population of 1,755 people, with details of 706 men and 1049 women. Educational facilities in Hiliaurifa village from kindergarten, elementary school, each totaling 1 unit. The place of worship in Hiliaurifa village has 2 church units 1 Catholic church unit 1 Protestant Christian Church unit. The level of education in Hiliaurifa village from not going to school is 67%, graduating from elementary school 10%, graduating from junior high school 9%, graduating from high school 11%, and graduates as much as 2%. In terms of occupation, Hiliaurifa villagers are mostly farmers with 68%, planters 31% and the State Civil Apparatus as much as 1%..

***Hoho* Singing at the Traditional Death Ceremony of the South Nias Community**

Hoho is performed on the night of the funeral when the body is still in the funeral home. The *Hoho* that is spoken is not for the person who died but for his relatives and all those who mourn. The procedure in presenting the *Hoho* is as follows:

1. Before starting the *Hoho* Fetataro speakers sit in a circle around the coffin along with grieving family members.
2. When the entire community and bereaved family members are present, the *Hoho* begins immediately.
3. *Hoho* is performed by 5 (five) text presenters led by *sondroro hoho* in this case Bazi'alui Fau, Famakhele Laia, Naitolo fau, Bejatulo Dakhi, Dede Manage Dakhi and answered alternately by 4 people.
4. *Hoho* singing by the *hoho* group.

Analysis of the Meaning of the Expression of *Hoho* Singing at the Traditional Death Ceremony of the South Nias Community Through Peirce's Semiotic Approach

1. Analysis of *Hoho* Text at the Traditional Death Ceremony

According to Encyclopedia Britannica in Takari (2017), the definition of semiotics or semiology is the study of signs and signs used in human behavior. The same definition was also put forward by one of the founders of semiotic theory, the Swiss linguist Ferdinand de Saussure. According to him, semiotics is the study of "the life of signs and the people who use them." (Ulfah & Kamal, 2021). Although these words had already been used by the 17th-century English philosopher John Locke, the idea of semiotics as an interdisciplinary mode, with different examples of phenomena in different fields of study, only came to the fore in the late 19th and early 20th centuries, when the works of Saussure and those of the American philosopher Charles Sanders Peirce emerged.

In Peirce's early work in the field of semiotics, he focused on pragmatism and logic. He defined a sign as "something that supports one to something else." One of Peirce's major contributions to semiotics was in interpreting language as a symbol

system, but composed of three interrelated parts: (1) the representatum, (2) the interpretant, and (3) the object. In the study of art, this means that we must take into account the role of performers and audiences as observers of symbols and our efforts to understand the performance or creation process. Peirce distinguishes signs into three categories: icons, indices, and symbols. His categorization of signs into three types, namely: (a) icons, which are aligned with their referents (e.g. a highway is a sign for falling rocks); (b) indices, which are equated with their referents (smoke is a sign of fire) and (c) symbols, which are related to their referents by means of invention (such as by words or traffic signals). Another example is if the symbol resembles what is symbolized such as a photograph, it is called an icon. If the symbol indicates the existence of something such as the appearance of smoke will be followed by fire, it is called an index. If the symbol does not resemble what it symbolizes, such as the garuda bird symbolizing the Republic of Indonesia, it is called a symbol. Furthermore, this theory is used in an attempt to understand how meaning is created and communicated through the system of symbols that make up an artistic event. Two pioneering figures in semiotics are Ferdinand de Saussure, a Swiss linguist, and Charles Sanders Peirce, a philosopher from the United States. Saussure saw language as a system in which language symbols consist of a sound image or signifier associated with a concept (signified). Each language has its own sound symbol.

2. The Meaning of *Hoho* Text in the Traditional Death Ceremony

A wooden chair that is only used at home. The corpse is placed on the sarambia with all its decorations. There is a backrest for the back and for both arms there is also support for the head and footwear the dead person for the last time reigns as if he gave a farewell party.

Discussions

In this *hoho* song Lawaendröna seeks a way out of death. The searching part is shorter than the *hoho* version in North Nias. When Lawaendröna sees the carcass of the eagle, he complains Woe to me if I will be like that. He first called his wife Siwaria (42-45). His wife did not care about it. She thought it was normal that all humans would die.

Lawaendrona then sought refuge with her father (48). But the father was realistic. He also did not see the way. Briefly called again the sun. But it is impossible for humans to live in embers. Then in the 4th sequence Lawaendröna seems to find a way out: go to the moon, Luo Zaho (57). The condition given is that he must first expel his bowels (60).

It is also called *sinali zaho*, which is a chain made of young coconut leaves as it was made in the past to honor ancestors. It is also called a *siraha* statue, which is made to honor someone who has died (65). Then the Lawaendröna story ends by saying: *yaara* (66). Meaning: How can that be? So, the point of this *hoho* can be summed up this way: *Oi lala hö niha ba dano, of lala hö niha ba ndrao. Oi ebuä hö & gulo-ulö of ebuä ho deteho* (53). This is the way of all men in the world, This is the way of all men on earth, All raised to be worm food, All raised to be green fly food. But still echoes the question of Lawaendröna: *Hendre mena zi lö amate niha, Hendre mena zi lo asao zato?* Where can man not die, where can man not be destroyed?

Based on the data obtained from the field that the author obtained and finally the author was able to answer how the *Hoho* Text Expression of Meaning and Message at the South Nias Community Death Ceremony through the Peirce Semiotic Approach. *Hoho* as a heritage of the oral music tradition of the South Nias community in particular and Indonesia in general which is the local wisdom of the South Nias community (Gulo, 2011 & Telaumbanua, 2006). As for the *hoho*

singing that the author gets, the *hoho* is played by at least 5 (five) people in the text presentation group. The group of *hoho* text presenters is led by a presenter, called *sondroro hoho* or *ere hoho* or *sifahoho* who comes from the *si'ulu* or *si'ila* group, and is answered in turn by several small groups, consisting of two (sometimes three or four) text presenters called *sanoyohi* or *fanema sato* who come from the *si'ila* or *sato* group. All *hoho* presenters are male. Some *hoho* texts require at least two groups of presenters, but more than the minimum is fine. Short, repetitive lines are memorized by all singers, and can therefore be considered fixed verse; longer verses are rearranged by the *sondoro*, and the *sanoyohi* must be able to catch the words as they are sung in order to quickly repeat them back or respond appropriately.

From the text analysis of the meaning and message of this *hoho*, Lawaendröna seeks a way out of the threat of death. When Lawaendröna saw the carcass of the eagle, he complained Woe to me if I will be like that. He first called his wife Siwaria (verses 42-45). His wife did not care about it. She thought it was normal that all humans would die. Lawaendrona then sought refuge with his father (verse 48). But the father was realistic. He didn't see the way either. Briefly called again the sun. But it is impossible for humans to live in embers. Then in the 4th sequence Lawaendröna seems to find a way out: go to the moon, Luo Zaho (verse 57). The condition given is that he must first expel his bowels (verse 60). It is also called *sinali zaho*, a chain made of young coconut leaves as it was made in the past to honor the ancestors. It is also called a *siraha* statue, which is made to honor someone who has died (verse 65). Then the story of Lawaendröna ends by saying: *yaara* (verse 66). Meaning: How can that be? So, the point of this *hoho* can be summed up this way: *Oi lala hö niha ba dano, of lala hö niha ba ndrao. Oi ebuä hö & gulo-ulö of ebuä ho deteho* (verse 53). This is the way of all the people of the

world. This is the way of all the people of the earth. All of them raised to be worm food, all of them raised to be green fly food. Yet still echoes Lawaendröna's question: *Hendre mena zi lö amate niha, Hendre mena zi lo asao zato?* (Where can man not die? Where can man not be destroyed?).

CONCLUSION

Based on the previous descriptions and some of the conclusions that have been made, there are several suggestions that need to be put forward, considering that *hoho* singing at traditional death ceremonies in the Hiliaurifa Village community, Maniamolo District, South Nias Regency still has an important role and also an important role in the continuity of the cultural heritage of the oral music tradition that has occurred today. In reality, although the recipients of the heritage of this *hoho* oral music tradition have greatly diminished and have begun to be abandoned due to technological developments, it has not been completely ignored because there are still some people who care, especially the group in Hiliaurifa Village led by Naitolo Fau. Thus, this research is still open to issues related to it, such as: (a) seeking to develop the *hoho* as a heritage of the oral tradition of the people of South Nias; (b) keeping the *hoho* alive in traditional ritual ceremonies, and developing it through performances as a means of cultural tourism in South Nias.

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