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Learning *Nandong* in Schools as a Medium to Inform the Simeuluese Local Wisdom: An Anthropolinguistics Approach

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Abstract

Learning traditional language gives both information about the character of the user and the value of local wisdom. Oral literature Nandong is one of the heritages from Simeulue, Aceh, Indonesia, which is important to be learned especially in Simeulue. It is included in one of the subjects in school namely mulok (local content). The objective of this study is to find out the appropriate learning model of Nandong on Simeulue Island. The interactive model was applied in this study. The data were collected by interviewing teachers, Nandong artist, and the leader and members of adat assembly in Simeulue Island. The pantoon/poetry were also collected as written data. Anthropolinguistics approach was used to analyze the data because they were related to language and human behavior. The result showed that through learning the oral tradition of Nandong, students were able to know about their custom (adat) and values in learning such as respect, obey, persistence, hard work, and ready for the challenge. The appropriate model for learning local content was a collaboration between a teacher and Nandong artist(s). This collaboration will raise more effort to keep the tradition and pass it to the young generation in Simeulue Island.

Keywords: Oral literature, *mulok*, *Nandong*, local wisdom, anthropolinguistics.

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1. INTRODUCTION

Local content or *mulok* is one of the school subjects to inform and teach traditional language. Based on Surat Keputusan Menteri Pendidikan dan Kebudayaan Republik Indonesia number 0412/U/1987 on July 11, 1987, *mulok* curriculum is an educational program that covers environment, social, cultural, and other need for the particular area. The important thing is it should be learned by the students in that area to know, to understand and to apply in their life as their local wisdom. One of the ways that are associated with local culture is oral literature.

Oral literature is the result of creative thinking from the ancestor in expressing experiences and observations and feelings. It comprises of policies that include values related to human and their environment. It also carries norms and values that exist a society to guide and control its members' attitude as well as moral teachings about what is considered proper or improper (Nasir, 2015). Accordingly, Lubis (2017) states that oral literature includes human expressions and full intentions in them. The rapid development of technology and information is currently very influential on the culture that has been owned. *Nandong* as one of the oral literatures on the island of Simeulue in Aceh Province has also begun to be eroded and replaced with external cultures that contain values that are not by the character and personality of the local community. For example, the value of advising in *Nandong* oral literature can be lost and change with an individualistic culture that no longer emphasizes mutual love for each other. It has been proven that by listening to advice from their ancestor, people who live in this earthquake-prone area could survive in the 2004 tsunami. Therefore, learning oral literature can influence the character of the community, especially for the younger generation.

Nandong is one of the oral literature of the Simeulue community in the form of poetry/poetry sung in a distinctive high voice. Lubis and Abus (2017) explained that through an interview with *peNandong* (*Nandong* singer), the high voice represents lamentation. The higher voice of the *peNandong*, the more accepted the message of *Nandong* would be. *Nandong* on the island of Simeulue uses the *Aneuk Jamee* language which generally mentions advice on living procedures based on Islam. Although initially, it consists of *pantoan*/poetry in the *Aneuk Jamee* language, over time, *Nandong* was also created in local languages, namely the Devayan and Sigulai language. Oral literature can experience development and shift because it is adapted to the needs of users of oral literature. Even so, the characters possess such as performance and values that are held remain the same. Lubis et al. (2018) state that the *peNandong* on Simeulue Island do *Nandong* because they consider *Nandong* as their responsibility in giving advice, sharing experiences and informing (teaching) their generation about how to argue in their communities. Some procedures are delivered that contain acceptable values. Examples of *Nandong* in the language of *Aneuk Jamee* and *Nandong* in the Devayan language which have the character of advising can be seen in Table 1.

The *pantoan*/poetry in Table 1 is about pieces of advice to respect the parents by listening to them doing the message delivered. Advising character is the main character in teaching and learning because respecting older people (in this case students to teachers) is a must-have attitude in improving knowledge. This current research on local wisdom-based language learning aims to find out appropriate regional language learning models in high school subjects. It is hoped that students will get

comprehensive or integrated knowledge about the material obtained along with the values that become local wisdom. By knowing and applying these values, the character that is beneficial to society and its nature will be maintained for the welfare of the local community.

Table 1. Examples of *Nandong* in the language of Aneuk Jamee and *Nandong* in the Devayan language which have the character of advising.

<i>Nandong in Aneuk Jamee language</i>	<i>Nandong in Devayan language</i>
<i>Manabeh mangko baladang</i> (cut firsts then do the farm)	<i>Ede smong kahann</i> (it call as smong)
<i>Padi di ladang rabah mudo</i> (the rice in the field has fallen)	<i>Turiang da nenek ta</i> (the story was passed from our ancient)
<i>Manyamba baru bagandang</i> (bow first then play the drum)	<i>Mi redem teher ere</i> (remember all of this)
<i>Itu isyarat urang tuo</i> (that's the role from the ancient)	<i>Pesan navi navida</i> (their advice and stories)

2. LITERATURE REVIEW

2.1 Language Learning

Language learning is the process of acquiring knowledge about language as well as how to deliver it. [Seyfeddinipur and Gullberg \(2014\)](#) state that fundamentally, the use of language is multi-expression. Thus, it is very important to teach literature (language), along with how to deliver it because the meaning can be known from all aspects of production that are visible (performance). Essentially, learning is the process of acquiring knowledge. This acquisition can be obtained from observing, listening (taught), doing or based on experience. According to [Dimiyati and Mudjiono \(2006\)](#), learning is the programmed activity of the teacher in instructional design, to make learning more active, which emphasizes the provision of learning resources. In-Law No. 20 of 2003 concerning the National Education System article 1 paragraph 20 stated that Learning is the process of interaction of students with educators and learning resources in a learning environment.

The concept of learning according to [Corey and Corey \(2006\)](#) is a process where a person's environment is intentionally managed to enable him to participate in certain behaviors in special conditions or produce responses to certain situations, learning is a special subset of education. Thus, *mulok* subjects are appropriately included in the formal learning section as a special media to gain knowledge about local traditions along with the values and norms adopted.

Learning is a series of activities of the body of the soul to obtain a change in behavior as a result of experience individuals in interaction with their environment that involves cognitive, affective and psychomotor ([Mayer et al., 2008](#)). By knowing and studying *Nandong* as one of the oral literature that is owned, the students will also know the attitude that must be owned and accepted in their community as well as their identity or character. [Lubis et al. \(2018\)](#) in their research on *Nandong* performance in the Simeulue community explained that the meanings, values, and norms in *Nandong* as their local wisdom reflected the characteristics and attitudes of the Simeulue people.

2.2 Nandong

Nandong on Simeulue Island is an art of speech that has become the art of the Simeulue community, which consists of *pantoon*/poetry and contains advice, stories, and satire. *Nandong* is usually played by two or more people accompanied by a drumbeat that is beaten between the interrupted verses. The chanted verses are advice, stories, innuendos, expressions of one's feelings. The types of *pantoon* contain stories of love/love, fate/fortune and other dynamics of life. *Nandong* art is also a medium in conveying moral messages to the public.

Nandong is a speech culture that is delivered from one generation to the next through *pantoon*/poetry delivered in daily activities such as during fishing, gardening, harvesting, lulling children and advising in special occasion like in wedding ceremony. [Lubis et al. \(2018\)](#) state that *Nandong* in Simeulue deals with *pantoon* or poetry that is sung by man/men with high pitch. Those *pantoon* and poetry contain advice and stories. The lyrics contain advice and stories and even innuendos. The culture of listening to *Nandong* and passing it on to the next generation is important because it concerns life safety and becomes their way of life.

2.3 Anthropolinguistics

Anthropolinguistics is interdisciplinary between anthropology and linguistics. The anthropology focuses on human behavior (including language and speech) complements linguistics which focuses on language and its supporting elements such as sound, word form, structure, and meaning. Speaking does not only pay attention to words or sentences produced by humans, but it is equally important to know how these words are produced. Both are united in appearance when someone produces speech. The pause, accompanied by sobs, crying, high voices which all have their meanings and patterns from a social group or talkative. In anthropolinguistics, two disciplines form the basis of linguistic anthropology. In this case, the researcher focuses on the concept of examining language in terms of linguistic anthropology. [Sibarani \(2004\)](#) states that the term anthropolinguistics was first introduced in 1993. At that time, anthropolinguistics was an interdisciplinary field that studied names and naming as a source of culture, especially mental culture that existed in the local community in giving names to their children. Anthropolinguistics examines the relationship between language and culture that has attachments to one another. In terms of naming, anthropolinguistics birth is analogous to sociolinguistics, psycholinguistics, and neurolinguistics. This shows that anthropolinguistics is a sub-science of linguistics. The anthropolinguistics presence can be used to analyze a speech act originating from a speech event. the anthropolinguistics concepts with its three main areas, namely text, co-text, and context, unite anthropological and linguistic anthropological research at the same time by carrying out anthropolinguistics analysis parameters.

[Hickerson \(1980\)](#) also states that linguistic anthropology is one branch of anthropology. Anthropologists have an interest in the language that humans have because they have a place in a wider context. The concept of linguistic anthropology proposed by [Duranti \(1997\)](#), namely language is a source of culture and speaking as a cultural practice. This is because the oral tradition of *Nandong* is a narrative art of a culture (oral tradition) of the Simeulue community. This study aims to determine the pattern and meaning of language and its use within the framework of oral tradition.

Three main theoretical areas have been developed with linguistic anthropology in the last few decades. The three areas are performance, indexicality, and participation. As a linguist, [Foley \(1997\)](#) has a perspective that a language, which is a biological process, must also consider its social and cultural context. He stated that anthropological linguistics is a subfield of science from linguistics that discusses language in a broader social and cultural context and its rules in the making and defense of cultural practices and social structures. Anthropological linguistics views language through the prism of the corridors of anthropological, cultural, and search meanings that are not covered by use, misuse or usability, differences in form, registers, and stylistics. Study the language of its cultural meaning. Language is seen not only in the form of utterances but also included language abuse and language use. In the analysis of linguistic anthropology, language is examined based on elements related to the existence of languages such as phonology, morphology, syntax, registers, and stylistics.

3. METHODS

This study used interactive models of [Miles et al. \(2014\)](#). The data was documentation of written *Nandong pantoon*/poetry obtained from the chairman of the Aceh Customary Council (MAA), the artists of *Nandong* who still keep the *pantoon*/poetry of *Nandong*. Then, data was also collected from information obtained from interviews with informants consisting of the Chair of the MAA and its members, artists from *Nandong*, teachers in schools, school students and the local community. After the data is obtained, then the next steps are condensing data, displaying data in table form, and verifying data/making conclusions.

Data condensation is done by selecting *Nandong* documentation data that taught values for teaching. Furthermore, interview data were also selected for those related to learning *mulok* at school. After being verified/concluded, the discussion was carried out through an anthropolinguistics approach to find the meaning and values contained in *Nandong* and the results of interviews from informants to find models of language learning in *mulok* learning in schools.

The anthropolinguistics approach can describe the pattern and meaning of an oral tradition because it combines both language and behavior of the speaker which is a pattern (culture) that has been formed and lives in its users. Through its three parameters, namely connectivity, volubility, and sustainability, the discovery of learning models can be found as a result of the three. [Sibarani \(2012\)](#) explains that the parameters of anthropolinguistics analysis are interconnection, cultural values, and continuity. By examining performance along with the meaning and value contained in *Nandong* and using the right method, it can be obtained the right learning model for language learning, especially regional languages. The research models carried out are as follows:

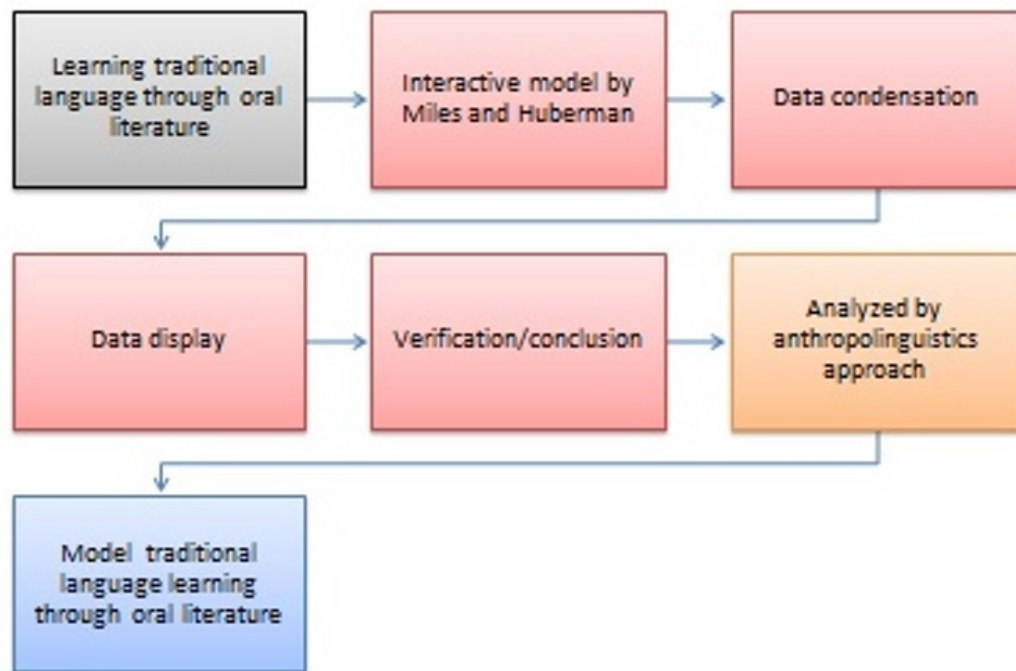


Figure 1. The research models carried out.

4. RESULT AND DISCUSSION

Through condensation of data from *Nandong* documents, obtained several types of *Nandong* containing contents about the character that must be possessed by a student in obtaining knowledge. Some of these species are *Nandong Dendang* (drum), *Nandong Sambah* (bow), and *Nandong Smong* (tsunami). All *Nandong* contains advice and stories (information) about the character that must be possessed in gaining knowledge from teaching. *Pantoon*/poetry of *Nandong* was chosen specifically for *Nandong* which contains advice values for students. Determination of *Nandong* type selection is done by anthropolinguistics approach. It has been done through its performance and meaning. Performance covers text, co-text, and context. Based on the documentation data, *pantoon*/poetry that teaches good character in learning can be seen in Table 2.

In Table 2, the third *Nandong* is taught because it contains values that build good learning characters. It is appropriate with UUD and UU about the national education system that determined by the government. Besides, Keputusan Presiden RI No 1 Tahun 2010 states that each level of Indonesian education should have a good characteristic. Lickona (1992) emphasizes that in educational characteristic has three components of good character, they are moral knowing, moral feeling, and moral action. They are important to have by students to know, to feel, and to act the good character in one time. Educational character is both of education and good behavior that deliberate cognitive), feeling), and action.

Table 2. Based on the documentation data, *pantoon*/poetry that teaches good character in learning.

No	Kinds of <i>Nandong</i>	Text
1	<i>Nandong dendang</i>	<i>Bamain galanggang sungai tampu</i> (playing gelanggang river tampu) <i>Alah ramai diparamai</i> (it has been lively, more lively) <i>Ampunlah sayo pado guru</i> (please forgive me teacher) <i>Bukan to kami urang pandai</i> (we are not smart person) <i>Ala jatuh pinang saribu</i> (it has been fallen thousand palm fruit) <i>Diatur dibilang jangan</i> (be arranged but don't) <i>Danga-danga pangaja guru</i> (listen to teacher lesson) <i>Surekkan di tapak tangan</i> (write it down on your plam)
2	<i>Nandong sambah</i>	<i>Kapa maulano kabakaran</i> (Maulana's ship got burn) <i>Si angkuik pulang baguru</i> (si Engku go home after study) <i>Lafal ma'ano batukaran</i> (spelling and meaning are shifting) <i>Masing-masing pangaja guru</i> (based on each teacher) <i>Si Angkuik pulang baguru</i> (si Engku go home after study) <i>Salai palito saranggukan</i> (lamp axis swerving) <i>Lafal ma'ano batukaran</i> (spelling and meaning are shifting) <i>Mari kito sawatukan</i> (let us combine them)
3	<i>Nandong smong</i>	<i>Enggel mon sao curito</i> (listen to a story) <i>Inang maso semonan</i> (once upon a time) <i>Manoknop sao fano</i> (drawn a village) <i>Uwilah da sesewan</i> (that's the way we have been told) <i>Smong dumek-dumekmo</i> (tsunami is your water bath) <i>Linon oak-oakmo</i> (earthquake is your swing) <i>Petir kedang-kedangmo</i> (storm is your drum) <i>Kilek suluh-suluhmo</i> (lightening is your lamp)

Moreover, several characters must be possessed include listening, respect, perseverance, diligence, hard work, and courage. This character is based on the religion adopted by the local community, namely Islam. [Sibarani \(2015\)](#) explains that the character, in this case, means a good character (positive), so if it is said that someone who has character means having a good character as a cultural tradition, and social to get succeed in a community and his work. The character which is often also called personality is a systematic accumulation of values that underlies a person's thoughts, attitudes, and behavior. [Sibarani \(2015\)](#) also added that the character, in essence, obeys the values that live in a community.

The attitude of listening, and respecting the teacher as stated in *Nandong Dendang* and *Nandong Sambah*, is an attitude/character taken from the teachings as Islam does. It is based on word of God in surah al-Nahl verse 43 which states:

فَسْئَلُوا أَهْلَ الذِّكْرِ إِنْ كُنْتُمْ لَا تَعْلَمُونَ

“Then ask those who have knowledge if you do not know”.

Asking in this verse is meant learning from people who have the knowledge that they have learned and expert about it. Asking them is necessary and a must because it

is related to custom. These customs are adjusted to the values of the community. Through lyrics in *Nandong*, it can be seen that the character in question is respecting the teacher, listening, having perseverance and persistence, having the spirit of working hard and having courage in facing challenges. The act of respecting older people (generally, teachers are older than students) is also conveyed in the following hadith:

لَيْسَ مِنَّا مَنْ لَمْ يُجَاكِبِرْنَا، وَيَرْحَمُ صَغِيرَنَا، وَيَعْرِفَ لِعَالِمِنَا

“Not including our group, people who do not glorify the older and love those who are younger and who do not understand (the rights) of the knowledgeable person (so that their views are prioritized)” (narrated by Ahmad).

The verses and hadiths have explained how a student should behave to the teacher in obtaining knowledge, namely respecting him, listening to his words and to what he say. *Nandong sambah*, *Nandong dendang*, and *Nandong smong* quoted the statement above and sung with acceptable performance on the island of Simeulue.

Furthermore, persistent, diligent, and hard- working are the character that must be possessed by a student in studying so that when facing exams and challenges, these attitudes can motivate students to keep trying through the learning process to achieve good results. The knowledge delivered during *mulok* learning in schools can motivate and remind students about the character that must be possessed in order to be success in the future. For *Nandong* performance, not all Simeuluenese can sing it perfectly. This is because the singer must have a high voice, strong memory, and the ability to improvise in making rhymes in an impromptu situation.

Based on this, the unique of *Nandong* can be taught from its performance. The results of the interviews revealed that it is best to collaborate with *Nandong* teachers and artists. *Nandong* artists can perform *Nandong* perfectly. This is because they have the ability, knowledge, and experience in performing it. The performance of *Nandong* which is displayed is learning with the *realia* method that is by presenting *Nandong* artists so that students can see and observe the performance of singing *Nandong* directly. Lubis (2019) emphasizes that it is important to study performance because the resulting performance is a creative effort of human beings to express their ideas, thoughts, and feelings which include verbal and nonverbal. This means that every sign of performance produced has meaning and indexicality. The meaning and indexicality of life in a community and its owner and is acceptable.

This activity can develop the talents and interests of students who can sing it so that this tradition can still live in the younger generation. It is hoped that the younger generation will know of one of the oral traditions that are owned and constituted valuable regional wealth. The role of the teacher is to be able to explain to students about the meaning, function, and history of *Nandong*. Of course, this was obtained from information that came from scientific articles and interviews with *Nandong* artists. Thus, for the affective domain it can be filled with values that are by local wisdom.

Not only studied, for further development, the ability to sing *Nandong* can also be performed at public school events or other special programs. Collaboration between teacher at school and *Nandong* artists is an effective effort in providing character learning for students because students can see how the performance of artists who have

the character of love and maintain the culture they have even though many face challenges in the era of globalization. Thus, cooperation between the teacher and *Nandong* artists is needed both from individually and from *Nandong* artists who have art studios.

The teacher can incorporate the opinions and performance of the artists as a reference in making local wisdom-based learning plans not only for high school subjects but also can apply them in the affective domain for each subject including teaching foreign languages such as English. It is hoped that students can learn well because they have a good learning attitude. Lubis (2015) states that building a positive attitude in learning English is the first step before applying the appropriate method in teaching. For this reason, lecturers not only have to teach but also build the motivation and courage of their students to speak. Thus, it can be obtained *mulok* learning model in school as follows:

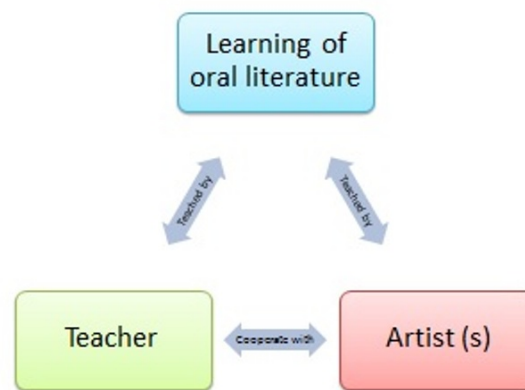


Figure 2. *Mulok* as learning model in school.

From the diagram above, it can be seen that the study of traditional oral literature should be taught not only by school teachers but also by collaborating with artists who expert in performing that oral tradition. The advantages of collaboration result the synergic and integrated method because learning becomes more real. In addition, it is also one of the efforts to revitalize the oral traditions of the region which are now is endangered. The young generation has the right to get knowledge about the way of life and socializing in the community as well as knowledge about how to treat the surrounding environment. Knowledge like this cannot be obtained from school teachers alone because the knowledge and experience possessed must be equipped with reality. To complete the knowledge and experience, collaboration with engaging oral tradition artists can be more perfect.

The collaboration between the school and the local community will create a sense of affection, mutual respect, and present an attitude of mutual guarding the wealth of the region in the form of oral tradition. Students need to learn from *peNandong* directly about how to perform *Nandong* to have the knowledge and more information. Lubis et al. (2018) claimed that study performance is a matter because human is creative to express their ideas, thought, and feeling not only in the literal but also the nonliteral way. It is also because every sign is produced has meaning and indexicality. Meaning and indexicality are live in a community and they will accept both verbal and nonverbal performance. With regular frequency, the existence of oral literature will be maintained and improve human resources with character. Through the right learning

model, the learning situation is expected to increase good participation among teachers, practitioners (*Nandong* artists), and students. A good and positive participative model will have an impact on effective learning. Lubis (2019) states that teaching not only provides learning material but also considers other matters relating to the process of delivering the material. One of them is creating the right learning atmosphere by involving the participation of teachers and students. Positive participation from students who show interest (interest) and the desire to learn something is also one measure of success in learning. Through good learning motivation, there will be a good learning atmosphere in the learning process.

5. CONCLUSION

Character-based learning is a process of both acquiring knowledge and good character, which will produce good human resources. Learning by using the local literature as a media provides a lot of information about local knowledge and character of learning that is in accordance with the values adopted. This will create an effective and acceptable learning process.

Another advantage is that local heritage can be maintained because oral literature also describes the condition (situation) of the area along with the ecosystem that is owned and how to manage it. A good learning model for language learning through oral tradition is to apply the collaboration between teachers in schools and artists/oral tradition actors. Thus, students can see good cooperation between the community and the school and create a sense of belonging and nurture the existing culture while having a character that is in accordance with local values.

This study provides a model of learning *mulok* in a school. This model is able to be a reference for school to administer *mulok* subject because deliberate local community is an adequate collaboration between teacher and local community performer (e.g.: *peNandong*). It is suggested for an educational researcher to apply this model for *mulok* subject at school. Besides, further researchers such as linguists, anthropologists, can research a similar topic by using their perspective such as a study about applying this model from educational anthropology perspective.

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