

RIJOQ: Attraction in the Maintenance of the Tunjung Language from Threat of Extinction

Aquari Mustikawati¹, Nurul Masfufah²

^{1,2}Kantor Bahasa Kalimantan Timur – Samarinda, Indonesia

Abstract. The Tunjung language in Barong Tongkok District, West Kutai holds a wealth of knowledge and culture of its people. However, during the development, the vitality of Tunjung language has decreased and held an endangered status. Therefore, it needs revitalization efforts, one of the them is through local art of RIJOQ, that is Tunjung language folk song. The purpose of this research is to describe the form of RIJOQ and the strategy of revitalizing the Tunjung language through RIJOQ. Data collection was carried out by interview and literature study methods. Interviews were conducted by structured interviews with respondents based on prepared guidelines. The literature study was carried out using note-taking techniques in the form of RIJOQ lyrics data from documentation in the form of books and social media. The data analysis used a descriptive method with an anthropolinguistic approach. The findings from the results of this study are that the form of poetry and contents of RIJOQ has shifted from traditional to modern; there are extensions and additions to themes, such as romance, affairs, household; using everyday words that are easy to understand; with simpler structure. These findings serve as a reference for the revitalization process of the Tunjung language. The values contained in RIJOQ include belief, wise advice, mutual respect, mutual forgiveness, honesty, patience, and responsibility. The revitalization strategy is to provide space for peRIJOQ or singer of RIJOQ, especially the younger generation, by holding performances in traditional and official events, celebration by holding competitions regularly; provide guidance to RIJOQ groups in order to preserve the Tunjung culture and language; social control over the development of RIJOQ; conduct studies on RIJOQ, and popularize RIJOQ through media, such as radio, television, cd, Youtube, Facebook, Instagram, dan Google Play. Thus, the existence of RIJOQ not only provides a special attraction for the younger generation but also to preserve the Tunjung language.

Keywords: RIJOQ, attractiveness, language maintenance, Tunjung language

Received: 3 June 2023 | Revised: 7 August 2023 | Accepted: 3 September 2023

1 Introduction

There are quite a lot of regional languages developing in East Kalimantan, namely there are sixteen regional languages, one of which is Tunjung which is in West Kutai Regency. The Tunjung language holds a lot of knowledge and culture of the Tunjung tribe. However, in its development, the Tunjung language has experienced a decline or decreased life force and is in a threatened status. The index value on each indicator of language vitality places the Tunjung language in Barong Tongkok District, West Kutai

*Corresponding author at: Kantor Bahasa Kalimantan Timur – Samarinda, Indonesia

E-mail address: sunburn_4s@yahoo.co.id

Regency in a very threatened situation [1][2]. Therefore, it is necessary to take strategic efforts or steps in revitalizing the Tunjung language so that it does not become extinct.

The phenomenon of regional language extinction has indeed become an important issue in the study of language and cultural diversity [3][4]. Each language contains cultural wisdom which is a crystallization of the values and behavior of society for centuries. Without proper documentation and revitalization, language will be lost along with the noble values in the local language. Therefore, efforts to save and revitalize regional languages which are threatened with vitality must be designed and implemented in an integrated manner. This is because the revitalization of regional languages has important objectives, one of which is to revive the use of regional languages which have experienced decline or threat of vitality.

The vitality of a language refers to the intensity of the use and existence of a language as a means of communication in various social contacts for specific purposes. A language can be said to have high vitality if the speakers of the language are many and variations of the language are widely used. This characteristic is one of the characteristics of language that will continue to be used and passed down from generation to generation [5][6]. In other words, a speech society that has a high level of language vitality has the potential to survive, on the other hand, a low language vitality is predicted not to survive.

The present study aims to investigate the role of RIJOQ as a means of preserving the Tunjung language and to propose a revitalization strategy for safeguarding the language through the utilisation of RIJOQ. The objective of this study is to provide a comprehensive description of the structure and characteristics of RIJOQ as a means of preserving the Tunjung language. Additionally, the research aims to analyse the effectiveness of the revitalization technique employed for RIJOQ.

The theoretical study used in this research is the theory of language vitality and language revitalization. In general, language continuity is classified as a safe language, an endangered language, and an extinct language. The classifies weak languages into the following. (1) Languages that are likely to be threatened with extinction: languages that are socially and economically disadvantaged because they are under greater linguistic pressure; this language is starting to be abandoned by children speakers. (2) Endangered languages: languages in which the youngest speakers are those who are growing up; none or only a few have learned the language in question. (3) Languages that are seriously threatened with extinction: languages in which the youngest speakers

are those aged 50 years or even older. (4) Languages that are dying or dying: languages with very few speakers; most of them were old. (5) Extinct languages: languages that no longer have speakers [7][8].

Language extinction can be caused by several things, namely (1) parents no longer teach their mother tongue and no longer use it, (2) the choice of some speech communities not to use it in the realm of daily communication, and (3) pressure a majority language in multilingual speech communities [9].

The weak position of the regional language is also influenced by the lack of documentation of the local language itself. Based on the assessment of the importance of documentation, categorizes six levels of the state of documentation in a language, namely as follows: (1) Excellent: there is a comprehensive grammar and dictionary, extensive text; constant flow of language material; there are lots of high quality annotated audio and video recordings. (2) Good: there is one good grammar and a number of adequate grammars, dictionaries, texts, literature; adequate amounts of annotated high-quality audio and video recordings. (3) Sufficient: there may be adequate or sufficient number of grammar, dictionaries and texts, but no everyday media; Audio and video recordings may vary in quality or annotation. (4) Incomplete: there are some grammar sketches, word lists, texts which are useful for language research, but the coverage is lacking; Audio and video recordings may exist of varying quality, with or without annotations. (5) Less: only a few grammatical sketches, few word lists, and incomplete text; audio and video recordings are missing, unusable, or not annotated. (6) Without documentation: no material.

Meanwhile, language revitalization is interpreted as an effort to create certain new forms and functions for a language that is endangered. It is intended that the use of the language increases, even the language users increase. Revitalization of language includes, not only efforts to expand the linguistic system of a minority language, but also to create new domains for its use by new types of speakers because, according to many experts, the loss of hundreds or even thousands of languages is an intellectual disaster [10][11].

Language revitalization is an effort to return endangered language to a better level of use in society after experiencing a decrease in usage. Furthermore, Hinton emphasized the main task of language revitalization, which includes (1) teaching language to those who do not know the language and (2) making people who learn the language and people who already know the language use it in a broader situation [12].

Initiated an attempt to reverse the direction of the position of language from a "shifted" to a "defensive" position. The effort starts from the most complicated stage, namely reconstructing the language and getting adults to use the language used by their parents to the easiest stage, namely getting the language used in the realms of education, work, mass media and government [13].

2. Method

This research uses a qualitative descriptive method. The descriptive method is a method of problem solving which is investigated by describing or describing the current state of the research subject based on visible facts and as they. A qualitative approach will be able to capture various qualitative information with thorough and nuanced descriptions that are more valuable than simply statements of numbers or frequencies in the form of numbers [14]. The qualitative descriptive method was chosen by the researcher because this method can provide as accurate a picture as possible of the state of the language, namely the Tonyooi language.

Techniques used in data collection, namely interview techniques, questionnaires, and documents. Explains that the interview is a process of question and answer or verbal dialogue between the interviewer and the respondent or the person being interviewed with the aim of obtaining the information needed by the researcher [15]. When listening to and interviewing informants, researchers use note-taking techniques to note important things related to data or note the parts that are supposed to be asked back to the informant. Informants or respondents come from native speakers who are determined and selected according to the principle of determining valid informants. Meanwhile, document techniques in the form of collecting or retrieving data from written documents or literature as secondary sources in this study are based on several sources that can be used as references, namely data dictionaries, books, journals, and research reports on the Tonyooi language (Tunjung).

The data analysis technique used in this study is an interactive model analysis technique, as suggested by Miles & Huberman, which consists of three components of analysis, namely: data reduction, data presentation, and drawing conclusions or verification. The activities of the three components are carried out in an interactive form with the data collection process [16].

3. Result and Discussion

As a general description, the revitalization of the Tunjung language can be said to be an effort to introduce, teach, and reuse the Tunjung language which does not exist, rarely,

or is not used by the Tunjung community. The language revitalization efforts are expected to be able to defend the Tunjung language from the threat of extinction, one of which is the RIJOQ art which can easily enter among young people because they are happy with entertainment. However, the revitalization of this language needs the support of the native speaking community. Language revitalization efforts, such as the art of RIJOQ, can be achieved if society and government have the same goals. Without the support of both parties, language protection efforts will become heavy and difficult to achieve the goal.

The art of RIJOQ in the Tunjung community is staged in connection with the bolupm tradition (traditional life, traditional ceremony) which is related to a series of joyful activities. Joyful activities that are often accompanied by RIJOQ include (a) wedding celebrations, (b) gugu tautn or nalitn tautn (thanksgiving or village parties), (c) celebrations of major holidays, (d) celebrating someone's birthday, (e) celebrating birthdays of villages or government agencies, (f) welcoming guests from government officials, (g) welcoming guests from other villages or tribes who came. The art of RIJOQ has never been performed or performed in activities that contain sadness, such as death and medical ceremonies. In its performance, RIJOQ art is flexible, that is, it can be displayed at the main event in a series of ceremonies or activities and can also be outside the main event which is entertainment in nature.

In addition, the art of RIJOQ is staged in a traditional ceremony for peace called the adat nuaak mikaat lait, which is a banquet ceremony performed by the family or village or tribe against other families, villages, or tribes. The purpose of this ceremony is to strengthen family relationships, release shame, and to eliminate feelings of hostility [17]. Accompanied by the RIJOQ art, the atmosphere of the ceremony became more intimate and fun.

The results of the research on this form of RIJOQ as an attraction for maintaining the Tunjung language, are as follows. (1) The form of poetry and contents of RIJOQ has shifted from traditional to modern. At first, the traditional art of RIJOQ was carried out in the activity of menugal (rice planting event), which is at night before the incubation to accompany the women to make lemang to prepare for cutting and when sowing rice seeds in the fields to make them more enthusiastic. At that time also the art of RIJOQ was sung by mothers when making ulap doyo (traditional clothes), starting from taking doyo leaves as material, separating the leaf fibers, spinning them, to weaving them which took a long time so as not to feel bored and still encourage each other.

Meanwhile, modern RIJOQ art tends to be just entertainment. In terms of the form of the verse and the content of the RIJOQ have also experienced a shift. The traditional form of RIJOQ has standard provisions containing the opening, filling, and closing sentences. The language used is figurative and the content contains a deep meaning tailored to a particular theme. The music that accompanies it also uses simple traditional musical instruments, such as gelunikng, sulikng, and gimer. In fact, in ancient times this RIJOQ was sung without music. Meanwhile, today's modern RIJOQ has no longer standardized form of poetry, more varied verses, and the language tends to be unfamiliar. The music is no longer traditional anymore, but has been combined with modern musical instruments, such as the tastors which are currently in great demand by various groups, including young people. (2) There are extensions and additions to the theme of modern RIJOQ, such as romance, infidelity, household. Traditional RIJOQ tends to have the theme of customs or social life, love of nature, and wise advice. With the expansion of this theme, the RIJOQ verses will be more varied. The vocabulary that is presented varies with the various themes. The form of the sentence also varies, such as news sentences, orders, prohibitions, questions, and exclamations. This of course can be a means to learn and revitalize the Tunjung language. The more often young people sing RIJOQ, over time they will master or become proficient in speaking Tunjung. This will also have an impact on the expansion of the use of the Tunjung language because young people in the Tunjung community like to gather and sing together with their friends. Indirectly, they take part in preserving the Tunjung language. (3) Modern or currently developing RIJOQ present everyday words that are easy to understand. With the use of everyday language, the wider community will find it easy to memorize the lyrics and digest or understand the contents. For example, the following lyric excerpt: lajaq pumui support, boteq pedo waweq daraaq, of course adiq ajuukng 'galangal cooked with eggplant, don't be surprised with beautiful women, of course there are many girlfriends'. The words in the lyrics are everyday words that are easy to understand so that for the purpose of expanding the Tunjung language users or speakers are very fitting or suitable. (4) The current RIJOQ has a simpler language structure. Although the structure or sentence pattern is simple, the forms of the patterns are varied, including the S-P, P-S, S-P-O, S-P-K, K-S-P, S-P-O-K, and K-S-P-O patterns. The types of sentences in the lyrics also vary, such as nominal, adjective, verbal, adverbial, and prepositional sentences. The language data contained in the RIJOQ lyrics can be used as Tunjung language learning materials and can be used in schools, especially elementary schools as materials and media for learning local content of the Tunjung

language. Through RIJOQ, the younger generation will be more interested in learning the Tunjung language because it is more fun and less boring. They are also free to choose or sing the song they like because the lyrics of RIJOQ are very diverse and many are according to their tastes.

Thus, in terms of the revitalization of the Tunjung language, the condition of this shift is actually a tool and an attraction for the younger generation because modern RIJOQ art continues to use the Tunjung language and is easier to memorize and understand. Here are examples of traditional RIJOQ and modern RIJOQ snippets to clarify the above explanation.

Tradisional RIJOQ	Modern RIJOQ
<i>Pera daatn rengas</i>	<i>Motor smash dirikng umaq</i>
<i>Diraatn datuuq lenas asa</i>	<i>Dikat dikut ngetik sms</i>
<i>Delunukng lenas teras</i>	<i>Adeq beau tenoan sawaq</i>
<i>Free translation:</i>	<i>Translate:</i>
<i>Pickax stalk from rengas branches</i>	<i>Motor smash on the edge of the field</i>
<i>In order to hone on a whetstone</i>	<i>Secretly typing sms</i>
<i>It's not wrong to cut trees</i>	<i>So that the wife does not know</i>
....
<i>Bekook mopa jabaau</i>	<i>Kepar rawai uwe</i>
<i>Ngesook nguuq batookng timook</i>	<i>Bekabeniq abila bila</i>
<i>Ngesaau ampeetn bataakng ayaau</i>	<i>Bekapaner nomor hp</i>
<i>Free translation:</i>	<i>Free translation:</i>
<i>Frogs chewing cassava</i>	<i>Twill fish hit a rattan lined fishing line</i>
<i>Shifting the hanging rod</i>	<i>Ask anything</i>
<i>Forming ayaau stem</i>	<i>Exchange cellphone numbers</i>

In modern RIJOQ, the meaning contained in the verse is not very deep. The meaning is not far from the translation of the Tunjung language that he spoke. However, in traditional RIJOQ the meaning contained in the verse is quite profound. The meaning is somewhat different from the translation. For example in the RIJOQ snippet:

Pera daatn rengas
 Diraatn datuuq lenas asa
 Delunukng lenas teras
 Free translation
 A pickaxe from a rengas branch in order to hone on the whetstone it's not wrong to cut trees
 Meaning or meaning

That really in various activities always have to follow the right traditions and not be careless. In terms of revitalizing the Tunjung language, both traditional and modern RIJOQ have no problem because the language medium used is Tunjung. It is precisely with modern RIJOQ that it will be faster to learn and master it. However, for character building, cultivation of noble values, and local culture for the younger generation it is better to use traditional RIJOQ because it contains a lot of local culture, wise advice, and noble values. This can also be done because in general the younger generation likes

songs accompanied by music even though they are folk songs, rather than learning the language through reading in books. Thus, RIJOQ can be used as an attractive means, especially for the younger generation, to defend the Tunjung language from the threat of extinction. Tunjung Language Revitalization Strategy through RIJOQ Art By knowing the form of RIJOQ as described above, especially the modern RIJOQ that is currently developing will be a reference for the revitalization process of the Tunjung language for the younger generation. Currently, RIJOQ still uses the original Tunjung language so that it can be used as a means to study it and gradually can clean up the use of Tunjung for its speakers. The values contained in RIJOQ include belief, wise advice, mutual respect, mutual forgiveness, honesty, patience, and responsibility. Through an anthropolinguistic approach, several strategies for the revitalization of the Tunjung language can be found through the art of RIJOQ. This is because the art of RIJOQ in the Tunjung community involves knowledge of the language and its use and the culture that surrounds it. The following are some of the strategies for revitalizing the Tunjung language through the art of RIJOQ, which are still surviving or exist until now.

- (a) Providing space for peRIJOQ, especially the younger generation, by holding performances in traditional events, government, joyous events

Songs are indeed in demand from all walks of life, both young, old, and children. However, it cannot be denied that the ones who listen to songs the most are teenagers or young people. Songs are an important part of youth culture or the younger generation because they are attracted by various kinds of emotions expressed in popular songs, even though it is in the local language, such as RIJOQ in the Tunjung language. Therefore, the strategic steps that can be taken are to provide space for peRIJOQs, such as the Horatn, Malehor, and Senteau groups which are quite famous by holding art performances, such as in traditional events, weddings, thanksgiving, and so on. These young people are also given the opportunity to express themselves by composing or composing their own RIJOQ lyrics. Often invites young peRIJOQs to appear in official activities, such as activities in government institutions. In addition, the community or the government provides a means for the younger generation, for example giving donations of RIJOQ musical instruments in potential villages or active and advanced communities.

- (b) Hold regular RIJOQ competitions

Competition, especially for the younger generation, is a necessary and important thing. With the RIJOQ competition, you will be able to develop self-confidence to express

yourself in the Tunjung language, learn to compete positively, make it more diligent, and improve your quality. Forms of competitions or festivals that have been held by the community and the government, including the Regional Song Festival, both at the regency and provincial level, the Festival of the Shining song "Besukar Tonar Natar", the RRI Creative Week Festival, the STB Kubar Festival, and so on. Of course this will increase the level of proficiency in the Tunjung language. How to pronounce it correctly and correctly, to pronounce the intonation of the sentence correctly, to express the contents of the lyrics correctly, and so on will be assessed in the competition. By frequently holding competitions, it will improve the quality of the Tunjung language through the RIJOQ that it delivers and also become a means to keep the Tunjung language alive in order to survive the threat of extinction.

(c) Providing guidance to RIJOQ groups in order to preserve the Tunjung culture and language

RIJOQ, which develops in the Tunjung community, continues to change according to the times. RIJOQ in each of the lyrics can be changed and varied, for example, the lyrics can be changed for congratulations, for criticism, for jokes, and for entertainment. Depending on the event or performance being made. The meaning contained in RIJOQ, especially traditional RIJOQ is very deep. In this case, it is necessary to filter words and meanings correctly in order to understand the meaning and purpose of the lyrics of the RIJOQ that are sung. This is because the RIJOQ lyrics use the original Dayak language. Therefore, there needs to be guidance from the older generation to the younger generation, especially those who are interested in the art of RIJOQ. Although at present RIJOQ has developed and is more modern, it is hoped that it can still present noble local cultures even though the theme is up to date. It is hoped that the language used will continue to use the original Tunjung language, not borrowed ones so that it will be sustainable and can be known by future generations.

(d) Exercise social control over the development of RIJOQ

RIJOQ, which contains the lyrics in the Tunjung language, is also a very effective means of social control because it uses everyday language. For example, RIJOQ with the theme of domestic life, the lyrics contain a husband advising or reprimanding his wife with the sentence *uwe bue kakant bersp, boteq to misuse 'be fine if you use a cellphone, don't get used to it'*. The lyrics of the RIJOQ use the Tunjung language as a social control whose function is to advise and remind their partners to avoid unwanted things. The positive side of the RIJOQ lyrics can also serve to lead other people so they

don't cross borders or deviate from social norms and values in society. Therefore, the strategy of exercising social control over the development of RIJOQ continues to be carried out by RIJOQ activists with the community because there are enough RIJOQ lovers so that RIJOQ continues to present positive sentences or lyrics with positive meaning content as well so that it can help government efforts. in revitalizing the Tunjung language and culture.

(e) Conduct studies on RIJOQ

RIJOQ, who uses the Tunjung language media, can be studied from various perspectives, including his language to enrich his knowledge, for example the study of sounds in lyrics or phonology, the form and structure of the lyrics or morphological and syntactic studies, semantic studies, anthropolinguistic studies, and so on. From these studies, it can be used as material for the preparation of teaching materials in schools, the preparation of grammar, and the preparation of the Tunjung language dictionary. The community and government are expected to support studies or research activities carried out by academics, researchers, activists or observers of the Tunjung language.

(f) Popularize RIJOQ through media, such as radio, television, CD, Youtube, Facebook, Instagram and Google Play.

At the end of 2006 the song "Besukar Tonar Natar" from the Tunjung language folk song group "Horatn" was broadcast on Radio Suaka FM and received a tremendous reception. This song was created because all this time the RIJOQ that was developed and sung by the Tunjung community was also in the Benuaq language, not the Tunjung language. Therefore, RIJOQ was made in the Tunjung language and nowadays there have been so many RIJOQs in the Tunjung language. To popularize RIJOQ in the Tunjung language, strategic steps were taken, namely through the currently developing media, namely radio, television, CD, Youtube, Facebook, Instagram and Google Play. By utilizing these media, it can also be used as a tool to introduce the Tunjung language to the wider community, namely in the East Kalimantan region, especially in West Kutai Regency. The wider community, including those who do not speak Tunjung, can easily enjoy and access RIJOQ. In addition, it can increase efforts to document the Tunjung language in the form of RIJOQ because in terms of documenting the Tunjung language it is in the incomplete category. With the documentation on Youtube, Facebook, Instagram, and Google Play which is currently starting to develop, it can make the Tunjung language categorized as quite good or even superior in terms of

documentation. Thus, RIJOQ does not only provide its own charm, especially for the younger generation, but also as a form of existence for the Tunjung language.

4. Conclusion

From the description of the research results above, the following points can be concluded. The art of RIJOQ is increasingly developing in the Barongtongkok area. However, the most rapid development is modern RIJOQ. Until now, traditional RIJOQ is still preserved by the elderly, but it is not very popular among the young.

After being studied, there are several things found in the art of RIJOQ, including: (1) the form of verse and the content of RIJOQ has shifted from a traditional form to a modern form, (2) there is an expansion and addition of themes in RIJOQ, such as romance, affair, household ; (3) modern RIJOQ present everyday words that are easy to understand their meaning; (4) the structure of the language in modern RIJOQ is simpler.

These findings serve as a reference or a step in implementing the Tunjung language revitalization strategy through RIJOQ. The strategies for revitalizing the Tunjung language through RIJOQ that can be offered include: (1) providing room for movement for peRIJOQ, especially the younger generation by holding performances in traditional events, government, joyful events; (2) holding competitions regularly; (3) provide guidance to RIJOQ groups in order to preserve the Tunjung culture and language; (4) exercise social control over the development of RIJOQ; (5) conducting studies on RIJOQ, and (6) popularizing RIJOQ through media, such as radio, television, CD, Youtube, Facebook, Instagram, and Google Play. Thus, RIJOQ does not only provide its own charm, especially for the younger generation, but also as a form of existence for the Tunjung language.

REFERENCES

- [1] R. Landry and Y. Bourhis, R., "Linguistic Landscape and Ethnolinguistic Vitality: An Empirical Study," *J. Lang. Soc. Psychol.*, vol. 6, no. 1, pp. 23–493, 1997.
- [2] L. D. Sinaga and T. Lubis, "Toponymy of Village Names at Namo Rambe Sub-district: An Anthropological Study," *Tradit. Mod. Humanit.*, vol. 3, no. 1, pp. 12–20, 2023.
- [3] H. Sulistyowati, A. K. Mahatmaharti, and T. Lubis, "Noun Composition in Narrative Passage," *Tradit. Mod. Humanit.*, vol. 2, no. 2, pp. 1–7, May 2022, doi: 10.32734/tmh.v2i2.10129.
- [4] R. S. Tausya and T. Lubis, "Performance Participation of Peucicap in West Aceh," *Tradit. Mod. Humanit.*, vol. 3, no. 2, pp. 11–19, 2023.

-
- [5] Rahmawati, R. Sibarani, and T. Lubis, "The Performance of Ruwatan in Javanese Community: An Anthropological Approach," *Tradit. Mod. Humanit.*, vol. 2, no. 1, pp. 1–7, 2022.
- [6] M. Natsir, B. Saragih, and T. Lubis, "Using Local Wisdom as a Protection from COVID-19," *Tradit. Mod. Humanit.*, vol. 2, no. 1, pp. 39–46, Jan. 2022, doi: 10.32734/tmh.v2i1.8512.
- [7] D. Crystal, *Language Death*. Cambridge: Cambridge University Press, 2003.
- [8] W. Maulana, E. Setia, T. Lubis, W. Maulana, E. Setia, and T. Lubis, "Corpus-Based Terms Extraction in Linguistics Domain for Indonesian Language," *J. Kata Penelit. tentang Ilmu Bhs. dan Sastra*, vol. 6, no. 2, pp. 257–270, 2022.
- [9] Ramlan and T. Lubis, "Coffee Shops Naming in Aceh: An Anthropological Approach," *J. Anthr.*, vol. 3, no. 1, pp. 40–46, 2022.
- [10] T. Lubis and N. Williams, "Preliminary Documentation of Leukon Language," London, 2019. [Online]. Available: <http://hdl.handle.net/2196/00-0000-0000-0014-134E-C>
- [11] S. Wibowo and T. Lubis, "Naming Paya Badau at Taman Cadika Pramuka Medan: Semiotic Narrative Analysis," *Tradit. Mod. Humanit.*, vol. 2, no. 1, pp. 47–55, 2022.
- [12] N. Saputra, T. Lubis, and F. Setiawan, "Politeness Strategies for the Speech Acts of Indonesian Language Education Students in Pidie Regency," *Tradit. Mod. Humanit.*, vol. 1, no. 1, pp. 33–40, 2021, doi: 10.32734/tmh.v1i1.7185.
- [13] Akmal and T. Lubis, "The Oral Tradition of Hoyak Tabuik in Pariaman, West Sumatera: An Anthropological Approach," *Tradit. Mod. Humanit.*, vol. 2, no. 3, pp. 16–24, Sep. 2022, doi: 10.32734/tmh.v2i3.10146.
- [14] R. Narhan, P. Solehatun, and T. Lubis, "Districts Naming in Medan: An Anthropological Study," *Tradit. Mod. Humanit.*, vol. 3, no. 2, pp. 33–41, 2023.
- [15] Martina and T. Lubis, "Swear Word in West Kalimantan Community," *Tradit. Mod. Humanit.*, vol. 2, no. 2, pp. 14–27, May 2022, doi: 10.32734/tmh.v2i2.10131.
- [16] M. B. Miles, A. M. Huberman, and J. Saldana, *Qualitative Data Analysis: A Methods Sourcebook*. Thousand Oaks: SAGE Publications, Inc, 2014.
- [17] S. Shaumiwyaty *et al.*, "Teacher performance toward students' mathematical literacy in teaching linear program mathematical models," *J. Phys. Conf. Ser.*, vol. 1663, p. 012066, Oct. 2020, doi: 10.1088/1742-6596/1663/1/012066.