

Text of Oral Tradition of Lullaby Songs Mainland Region of the Minangkabau Collective: Format, Content, and Functions

Hasanuddin WS^{1,*} Emidar¹ Zulfadhli¹

¹Indonesia Language and Literature Department, FBS Universitas Negeri Padang, Padang, Sumatra Barat 25131, Indonesia

*Corresponding author. hasanuddinws@gmail.com; hasanuddinws@pps.unp.ac.id

ABSTRACT

This research article contains a discussion of the study of the format, content, and function of the oral tradition text of the lullaby songs mainland region of the Minangkabau collective. The Minangkabau collective mainland region is represented by three main custom areas, namely *Luhak Tanah Datar*, *Luhak Agam*, and *Luhak Lima Puluh Kota*. This research is a descriptive qualitative research. Data format, content, and functions were obtained through a search of the physical and inner structure of the lullaby songs texts of these three main customary areas of the Minangkabau collective. The study of the format, content, and functions uses the theory of the study of the structure of poetry and cultural values as used by Riffaterre (1978), Teeuw (2000), Pradopo (1993), Djamaris (1993), Rusyana (2000), and Hasanuddin WS, et al. (2019). Based on the research findings, the format and content of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region are more appropriately formulated into a free poetry format that is not tied to lines, stanzas, rhymes, and rhythms. The contents of the text contain teaching references in the form of noble advice. The oral tradition text of the lullaby songs of the Minangkabau collective mainland region in the format of this poem has functions, among others (i) expressive function, namely a function to vent feelings, thoughts, and attitudes to life, (ii) directive function, function to teach the values of character culture mainly through advice, messages and expectations, and (iii) aesthetic functions, presenting the beauty of language, comfort, calm, and prosperity, and arousing drowsiness for those who listen to it, especially children.

Keywords: *Text, oral tradition, lullaby song, luhak nan tigo, mainland region, Minangkabau collective*

1. INTRODUCTION

Minangkabau people or collectives are one of the strong and existent ethnic groups in Indonesia. The Minangkabau ethnic identity has contributed to Indonesia's national culture, through language, art, culinary, and various aspects of tradition. People who are able to contribute or contribute to their culture are people who are strong, solid, and proud of their identity. In the case of oral traditions, people or Minangkabau collectives have a tradition of humming songs to put children to sleep (lullaby). These daily activities put children to sleep by people or the Minangkabau collective in general by using a cradle or swing. The child is placed in the cradle or swing (can be made of cloth, rattan, knitted rope, etc.) and then cradled or swung to the accompaniment of humming songs from the cradle swing. Humming sleeps song this child in

general by the person or collective Minangkabau called *dendang* or *badendang*.

Studies of the oral traditions of lullaby songs put children to sleep have been carried out by many researchers both of the lyrics or the text of the song as well as the study of the song of the lullabies. Almost all ethnicities and nations have this oral tradition. Therefore, each ethnic group and the nations have conducted a study of this oral tradition for various purposes. Likewise with the Minangkabau people.

The study of the oral traditions of the lullaby singing of Minangkabau so far has only been done partially by researchers from Minangkabau. Studies on oral traditions of Minangkabau lullaby songs by foreign researchers have not yet been found. Studies conducted by researchers from Minangkabau are more focused on just one scientific study, for example linguistics in semantic studies or focus on a Minangkabau lullaby

songs on a *kanagarian* (village) somewhere in West Sumatra. Partial research, for example, was conducted by Salahuddin (2014), Marantes et al. (2018), and Fitriana (2019). Salahuddin conducted research on lullaby *Maondu Pojo* songs in Lima Puluh Kota District and Fitriana conducted research on lullaby *Nandong* songs in Kuantan Sengingi District. Marantes, et al., conducted a language study, namely a semantic study of several oral traditions texts of the lullaby collective Minangkabau people's songs from several random locations. A more comprehensive study of the oral traditions of the Lullaby Minangkabau song as the research carried out, namely in the Minangkabau mainland region as far as the author's observations, has never been found.

By knowing the format, content, and functions of the oral tradition text of the lullaby songs mainland region of the Minangkabau collective, it can also be concluded a number of things, for example about the philosophy of life, concepts, behaviors, perceptions, and issues about Minangkabau people living in the mainland as the main customary territories Minangkabau people. Research to formulate the format, content, and functions of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region is one step to be able to answer questions about a number of Minangkabau social behavior formulations. The formulation can be seen as basic values that have "bonded" the Minangkabau ethnic community into a strong and existent ethnic group in the archipelago. In addition, this research is at the same time an attempt to document an oral tradition of the lullaby singing mainland region of the Minangkabau collective which is slowly being eroded and started to disappear because of the touch of technology and modernization.

The study of the format, content, and function of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region in West Sumatra was conducted as a study of oral poetry literature. Many researchers have done this, including Riffaterre (1978), Pradopo (1993), Djamaris, et.al. (1993), Teeuw (2000), Rusyana (2000), and Hasanuddin WS, et. al (2019). Thus, the study of the format, content, and function of the oral tradition text of the lullaby song of the Minangkabau collective mainland region in West Sumatra is a study of structure.

Lullaby songs are functional folk songs. Functioning folk songs are folk songs whose texts or lyrics and songs play an equally important role. Called to function because both the lyrics and songs in accordance with the rhythm of special activities in human life. Lullaby songs are more similar to the genre of poetry than prose. As a poem, the text of the lullaby songs is divided into two formats. First, the physical format (line, stanza, sound, diction, imagery, and figurative language), and second, the inner format (theme, message, tone and atmosphere). The physical format of the lullaby songs is more likely to be identical to the format of free poetry that is not bound by lines, stanzas, rhymes and rhythms.

Nevertheless, for certain collectives the old poem format which is physically bound to the lines, stanzas, rhymes, and rhythms is used as a pattern in producing the lullaby folk singing technique. Lullaby songs is a song that has a subtle rhythm of calm, the lyrics are sung repeatedly, coupled with words of affection so that it can arouse a sense of relaxation, prosperity, and cause drowsiness for the child who hears it.

2. METHOD

The research that forms the basis of the preparation of this article is a qualitative study, research conducted by not using numbers and statistical data processing, but rather prioritizing researchers' appreciation of interactions between concepts that are being studied empirically. A study conducted with the intention of understanding the phenomena about what is experienced by research subjects such as behavior, perception, motivation, action, holistically, with a special natural context, and by utilizing scientific methods.

This research is research that produces descriptive data in the form of written or oral words from people and observable behavior, depending on observation in humans, both in the region and in terms of term. This research prioritizes the natural setting and is carried out to present the social world, and its perspective in the world in terms of the concepts, behaviors, perceptions, and problems of the human being studied.

The research data is the format, content and function of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region. Data collection is done in two stages. The first stage, the inventory stage through a literature study (document analysis) and recording the oral traditions of the lullaby songs of the Minangkabau collective mainland region in West Sumatra. Data that is spoken directly by the informant is recorded using a recording device. The results of the recording are transcribed into written form. The results of the transcription (script transfer) then transliterated (over the language) from the Minangkabau language into Indonesian. The transliterated text is then reviewed in format. The contents, and functions use the theory as previously explained. The second stage, the collection of data about the storytelling environment, including the views and philosophies of life, as well as the values of the lives of the speakers of the oral tradition of the lullaby songs mainland region of the Minangkabau collective in West Sumatra. Data about the storytelling environment was collected through recording, observation and interview techniques.

3. RESULTS AND DISCUSSION

Text Format

Text of oral tradition of lullaby song was obtained from informants of the Minangkabau singer of the lullaby songs who live in the mainland region, called the *Luhak Nan Tigo* as traditional custom territory of the collective

Minangkabau. The customary territories of *Luhak Nan Tigo* consist of *Luhak Tanah Datar* (Kabupaten Tanah Datar), *Luhak Agam* (Agam Regency and Bukittinggi City), and *Luhak Limo Puluah Koto* (Lima Puluh Regency and Payakumbuh City). The title of the text,

the area of origin of each *luhak*, as well as the text of the transcription and transliteration of the oral traditions of the lullaby songsmainlan region of the Minangkabau collective that were the object of this study, as described in the table below.

Table 1. Title, Origin of Luhak, and Text of Oral Tradition of Lullaby Songs Mainland Region of the Minangkabau Collective

Num ber	Title	Origin of Luhak	Texts of Oral Tradition Lullaby Songs Mainland Region of the Minangkabau Collective
1.	Loloklah Nak	Dusun Panampuang Jorong Koto Gadang Kanagarian Padang Ganting Kecamatan Padang Ganting Kabupaten Tanah Datar (Luhak Tanah Datar)	<p><i>Lolok lah lolok/ Lolok lah nak/ Lolok lah sayang/ Piciangkan mato//</i></p> <p><i>Lolok lah lolok/ Lolok lah nak/ Bisuak lah godang/ Jadi uwang sayang//</i></p> <p><i>Lolok lolok/ Lolok lah nak bujang/ Lolok lah sayang/ Kalau lah godang/ Jadi anak soleh//</i></p> <p><i>Lolok lah lolok/ Lolok lah nak kanduang/ Piciangkan mato/ Hari lah malam//</i></p> <p>(Sleep is sleep/ Sleep child/ Sleep dear/ Close eyes//</p> <p>Sleep sleep/ Sleep child/ Tomorrow it will be grow up/ Become a people pavorite //</p> <p>Sleep, sleep/ sleeper, child/sleeper dear child/ When you grow up / Become a pious child //</p> <p>Sleep, sleep / Sleeper, my soulmate child/ Close eyes / Day is night)</p>
2.	Dendang Lolok	Jorong Babusalam, Nagari Koto Tuo, Kecamatan Sungai Tarab, Kabupaten Tanah Datar (Luhak Tanah Datar)	<p><i>Anak kanduang sibiran tulang/ Ubek jariah nak palarai damam / Anak kanduang copeklah godang/ Kapambangkik nak batang tarandam//</i></p> <p><i>Anak kanduang copeklah lolok/ Piciangkan mato mande dendangkan / Jikok awak nak parangai elok / Tantu banyak nak urang nan sayang //</i></p> <p><i>Tangih jo apo ka dibujuak/ Tangih baurai jo aia mato / Nan kok gadang anak mande isuak/ Usahlah nasib bak mande pulo//</i></p> <p><i>Urang mamanciang di hari komi/ Abi kulik nak dek paneh hari/Mande manyanyi mencari piti/ Untuak nak kanduang sasuok nasi//</i></p> <p><i>Pariangan nak tadanga runtuah/ Urang babaliak nak inggo jalan / Dima hati indak ka rusuah / Malang bana nak untuangnyo badan//</i></p> <p>(Child with soulmate/ Fatigue medicine child for fever cure/ Child soulmate, grow up quickly/ become a family defender//</p>

			<p>Soulmate child, hurry up and go to sleep/ close your eyes mother sing a song/ If we behave well/ Of course many peoples will love you//</p> <p>Cry with what will be persuaded/ Cry with tears / If your my child is grow tomorrow / don't have the same fate as your mother//</p> <p>People fishing on Thursday/ Broken skin due to a hot day/ Mother sings looking for money/ For my dear children a mouthful of rice //</p> <p>Pariangan sounds collapsed/ People turn halfway / Where the heart will not worry/ unfortunate self-righteousness//)</p>
3.	Lalok Nak Oi	Longuang, Mandahiliang, Nagari Pagaruyuang Kabupaten Tanah Datar (Luhak Tanah Datar)	<p><i>Laloklah nak oi laloklah sayang/ Nak kanduang kini sibiran tulang/ Nak kanduang kini sibiran tulang/ Ubeknyo jariah palapeh damam//</i></p> <p><i>Laloklah sayang laloklah nak oi/ laloklah juo...//</i></p> <p><i>Usahlah nak oi manangih juo/ Urang panangih lambek gadangnyo/ Urang parusuah capeknyo tuo/ Usahlah nak oi manangih juo//</i></p> <p><i>Laloklah nak oi .../ Laloklah juo .../ Kok rancak nak oi anak amak juo/ Kok buruak nak oi anak amak juo/ Kok lah godang antah sia nan punyo/ Kok lah godang antah sia nan punyo/</i></p> <p><i>Laloklah nak oi laloklah sayang/ laloklah juo//Laloklah nak oi laloklah juo</i></p> <p>(Go to sleep child sleep dear/ My soulmate child/ My soulmate child / medicine for fatigue and cure for fever/</p> <p>Sleep dear sleep my child/ sleep again... //</p> <p>Don't cry don't cry again/ People who cry slow to grow up/ The rioters get old fast/ Don't cry don't cry again//</p> <p>Sleep my child ... / sleep again ... / If gentle you are still my child/ if bad still my son too/ if you are an adult who knows who has it/ When you grow up who knows who has//</p> <p>Sleep my child sleep dear/ sleep again/ sleep my child sleep again//)</p>

4.	Lagu Malalokan Anak	Kampung Panjang, Jorong Nan II Suku, Nagari Salimpaung, Kabupaten Tanah Datar (Luhak Tanah Datar)	<p><i>Aisyah sayang oohh Aisyah sayang/ Lalok lah nak oi lalok lah nak gadih/ Aisyah sayang ooii Aisyah sayang/ Lalok lah nak gadih oo lalok lah nak gadih//</i></p> <p><i>Ibu ka masak nak ibu ka mamasak/ Lalok lah sayang capek laloklah nak/ Aisyah sayang ooiii Aisyah sayang/ Lalok lah nak lalok lah nak gadih//</i></p> <p>(Aisyah dear oohh Aisyah dear / sleep my child oi sleep child of a girl / Aisyah dear ooii Aisyah dear / Sleep my child sleep my daughter//</p> <p>I want to cook my child i want to cook/ Sleep, dear, hurry up sleep my dear/ Dear Aisyah ooiii Dear Aisyah/ Sleep my child sleep my daughter//)</p>
5.	Laloklah Buai Nak Kandung	Jorong Puduang Nagari Bawan Kecamatan Ampek Nagari Kabupaten Agam (Luhak Agam)	<p><i>Oi anak kanduang.../ Oi anak kanduang laloklah-lalok/ Jikok balalok piciangkan mato...//</i></p> <p><i>Usahlah anak.../ Usahlah anak manangih juo/Urang panangih Lambek gadangnyo...//</i></p> <p><i>Oi anak kanduang.../ Laloklah anak dalam buayan.../ Jikok balalok piciangkan mato//</i></p> <p><i>Usahlah anak manangih juo.../ Urang panangih lambek gadangnyo.../ Oi anak kanduang/ Capeklah lalok buliah nak gadang.../ Kok gadang isuak.../ Kok gadang isuak buliah pambangkik batang tarandam.../ buliah pambangkik batang tarandam...//</i></p> <p>(Oi dear child ... / Oi dear child sleep sleep / If you fall asleep close your eyes ... //</p> <p>Do not the child ... / Dont cry again my child/ People often cry are slowly to grow up //</p> <p>Oi dear child ... / sleep child in swing ... / If you fall asleep close your eyes //</p> <p>Do not crying agai .../ People often crying are slowly to grow up .../ Oi dear child/ Hurry up to sleep can be an adult child ... / If tomorrow is an grow up.../ If tomorrow is an adult become a family defender .../ become a family defender ... //)</p>
6.	Lalok Dangalah Nak	Nagari Bantolaweh Kecamatan Kayu Kubu Bukittinggi (Luhak Agam)	<p><i>Lalok dangalah nak/ Dulu dibaduang dipangku/ Dibuai kan amak//</i></p> <p><i>Bilo wak talalok disalimuikan dekyo/ Nasi dipipiah dilunakkan/ Diajanyowak berkato-kato/ Dituntunno wak bajalan/ Kasiah jo sayang amak//</i></p> <p><i>Bobok lalok-lalok/ Bok bobok yo lalok nak oi/ Piciang an lah piciang an mato/ Bok nak sayang lalok sayang/ Buai babuai/ Buai lah lah lalok nak oi/ Jadilah anak nan elok/ Bok lalok yo lah nak</i></p>

			<p><i>sayang//</i></p> <p>(Sleep listen my child/ It used to be on the bench / swung by Mother//</p> <p>When we fall asleep blanketed by Mother/ Rice softened softened/ Teach us to speak/ led to walk/ Love and affection Mother//</p> <p>Bobok get to sleep/ Bok bobok get sleep ya child oi/ Close close your eyes / Bok dear sleep dear/ swing swing/ swing to sleep child oi/ Be a good child / Bok sleep ya my dear child)</p>
7.	Nak Kandung Oi	Kanagarian Padang Tarok Kecamatan Baso Kabupaten Agam (Luhak Agam)	<p><i>Kama den pai lai go ey/ hari lah tambah laruik/ Kama mandeh ka kama/ Hari lah tambah laruik//</i></p> <p><i>Nak kanduang balahan jantuang oy/ Nak kanduang balahan diri/ Capeklah gadang anak oy/ Nak kanduang capeklah gadang</i></p> <p><i>Kok lai panjang umua anak oy/ Capek anak den sakolah/ Ndak ado rantak ganjua/ anak den di den oy/ Badorai-dorai oy//</i></p> <p><i>Karano pisang sakuduang/ sak ketek diasuah ibu nak/ lah gadang carian untuang/ sak ketek den kasuah anak den//</i></p> <p><i>Anai anai makan di pinggan nak/ Di luluak makan di jarami/ Payah mananai bak kulindan nak/ nan buruak juo nan tajadi//</i></p> <p>(Where will I go again/ Day is getting late/ Where is mother going where/ Day is getting late//</p> <p>Children love soul mates oy/ Children love soul mates / Hurry up to grow up oy / Children love soulmate fast grow up //</p> <p>If you live long life oy/ soon my child goes to school/ I never get yelled at/ my child is going to me oy/ Scatters oy//</p> <p>Because the hooded banana/ since childhood, mother who cared for/ has grown up getting lucky/ since childhood, mother who cared for//</p> <p>termites eating on a plate child / straw to become fertilizer/ Difficult to fund like a blindness child/ bad things also happen //)</p>
8.	Dendang Malalaokan Paja	Dusun Balau, Kecamatan Kamang Magek, Kabupaten Agam (Luhak Agam)	<p><i>Oi nak kanduang/ Babuai piciangkan mato/ Anak piciangkan mato/ Anak bujang tidua barayun//</i></p> <p><i>Anak bujang capeklah gadang/ Anak bujang capeklah gadang/ Anak bujang usah marusuah/ Anak marusuah lambek gadang//</i></p> <p><i>Anak bujang lalok babuai/ Babuai piciangkan mato/ Anak kanduang usah marusuah/ Mandeh kanduang pai barusao//</i></p>

			<p>(Oy dear child/ swinging close your eyes/ Child close your eyes/ Boy sleep swinging//</p> <p>Boys hurry to grow up/ Boys hurry tp grow up/ Boys do not to be naughty/ If naughty will grow up later //</p> <p>Boys sleep swing/ swinging are close eyes / Dear children don't be naughty / Your mother will work//)</p>
9.	Buai Anak	Jorong Koto Baru Kanagarian Batu Hampar Kecamatan Akabiluru Kabupaten Lima Puluh Kota (Luhak Lima Puluh Kota)	<p><i>Buai buai lah anak ba buai/ Nan kok lolok Piciangkan mato/ Nan kok dopek lah kawan sasuai/ Kawan lamo kawan lamo usahlah lupu//</i></p> <p><i>Buai buai lah anak kanduang/ Lolok lah nak lolok lah nak ari lah malam/ Anak kanduang copeklah godang/ Untuak pambongkik batang tarandam//</i></p> <p>(Swing swing child is swinging / When sleeping close eyes/ If you get a suitable friend/ Old friend old friend need to be forgotten //</p> <p>Swing swing dear child / Go to sleep son sleep son of the night is late / dear child grow up quickly / Became a family defender//)</p>
10.	Loloklah Nak	Kanagarian Jorong Koto Nagari Situjuh Batua Kecamatan Situjuh Limo Nagari Kabupaten Limo Puluh Kota (Luhak Lima Puluh Kota)	<p><i>Loloklah anak sayang kandung ambo/ Loloklah lolok lokeh lah godang//</i></p> <p><i>Ontoklah ontok ontoklah ontok/ Oi anak kandung boboklah bobok/ Usahlah manangih juo//</i></p> <p><i>Oi sayang loloklah lolok/ Loloklah loloklah/ Usah manangih juo/ Ibu ka bakarajo/ Ibu ka mamask di dapua/ Ayah ka pulang korojo Haia alah malam/ Loloklah sayang lolok//</i></p> <p>(Sleep dear children my soulmate/ Sleep sleep/ quickly grow up/</p> <p>Be quiet be quiet be quiet/ Oi my soulmate sleep sleep/ Don't cry anymore //</p> <p>Oi dear sleep sleep/ sleep sleep/ Don't cry anymore/ Mother wants to work / Mother will cook in the kitchen / Dad will come home from work / Day is late/ Go to sleep dear sleep//)</p>
11.	Lagu Malolokan Pojo	Kelurahan Ibh Kecamatan Payakumbuh Barat Kota Payakumbuh (Luhak Lima Puluh Kota)	<p><i>Loloklah nak loloklah si buah hati/ Buah hati mandeh copeklah godang/ Copeklah godang/ buliah pandai bamain surang/ Jiko tadi lah godang bisuak/ Rajin sikolah jo mangaji/ Tuntuiklah ilmu ka nagari urang/ Loloklah nak,lolok lah, loloklah gadih/ Hari lah laruik malam, loloklah, lolok si buah hati//</i></p> <p><i>Lolok nak piciangkan mato/ Buliah bisuak kito pai bamain-main/ Main ka jalan-jalan jauhah/ Usah lupu nak marambah parang/ Beko tasanguik kaki</i></p>

			<p><i>awak/ caliak lah jalan/ nak urang kamancotok//</i></p> <p><i>Loloklah sayang loloklah si buah hati/ Anak mandeh capeklah gadang/ capeklah godang rajin sikolah jo mangaji/ Tuntuiklah nak, tuntuiklah ilmu ka nagari urang/ solat jan sampai tingga Solat jan sampai tingga, akhirat kana//</i></p> <p>(Sleep child sleep my soulmate/ Mother's soulmate be grow up quickly/ Grow up quickly/ So you can play alone/ When you grow up later/ diligently go to school and study/ Get knowledge to a foreign country/ Sleep child sleep sleep girls/ Day it's late, sleep, sleep my dear//</p> <p>Sleep child close your eyes/ So tomorrow we go around/ Go to the distant streets/ No need to make noise / Later your legs will fall /Waching your step/ people want to making stakes //</p> <p>Sleep dear sleep the soulmate/ Mother's child grow up quickly/ grow up fast, diligently go to school and study/ Demand knowledge to differen country/ Prayer do not to stay/ Pray do not to stay, remember the afterlife //)</p>
--	--	--	---

As an oral tradition, the lullaby songs of the Minangkabau collective mainland region is an anonymous type of literature. It cannot be traced and prosecuted by who created the lullaby Minangkabau folk song in West Sumatra. Therefore, the song of the Lullaby people belongs to the collective Minangkabau and each member of the collective feels that he owns and seeks to inherit this generation in a sustainable manner.

Different from the format of other oral traditions, it appears that the oral traditions of the lullaby songs of the Minangkabau collective mainland region come from various sources. The song of the people of Lullaby is wider in the *nagari* (village) of its distribution area, and is easy to change, both in format and contents. This is actually in line with the view of folklore researchers and oral literature that folk songs (play songs, working songs, and lullaby) are the most volatile songs, both the format and contents (see also Siegel (1979), Bakar, et.al. (1981), Danandjaja (1984), (Djamaris, 1994), Rusyana, (2000), Teeuw (2000), and Sedyawati (2007)).

Based on the format, the text of the lullaby songs of the Minangkabau collective mainland region is more suitable to be categorized as a poem format. More specifically the format is a free poem format, which is a poem format that is not bound by the rules of the lines, stanza, rhyme, and rhythm. Lines and stanza do not follow a certain pattern. Lines and stanza are produced based on the interests of the singer, especially in conveying a message or advice. So there are no clear rules about lines and stanza. In chanting it, it is not uncommon for the singer to repeat certain lines several

times in an effort to emphasize intent. Nevertheless, there are still some informants who sing songs that produce texts in the form of old poems in the form of rhymes and poetry formats that are bound to lines, stanzas, rhymes, and rhythms in strict patterns and there are also *pantun* and *syair* formats with looser patterns. The finding of the *pantun* format and the *syair format* in the lullaby song text of the Minangkabau collective mainland region shows that there is a Minangkabau collective effort on the mainland to maintain its traditional culture.

The sound element appears as an important part in the text format of the lullaby songs of the Minangkabau collective mainland region, especially the final sound equation (rhyme). Text of Lullaby song *Dendang Lolok* from Jorong Babusalam, Nagari Koto Tuo, Kecamatan Sungai Tarab, Kabupaten Tanah Datar (Luhak Tanah Datar), rhyming (rhyme) the final sound created in such a way as to create an aesthetic impression. *Anak kanduang sibiran tulang/ Ubek jariah nak palarai damam/ Anak kanduang copeklah godang/ Kapambangkik nak batang tarandam// Anak kanduang copeklah lolok/ Piciangkan mato mande dendangkan/ Jikok awak nak parangai elok/ Tantu banyak nak urang nan sayang// Tangih jo apo ka dibujuak/ Tangih baurai jo aia mato/ Nan kok gadang anak mande isuak/ Usahlah nasib bak mande pulo// Urang mamancang di hari komi/ Abi kulik nak dek paneh hari/ Mande manyanyi mencari piti/ Untuak nak kanduang sasuoq nasi// Pariangan nak tadanga runtuah/ Urang babaliak nak inggo jalan/ Dima hati indak ka rusuah/ Malang bana nak untuangnyo badan// .*

The sound element with a pattern (a-b-a-b) in the text of the lullaby songs *Dendang Lolok* from Jorong Babusalam, Nagari Koto Tuo, Kecamatan Sungai Tarab, Kabupaten Tanah Datar (Luhak Tanah Datar) above, produces text with the final sound pattern of the old Malay poem, *pantun*. The sound of the end of the first line is the same as the sound of the end of the third line. The sound of the end of the second line is the same as the sound of the end of the fourth line. Each stanza consists of four lines. The constant number of lines in each stanza also reflects the physical format of the line and the *pantun* stanza.

In other data, namely lullaby *Lalok Nak Oi* text data from Longuang, Mandahiliang, Nagari Pagaruyuang Kecamatan Tanjung Emas kabupaten Tanah Datar (Luhak Tanah Datar) places the final sound with a sound that tends to be the same at the end of each line in each stanza. *Laloklah nak oi laloklah sayang/ Nak kanduang kini, sibiran tulang/ Nak kanduang kini, sibiran tulang/ Ubeknyo jariah palapeh damam// Usahlah nak oi manangih juo/ Urang panangih lambek gadangnyo/ Urang parusuah capeknyo tuo/ Usahlah nak oi manangih juo// Kok rancak nak oi anak amak juo/ Kok buruak nak oi anak amak juo/ Kok lah godang antah sia nan punyo/ Kok lah godang antah sia nan punyo//*.

The sound element with a pattern (a-a-a-a) in the text of the lullaby song of the *Lalok Nak Oi* from Longuang Mandahiliang, Nagari Pagaruyuang, Kecamatan Tanjung Emas, Kabupaten Tanah Datar (Luhak Tanah Datar) above, produces text with the final sound pattern of the old Malay poem, namely *syair*. The final sound on each line in each stanza is the same in the pattern. In one stanza consists of four lines. If the first line ends with a consonant sound, the second, third and fourth lines of the stanza will have the same final consonant sound. Conversely, if in another stanza the first line has the final vowel sound, then the second, third, and fourth line of the stanza will have the same vowel sound.

Although old poetry formats were found in the form of rhymes and poems in the Luhak Tanah Datar region, most of the lullaby songs of the Minangkabau collective mainland region from others, namely from the main customary areas of Luhak Agam and Luhak Limo Puluah Koto display the physical format of the text more freely in terms of line and number of lines in stanza. Even though it does not produce the physical format of lines and stanzas as rigorous as the text of lullaby songs from the Luhak Tanah Datar customary area discussed above (*pantun* format and *syair* format), but the sound element, especially the final sound on each line tends to be noticed by the singer. The text of the lullaby songs in the custom territory of Luhak Agam and Luhak Limo Puluah Koto, in terms of the number of lines in one stanza, appear to be more free, but the rhyming of the final sound (rhyme) on each line in each stanza seems to have a similarity. Of course the main goal is to create an aesthetic element. In its history,

Luhak Agam and Luhak Limo Puluah Koto were formed later than Luhak Tanah Datar. Luhak Tanah Datar is the oldest luhak from the Minangkabau collective.

Another thing that is a marker in the oral tradition text format of the lullaby songs of the mainland region (Luhak Nan Tigo) is the use of repeated words, both in the same line or in subsequent rows (repetition). Repeating words at the same time causes repetition of the same sound. Repetition of the same words and sounds, both in the same line or in the following lines, will bring an aesthetic or beauty impression to the text of the lullaby songs. In addition to presenting rhythm and meter, this repetition is also a sign that the word or series of words that are repeated are important words or series of words.

Text Content

The text of the lullaby song of the Minangkabau collective mainland region is a collective oral tradition. Therefore, the text or lyrics of the song are usually the result of collective culture and not the results of individual creations. The results of the collective culture contained in the lullaby song text of the Minangkabau collective mainland region relate to everyday life. Therefore, the text or lyrics of this song are also used by the singer to convey their hopes and prayers that the baby or toddler who is in the crib or swing will become a devoted, useful, and proud person for both parents, their community, their religion, and for the nation and country (see also Danandjaja (1984), Proop (1984), and Dundes (2005)). Humming or *badendang* activities are generally carried out by the mother of the baby or toddler who will be put to sleep. In addition to the mother of the baby or toddler who will be put to sleep, humming or kicking can also be done by a grandmother, aunt, brother, father, or even the closest family member of the baby or toddler.

The contents of the text of the oral tradition of the lullaby songs of the Minangkabau collective mainland region describe the feelings and thoughts of people who hum the lines and stanza of the lullaby songs. That person can actually be anyone, (maybe mother, grandmother, brother, aunt, father, grandfather, etc.) of children who are led to sleep. Therefore, the contents of the lullaby songs can be a description of the feelings and thoughts of a mother or father to her child, the feelings and thoughts of grandmother and grandfather to his grandchildren, the feelings and thoughts of an aunt to his niece, or the feelings and thoughts of an older sister to her younger sibling. The text of the song will probably be conveyed repeatedly and spontaneously. Conditions and situations like this that cause the inner connection between adults and children is established well. This is in line with the explanation of Goodenough (1981), Navis (2002), Sedyawati (2007), and Marantes, et al. (2018).

The contents of the lullaby song help form a calmer childhood personality. The text of the lullaby songs

consists of words of desire, hope and affection, and in general for the welfare of the child. Therefore, most of the contents of the lullaby song text of the Minangkabau collective mainland region contain advice, messages, hopes and prayers.

The contents of the lullaby song text of the Minangkabau collective mainland region in the form of advice, hope, and prayer become an important part of the formation and exploration of soul and social relationships between adults (mother, father, grandmother, grandfather, aunt, uncle, sister) and infants or toddlers through the lullaby song. In addition, the text of the lullaby song of the Minangkabau collective mainland region is a cultural activity and at the same time a collective Minangkabau way of thinking that was born, grew, and developed in the mainland region (the Luhak Nan Tigo indigenous region) to be able to open up in a wider humanitarian world and offer orientation of cultural values for those who hear and who enjoy it.

Text Function

he lullaby songs of the Minangkabau collective mainland region has more functions than just leading the children to go to sleep and sleep. However, the singing song also functions as a medium in the cultivation of life values that may be considered by some people, especially urban people to be considered not too important. The lullaby song of the Minangkabau collective mainland region is a tradition like other collective traditions that exist throughout the world in terms of humming children whose purpose is to lead children to sleep and to sleep. This oral tradition has a positive and constructive effect on children. The overflowing expression expressed in the text of the lullaby song of the Minangkabau collective mainland region transfers the cultural values of collective life to children who are seduced into sleeping. This lullaby song helps to form a calmer childhood personality. This lullaby song becomes an important part of the formation and exploration of mental and social relationships between adults (mother, father, grandmother, grandfather, brother, aunt, etc.) with children through lullaby songs.

The text of the oral tradition of lullaby singing in the Minangkabau collective mainland region has at least three main functions, namely first, *the expressive function*. An outpouring of feelings and thoughts. Inside the lullaby chant text *Nak Kanduang Oi* from Kanagarian Padang Tarok Kecamatan Baso Kabupaten Agam as a whole the text is about feelings, *Kama den pai lai go ey/ hari lah tambah laruik/ Kama mandeh ka kama/ Hari lah tambah laruik// Nak kanduang balahan jantuang oy/ Nak kanduang balahan diri/ Capeklah gadang anak oy/ Nak kanduang capeklah gadang// Kok lai panjang umua anak oy/ Capek anak den sakolah/ Ndak ado rantak ganjua/ anak den di den oy/ Badorai-dorai oy// karano pisang sakduang/ sak ketek diasuah ibu nak/ lah gadang carian untuang/ sak ketek den kasuah anak den// Anai anai makan di pinggan nak/ Di*

luluak makan di jarami/ Payah mananai bak kulindan nak/ nan buruak juo nan tajadi//.

The second lullaby song text function of the Minangkabau collective mainland region is *the directive function*, which is the function of teaching cultural values. The lullaby song text stanza as a medium for teaching the values of character education, moral, and truth values in living life (see also Danandjaja (1984), Djamaris, et.al. (1994), Rusyana (2000), Hasanuddin WS (2016), and Hasanuddin WS, et.al. (2019)). The form in the text of this function is in the form of messages, advice, hopes and prayers. The texts originating from the three main indigenous areas of the Luhak Nan Tigo collective, the Minangkabau collective generally contain advice, messages and hopes. The text of lullaby songs from the Luhak Tanah Datar customary area, expressions of feelings and thoughts in *Loloklah Nak* from Dusun Panampuang, Jorong Koto Gadang, Kanagarian Padang Ganting, Kecamatan Padang Ganting, KabupatenTanah Datar, contained advice, messages and hopes, *Bisuak lah godang/ jadi uwang sayang// kalau lah godang/ jadi anak nan soleh//.* In the *Dendang Lolok* text from Jorong Babusalam, Nagari Koto Tuo, Kecamatan Sungai Tarab, KabupatenTanah Datar, there is more complete advice, messages and hopes, *Anak kanduang sibiran tulang/ Ubek jariah nak palarai damam/ Anak kanduang copeklah godang/ Kapambangik nak batang tarandam// Anak kanduang copeklah lolok/ Piciangkan mato mande dendangkan/ Jikok awak nak parangai elok/ Tantu banyak nak urang nan sayang// Tangih jo apo ka dibujuak/ Tangih baurai jo aia mato/ Nan kok gadang anak mande isuak/ Usahlah nasib bak mande pulo//.* The text of the lullaby song from the Luhak Lima Puluh Kota traditional area reveals the message and advice in the *Malolokan Anak* Song from the Kelurahan Ibh, Kecamatan Payakumbuh Barat, Kota Payakumbuh, *Loloklah nak loloklah si buah hati/ Buah hati mandeh copeklah godang/ Copeklah godang, buliah pandai bamain surang/ Jiko tadi lah godang bisuak, Rajin sikolah jo mangaji/Tuntuiklah ilmu ka nagari urang/Loloklah nak,lolok lah, loloklah gadih/Hari lah laruik malam, loloklah, lolok si buah hati/Lolok nak piciangkan mato, buliah bisuak kito pai bamain-main/Main ka jalan-jalan jauh, usah lupu nak marambah parang/Beko tasanguik kaki awak, caliak lah jalan nak urang kamancotok/Loloklah sayang, loloklah si buah hati/Anak mandeh capeklah gadang, capeklah godang rajin sikolah jo mangaji/Tuntuiklah nak, tuntuiklah ilmu ka nagari urang, solat jan sampai tingga/Solat jan sampai tingga, akhirat kana//.*

The third function is *the aesthetic function*. The series of advice, messages, hopes or prayers contained in the text of the lullaby songs of the Minangkabau collective mainland region are not just spoken. The speech is processed in such a creative way by utilizing elements of sound and choice of words (diction) so that it becomes a literary poetry text that has aesthetic value. All the lullaby song texts of the

Minangkabau collective mainland region that were successfully compiled in this study carry out the aesthetic function (see also Riffaterre (1978), Pradopo (1993), Teeuw (2000)).

The text of lullaby songs of the Minangkabau collective mainland region are generally formatted as free poetry. Line, stanza, rhyme, and rhythm are not bound by certain patterns. The aesthetic element of text in the form of free poetry arises from the rhythm, namely rhythm, the resulting rhythm presents a tone and atmosphere of cacaphony that tends to emotion. In addition, the aesthetic element is also created from diction arranged in such a way that it creates a beautiful sound and rhythm. The text of the lullaby song of the Minangkabau collective mainland region which is in free poetry format, includes a text titled *Malolokan Pojo* from the Kelurahan Ibhuh, Kecamatan Payakumbuh Barat, kota Payakumbuh (Luhak Lima Puluh Kota), the following *Loloklah nak loloklah si buah hati/ Buah hati mandeh copeklah godang/ Copeklah godang, buliah pandai bamain surang// Jiko tadi lah godang bisuak/ Rajin sikolah jo mangaji/ Tuntuiklah ilmu ka nagari urang/ Loloklah nak,lolok lah/ loloklah gadih/ Hari lah laruik malam, loloklah/ lolok si buah hati/ Lolok nak piciankan mato/ buliah bisuak kito pai bamain-main//*.

Specifically, the text of the song of the people of the Minangkabau collective mainland region which is processed using the old poem format of the rhymes and poems produces a patterned final sound (rhyme). This

format also produces a constant meter for each line because the number of syllables in each line is relatively equal, between eight and eleven syllables. The text data of Lullaby *Dendang Lolok* folk song from Jorong Babusalam, Nagari Koto Tuo, Kecamatan Sungai Tarab, kabupaten Tanah Datar (Luhak Tanah Datar) The following shows the processing in the form of aesthetic old poetry, aesthetic *pantun, Anak kanduang sibiran tulang/ Ubek jariah nak palarai damam/ Anak kanduang copeklah godang/ Kapambangkik nak batang tarandam//. Anak kanduang copeklah lolok/ Piciankan mato mande dendangkan/ Jikok awak nak parangai elok/ Tantu banyak nak urang nan sayang//*. The lullaby song text data of *Lalok Nak Oi* from Longuang Mandahiliang, Nagari Pagaruyuang, Kecamatan Tanjung Emas, Kabupaten Tanah Datar (Luhak Tanah Datar) carry an aesthetic value in the form of old poetry, *syair, Usahlah nak oi manangih juo/ Urang panangih lambek gadangnyo/ Urang parusuah capeknyo tuo/ Usahlah nak oi manangih juo// Kok rancak nak oi anak amak juo/ Kok buruak nak oi anak amak juo/ Kok lah godang antah sia nan punyo/ Kok lah godang antah sia nan punyo//*.

Based on the explanation of the results and discussion above, a study of the format, content, and function of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region can be summarized as in table 2 below.

Tabel 2. Format, Content, and Functions the Text of Oral Tradition Lullaby Songs Mainland Region of the Minangkabau Collective

Format	Content	Functions		
		expressive	directive	aesthetic
Has two formats, namely (i) bound poetry format, traditional poetry (<i>pantun</i> and <i>syair</i>); and (ii) free poetry format, not bound by lines, stanzas, rhymes and rhythms.	The contents of the text contain teaching references in the form of noble advice, hope, and prayer	The media overflows feelings, thoughts, and attitudes to life	The media instills or teaches the cultural values of the main characters through advice, messages, hopes, and prayers	Presenting the beauty of language through two patterns, namely (i) through free poetry patterns that are not bound to the line, stanza, rhyme, and rhythm. Beauty relies on rhythm and diction, (ii) old poetic patterns that are bound to lines, stanzas, rhymes and rhythms. Rhymes rhymes (a-b-a-b) and rhymes of poetry (a-a-a-a) in each verse and with a relatively constant number of syllables between nine to twelve syllable syllables in each array. Both patterns present a sense of comfort, calm, well-being, and beauty and arouse drowsiness for

				those who listen to them, especially children
--	--	--	--	---

Thus, the research findings in the format, content, and function of the oral tradition text of the lullaby songs of the Minangkabau collective mainland region open up other possibilities for further research on the oral tradition text of the lullaby songs of the Minangkabau collective lullaby at coastal areas. In addition, further research on other types of folk songs such as playsongs and working song are other important parts. According to Siegel (1979), Goodenough (1981), Hadi (2002), Navis (2002), Barthes (2003), Dundes (2005), and Sedyawati (2007) the earlier it will be done, the better it will be because it can maintain the authenticity of the text. The longer the delay will be possible the influence of outside culture and the influence of communication technology tools influence the singer in singing the songs of the people they control.

4. CONCLUSIONS

The text of the oral tradition of lullaby songs mainland region of the Minangkabau collective is displayed in a literary format, which is the format of free poetry and bound poetry which contains values, philosophies of life, descriptions of attitudes and behavior, and what is thought by the Minangkabau collectives of the mainland region. Thus, the song of the Minangkabau collective lullaby of the mainland region in West Sumatra is both knowledge and local wisdom of the Minangkabau people in living life. The wisdom values of the Minangkabau collective lullaby are a very valuable intangible cultural heritage. As with other oral traditions, the lullaby song text of the Minangkabau collective mainland region not only has an aesthetic pragmatic function of speech, but also other broader social functions.

The oral text of the lullaby song mainland region of the Minangkabau collective as an intangible cultural heritage has a social function as well as a projection system; as an instrument of endorsement of the civil service and institutions; as a means of children's education; and as a means of coercion and monitoring of community norms so that they are always obeyed. The text of the oral traditions of the lullaby mainland region of the Minangkabau collective is a communication tool in terms of self-control and the inculcation of the values of the main characters in the Minangkabau collective generation of generations of generation

REFERENCES

- [1] Ahimsa-Putra, H.S. (2006). *Strukturalisme Levi Strauss: Mitos dan Karya Sastra*. Yogyakarta: Kepel Press
- [2] Bachtiar, Harsya W. (1992). "Kreativitas: Usaha Memelihara Kehidupan Budaya" dalam *Majalah Analisis Kebudayaan Nomor 01 Volume 1*. Jakarta: Depdikbud
- [3] Bakar, Jamil, dkk. (1981). *Sastra Lisan Minangkabau*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa
- [4] Barthes, Roland. (2003). *Mitologi* (translate by Christian Ly). Bandung: Dian Aksara Press
- [5] Burhanuddin, Erwina. 2009. *Kamus Bahasa Minangkabau-Indonesia Balai Bahasa Padang*. Jakarta: Pusat Bahasa Depdiknas
- [6] Brunvand, Jand Harold. (1973). "Book Review, *Journal of American Folklore* Vol. 86, p. 197—198" in *Folklor Indonesia* by Danandjaja, 1984, Jakarta: Grafiti
- [7] Danandjaja, James. (1984). *Folklor Indonesia: Ilmu Gosip, Dongeng, Dan Lain-lain*. Jakarta: Grafiti Pers
- [8] Danandjaja, James. (2003). *Folklore Amerika: Cermin Multikulturalisme yang Manunggal*. Jakarta: Grafiti Press
- [9] Djamaris, Edwar, dkk. (1993). *Nilai Budaya dalam Beberapa Karya Sastra Nusantara: Sastra Daerah di Sumatera*. Jakarta: Pusat Pembinaan dan Pengembangan Bahasa
- [10] Dundes, A. (Ed.) 2005. *Folklore: Critical Concept in Literary and Cultural Studies*. Vol. I—III . London: Routledge
- [11] Fitriana, Riri Amanda. (2019). "Nilai-Nilai Tunjuk Ajar Melayu di Dalam Teks *Nandong* di Kecamatan Pangean Kabupaten Kuantan Singingi" Tesis Program Magister. Padang: Program Magister Pendidikan Fakultas Bahasa dan Seni Universitas Negeri Padang
- [12] Goodenough, Ward H. (1981). *Culture, Language, and Society*. California: Cummings Publishing Company
- [13] Hadi, Wisran. (2002). "Menyikapi Terjadinya Krisis Identitas dalam Masyarakat Minangkabau" Makalah Seminar Internasional "Indonesia in Transition". Padang: Fakultas Sastra Universitas Andalas Padang
- [14] Hasanuddin WS. (2016). "The Intangible Cultural Heritage of Minangkabau traditional Expression: The Local Wisdom of the

- Cociety in Advising and Noble Advicing” in *Jurnal Jumanus: Jurnal Ilmiah Ilmu-ilmu Humaniora Vol. XV (2) p. 131–141, PRINTED ISSN 1410-8062, ONLINE ISSN 2928-3936, Sinta-2 National Accreditation*
- [15] Hasanuddin WS, Emidar, Zulfadhli. (2019). “Cultural Values Legends Folktale of Minangkabau People’s in West Sumatra” in *Proceeding of seventh International Conference on Languages and Art (ICLA 7)* Published by Atlantis Press *Anvances in Social Science, Education and Humanities Reseach, Volume 301*
- [16] Jassin, HB. (1983). *Sastra Indonesia sebagai Warga Sastra Dunia*. Jakarta: Gramedia
- [17] Koentjaraningrat. (2009). *Ilmu Antropologi (Edisi Revisi)*. Jakarta: Rineka Cipta
- [18] Koentjaraningrat. (1977). *Metode-metode Penelitian Masyarakat*. Jakarta: Gramedia
- [19] Manrates, Kasmi Waldisen, Lindawati, Eka Meigalia. (2018). “Pemaknaan terhadap Dendang Mengasuh Anak (Kajian Semantik)”. *Jurnal Elektronik Wacana Etik Vol. VII No. 1 April 2018, p. 11–18, ISSN 2089-8746 (p), ISSN 2302-7142 (e)*
- [20] Navis, A.A. (2002). “Perkisanan Orientasi Masyarakat Minangkabau dari Masa ke Masa” Makalah Seminar Internasional “Indonesia in Transition”. Padang: Fakultas Sastra Universitas Andalas
- [21] Navis, A.A. (1984). *Alam Berkembang Jadi Guru: Adat dan Kebudayaan Minangkabau*. Jakarta: Grafiti Pres
- [22] Pradopo, Rachmat Djoko. (1993). *Pengkajian Puisi*. Yogyakarta: Gadjah Mada University Press.
- [23] Proop, Vladimir. (1984). *Theory and History of Folklore*. Minneapolis: University of minnesota Press
- [24] Riffaterre, Michael. (1978). *Semiotict of Poetry*. Bloomington: Indiana University Press
- [25] Rusyana, Yus. (2000). *Prosa Tradisional: Pengertian, Klasifikasi, dan Teks*. Jakarta: Pusat Bahasa Departemen Pendidikan Nasional
- [26] Salahuddin, Amar. (2014). *Tradisi Lisan Maundu Pojo: Senandung Menidurkan Anak Masyarakat Kabupaten Lima Puluh Kota Sumatera Barat*. Padang: Suka Bina Press
- [27] Sims, M.C. and Martine, S. (2011). *Living Folklore: An Introduction to the Study of People and Their Traditions*. Logan Utah: Utah State University Press
- [28] Scholes, Robert. (1974). *Structuralism in Literature*. New Haven: Yale University Press
- [29] Sedyawati, Edi. (2007). *Keindonesiaan dalam Budaya*. Jakarta: Wedatama Widya Sastra
- [30] Siegel, James. (1979). *Shadow and Sound: The Historical Thought of a Sumatran People*. Chicago: University of Chicago Press
- [31] Teeuw, A. (2000). *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: Pustaka Jaya