Evaluation of local language learning in the Limola language revitalization

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Abstract - Limola is one of Indonesia's endangered languages, making it imperative to pass on Limola culture and language to a younger generation. The Limola language revitalization program in Sassa Village, Baebunta District, North Luwu Regency, South Sulawesi Province seeks to preserve the Limola language and culture by teaching the younger generation Limola drama, songs, and poetry. Therefore, this study evaluates the key performance indicators of Limola culture and language learning in the revitalization program to identify the identity of the To Limola society after learning Limola culture and language, and (2) evaluate the implementation of the Limola language community-based revitalization. This study used a descriptive qualitative approach that involved desk study data collection techniques and in-depth interviews with the participants and instructors from the Limola language revitalization program. A sociolinguistic in terms of language and identity research approach was taken to analyze the data and explore the local content in the language learning materials. The data analysis was also based on the CIPP (Context, Input, Process, and Product) evaluation model and language progress indicators to evaluate the implementation success. The results revealed that the Limola revitalization language learning materials have local content that strongly reflects the identity of the To Limola society. While the Limola language revitalization participants learned both the Limola language and culture, the implementation did not appear to have had a significant impact on increasing the interest of the younger generation in using the Limola language.

Keywords: implementation evaluation, language learning, language revitalization, Limola language, sociolinguistics

1. Introduction

Limola is an Indonesian language that is primarily spoken in Sassa Village, Baebunta District, North Luwu Regency, South Sulawesi Province (National Agency for Language Development and Cultivation, 2019). By the To Limola society, which is one of the oldest societies in North Luwu Regency. However, neither the To Limola society nor the Limola language is widely known outside North Luwu regency because the To Limola society is part of the minority ethnic group in South Sulawesi Province that is dominated by the Bugis, Makassar, and Toraja societies (South Sulawesi Province Government, 2018). The To Limola society is a minority ethnic group as there are not only around 100 speakers (North Luwu Regency Government, 2018) so Limola is an endangered language (Eberhard *et al.*, 2024). Because of this, it has become imperative to keep Limola alive by passing on the culture and language to the younger generation to avoid extinction. When languages are lost, whole cultures and knowledge systems are also lost, including philosophical systems, oral literary and musical traditions, environmental knowledge systems, medical knowledge, and important cultural practices and artistic skills (Hinton, 2001). Therefore, efforts to prevent Limola language extinction have become urgent, not only for the Limola People but also to preserve Indonesia's intangible cultural heritage.

To preserve the Limola language, a Limola language revitalization program was established by the South Sulawesi Provincial Language Center, which is a regional representative office of the National Agency for Language Development and Cultivation under the authority of the Ministry of Education, Culture, Research, and Technology (Musayyedah *et al*., 2021). The Limola language revitalization program was community-based, as it involved delivering Limola language learning activities to local elementary school and junior high school students at the Sassa Village Hall. The Limola language and culture were taught through drama, songs, and poetry, with the learning materials being based on stories and local oral traditions that had been collected by the Limola language instructors, one of which is an active Limola speaker. These language learning materials were chosen to provide the young participants with their stories and oral traditions, most of which they would not have had contact with previously. The Limola language revitalization program aimed to expose the younger generation to both the Limola language and culture in a more fun way to increase their interest in learning Limola.

This study evaluated the success of the Limola culture and language learning implementation in revitalizing interest in the younger generation. Specifically, we sought to (identify whether participants were exposed to the intricacies of Limola society through learning the culture and language, and (2) evaluate the Limola language community-based revitalization implementation. Identification of the Limola societal identity was assessed by analyzing the local content in the language learning material, such as the stories and oral traditions. Discussions on the local content of language learning materials can add to the paucity of written evidence on the Limola stories and oral traditions, which can assist in providing a Limola identity marker for younger generations so that these stories and oral traditions are not lost. Evaluating the implementation of the community-based language revitalization is important as the success or failure of such programs can determine whether the younger generations gain an interest in learning Limola language and culture. Therefore, this evaluation was designed to be a reference for the best way to awaken interest in the young generation in learning Limola.

This study has several main contributions. First, there has never been a study on Limola language learning as previous studies have tended to focus more on the language systems. For example, Garing *et al*. (2021) discuss the Limola phonological system, Agus et al. (2021) examine the Limola morphological systems, Arisnawati *et al*. (2021) explore the Limola syntax systems, and Yulianti *et al*. (2021) investigate the Limola orthographic systems. Another contribution of this study is that it examines a community-based local language learning model focused on drama, songs, and poetry, which is very different from previous studies. For example, Karsudianto (2020) examines an English language learning model using mingling games and Ghazy *et al*. (2021) also review a general English language learning model using a game-based learning class. In local language studies, Fauzi *et al*. (2020) evaluate a Sundanese Banten language learning model in social media platforms. Utama (2020) examines a Javanese early childhood language learning model at Pertiwi Kindergarten Puro Pakualam Yogyakarta, and Suweta (2013) assesses a Balinese language learning model that uses rare plant terms. Therefore, this is the first study to evaluate the success of a community-based local language learning model.

This study's program implementation evaluation method is also novel because this is the first to use both the CIPP (Context, Input, Process, and Product) evaluation model and language shift progress indicators. Previous studies have tended to focus more on evaluating learning implementation using only one analytical model and have not focused on the learning of the local language. For example, Swadesi

& Kanca (2022) evaluate the implementation of online learning for physical education, sports, and health at junior high schools in Bali Province, and Daar (2020) assesses online learning during the learning-at-home period for the Faculty of Health Science and Agriculture Unika Santo Paulus Ruteng, Flores. Previous studies on learning local languages have usually used only one analysis model. For example, Obiero (2008) evaluates the involvement and experience of Suba elders and adults in a language revitalization program in Kenya and Ibnu *et al*. (2022) assess the implementation of the Ternate language revitalization policy in Ternate City that had been implemented in several elementary schools. Therefore, different from these studies, our Limola language revitalization program evaluation used two analytical models.

2. Method

We used a descriptive qualitative research method (Mukhtar, 2013) because this study was more directed at local knowledge representation and explanation. The local knowledge representation was focused on the Limola language learning materials and the explanation was focused on the evaluation of the Limola language revitalization program implementation. Therefore, we used both desk study data collection and in-depth interviews. The desk study data collection involved collecting the Limola language learning drama, songs, and poetry materials from Musayyedah *et al*. (2021) and then examining the local content. In-depth interviews were also conducted with the participants and teacher representatives involved in the Limola language revitalization program in Sassa Village, Baebunta District, North Luwu Regency, South Sulawesi Province to gain honest and objective reflections on their experiences. These in-depth interviews also referred to UNESCO's (2021) evaluations to revitalize and promote indigenous languages or local languages.

To obtain comprehensive information about the community-based learning implementation of the Limola language, our data analysis process was based on the CIPP evaluation model and progress indicators for formerly shifting languages. The CIPP evaluation model which was developed by Stufflebeam & Coryn (2014) is useful in evaluating the stages of a service-learning project (Zhang *et al*., 2011). Specifically, the context evaluation component of the Context, Input, Process, and Product evaluation model can identify the service providers learning needs and the community's needs. The input evaluation component assists in defining a responsive project that can best address the identified needs. The process evaluation component monitors the project process and identifies the potential procedural barriers and the needed project adjustments. The product evaluation component measures, interprets, and judges the project outcomes and their merit, worth, significance, and probability. The progress language indicators for formerly shifting languages were based on Obiero (2010) who used Crystal's six factors: (a) an endangered language progresses if its speakers increase their prestige within the dominant community, (b) an endangered language progresses if its speakers increase their wealth relative to the dominant community, (c) an endangered language progresses if its speakers increase their legitimate power in the eyes of the dominant community, (d) an endangered language progresses if its speakers have a strong presence in the educational system, (e) an endangered language progresses if its speakers can write their language down, and (f) an endangered language progresses if its users can make use of electronic technology.

3. Results and Discussion

This section begins by identifying the identity markers in the language learning materials, consisting of folkloric drama, songs, and poetry. The three are discussed by linking the language with identity to obtain an identity description of the To Limola society that was taught to the young participants. Then, based on the in-depth interviews with participants and teachers, we discuss our evaluation of the Limola language revitalization program and our evaluation of the Limola language learning implementation. The two models used, the CIPP evaluation model and the six formerly shifting language indicators, are then discussed to provide a comprehensive description of the Limola language revitalization program and its effectiveness in transmitting the language from the older generation to the younger generation. This discussion can be a reference for other regions seeking to evaluate local language learning implementation, as local language revitalization programs in Indonesia have not yet been fully evaluated because they still focus on the learning process, which does not always guarantee sustainability.

Identity Marker Identification in the Language Learning Materials

Three language learning material types, Limola drama, songs, and poetry, were used in the Limola language revitalization program, all of which were most typical in the To Limola society and already known by the older generation but may not be known by the younger generation. These materials were developed to make the Limola language learning material easy and interesting as no language program has been previously developed and to give participants exposure to both the Limola language and culture.

We Wulu Pala

Long ago in Sassa Village, Baebunta District, North Luwu Regency, there lived a father with seven daughters. The names of his seven daughters were We Suere, We Nyere, We Ricu, We Icco, We Rosso, We Bocci, and We Wulu Pala. However, We Wulu Pala had abnormalities in her palms. The abnormality was that her palms had hair. Their father loved We Wulu Pala very much more than his other daughters. On this basis, We Wulu Pala was hated by her other siblings. According to her siblings, We Wulu Pala was not their relative because none of her family had hair on their palms.

One day, a kori tampo (clay pot) seller came to their house. Their father was not at home because their father spent a lot of time in the garden. The clay pot seller saw We Wulu Pala's palms, He also said that people who had hair on their palms would get great luck in life. We Wulu Pala's sisters, who also heard the clay pot seller's words, were increasingly displeased. We Wulu Pala's sisters agreed to get rid of their youngest sister by telling their father that the hair on We Wulu Pala's palms could bring bad luck that could cause disaster. Their father also believed the words of We Wulu Pala's sisters and threw We Wulu Pala into the middle of the forest. There, We Wulu Pala was appointed as a hunter's daughter because the hunter did not have children.

The clay pot seller's prediction turned out to be true. We Wulu Pala brought great luck to the hunter. He had many buffalo and became very rich. However, We Wulu Pala's father and her sisters' condition was even poorer and full of suffering. The climax of the story is when the father dies. We Wulu Pala's sisters had no money to buy a shroud. We Wulu Pala, who found out about the news, immediately came to her sister's house. We Wulu Pala's sisters finally regretted their behavior and admitted their mistake. With her generosity, We Wulu Pala forgave her sisters. Finally, We Wulu Pala returned to live with her sisters.

This folk story is a summary of a drama script developed by the Limola language revitalization instructors. It reveals that the To Limola society has a unique way of naming women with the name always stating with We, such as We Suere, We Nyere, We Ricu, We Icco, We Rosso, We Bocci, and We Wulu Pala. For men, the To Limola society has a unique name that begins with La, such as La Kanyi, La Ende, and La Jammu. These male and female naming traditions are similar to the naming traditions of the Muna society in Southeast Sulawesi Province and the Sasak society in West Nusa Tenggara Province. The Muna society naming tradition for men is La and for women is Wa (Wa Ante, 2016) and the Sasak naming tradition for men is Lalu; however, for women, it is Lale (Kurniawan *et al.*, 2022). The To Limola society naming is also marked with adjectives after La (men) and We (women), as exemplified in the names of the characters in the folk story; for example, We Suere 'jealous woman', We Nyere 'envious woman', We Ricu 'cheating woman', We Icco 'unclear woman', We Nyere 'lying woman', We Bocci 'miserly woman', and We Wulu Pala 'woman with hairy palms. This naming tradition is rarely used for current names in the To Limola society.

Another unique aspect of the folk story was that To Limola society, men usually spent their time in the garden and the women mostly stayed at home to clean the house, cook, and do other household chores, which is still true today. Men from the To Limola society usually do heavy work in the garden because most To Limola society families, who live far from urban areas, have gardens, such as oil palm plantations and fruit orchards. To Limola society women are skilled at housework, especially cooking. When there are traditional To Limola society activities, such as birth ceremonies, marriages, and even funerals, there is always a division of roles between the men and women; the men look for log wood in the forest and the women help cook. Another marker in the above folk story is the kori tampo (clay pot) seller, a tradition that continues as the To Limola society still uses firewood for cooking because they live close to the forests and have easy access to wood.

Because the To Limola society lives close to nature, the people still believe in signs from nature. In the folk story, the main character We Wulu Pala has hair on her palms, which signifies great luck. If

ritual traditions are carried out incorrectly, someone may die not long after the ritual tradition, which acts as a reminder for the To Limola society to avoid mistakes or untruths. There are also other natural signs; for example, if a person has been seriously ill for a long time but has not yet died, this indicates that there is a family member who has not forgiven the person's mistakes, which means it is necessary to have a ritual to overcome this issue. These natural signs are being gradually forgotten by the young generation because many young people attend schools in the cities. The closeness of the To Limola society to the gardens and forests also suggests that the To Limola society may often experience family conflict from inheritance struggles. Therefore, this folk story conveys a message to the younger generation not to be jealous of their siblings and to be happy when a relative succeeds because when a sibling is in trouble, they need their family's assistance.

Rareku	*My Hometown*
Rare to limola rareku	*My hometown of To Limola*
Joru-joruna rare majingi	*It used to be a cold land*
Masanna mau kamarukka	*Glad no fuss*
Rare buke kaposambua	*A hometown full of unity*
Mosambua siantia kangka	*United holding hands*
Sumanga rareku maruntu	*The spirit of my hometown began to crumble*
Tisamburakka naowa ngalu politik	*Swept away by a political storm*
Rareku napamulai malossu-malosso	*My hometown is heating up*
Gamara sisala-sala idonge lupano lukelalu	*Sounds of Separation were heard everywhere*
Rareku nabukei osili	*My hometown is filled with shame*
Tolino sibauru peilu	*The humans started arguing*
Rare majinggi tiguli malossu	*The cold land is now turning hot*
Tolino napamulai siberra-berra	*Brotherhood, unity, now drifting in the wind*
Posaijia, posambua, melao sisambua-bua napeworoa ngalu	
Oh Ampu Latala	*Oh, God*
Kasala apa ilalu rareku	*What's wrong with my hometown*
Makarorronga kamatanna	*I miss peace*
Tapadongkanga sumanga rareku	*Bring back the spirit of my hometown*
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The To Limola people still highly respect tradition is exemplified in this poem, an attitude that allows them to live safe, peaceful harmonious lives without any chaos far from urban areas. All layers of the To Limola society help each other, which is also reflected in their traditions. To Limola people, traditionally help each other according to their abilities without being asked; however, the influence of outsiders has begun to change these traditions because of political interests. The poem above clearly illustrates that traditional To Limola society leaders greatly influence social life and those who do not carry out their duties properly can impact the traditional order and disrupt the peace and harmony in the society. Therefore, the message conveyed to the younger generation is to respect their traditions to ensure a safe, peaceful life unfettered by conflicting foreign interests.

Ikodo Moranga rareku	*With my hometown*
Wija to limola mularaine rare	*My hometown is home of the To Limola descendants*
Rare Tomakkeada	*Traditional hometown*
Muanti maroso posambua	*Hold on to unity*
Majingi-jingi, rare tipewala uwa kau	*Beautiful, abundant natural resources*
Samambaku indene	*Here, I am alone*
Muwele rareku	*See my hometown*
Maccora	*Bright*
Masabang	*The light penetrates the night*
Ara mangkawiwi ilalu nanawaku	*My heart feels uneasy*
Apa da kuinsa	*However, I don't know*
Sea amiku sai mettana?	*Who do I ask*
Samambaku ilalu kamarindia. Merindi pope	*I am alone in the dark. Pitch black*
Kudonge!	*I hear!*
To muantia rare masarra	*The hometown leader is fierce*
Daidaso isukku	*Unable to negotiable*
Peilunapi napeiluna	*His words were the absolute truth*
Daibela ipellu	*Do not accept other people's words*
Nakasarroa tauna ialalu rare	*The villagers are restless by him*
Rareku	*My hometown*
Rare matodi	*Old hometown*
Totora mani pa	*Still standing strong*
Ara mani pongkana simarondoami tawena	*The stems rise but the leaves fall*
Sara naande peandena	*Agriculture attacked by pests*
Oapa naittaka	*What sign is this?*
Ara womi tena oseka	*Will something bad happen*
Dara!	*No!*
To mau peantiana inono ikodo	*An uncivilized human like me*
Macangkoa, damakkeada	*Arrogant, impolite*
Medapa indo potappua dapi mupelalunga peilu posambua, morerra	*Pride does not love*
Mupau tokaiana rare damuinsa kalaena	*Participate in the election event, forget about democracy*
Mupakaia adana tauna meosa pangadarana	*Gossiping at will, not knowing himself*

Mensupa mubabei kaposambua, mubungtangai posambua ilalu rarena	*Proud of foreign traditions, forgetting their traditions*
Dapi mupelalunga larana limola	*Grouped on the outside, scattered on the inside*
Ampusuka	*Forget about the essence of To Limola*
	Lost identity
Ikodo!	*I am!*
Umba kusaine	*Where am I?*
Mendonganga napamulaimu merindi	*Seeing the sky getting dark*
Meguru, oura wulu soe, samasarro-sarrona	*Thunder rumbles, a sign of heavy rain*
Podona muwisoi kasih rareku	*Hopefully, clean my hometown from adversity*
Muwele potomua sara	*Seeing the bustling tradition of farming*
Medapa sibaloli kolobuai	*Participate in traditional meetings*
Mudonge kelo jaga	*Hear dance singing*
Namajingi-jingi kasih tepule rareku	*Hopefully, my hometown will be beautiful again*
Mampelessipa da mampeja	*Beautify not destroy*
Kapodde da iumpukki	*Short not added*
Mandate da ibosokki	*Length is not reduced*
Mallanga da ipakaiyya	*High is not revered, low is not reviled*
Mariwoi da ipoditti	*Indigenous as the ancestors*
Makkeada inono tokoruta	*Leader led*
Narongo to parongo	

As exemplified in the above poem, one of the most prominent traditional features of the To Limola society is consensus deliberation. This is because the people of the To Limola society still uphold the traditional order. Traditional leaders always hold deliberations and are willing to listen to other opinions before deciding, which makes the To Limola people feel valued and respected by their traditional leaders, resulting in decisions that are fair and acceptable to all people. This poem highlights the ancestral traditions of the To Limola people. Therefore, the message to be conveyed to the young generation is not to abandon their ancestral traditions, as these can prevent natural disasters and conflicts between communities.

Evaluation of the Limola Language Revitalization
The goal of evaluation is to measure, interpret, and assess results by assessing their feasibility, value, significance, and fairness and to ascertain the extent to which the needs of all participants are met. When evaluating the Limola language revitalization program, we evaluated the overall program and each element based on the key performance indicators, which we adopted from Nazarudin & Simanjuntak (2022). The Ministry of Education, Culture, Research, and Technology (2022) divides the revitalization model into three models: A, B, and C. Model A language revitalization is aimed at the major or dominant language used for communication in a community (Yulianeta & Sutisna, 2022). Model B language revitalization is aimed at languages used in parallel with other languages (Sukamto & Qalyubi, 2022). Model C language revitalization is aimed at languages that have a small number of native speakers and limited domain usage (Nazarudin & Simanjuntak, 2022). Therefore, because Limola has a small number of native speakers and limited domain usage, a model C revitalization was implemented.

The model C language revitalization program preparation involved training and performances, which were determined through surveys and coordination. The survey and coordination conducted by Musayyedah *et al.* (2021) appear rushed and therefore do not provide an understanding of the Limola language revitalization concept for the community in Sassa Village, Baebunta District, North Luwu Regency. This was because most people involved, including participants and teachers, perceived this program as a cultural performance only. As the training process did not provide the teachers with adequate teaching materials, the teachers could only use the folktales, songs, and poetry that were already known to the older generation but may not be known to the younger generation. The teacher, therefore, only focused on this material when teaching the Limola language to the revitalization participants. There was no improvisation from the Limola language revitalization teachers and participants. This occurred because the participants and teachers did not understand the aims and objectives of the Limola language revitalization. The performances for the participants were only seen by the people of Sassa Village as

they were held in traditional Limola houses that have a small capacity. This condition meant that neither the participants nor teachers were enthusiastic, which meant that there was no real increase in interest in the Limola language. Most participants and teachers thought that the Limola language revitalization program was a paid government show. Therefore, the aim of the language revitalization program to increase the interest of young speakers in their local language was not achieved.

Language revitalization program has key performance indicators that must be met. First, the community and regional government responses must be marked by the participation of the community, regional leaders, religious leaders, or traditional leaders during the language revitalization performance. Second, there must be support from regional government and stakeholders as regional regulations or commitments to preserve local languages. Third, the results of language revitalization need to be actualized in the community, school, or community environment. When measured against these key performance indicators, the Limola language revitalization program was unsuccessful because the performance was only seen by the people of Sassa Villages and local traditional leaders. There was no participation from regional leaders, such as regents, deputy regents, heads of education and cultural services, or other related agencies. There has also not been any commitment to the preservation of local languages. All this means that the Limola language has not been actualized in society. Therefore, the revitalization program implementation by the National Agency for Language Development and Cultivation under the authority of the Ministry of Education, Culture, Research, and Technology must be taken more seriously by bringing in competent revitalization implementers to ensure the essence of the language revitalization program can be achieved.

Evaluation of the Limola Language Learning Implementation

This section examines the implementation evaluation of the Limola language learning in the language revitalization program using the CIPP evaluation model and the progress indicators associated with a formerly shifting language. A service-learning project requires a good project plan that, if implemented correctly, benefits both the service providers (students) and the service recipients (community members) and follows the language revitalization program key performance indicators, which assess whether the Limola language learning outcomes are used in daily communication (Ministry of Education and Culture, 2018). The CIPP evaluation analysis involves an assessment of the context, inputs, process, and products. The context evaluation determines the relevant contexts, identifies the target population, and the opportunities to address needs, diagnoses problems and the underlying needs, and determines whether the project objectives sufficiently respond to the assessed needs. The methods used to evaluate the inputs include an inventory and analysis of the human and material resources, the proposed budgets and schedules, and the recommended solution strategies and procedural designs. The process evaluation includes documenting the process and providing feedback to assess the extent to which the participants accepted and carried out their roles and the product evaluation measures, interprets, and assesses the project results by ascertaining the extent to which the needs of all parties are met.

The Limola language learning context evaluation in Sassa Village, Baebunta District, North Luwu Regency, South Sulawesi Province was relevant to the situation and linguistic conditions of the Limola language. This was because the To Limola society used rather than Limola in their daily communications. Therefore, the context of possible Limola language extinction makes it an important and urgent matter for language revitalization to encourage Limola language use in daily communication. The target Limola language learning population is the younger generation aged 10 to 15 years, as this cohort could pass on the Limola language and continue its use in daily communication. This expectation was the main purpose for the Limola language learning language revitalization participants. Therefore, in terms of context, the Limola language learning revitalization program was a positive response to meeting current needs. Besides that, the input evaluation revealed that the community-based Limola language learning was the right decision as the program focused on elementary and junior high school students. These conditions mean that community-based learning was designed to reach more young speakers of the Limola language. Further, the language instructors were active Limola language speakers. Even though there was only one Limola language teacher who participated as an instructor, the other instructors had good mastery of the Limola language and were considered capable of transmitting the Limola language to the younger generation.

The process evaluation revealed that Limola's language learning was initially constrained by the language learning materials. This was because there had never been any Limola language teaching materials. Given these constraints, the Limola language instructors developed easy language learning materials based on a folk story drama performance and a Limola language poem that included the latest

linguistic situations and conditions in Sassa Village. During the Limola language learning process, the instructors and language revitalization participants did not experience any problems. The young participants were eager to learn the Limola language even though it was difficult at first. However, the training time and the lack of specific language learning materials meant that the participants could not learn much Limola vocabulary or many phrases.

The product evaluation of the Limola learning implementation was evidenced by the product drama, poetry, and song performances. The drama was based on local folklore, the poetry reflected the current situation and linguistic conditions, and the songs were adapted from Indonesian and translated into Limola. The show went as expected as the Limola language learners could speak the learned Limola fluently; however, as stated, they only mastered the vocabulary they had learned. This means that the young Limola speakers cannot speak except for these words and phrases from the performances. However, mastery of Limola language vocabulary is more important so that young people feel confident to use Limola in their daily communication.

Overall, the Limola language revitalization program did not progress a language that has previously experienced shifting, primarily because the program did not meet Crystal's six language progress indicators (Obiero, 2010). The Limola language learning implementation only fulfills one of these factors: an endangered language progresses if its speakers can write their language down. Here, the instructors and language revitalization participants could write in the Limola language even though this was limited to the language learning material texts. However, they could not use the Limola language in electronic technology, such as communication media or social media, because of their limited vocabulary. Therefore, there was no increase in prestige from the language revitalization program. Most of the young speakers still think that Limola is difficult to learn because they only learned a few words. Further, because the traditional stakeholders and the community do not encourage the younger generation to speak Limola, the Limola language speakers cannot increase their relative wealth by increasing the amount of language learning materials. It can be said that the people of the To Limola society appeared relatively passive in making efforts to preserve the Limola language, which was also seen by the lack of legitimacy given to the younger generation using Limola language learning by traditional stakeholders. Limola use is not perceptible in the education system. As the language used in the schools is mainly Tae and Bugis and there are no Limola language lessons, this pushes the younger generation even further away from using their traditional Limola language in their daily life.

4. Conclusion

Based on the above discussion, the Limola language revitalization learning materials have local content that highlights the distinctive identity of the To Limola society. This meant that the Limola language revitalization participants could be able to learn the Limola language and culture. The unique identity of the To Limola society was reflected in the folkloric drama text and the poetry which reflected the current situation and condition of the language. Some of the To Limola ethnic identity uniqueness was taught to the younger generation, such as (1) the distinctive name of the To Limola society, (2) the division of roles between men and women in their daily lives and other traditions, (3) the social life traditions still upheld by the To Limola people, (4) the beliefs in positive and negative natural signs in daily life, and (5) the need to maintain ancestral traditions to ensure the balance of nature and society. It is also important to teach these unique identities to remind them of their To Limola ethnic group identity, which is gradually shifting or even starting to be forgotten by the young generation.

Even so, the Limola language and culture learning implementation does not appear to have had a significant impact on increasing the younger generation's interest in using Limola. The CIPP evaluation model results showed that there were deficiencies in the process and product evaluations, even though the context and input evaluations were fairly good. The process evaluation weakness was the paucity of language learning materials, and the product evaluation deficiencies were related to the instructors and the language revitalization participants, who focused more on the drama, song, and poetry performance results. These two deficiencies negatively impacted the learning of Limola language vocabulary by the younger generation, who were not allowed to independently explore Limola vocabulary for daily communication. As a result, the Limola language learning revitalization program implementation in the language did not progress the language as only one of the six factors indicating language progress was met: the ability to write the language down. Because there was no progress in the other five factors, the Limola language learning implementation has had little effect on the Limola language's status as an endangered language.

We suggest that the Limola language revitalization program was an effort to preserve a minority and endangered language. However, several things must be considered when implementing these types of programs. First, greater public education is needed in using and preserving local languages for daily communication. Without speaker awareness, local languages such as Limola will not be used in daily communication. The life or extinction of a language depends on the speakers, that is, if the native language speakers are aware of the richness of their regional language, the use of the local language can be maintained. Second, there is a need to create adequate teaching materials before carrying out a language revitalization program to prevent teacher confusion and ensure that the language transmission is aligned with local language use and culture. Third, the reason why minority and endangered languages continue to shift and possibly become extinct is the lack of concern by local governments. If a local government knows and understands the importance of local languages, it can take strategic steps, such as maintaining Limola as one of the languages in North Luwu Regency.

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