



Representation of Associative Meaning in Dompok Sinaga's Love Song Lyrics

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ABSTRACT

This study aimed to investigate the associative meanings used in *Dompok Sinaga's Love Song Lyrics*, describe the application of associative meanings on the lyrics, and explain the reason for using the most dominant types of associative meaning in *Dompok Sinaga's Love Song Lyrics*. The study was conducted using a textual analysis. The data of the study was taken from the lyrics of *Dompok Sinaga's Love Song* in the form of written text. The data analysis was taken by coding and theme developing based on the theory proposed by Braun and Clarke (2006). The findings indicated that all the types of associative meaning are found in *Dompok Sinaga's Love Song Lyrics*. Based on the research results, the most frequently types that found are connotative meaning and affective meaning. The types of associative

meaning in *Dompok Sinaga's Love songs* used in different ways. Connotative meaning used using art in the Batak language. The social meaning used by showing or introducing cultural customs which are the songwriter's social background. Affective meaning used by conveyed the songwriter's feelings. Reflected meaning used by conveyed words or lyrics that have multiple conceptual meanings in Batak Toba culture. Collocative meaning used by conveyed words or lyrics that are in the same 'environment'. The reason to used the dominant types of associative meaning are to make the lyrics of the songs sound softer, to avoid the monotonous and to deliver the message of the songs.

Keywords:

Associative Meaning, Dompok Sinaga, Love Song, Lyrics, Semantics

INTRODUCTION

Indonesian people currently prefer foreign cultures that they consider more interesting or unique and practices that result in many local cultures fading due to the lack of future generations such as students interested in learning and inheriting the culture

(Nahak, 2019). The statement is supported by Naully (2015), who highlights that Batak Toba students currently have a deficient cultural identity. Culture, in general, can be maintained through literary works from the culture itself. Literary works in culture are divided into oral and written literature such as songs, poems, novels, folktales, legend, rhymes, music, etc. Both oral and written literary work consists of words, sentences, and phrases whose implied meaning. The song is one of Batak culture that can be analyzed with associative meaning because it consists of lyrics that has various meaning (Simorangkir, 2015).

Associative meaning is a study in the field of semantics that discusses meaning (Leech, 1974). The associative meaning of a word refers to particular qualities beyond the denotative meaning. Leech (1974) mentions that associative meaning is unstable the meaning and has variants of individual experience. It is divided into five types, they are connotative meaning, social meaning, affective meaning, reflected meaning, and collocative meaning. Each types have own purpose when its used in the sentences. Affective meaning plays an important role in creating a sense and conveying a message (Wau, 2017). The theory supported by Finegan (2015), the level of meaning that conveys a speaker's feelings, attitudes, and opinions about a particular piece of information or the ongoing context is called affective meaning. Finch (2003) stated that connotative meaning is consistently exploited by writers who wish to engage our emotions, stimulate our imagination, or enlist our prejudice.

The associative meaning of language is closely related to social culture (Mao, 2013). For instance, it can be seen from Batak Toba culture in Dompok Sinaga Love songs, who is one of the well-known batak composers. There are a lot of associative meaning that used in the love song by Dompok Sinaga. The researcher finally decided to choose *Dompok Sinaga's* love song because it created based on his experiences and used many associative meanings. *Dompok Sinaga* is a well-known Batak composer with many love songs that were created and played in the Batak community and he creates the song based on his individual experience, cultural wealth, and other people's experience so it contains a deep moral lesson.

Based on the explanation above, the aims of this current study are to investigate the associative meanings used in *Dompok Sinaga's* love song, the application of associative meanings, and the reason for associative meanings used in *Dompok Sinaga's* love song using a semantics study.

Semantics is traditionally defined as the study of meaning (Lyons, 1995). Semantics is part of the linguistics field that focuses on changes of meaning and the relationship between words and sentences and their meaning. According to Saeed (2016), the study of the meanings of words and sentences is semantic. For meaning to be successfully studied, it must be made clear just what meaning is. *Meanings* are ideas or concepts that can be transferred from the mind of the speaker to the mind of the hearer.

Wardhaugh (1997) states meaning is what words mean, or what they represent, or how they relate to reality. It means that people can not translate a meaning arbitrarily. According to Leech (1974) Meaning in semantic perspective is divided into seven types, they are: a) logical or conceptual meaning, b) connotative meaning, social meaning, c) affective meaning, reflected meaning, e) collocative meaning and f) thematic meaning. Except for conceptual meaning and thematic meaning, the other five are called associative meaning. There is some Linguist discussed associative meaning.

According to Leech (1974), associative meaning is unstable of meaning and it has variants of individual experience. It means that associative meaning is the related meaning of the experience of a person, in which experience one of them can be felt in the surrounding environment. Associative meaning is the meaning depends on the context, it is not based on dictionary meaning.

Types of Associative Meaning

Connotative Meaning

Leech (1974) stated that connotative meaning is what is communicated by virtue of what language refers to. Connotative meaning is meaning more than dictionary meaning. Leech (1974) states that connotative actually talking about the real world which associates the expression when someone uses or heard it in their speech. This meaning is relatively unstable from age to age, society to society, and personal experience. These terms are only the same in the conceptual meaning but have a difference in those senses. In other words, the connotative meaning is found in the sentences that have other meanings outside the true meaning (dictionary meaning). Connotative meaning is used to deliver the experience in the real world to associate with the expression when someone heard it or used it. For example, the word '*women*' conceptually is a human, female, and adult. Then, it reflects the

real-world as experienced in cookery, skirt-or-dress wearing, emotional, motherly, kind-hearted, and friendly. An example of connotative meaning is the word "December" might be interpreted as a 'period of festivity' or as 'bad weather'.

Social meaning

Leech (1974) states that social meaning is that what is communicated of the social circumstances of language use. Social meaning is a piece of language that conveys the social circumstance of language use. Social meaning can be found in some dimension and levels of language use (dialect, time, province, status, modality, and singularity). According to Finegan (2015) social status, ethnicity, regional origin, and context are all social factors. Social meaning is used to deliver the stylistic style which appears in language. An example of social meaning is the use of words 'domicile, residence, abode and home', that words are same conceptually but actually, they belong to the context.

Affective meaning

In affective meaning, language is used to express personal feelings or attitudes to the listener. Leech (1974) affective meaning is what is communicated of feelings and attitudes of the speaker or writer. It is a kind of language that reflects the personal feelings of the speaker or writer including his attitude to the listener or his attitude to something that is uttered. It is expressing or communicating the emotion or feeling of the speaker about something that has happened according to its situation. Affective meaning is more directly as a reflection of the speaker's personal attitude or feelings towards a listener. Affective meaning is used to communicate the feeling or emotion of the speaker himself. An example of affective meaning is the slogan of McDonalds "I'm Lovin' It". The word "Lovin' It" is evidence that this sentence describes the writer's and reader's feelings towards the products.

Reflected Meaning

According to Leech (1974) reflected meaning is the meaning which arises in cases of multiple conceptual meaning, when one sense of the word forms part of our response to another sense. It means that one sense of a particular word affects the understanding and usage of all the other senses of the word. Reflected meaning is used to deliver the new sense of a word that relates to another phenomenon in the same expression. Finch (2003) pointed out that reflected meaning of a word can have more than one sense of meaning. In other words, reflected meaning is a phenomenon in which a word or phrase is associated with more than one sense or meaning. An example of reflected meaning is the words "*the comforter*" and "*the holy ghost*". Reflected meaning is also found in taboo words.

Collocative meaning

According to Leech (1974), collocative meaning is a meaning that is communicated through association with a word that tends to occur in the environment of another word. It refers to the associate of a word since its usual habitual co-occurrence with certain types of words. Collocative meaning is used to convey the associate of words which tend to occur in the environment (Leech, 1974). Collocative meaning or collocation, describes words that regularly appear together in common use (Forest, 2013). Collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment. An example is the word "pretty" and "handsome". "Pretty" tends to collocate with "girl, women, villages, garden, and flower." "Handsome" tends to collocate with "boys, man, car, and overcoat."

Dompok Sinaga's Love songs

Dompok Sinaga is one of the famous Batak composers among the Batak Toba community. Dompok Sinaga is a Batak composer who also upholds his education. Dompok Sinaga has created many Batak songs with various themes. The songs created by Dompok are usually about love, a mother's struggle, and also regional development. The songs with a love theme are the most songs that Dompok has composed till now. In terms of composing songs, Dompok is often inspired by his personal experiences, cultural wealth, and other personal experiences (Siregar, 2017). One of the love songs created based on his personal experience is *Haholongi Ma Si Doli*. The song was created by Dompok based on his personal experience. Dompok Sinaga never stops creating works, namely Batak songs. In creating songs, Dompok always implies moral messages in his works so that people who hear are attracted and touched when they hear them. Hard work in creating songs, led him to succeed in creating many songs till now.

METHOD

The researcher followed the method of textual research used by Fürsich (2009). The data of this study were the lyrics on Dompok Sinaga's Love songs in the form of written words with 52 stanza and 210 lyrics. The researcher downloaded the *Dompok Sinaga's* love song lyrics by searching from Google and translated into the English version. The researcher interviewed the Batak composer, Dompok Sinaga, by direct message Instagram to explain the reason to use associative meanings. Every lyrics that indicate types of associative meanings put in the table based on types and analyzed based on theories. Furthermore,

the researcher used thematic analysis based on Braun and Clarke (2006) in analyzing the data. There were two stages in this section, namely data coding and theme developing. Firstly, the researcher selected the lyrics or sentences as written data from the love song. Then, the researcher created codes of each lyrics to make it more conceptual. The lyrics that had been coded were categorized according to which meaning the lyrics used and its purposed as the theme in this study.

RESULTS

The writer found 112 lyrics that consist of associative meaning in *Dompak Sinaga's* Love songs. There were five types of associative meaning are found in *Dompak Sinaga's* Love songs, such as: connotative meaning, social meaning, affective meaning, reflected meaning and collocative meaning. And, the writer has described the application of associative meaning in *Dompak Sinaga's* Love songs and also the reason for use the associative meaning in *Dompak Sinaga's* Love songs by interviewed the Batak Composer, who is Dompak Sinaga. The most type that used was connotative meaning with 42 lyrics (37.5%) because the lyrics mostly contain sentences that have other meanings outside the true meaning. The lyrics mostly used to deliver the experience in the real world to associate with the expression when someone heard it or used it. The second most type is affective meaning with 27 lyrics (24.1%) to express the songwriter's feelings.

Table 1. The Percentage of Associative Meanings in *Dompak Sinaga's* Love songs

Types of Associative Meaning	Quantity	Percentage (%)
Connotative Meaning	42	37.5%
Social Meaning	13	11.6%
Affective Meaning	27	24.1%
Reflected Meaning	13	11.6%
Collocative Meaning	17	15.2%
Total	112	100%

DISCUSSIONS

Connotative Meaning

Connotative meaning is what is communicated by virtue of what language refers (Leech, 1974). Connotative meaning is meaning more than dictionary meaning. Connotative meaning in *Dompak Sinaga's* Love songs is used by using artful words in the Batak language

that can convey the songwriter's ideas. Mostly, the connotative meaning in *Dompak Sinaga's* Love songs conveyed using the verb in the Batak language.

Table 2. Connotative Meaning in *Dompak Sinaga's* Love songs

No	Lyrics	Meaning	Stanza, Lines
1	<i>Molo au ito dang boi be putihonmu au</i> You can not <u>pick</u> me	<i>Putihon</i> means that a situation that cannot be together or a situation where a woman and a man cannot have a relationship that is more than just friends or cannot date.	Fourth, eighteenth
2	<i>Holan ho na boi pamalumhon</i> Only you can <u>heal</u>	<i>Pamalumhon</i> defined as an antidote to sadness. <i>Pamalumhon</i> in the lyrics above is identified with a woman. It is conveyed that the woman who is loved by the man in the song can get rid of his sadness, or in other words, the woman is present in the man's life as an antidote to the man's sadness.	Second, fifth
3	<i>Hupangido sian ho, unang sai gorga di roham</i> I ask you, do not <u>carve</u> in your heart	<i>Gorga</i> defined as a situation that keeps on remembering the past. Conceptually, the word <i>gorga</i> means to carve or paint. However, the word <i>gorga</i> in the lyrics above is interpreted according to the contents of the song's story, namely a man's request for his ex-girlfriend not to remember their past so that his ex-girlfriend's household with another man will go well in the future	Second, second

Social Meaning

Social meaning is that what is communicated of the social circumstances of language use (Leech, 1974). Social meaning is also found in some language use like dialect, the use of language in a formal situation, language use in literary work, and language use in the market. The social meaning in *Dompak Sinaga's* Love songs is used by showing or introducing cultural customs, which are the songwriter's social background. Mostly, social meaning in the song is conveyed using the noun in Batak Language.

Table 3. Social Meaning in *Dompak Sinaga's* Love songs

No	Lyrics	Meaning	Stanza, Lines
1	<i>Tamba ni tumpakki tu ho hasian, palashon rohami</i> Adding my <u>largess</u> to you dear, make you happy	<i>Tumpak</i> is defined as a material contribution given by the man in the song to his ex. The word <i>tumpak</i> in the Batak culture has several synonyms, such as <i>silehon-lehon</i> and <i>pangurupion</i> . These three words are used in different activities in the Batak culture.	First, fourth

2	<i>Dang parduli au disihaholongan</i> I do not care, my <u>beloved</u>	<i>Haholongan</i> is a person's greeting to a loved one and this word is known and found in the Batak Toba culture. The word <i>haholongan</i> in the Batak Toba culture has synonyms, namely <i>hasian</i> and <i>hasudungan</i> . The three words above have the same meaning but different levels of taste. The word <i>haholongan</i> is usually used by couples who have been in a relationship for a long time. The word <i>hasian</i> is usually used by couples who are just in a relationship. The word <i>hasudungan</i> is usually used by couples who will continue their relationship to a more serious stage.	Fourth, eighteenth
3	<i>Na lao hela na i</i> As their <u>son-in-law</u>	<i>Hela</i> is defined as a son-in-law. The word <i>hela</i> is only found and used in the Batak cultural environment. The word <i>hela</i> is influenced by variations in the Batak culture. Overall, the song lyrics conveyed a man who is not accepted by his lover's parents to be a prospective son-in-law.	Second, sixth

Affective Meaning

Affective meaning is what is communicated of feelings and attitudes of the speaker or writer (Leech, 1974). It is a kind of language that reflects the personal feelings of the speaker or writer including his attitude to the listener or his attitude to something that is uttered. Affective meaning in *Dompak Sinaga's* Love songs is used by conveying the songwriter's feelings by using lyrics that express the songwriter's feelings or attitudes. Mostly, the affective meaning in the love song is conveyed using the adjective of Batak language.

Table 3. Affective Meaning in *Dompak Sinaga's* Love songs

No	Lyrics	Meaning	Stanza, Lines
1	<i>Ai nunga sonang be au dingolukki</i> I am <u>happy</u> in my life	<i>Dompak Sinaga</i> through the lyrics conveyed his sincere feelings when attending his ex-girlfriend's wedding. The sentence <i>Ai nunga sonang be au dingoluki</i> in the song describes the feelings of joy and happiness felt by <i>Dompak Sinaga</i> if later after living their domestic life, both of them remain happy and prosperous and will immediately be given offspring to prosper their happiness.	Fifth, twenty-one

2	<i>Marpamuati ma roham molo hujua</i> Please wipe your heart if I refuse you	<i>Hujua</i> is defined as a rejection of love which causes sad feelings by the man in the song. Rejection, in any case, be it rejection because of work, rejection from friends, rejection from people we like will create feelings of deep sorrow for those who accept it. The word <i>hujua</i> in the lyrics of the song above is an affective meaning because it shows the sad feelings felt by the man in the song. Through the word <i>hujua</i> in the above lyrics, the songwriter wanted to convey his feelings through the song.	Second, sixth
3	<i>Sipata do sai naeng sabur ilukku</i> Sometimes, it seems like my tears fall	<i>Sabur ilukku</i> in the lyrics above conveyed how the man feels in the song <i>Jaloonku do Ho</i> . The word <i>sabur ilukku</i> conveyed the feeling of sadness felt by the man because many people interfered with his relationship with his girlfriend by giving unpleasant comments. The lyrics also convey that it is not uncommon for the man in the song to want to cry when bad comments about his relationship with the woman of his choice are so widely discussed.	First, first

Reflected Meaning

Reflected meaning is the meaning which arises in cases of multiple conceptual meaning when one sense of the word forms part of our response to another sense (Leech, 1974). Reflected meaning is also found in taboo words (Leech, 1974). Reflected meaning in *Dompok Sinaga's* Love songs is used by conveying words or lyrics that have multiple conceptual meanings in Batak Toba culture. Reflected meaning in *Dompok Sinaga's* Love songs is also used by using the taboo meaning in the Batak Toba language. Reflected meaning in *Dompok Sinaga's* Love songs conveyed using nouns that are considered taboo in the Batak language.

Table 4. Reflected Meaning in *Dompok Sinaga's* Love songs

No	Lyrics	Meaning	Stanza, Lines
1	<i>Dipikkiranki bohim domarmaeami</i> Your <u>face</u> always in my mind	The lyric is one of reflected meanings which includes taboo words. The word <i>bohim</i> in the lyrics is defined as a beautiful face that is owned by a woman. The word <i>bohim</i> in the Batak language sounds harsher. The word <i>bohim</i> can be replaced with a more pleasant and smoother word like the word <i>rupam</i> . The word <i>rupam</i> is more suitable for use in the above lyrics	Third, tenth

		because of its refined expression and also because the word is addressed to someone who is very loved.	
2	<i>Dung didok <u>natua-tua</u> mi</i> After your <u>parents</u> said	The lyrics contained of reflected meaning. The use of the word <i>natua-tua</i> in the lyrics above is smoother if it is replaced by the word <i>damang dohot dainang</i> . The word <i>natua-tua</i> which is defined as the term for parents in the Batak language, is more polite if it is replaced by the word <i>damang dohot dainang</i> . The use of the word <i>natua-tua</i> more suitable used when it is addressed to the greeting of a traditional figure in Batak culture.	Second, fourth
3	<i><u>Pargaulanta</u> i alani i</i> Our <u>relationship</u> because of it	The lyrics contained the reflected meaning. The word <i>pargaulanta</i> in the lyrics above is defined as a relationship that has long been established by a couple. The word <i>pargaulanta</i> in the lyrics above includes the reflected meaning because it is a word delivered not refined expression. The word <i>pargaulanta</i> in the lyrics above is more suitable to be replaced by the word <i>partalian</i> or <i>paruhaon</i> which has the same meaning as the word <i>pargaulanta</i> .	Third, tenth

Collocative Meaning

Collocative meaning is a meaning that communicated through association with a word tends to occur in the environment of another word (Leech, 1974). Collocative meaning consists of the associations a word acquires on account of the meanings of words that tend to occur in its environment. Collocative meaning in Dompok Sinaga's Love songs is used by conveying words or lyrics that are in the same 'environment'. Mostly, collocative meaning in the love song is conveyed by using adjectives that can be applied in other words and have different meanings.

Table 4. Collocative Meaning in *Dompok Sinaga's* Love songs

No	Lyrics	Meaning	Stanza, Lines
1	<i>Nang dohot <u>uli</u> ni <u>parekkel</u> nang</i> <i><u>pamereng</u> mi</i> With the <u>beauty</u> of your <u>smile</u> and <u>eyes</u>	<i>Uli</i> in the lyrics of the song means that two different sentences but in the same environment. The word <i>Uli</i> in the lyrics is <i>Uli ni parekkel</i> and <i>Uli ni pamereng</i> . The two sentences are defined as a woman who has a sweet smile and beautiful eyes. The word <i>Uli</i> in the lyrics of the song above is collocative because it characterizes two	Third, eleventh

		synonymous words. The word <i>Uli</i> in the lyrics above can also be paired with other words such as <i>Uli ni pikkiran</i> or <i>Uli ni pangalaho</i> which means clever thoughts and good polite behavior. The words <i>Uli ni parekkel</i> and <i>Uli ni pamereng</i> in the lyrics above collaborate with the beauty of a woman.	
2	<i>Lumobi ma muse lambokni jari-jari mi</i> Whats more, the <u>softness</u> of your <u>hand</u>	<i>Lambok</i> in the lyrics defined as the soft fingers (hand) of a woman who is loved by a man in the song. The use of the word <i>lambok</i> in the Toba Batak language is used in several other words. The word <i>lambok</i> can be used in the sentence <i>lambok ni roha</i> , <i>lambok ni soara</i> or other words. The word <i>lambok ni roha</i> is defined as a soft heart and the word <i>lambok ni soara</i> is defined as a sweet voice. The use of the word <i>lambok</i> in each sentence has a different meaning but is in the same environment. The use of the word <i>lambok</i> in several other sentences has a synonym for the lyrics of the song above.	Third, twelfth
3	<i>Ias do rohakki manjaloholongmi</i> <u>My heart sincerely</u> to accept you	<i>Ias</i> in the lyrics is defined as the sincerity of the man in the song in accepting the woman of his choice. The word <i>ias</i> in the lyrics implies a collocative meaning because it has other synonyms that produce new sentences. The word <i>ias</i> can be used in the sentence <i>ias ni pikkiran</i> , <i>ias ni jabu</i> and other sentences. The sentence <i>ias ni pikkiran</i> is defined as positive thinking and the sentence <i>ias ni jabu</i> is defined as a cleanhouse condition. The use of the word <i>ias</i> in the above sentences is synonymous with the lyrics of the song above so that the three are in the same environment with different meanings.	Second, eighth

There were reasons why *Dompok Sinaga* used the dominant types of associative meaning, they were connotative meaning, and affective meaning. The first dominant type was connotative meaning around 37.5% or 42 lyrics. *Dompok Sinaga* used connotative meaning so that the meaning conveyed through his love songs sound softer and not bluntly. So, the lyrics of the songs more artistic and more beautiful to be heard to listeners. Besides, *Dompok Sinaga* used many connotative meanings to make the listeners don't quickly digest the lyrics by using monotonous language (dictionary meaning). Also,

by using many connotative meanings in his love songs, *Dompak Sinaga* wants to convey his ideas, thoughts, and experiences.

The second most dominant type was affective meaning around 24.1% or 27 lyrics. *Dompak Sinaga* used many affective meanings in his love songs because *Dompak Sinaga* wants to convey his feelings to listeners through lyrics. According to him, each song must convey a different feeling, and the reason for conveying that feeling is to deliver the message of the song which of course must be imitated by youths, especially Batak youth. Also, *Dompak Sinaga* used many affective meanings because he wants to build and organized the listener's character, especially the Batak's youth so that they are more knowledgeable, big-spirited, and more accepting of every life situation. According to him, by using a lot of affective meanings in songs, listeners easier to realized how to improve their lives, especially if the songs conveyed the same experiences with the listener's experiencing.

CONCLUSIONS

The reseacher found there were 112 lyrics that used associative meaning in the *Dompak Sinaga's* love song. The lyrics that used associative meaning consist of all the types of associative meaning, they were connotative meaning, social meaning, affective meaning, reflected meaning and collocative meaning. The most dominant types used in *Dompak Sinaga's* love song were connotative meaning (37.5%) and affective meaning (24.1%).

The application of associative meaning in *Dompak Sinaga's* love song was different in each types. Connotative meaning mostly used by using the verb in batak language, and its usually used by using the artful words in batak language. Social meaning was used by showing or introducing cultural customs, which are the songwriter's social background. Mostly, social meaning in the song is conveyed using the noun in Batak Language. Affective meaning was used by using the adjective in batak language. Reflected meaning was conveyed using nouns that are considered taboo in the Batak language. Collocative meaning was conveyed by using adjectives that can be applied in other words and have different meanings. The reason to used the dominant types of associative meaning are to make the lyrics of the songs sound softer, to avoid the monotonous and to deliver the message of the songs.

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