

Analysis of Meaning and Values in Poem and Folk Songs of the Karo Batak Ethnic North Sumatera

M. Surip¹, M. Oky Fardian Gafari², Syairal Fahmy Dalimunthe³,
Hendra Kurnia Pulungan⁴, Sumarsono⁵

{surif@unimed.ac.id¹, oky@unimed.ac.id², fahmy@unimed.ac.id³, hendra@unimed.ac.id⁴,
sumarsono@unimed.ac.id⁵}

Universitas Negeri Medan, Indonesia^{1,2,3,4,5}

Abstract. This study aims to analyze the meaning and values contained in the poem and folk songs of the Karo Batak people, one of the ethnic groups inhabiting the interior of North Sumatra, Indonesia. This study uses a qualitative approach in identifying and analyzing the meaning and values contained in the poem and folk songs of the Karo Batak ethnic group. The results of the analysis show that the poem and folk songs of the Karo Batak ethnic group contain deep meanings about the history, traditions, and daily life patterns of the Karo Batak people. Social values such as solidarity, sacrifice, and togetherness are reflected in the lyrics that are inspiring and provide moral messages to the listeners. In addition, cultural values such as respect for ancestors, harmonious relationships with nature, and a sense of family also dominate in the Karo poem and songs. These findings illustrate the importance of cultural heritage in shaping identity and strengthening social ties in the Karo community, as well as highlighting the cultural richness that needs to be preserved and disseminated to future generations. This study contributes to further understanding of Indonesia's cultural richness, as well as providing insight into the importance of preserving and appreciating local cultural heritage in the context of modern globalization.

Keywords: poem, folk songs, Karo, values.

1 Introduction

Oral literature is essentially an oral tradition owned by a certain group of people. Its existence is recognized, and even very close to the group of people who own it. In oral literature, the content of the story often reveals the socio-cultural conditions of the society that gave birth to it, for example, it contains a description of the social background, culture, and belief system of the society. In addition, it also contains a description of the nobility (ranked society), the poor and the rich, professional society, and other social problems in society. Another opinion states that oral literature is the result of oral culture in traditional society whose content can be compared to written literature in modern times - literature that is passed down orally such as poem, folk songs, and folk tales.

Oral literature is a work that is spread by word of mouth from generation to generation. Because of its spread by word of mouth, many oral literatures are fading because they cannot be maintained. In addition to the limitations of human memory in remembering, the development of increasingly sophisticated technology in the current era of globalization has also shifted oral literature that once existed, including the oral literature of the Batak Karo community which has high cultural value, which should be preserved. As a product of community culture, almost all regions in Indonesia have oral literature, both prose and poem genres.

Azizah, et al (2023), Fadzillah, et al (2022), Anif, et al (2019), have conducted analytical studies of poem and regional songs using various approaches. The results of their research found several interesting things in poem and regional song lyrics that have diverse cultural values and messages of advice regarding the reality of social life in society. However, in reality, there is still a lot of oral literature in the form of poem and folk songs that are no longer cultivated by society and are threatened with extinction slowly. The existence of oral literature is starting to show worrying symptoms, namely the public's indifference to oral literature. Oral literature is only seen as stories that are unreasonable and beyond the reach of common sense. Of course, this is a threat to the existence of oral literature in people's lives. Oral literature in the form of poem and folk songs must continue to be developed through various research studies and scientific discussions so that it continues to develop and avoid extinction.

Luthfiani, et al (2023), Maulita, et al (2022), and Pasingi, et al (2022), Mashaqba, et al (2020), have also conducted research on various studies of regional songs and poems that have the meaning of advice messages and values. Poem and folk songs are a manifestation of cultural wealth that must be maintained and developed. The typical culture of North Sumatra has 8 ethnic groups as the original culture of North Sumatra. The diversity of ethnic cultures of North Sumatra has the potential to be developed and maintained so that they continue to exist and develop. In addition, this typical culture of North Sumatra is also a gift from Allah SWT, God Almighty to the people of the province of North Sumatra. The cultural richness of North Sumatra is a miniature of the rich and civilized diversity of Indonesia. The typical ethnic culture of North Sumatra consists of 8 indigenous ethnic groups that inhabit North Sumatra, namely: Malay, Toba Batak, Mandailing Batak, Coastal Batak, Karo Batak, Simalungun, Pakpak, and Nias. These eight ethnic groups maintain diverse oral traditions and each has its own figures.

Rusdiansyah, et al. (2022), Setiowati, et al. (2020), Renyaan, et al. (2020), Sholihah, et al. (2018), and Yang, Ling (2016), have conducted various linguistic studies with the objects of songs and poems that are popular with the community. The results of their research found that in the lyrics of songs and poems there are messages of goodness and raise values that must be preserved in community life in order to build a good social life. The cultural richness of a society is often reflected in various expressions of traditional oral art and literature. They are a reflection of the history, values, and collective identity of a community. Rusdiansyah with the Karo people, an ethnic group that inhabits the highlands of North Sumatra, Indonesia. The Karo people have a rich cultural heritage, reflected in various aspects of their lives, including in the form of traditional poems and songs. Karo rhymes and songs are not just entertainment or a form of art, but are also a vehicle for conveying messages, remembering history, and spreading social and cultural values from one generation to the next. In each line of the rhyme or stanza of the song, deep meanings are implied, telling of life, ancestral wisdom, as well as the spirit of struggle and unity of the Karo people.

However, in the context of the development of the era and the flow of globalization, the existence and understanding of traditional poem and songs are often threatened by

modernization and the influence of foreign cultures. Therefore, it is important to conduct an in-depth analysis of the meaning, social values, and cultural values contained in Karo folk poem and songs, in order to maintain and preserve the cultural heritage that is an integral part of the identity of the Karo people. Analysis of the meaning, social values, and cultural values contained in Karo folk poem and songs is expected to provide a deeper understanding of the cultural richness of the Karo people, as well as highlight the importance of maintaining, appreciating, and strengthening local cultural heritage in facing the challenges of the modern era.

2. Method

This study adopts an exploratory qualitative research design, because the approach used allows for an in-depth analysis of the analysis of the meaning and cultural values of poem and folk songs of the Karo Batak ethnic group that occur in people's lives. Initial assumptions in qualitative research in understanding complex problems require proper consideration. Moreover, in the concept of metaphor, the meaning of the message conveyed is not directly what is contained in the literal meaning of the utterance, but the meaning of the message that is associated is a concept that is referred to because it has the same meaning.

This study uses an exploratory approach in the analysis of the meaning and cultural/social values contained in the poem and folk songs of the Karo ethnic group in North Sumatra. Respondents in this study are traditional figures and cultural actors who are still actively preserving and cultivating the poem and folk songs of the Karo ethnic group in Medan and Karo Regency. Meanwhile, the focus of this research has not been explored by various language and literature researchers because it looks like a natural process in the development of regional culture in society. In fact, if observed carefully, there are various meanings and values that must be maintained and preserved by the community, especially the indigenous Karo ethnic community so that they do not become extinct and die. The research approach and objects of study discussed in this paper are expected to produce new insights and can encourage language and culture practitioners to participate in developing and preserving oral literature and culture so that they continue to exist in society.

The location of this research was conducted in the city of Medan and Karo Regency with respondents of traditional figures and practitioners of the Karo ethnic language and culture, with the technique used being the purposive sampling technique. According to Creswell and Poth (2016), purposive sampling attempts to allow researchers to select the most appropriate respondents to provide data on the research phenomenon or problem being discussed (Creswell & Poth, 2016). Sampling in qualitative studies continues until the data obtained is saturated, or when no new insights are collected in expanding the sample further (Ritchie, Lewis, Nicholls, & Ormston, 2013).

The research data was collected using a semi-structured interview technique developed based on the research objectives. Interview sessions were conducted between May and July 2024. The interview process provided researchers with valid qualitative data to determine the meaning and values contained in the Karo ethnic poem and folk songs. The purpose of using the semi-structured interview technique is to try to be more interactive with good practices in social and cultural activities related to the existence of poem and folk songs in the Karo community. The interview process with respondents was carried out flexibly, because according to Benlahcere

& Ramdani, in order to obtain valid data, the interview process needs to be carried out flexibly (2021). In addition, according to Benlahcere & Ramdani, a study that applies qualitative interviews has the potential to provide data that can easily be grouped based on the object being studied. Data obtained through interview techniques can be recorded, and respondents are more open in providing data (2021).

The collected data were analyzed using inductive thematic analysis, and the process was facilitated manually. Several techniques were used to prepare the data for correct interpretation, and involved several stages, such as data selection, reduction, and condensation, as well as identifying and constructing the meaning and values contained in the messages of poem and folk songs. There were three stages of research carried out, namely data collection, data analysis and presentation of the results of the analysis. Data collection was taken from various sources, especially in the process of social and cultural practices that use poem and folk songs of the Karo ethnic group in society.

3 Results and Discussion

3.1. Results on Karo Batak Folk Songs and Poem

Karo Poem 1.

*My Perdalanna Ku Uruk Gundaling
Kupedasi Ngataken Ate Ngena
Perban Biarna Kel Aku Tading
Tabeh tabeh kaperas.*

Translation.

Walking towards Gundaling Hill
Rushing to declare love
Because I'm afraid I'll be left behind
There is no reply yet

Karo Poem 2.

*Rimo mungkur mbelah itaka
Pulung me sendah kita kerina
Meriah ukur ersada
Rembang warina si sepuluh sada*

Translation

Kaffir lime cut in half
Now we gather together
United full of happiness
Coinciding with the eleventh day (good day)

Karo Poem 3.

*Ola mbiar mereken silitna
Sebab bagi putiken terbangun
Iputika maka tambah bulungna
Ersuli tualah mumbang.*

Translation

A strong tree will not be easily shaken

Because beautiful flowers will wake up
Beautiful flowers will grow leaves
A tall tree will bear fruit

Karo Poem 4.

*Baba gula ku tiga rengit
Sendah ilegi tama bas raga
Ula permela ula perkisat
Gelahna seh bagi sisura*

Translation

Bringing sugar to Tiga Rengit. Picked it up today, put it in the basket
Don't be shy and don't be lazy, so that all your dreams can be achieved

Karo Poem 5.

*Bunga rampe man perpangiren
Belasken kata turiken ukur
Bapa nande ole ketadingen
Ersuli tualah mumbang*

Translation

Rampe flowers at the intersection
Dozens of measured words
Father and Mother have not sinned
Therefore do good

Karo Poem 6.

*Ngadi udan muwat ropah
Rembus angin i kuta Lepar
Adi kita anak sekolah
Tutus gelah min kita erlajar*

Translation:

Stop raining, take the ropah
The wind blows in the village of Lepar
If we were school children
Let's study hard

Karo Batak Folk Song 1.

*Ban La Kam e Karya Eso Pandia
Ndekah me aku enggo ertima
Ndekah me aku enggo terdaram
La kel bo lit perubaten ibas arihta
Tapi tande bulanna la kam erberita
Nde tigan seh kel ukurndu bagenda
Ndekah me kuarapken kita jumpa
Ban ndekah kita lanai ngerana
Lanai terkira tenah tedehku man bandu
Enggo ser ser kahe kolu kusulu-sulu
Ija nande tigan tambar tedehku
Ibas sada wari la niarap jumpa kita*

*La malem tedehku tapi ceda kel pusuhku
Lupaken kel aku ula nai inget nindu
Si enggo enggota lupaken kerina nindu
Nukah saja kin adi ngerana
Perban la kam si terbayang tiap wari gi
La kam si la banci tunduh berngi e
La kam si lanai banci bengket man e
La kam nde tigan arah aku e
Nukah saja kin adi ngerana
Perban la kam si terdaram sedekah e
La kam si terdele perbahan tedeh e
La kam kelungenen ibas meriah e
La kam nande tigan arah aku e
Ndekah me kuarapken kita jumpa
Ban ndekah kita lanai ngerana
Lanai terkira tenah tedehku man bandu
Enggo ser ser kahe kolu kusulu-sulu
Ija nande tigan tambar tedehku
Ibas sada wari la niarap jumpa kita
La malem tedehku tapi ceda kel pusuhku
Lupaken kel aku ula nai inget nindu
Si enggo enggota lupaken kerina nindu
Nukah saja kin adi ngerana
Perban la kam si terbayang tiap wari gi
La kam si la banci tunduh berngi e
A kam si lanai banci bengket man e
La kam nande tigan arah aku e
Nukah saja kin adi ngerana
Perban la kam si terdaram sedekah e*

Translation

Because It's Not You
I've been waiting for a long time
I've been looking for a long time
There has never been any problem in our relationship
But until the month came you had no news
My darling (Nde Tigan) that your heart is like this
I've been waiting for us to meet for a long time
Because we haven't seen each other for a long time
I can't count how many times I miss you
I've been to all the places
Where is my darling (Nde Tigan) the cure for my longing
Unexpectedly, one day we met
Missing me doesn't heal, but my heart hurts instead
Forget me you say, don't remember anymore
Forget everything that has happened before
It's easy to just talk
Because it's not you who I imagine every night

It's not you who doesn't sleep every night
It's not you who has no appetite
Because it's not you, darling, who feels that
It's easy to just talk
Because it's not you who I've been looking for all this time
It's not you who is restless because of longing
It's not you who is lonely in this crowd
Because it's not you, darling, who feels that

Karo Batak Folk Song 2.

*Sora Mindo Karya Djaga Depari
Terbegi sora bulung-bulung erdeso
I babo makam pahlawan si lino
Begina sora serko medodo
Cawir cere sorana mido-ido
Terawih dipul meseng kutanta ndube
Iluh si lumang ras simbalu balu-balu erdire-dire
Sora ndehereng perenge-rengate

Kinata ngayak-ngayak merdeka ndube
Makana tangarlah si ngelem layar-layar
Ula kal merangap ula dage jagar-jagar
Kesah ras dareh ndube tukurna merdekanta enda
Ula lasamken pengorbanan bangsata
Enggom kap megara lau lawit ban dareh simbisanta
Enggom megersing lau paya-paya ban iluh tangista
Enggom kap megelap langit ban cimber meseng kuta ndube ngayak-ngayak merdeka kal kita
Tegu me dage temanta si enggo cempang, didong kal dage anak-anak tading melunang
Keleng ate ras dame sisada karang
E me pertangisen kalak lawes erjuang
Terbegi sora bulung-bulung erdeso
I babo makam pahlawan si lino
Begina sora serko medodo
Cawir cere sorana mido-ido*

Translation:

Voice of Appeal
The sound of leaves rustling was heard
Above the lonely grave of a hero
There was a voice calling out
How sad his voice called

It feels like our village is burning, tears in my eyes
Heart-wrenching groans For the sake of pursuing independence first

That's why listen and feel
Don't be greedy, dear, they say don't joke around. Lives and blood are the guarantee of this
independence.

Don't waste our nation's sacrifices
The flowing water is already red
The water is already yellow because of the tears she cried
Never mind the darkness because of the smoke that covers our village in the pursuit of independence

Guide our friend who is limping
Have mercy on orphans
Love one another and be at peace with one another, for that is what those who go out to fight want.
The sound of leaves rustling, the leaves rustling
Above the lonely grave of a hero
His voice was really loud
His voice was really loud

3.2 Discussion of the meaning and values of Karo Batak Poem

The first data poem tells about someone who is in deep love. The love is so strong that he feels like he always carries his heart everywhere. He even feels like his heart "in" the ground when he walks. However, he realizes that his love may not be reciprocated. Therefore, he tries to be strong and accept reality. He hopes that over time, his feelings will fade. This poem uses some typical Karo language, such as "*gundaling hill*" a historical tourist area in the Berastagi area and "*kaperas*" which means "feeling disappointed/no response yet.

The poem also reflects Karo cultural values that emphasize patience and fortitude. A person who is in the grip of unrequited love is expected not to wallow in sadness, but to remain steadfast and continue living. The poem "*Perdalanna Ku Uruk Gundaling*" is a beautiful and meaningful poem. This poem tells of deep love and how one must be steadfast in the face of bitter reality. This poem also reflects Karo cultural values that emphasize patience and fortitude. This poem is rich in sociolinguistic nuances that reveal aspects of Karo ethnic culture and social norms. The use of metaphorical language, such as the image of carrying the heart everywhere, highlights the emotional intensity of the poet's love. This poem also reflects the value placed on self-control and emotional control in Karo society. The poet does not openly declare his love, but instead expresses it indirectly through metaphors and imagery. This indirect communication style is often common in Karo culture, where direct expression of emotion may be considered too forward or presumptuous.

Furthermore, Anif, et al (2019), Surip (2023), Lutfiani (2023), said that literary works contain messages and advice for their readers. Poem shows that the poet is willing to accept the possibility of unrequited love. This acceptance reflects the importance of self-esteem and dignity in Karo culture. The poet is not willing to sacrifice his self-esteem for love that may not be reciprocated. The use of the Karo language in poem, with its unique vocabulary and grammar, adds to its cultural authenticity and strengthens the relationship between language and identity. Poem's ability to convey complex emotions and cultural nuances makes it a valuable tool for understanding and appreciating culture. The Karo poem "*Perdalanna Ku Uruk Gundaling*" provides a rich tapestry of sociolinguistic insights, offering a glimpse into the emotional landscape and cultural values of the Karo people. It serves as a testament to the enduring power of language to express love, navigate social dynamics, and preserve cultural identity.

The second data poem conveys a message about sacrifice, sincerity, and gratitude. The first line describes a situation where someone uses a kaffir lime cut in half, symbolizing persistence and patience in the face of difficulties. The second line explains that after completing his work, the person goes home with the remaining provisions, showing gratitude and thrift. The third and fourth lines use the phrases "*meriah ukur ersada*" and "*rembang warina si sepuluh sada*" which have symbolic meanings. "*meriah ukur ersada*" can be interpreted as "United full of happiness," symbolizing a sense of unity and togetherness. "*rembang warina si sepuluh sada*" can be interpreted as "coinciding with a good/happy day," symbolizing the existence of good days and happy days in Batak Karo culture that need to be followed.

This Karo ethnic poem reflects many Karo cultural values that emphasize the importance of hard work, sacrifice, and gratitude. The use of refined and polite Karo language reflects the values of politeness and respect in Karo culture. The first and second lines of this poem describe a person's persistence and patience in the face of adversity. This reflects the Karo cultural values that emphasize the importance of hard work and never giving up. The use of a mungkur knife to cut leaves shows that the person uses simple but effective tools to achieve his goals. The third and fourth lines of this poem emphasize a sense of unity and togetherness as well as the richness of Karo culture. "*meriah ukur ersada*" shows that the Karo people work together and work together to achieve common goals. "*rembang warina si sepuluh sada*" shows that Karo culture is rich in diverse traditions and customs. According to the opinions of Renyaan, et al. (2020), Pesisingi, et al. (2022), Maulita, et al. (2022), and Azizah, et al. (2023), it was also found that in literary works such as poem, there are values contained in them that we must cultivate so that they will continue to be well maintained.

The Karo poem "*rimo mungkur mbelah itaka*" provides insight into Karo cultural values that emphasize the importance of hard work, sacrifice, gratitude, unity, and cultural diversity. This poem shows how the Karo language is used to convey moral messages and cultural values to the next generation. This poem is part of the Karo oral tradition that has been passed down from generation to generation. The use of refined and polite Karo language reflects the values of politeness and respect in Karo culture. This poem can be used in various Karo traditional events, such as weddings, funerals, and festivals.

The third data poem conveys a message about strength, beauty, and growth. The first line describes a strong and unshaken tree, symbolizing resilience and steadfastness in the face of various obstacles. The second line explains that beautiful flowers will wake up, indicating optimism and hope for a bright future. The third and fourth lines show the relationship between beauty and growth. "*iputika maka tambah bulungna*" indicates that beautiful flowers will grow and grow more leaves. "*ersuli tualah mumbang*" indicates that tall trees will bear fruit, symbolizing the results of hard work and perseverance.

This poem is rich in metaphors and symbolism that reflect Karo cultural values. The use of refined and polite Karo language reflects the values of politeness and respect in Karo culture. The first line of this poem emphasizes the importance of strength and resilience in facing various obstacles. This reflects the Karo cultural values that emphasize the importance of courage, persistence, and never giving up. A strong and unshaken tree is a symbol for the Karo people who are expected to have these qualities. The second and third lines of this poem show optimism and hope for a bright future. The beautiful flowers that will be built and bloom symbolize new life and progress. According to Yang (2016), Sholehah, Lilis (2018), Setiowati (2020) and Putri (2021), the values in Karo Batak culture need to be explored and maintained so that they can

continue to develop. This reflects the Karo cultural values that emphasize the importance of spirit, enthusiasm, and belief in the future.

The fourth line of this poem shows the relationship between hard work and results. The tall tree that bears fruit symbolizes the Karo people who work hard and persistently in achieving their goals. As expressed by Zwicky (2021), Rusdiansyah, et al. (2022), Salsabila, et al. (2022) and Surip (2023), in literary works of poem and regional songs there is an emotional connection in preserving existing culture. This reflects the Karo cultural values that emphasize the importance of hard work, dedication, and discipline. In this poem text "*ola mbiar mereken silitna*" provides insight into Karo cultural values that emphasize the importance of strength, resilience, optimism, hard work, and results. This poem shows how the Karo language is used to convey moral messages and cultural values to the next generation. This poem is part of the Karo oral tradition that has been passed down from generation to generation. The use of refined and polite Karo language reflects the values of politeness and respect in Karo culture. This poem can be used in various Karo traditional events, such as weddings, funerals, and festivals.

Analysis of the meaning of the text data of the four Karo poems, in the sampiran "*baba gula ku tiga rengit*" (bringing sugar to three rengit). Three rengit refers to a place. Bringing sugar can be interpreted as doing a task or job. Then "*sendah ilegi tama bas raga*", (today picked up, put in the basket) describes a direct and practical action. This sampiran provides a picture of common daily activities. The content of the poem "*ula permela ula perkisa*" (don't be ashamed and don't be lazy) means a motivational message so that someone is not ashamed or lazy in doing something. "*gelahna seh bagi sisura*" (so that all ideals are achieved), emphasizes the importance of hard work and perseverance to achieve goals or ideals. The content of this poem provides a clear and motivational message about work ethic and the importance of perseverance.

This poem conveys a message for us not to be ashamed or lazy in carrying out our daily work or tasks. If we work diligently and are not ashamed, then our ideals or goals will be achieved. The sampiran describes a simple and concrete task, while the content provides moral advice and motivation. This poem invites us to always be diligent and enthusiastic in achieving what we want.

The social values contained in this poem begin by describing someone who is carrying sugar to a place called Tiga Rengit. This action illustrates the responsibility carried by the individual. In society, the value of responsibility is highly valued because each member is expected to be able to complete the tasks and roles that have been given to them. Furthermore, the phrase "today picked up, put in the basket" indicates a work process that involves cooperation. Here, the social values of togetherness and cooperation are highlighted. A society that helps each other in carrying out tasks and achieving common goals will create a harmonious and productive environment. In the content section, the poem provides advice not to be ashamed and not to be lazy. "don't be ashamed and don't be lazy" is a call to always work hard and diligently. Hard work and perseverance are important foundations in community life. Individuals who are diligent and diligent are not only beneficial to themselves, but also make a positive contribution to the community as a whole. Finally, this poem closes with an encouragement to achieve ideals: "let all ideals be achieved." This emphasizes the importance of having goals and aspirations in life. This value encourages each individual to strive hard to achieve their dreams. In a social context, a society filled with individuals with high ideals will continue to develop and progress. Thus, this poem as a whole teaches several very important social values, namely hard work, responsibility, cooperation, and aspiration. Through the use of beautiful language and simple metaphors, this poem conveys profound moral messages, which are relevant to all levels of

society. These values form the basis of a harmonious, productive, and goal-oriented life in Karo culture. This poem is not just entertainment, but also a guide to living a meaningful and beneficial life for oneself and others.

Mark the culture contained in this poem contains several important Karo cultural values in the first line, "*membawa gula ke tiga rengit*," describes someone who carries out his duties with full responsibility. In Karo culture, responsibility is a highly respected value. Karo society considers it important for every individual to carry out their duties well and be responsible not only to themselves, but also to their family and community. The second line, "Today picked up, put in the basket," reflects cooperation and togetherness. Mutual cooperation is an integral part of Karo culture. Karo society is known for its spirit of togetherness and helping each other. This value of mutual cooperation strengthens social ties and builds solidarity among community members, which is very important in carrying out daily life. The third line, "Don't be shy and don't be lazy," advises to always work hard and diligently. In Karo culture, hard work and perseverance are highly valued traits. Individuals who are diligent and do not give up easily are respected by their community. Hard work is considered a path to achieving progress and prosperity, both for oneself and for the community. The fourth line, "let all ideals be achieved," emphasizes the importance of having goals and working hard to achieve them. According to Hand et al. (2018), Mashaqba et al. (2020), Fadzillah et al. (2022) and Luthfiani et al. (2023), Karo culture highly values individuals who have a vision and are determined to achieve their life goals. According to the opinion of Aspirasi, high aspirations not only drive individual progress but also contribute to the progress of the community as a whole.

The Karo poem that reads "*bunga rampe man perpangiren, belasken kata turiken ukur, bapa nande ole ketadingen, ersuli tualah mumbang*" is an example of oral literature that reflects the cultural and social values of the Karo people. In sociolinguistic studies, this poem is not only analyzed from its literal meaning, but also from how language is used to convey social values, norms, and cultural identity. The first line, "*bunga rampe man perpangiren*", refers to flowers used in traditional ceremonies or offerings, especially in the context of bathing or purification. *Bunga rampe* in this traditional ceremony symbolizes purity and respect for tradition. This shows how important rituals and ceremonies are in maintaining spiritual purity and cleanliness in the Karo people. From a sociolinguistic perspective, the use of this term indicates how language is used to express deep spiritual and cultural values.

The second line, "*belasken kata turiken ukur*", teaches wisdom in speaking. The word "*belasken*" means to measure or consider, and "*kata turiken ukur*" contains the meaning of words that are measured carefully. In the context of Karo culture, speaking wisely and thoughtfully is highly valued because it can maintain social harmony and avoid conflict. Through language, the Karo people convey the importance of social norms that prioritize wisdom and caution in everyday communication. The third line, "*bapa nande ole ketadingen*", emphasizes respect for parents and their heritage. "*bapa nande*" means father and mother, while "*ole ketadingen*" means that which is given or inherited. This reflects the family values that are highly valued in Karo culture, where respecting and following the teachings and heritage of parents is considered an important part of social life. In sociolinguistic studies, this shows how language is used to teach and reinforce family and intergenerational values.

The last line, "*ersuli tualah mumbang*", serves as a warning not to follow something that is too deep or out of reach. "*ersuli*" means to follow or follow, while "*tualah mumbang*" means too deep or out of reach. This teaches balance and realism in acting, which are important values in Karo society. Excessive attitudes or unrealistic ambitions are considered unwise, and through

the language of this poem, the Karo people convey a message to always maintain balance in life.

The meaning contained in this Karo poem is related to a person's awareness and courage in doing good and not sinning. This poem describes a person's struggle to do good and not sin, as well as awareness and courage in facing challenges and fighting for goodness. In this poem, "*bapa*" and "*nande*" are represented as parents who do not sin, while "*mumbang*" means doing good. This poem shows Malay cultural values which value awareness and courage in doing good and not committing sins.

Overall, this Karo poem contains a deep moral message about the importance of respecting tradition, speaking wisely, respecting parents, and maintaining balance in acting. In a sociolinguistic study, this poem shows how language is used to convey and maintain the cultural values and social norms of the Karo people. The symbolism and rich use of language in this poem make it an effective tool for teaching local wisdom and maintaining cultural identity. This poem not only functions as a form of artistic expression, but also as a powerful means of communication to convey the values embraced by the Karo people, ensuring that these traditions and norms continue to live and be respected by the next generation.

There are at least three cultural values contained in this poem, including; a) harmony with nature, this poem teaches the value of harmony with nature and natural beauty as part of everyday life. The Batak Karo people value nature and natural wealth as a source of life that needs to be protected and preserved. b) wisdom in speaking, the expression about the *belasken kata turiken ukur* highlights the value of wisdom in speaking and expressing opinions. The Batak Karo people value wisdom in communicating, respecting the words spoken, and maintaining wisdom in expressing opinions. c) cultural heritage, this poem also reflects the local wisdom and traditional wisdom of the Batak Karo people in conveying moral and life messages through oral literature. Traditional poems like this are a means of conveying cultural values and local wisdom to the next generation.

Analysis of the meaning of the Karo poem data "*Ngadi udan muwat ropah*", means like rain that brings water. "*rembus angin i kuta lepar*" has the meaning like the wind that blows in lepar village. "*adi kita anak sakolah*" means If you are a school child. "*tutus gelah min kita erlajar*" means then you should study diligently. Overall, this poem contains a moral message that as school children, we should be diligent in studying, along with natural metaphors such as rain that brings water and blowing wind, which illustrate perseverance and consistency.

Poem this reflects the spirit of togetherness and solidarity. At the same time, it emphasizes that education and learning efforts are a collective responsibility, not just an individual one. The Karo people emphasize the importance of working together to achieve common goals. The content of this poem emphasizes the importance of the responsibility of school children to study diligently. This reflects that in Karo society, the responsibility to learn and develop is highly valued and considered important for the progress of individuals and communities. Emphasizing the importance of perseverance in learning, this poem teaches the values of discipline and hard work. This poem shows that the Karo people highly value education. Education is seen as a path to progress and self-improvement, as well as a tool to achieve a better life. reflects the respect and close connection of the Karo people with their environment. This shows that the social values in Karo society also include respect for nature as an integral part of their lives.

Mark the culture contained in this poem emphasizes that as a school child, learning is the main thing that must be done. This reflects the high value of education in Karo culture, where

knowledge is considered the key to a better future. reflects an awareness of the importance of nature in everyday life and how natural phenomena can be used as a source of inspiration and lessons. Like rain that continues to bring water and wind that continues to blow, this poem teaches children to be diligent and diligent in studying. It emphasizes the importance of sincerity and hard work in achieving goals. According to Anif, et al. (2019), and Mashaqba, et al. (2020), poem also conveys a moral message that education is the path to self-improvement and society. By emphasizing the importance of learning, this poem teaches ethical values about dedication, commitment, and responsibility.

3.3 Discussion of the meaning and values of Batak Karo folk songs

The analysis of the meaning in the Batak Karo folk song, the first data tells about a person's deep longing for his lover. He feels sad and tortured because he is separated by distance and time. The lyrics describe a strong desire to meet again, even though the hope feels thin. In verses 1 and 2, the message expressed is disbelief (ndekah me) towards the separation that occurred (perubatan ibas arihta). Even though he heard the news (tande bulanna), he still hopes to meet (jumpa) because of the indescribable longing (lanai terkira). While in verses 3 and 4 (repetition), the expression of longing is getting worse. The singer wants to keep thinking about his lover (ser ser kahe kolu kusulu-sulu), and the meeting becomes an antidote to longing (na nde tigan tambar tedehku).

Then in verses 5 and 6, the message in the song asks his lover to forget the negative things that have happened (lupakan kel aku ula nai inget nindu) and only remember the beautiful memories (si enggo enggota lupaken kerina nindu). He feels sad because they have to separate (nukah saja kin adi ngerana). Next in verses 7 and 8 (repetition), the message in the song hopes that his lover can feel what he feels, which is difficulty sleeping (la kam si la banci tunduh berngi e), lazy to do activities (la kam si lanai banci bengket man e), and always imagined (perban la kam si terbayang setiap wari gi). And in the last verse, verses 9 and 10 (repetition of verses 3 and 4), repeating to emphasize the desire to meet (ndekah me kuarapken kita jumpa) and deep sadness (la malem tedehku).

Markculture contained in the expression of longing, this song expresses deep longing, which is a cultural value commonly found in various regions in Indonesia. Appreciation for the lover, lyrics that ask to forget negative things and only remember the beautiful show respect and affection for the lover. While the social value reflected in this song is the courage to make love with various challenges. According to Yang (2016), Saeed (2016), Zwicky (2021), Setiowati (2020), and Coal at all, (2021) that in regional songs, there is a message of courage in expressing feelings of longing and love, which may not always be easy to express directly in certain cultures. Another cultural value is to appreciate meetings, separation is described as painful, so this song emphasizes the importance of appreciating moments of togetherness that are important for humans to have in establishing social relationships in society, especially the younger generation.

Then Analysis of the meaning of the lyrics of the second data song with the title of the song Sora Mindo by Djaga Depari is one of the struggle songs intended for the people of Indonesia, who are now free from colonialism. The lyrics of the Karo song Sora Mindo have a sharp meaning that contains messages of independence. This song reminds us a little, not to forget the struggle of the heroes and waste the independence achieved with bloodshed.

The strong message in this song advises the public to continue to fill independence responsibly.

Especially for Karo youth, not to play around in fighting to achieve a happy future. The struggle of the wider community in the current era is different from the struggle of the community during the colonial era. The hope is that the young generation in the modern era can interpret it by not playing around in studying at school and having responsibilities according to their respective interests and skills. This song is one of the struggle songs with a different nuance, because it is sung with a slow tempo. Although it is not a struggle song that is sung passionately, this struggle song was created with the beauty of literature that is able to invite every listener to reflect on the valuable history that this nation has gone through. After inviting them to reflect, Djaga Depari as the creator provides important advice and encouragement for the listeners of this song.

Nowadays, this song needs to be revived because it is rarely heard and known by the public, especially the younger generation of the Karo ethnic group. In an effort to introduce a song with a model like this, it requires creative human resources to provide a new musical atmosphere or approach for young Karo people in the current era. This aims so that the meaning contained in this song can be interpreted well by the public and can be implemented in social life.

The analysis of social values in the song "Sora Mindo" conveys various social values that are essential for the Karo people. Through its moving lyrics, the song reminds its listeners of the importance of respecting heroes, social awareness, solidarity, sacrifice, responsibility, empathy, and vigilance. These values not only shape the Karo cultural identity but also serve as a moral guide for the younger generation to live a meaningful and harmonious life. By appreciating and practicing these values, the Karo people can preserve their cultural heritage and create a strong and loving social environment.

Meanwhile, the analysis of cultural values contained in the song "Sora Mindo" reflects various aspects of Karo culture that are rich and meaningful. Through its lyrics, this song teaches important values such as respect for ancestors, solidarity, sacrifice, empathy, and wisdom. This song is not only a work of art, but also an educational tool that reminds the Karo people of the importance of maintaining and respecting their cultural values.

The Karo culture reflected in this song shows how important history, nature, and social relationships are in shaping the identity and character of society. Through this song, the younger generation is reminded to always appreciate their cultural heritage and apply it in their daily lives. According to Sholihah, et al. (2018), Saragih, et al. (2023), Radiansyah, et al. (2023), and Putri, et al. (2021), in the lyrics of the song and the poem there is a cultural heritage and life values that need to be maintained. Thus, this song functions as a link between the past and the future, keeping the noble values of Karo culture alive and relevant throughout the ages.

Songan area that raises the theme of the struggle of heroes and does not waste the independence that has been achieved with bloodshed. This regional song or folk song of the Karo ethnic group is precisely performed at the commemoration of the Anniversary of Indonesian Independence, because this Karo regional song has a repeated verse by combining syllabic and neumatic melodies. Each verse in this song consists of a question and answers sentence and uses semiphrases (Kemit, 2021). In addition to having the meaning of struggle, this song can also be interpreted as a message of peace, this is implied in the lyrics in the sentence "keleng ate ras dame sisada karang, e me pertangisan kalak lawes erjuang. These lyrics contain the meaning that we love each other and make peace with each other because that is what the heroes of the struggle for independence wanted. This song has a strong meaning to provide a message of advice to the wider community to continue to fill independence, because the independence that we have achieved has been paid for with the blood and sacrifice of the heroes. On the basis of

the sacrifice of the body and soul of the heroes of our nation as the next generation of the nation have the responsibility to continue to maintain the unity of the Republic of Indonesia.

4. Conclusion

The meaning of the message and values found in the Batak Karo ethnic poem and folk songs include: the Batak Karo ethnic community highly values compassion, mutual respect that must be maintained in social life. The Karo community culture strongly encourages people to sacrifice together in order to build humanistic social relations, and have sincerity and gratitude in influencing a life full of obstacles. The Batak Karo community also upholds a sense of unity and togetherness. Then the Batak Karo community must be enthusiastic and enthusiastic in achieving a happy future, it requires enthusiasm and hard work that never gives up. The Batak Karo people must not be lazy and give up in solving life's problems. Furthermore, the Karo community applies a sense of mutual assistance in carrying out tasks and achieving common goals, and this Karo culture always maintains balance in community life in order to create a harmonious life together and help each other. The results of the analysis show that the Batak Karo folk poem and songs contain deep meanings about the history, traditions, and daily life of the Karo people in the past. These findings illustrate the importance of cultural heritage in shaping identity and strengthening social ties between the Batak Karo community in social and cultural life, and highlight the cultural richness that needs to be preserved and continuously developed for the younger generation as cultural successors. This study contributes to the understanding and development of Indonesia's cultural richness, and provides insight into the importance of maintaining and appreciating the local cultural heritage of the Batak Karo ethnic group so that it can be developed and preserved.

In the context of values in the poem and folk songs of the Batak Karo ethnic group of North Sumatra in developing their culture so that they are preserved in everyday life in society. There are several values contained in the poem and folk songs of the Batak Karo, including: patience, fortitude, sacrifice, responsibility, cooperation, mutual cooperation, solidarity, sincerity and gratitude, unity and togetherness, hard work, sacrifice, politeness, respect, persistence, optimism, enthusiasm, enthusiasm in achieving the future, caution, harmony, wisdom, and the importance of mutual respect. In the lyrics of the folk songs and poem of the Batak Karo ethnic group above, it gives us a message that the meaningful messages and values contained in the poem and folk songs need to be maintained and developed in various concrete works and studies. The values in the data of the poem and folk songs of the Batak Karo ethnic group above have aroused and contain a moral message of goodness that must be maintained. Efforts to preserve these values are a form of respect for ancestors, and have concern for oral literature so that it continues to exist and avoid extinction.

Acknowledgments. This scientific article is the result of lecturer research funded by the Institute for Research and Community Service, Universitas Negeri Medan. We the authors, would like to thank you for the support and financial assistance so that the research runs successfully and this scientific article can be published in international proceedings, hopefully it will be useful for the development of science.

References

- [1] Anif, Sovi Fariha, Wakhyudin, Husni, and Priyanto, Wawan. Analysis of the Moral Values of Regional Songs in Forming Discipline in Fairy Tale Students. *Pendas Lens Journal*. Vol. 4 No. 1, Feb 2019. Pg. 17-27. (2019)
- [2] Azizah, Fina Nur. Maulidah, Amiesha, Wahidatul. Hidayah, Nurul. Semantic Analysis in the Lyrics of the Song *Hubb Wa Hayah* by Baraa Masoud. *Al-Lahjah Journal: Journal of Education, Arabic Language and Arabic Linguistics Studies*. Vol. 6. No. 2. July 2023. (2023).
- [3] Benlahcene, a., & Ramdani, a. (2021). The Process of Qualitative interview: Practical insights For novice Researchers. in M. K. a. in C. S. Mustaffa, n. Yusof, M. B. M. h. @. othman, & n. tugiman (eds.) (ed.), *Breaking the Barriers, Inspiring Tomorrow*. (Vol. 110). european Proceedings of Social and Behavioural Sciences: european Publisher.
- [4] Creswell, J. W., & Poth, C. n. (2016). *Qualitative inquiry and research design: Choosing among five approaches*. Sage publications.
- [5] Coal, Junita. Sihite, Jubilezer. Marbun, Fino Harja. Music Study and the Meaning of the Song *Siksik Sibatu Manikham Covered by the Jamrud Group*. *Journal of Art Expression*. Vol. 23.No. 2. November 2021. (2021).
- [6] Fadzillah, Untsa Rohmah, Satiti, Nur Afifah Fajar, Susanti, Ani, Suzila, T. Intan Suzila Tengku Syarif. Semantic analysis of literacy works in selected song lyrics and poem at English textbooks for grade XI of senior high schools. *BAHASTRA Journal*. Vol. 42, no. 1. 2022. (2022).
- [7] Hahn. Infants E. Benders, Titia. Snijders, Tineke M. Fikkert, Paula. Infants' Sensitive to Rhyme in Songs. *Journal of Infant Behavior and Development*. Vol. 52 (2018).
- [8] Kemit, G.U. Analisis Struktur, Bentuk & Makna Lagu *Mejuah-Juah Aransemen Arranged by Romello Armando Purba*. (2021).
- [9] Luthfiani, Qori, Heryati, Nungki. Semantic Analysis of Oliviam Rodrigo's song "Driver License" Using Contextual Meaning Theory. *Mahadaya Journal* Vol 3, No. 1 2023.. (2023).
- [10] Mashaqba, Bassil. Alshdaifat, Abdallah. Huneety, Anas. Patterns of Repetition in Folk Song Driven by Phonology and Morphology. *Journal of Dirasat, Public Relations and Social Science*. Vol. 47. No. 2. 2022. (2020).
- [11] Maulita, Peni. Suhono. Hidayatullah, Rizky, Sari, Yeasy Agustina. An Analysis of Using Chuchu TV Nursery Rhymes and Kids Songs Youtube Channel as a Medium for Learning Early Childhood English Vocabulary. *Journal Bulletin of Early Childhood*. Vol. 1.No. 2. December 2022. (2022).
- [12] Pasingi, Wiwin. Mariana, Ana. Husain, Dahlia. A Semantic Analysis on Maroon 5 Songs. *Journal of English Language Teaching, Linguistics and Literature Studies*. Vol. 2 No. 1. August 2022. (2022).
- [13] Putri, Wizqi Utami, Missriani, Fitriani, Yessi. Moral, educational and social values in the novel *Ordinary People* by Andrea Hirata. *Tambusai Education Journal*. Vol. 5.No. 3. 2021. (2021).
- [14] Renyaan, Petronela, Muzrifah, Risa Amalia, Herawati, Fitri. Meaning and Cultural Values Contained in Evan's regional songs in Southeast Maluku Literary Anthropology Study. *DISASTRI Journal* Vol.2, No. 2 of 2020, p. 2716-41113. (2020).
- [15] Ritchie, J., lewis, J., nicholls, C. M., & ormston, R. (2013). *Qualitative research practice: A guide for social science students and researchers*. Sage
- [16] Rusdiansyah. Adilah R. Rahmadani AS Meaning Analysis of the Song "Marendeng Marampa". *Quantum Journal of Social Science and Humanities*. Vol. 3.No. 2. 2022. (2022).
- [17] Saeed, J.I. (2016). *Semantics* (4th ed.). Oxford, UK: Wiley Blackwell.
- [18] Salsabila, Ghina. Indrawati, Dianita. Lexical Semantic Analysis of Song Lyrics in the Album "Manuhan" by Tulus. *SAPALA Journal*. Vol. 9. No. 3 of 2022. (2022).

- [19] Saragih, Elsa Ria. Siregar, Junifer. Saragih, Vita Riahi. Semiotic Analysis of the Lyrics of the Song O Tano Batak by Siddik Sitompul. *Journal on Education*. Vol. 6. No. 1. 2023. (2023).
- [20] Setiowati, Syintya Putri. Formation of Children's Character in the West Java Tokecang Song. *Journal of Cultural Sciences*. Vol. 8. No. 1. 2020. (2020).
- [21] Sholihah, Lilis. Pratiwi, Tabitha, Yuni Pratiwi. The Meaning of Semantic Analysis Within Song's Lyrics "A Head Full of Dreams" Album by Coldplay. *Lire Journal: Journal of Linguistics and Literature* Vol. 2 No. 2 October 2018. (2018).
- [22] Surip, et al. The Development of a Lexical-Semantic Teaching Material Using Local Wisdom Values and Information Technology. *Journal of Higher Education Theory and Practice*. Vol. 23 (4) (2023)
- [23] Yang, Ling. Analysis on the Typical Genre of Traditional Folk Songs in the Northeast Sichuan. 2nd International Conference on Economy, Management and Education Technology (ICEMET 2016). (2016).
- [24] Yule, George. *The Study of Language*. Seventh Edition. (2020).
- [25] Zwicky, Arnold M. *Linguistics and the Study of Folk Poem*. Chapter Four Linguistics and the Study of Folk Poem. (2021).