

Social Function of Text of Oral Tradition of Lullaby Song Coastal Region of Minangkabau Collective in West Sumatra

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ABSTRACT

The article on the results of this research contains a discussion of the study of the social function of the oral tradition text of lullaby song coastal region of the Minangkabau collective in West Sumatra. The Minangkabau collective coastal region in West Sumatra is represented by three regions, namely Padang City, Padangpariaman District and Pesisir Selatan District. This research is a descriptive qualitative research. Social function data were obtained through tracing the structure (format and content) of the lullaby song text and the results of interviews from informants in three Minangkabau collective coastal areas in West Sumatra. This study of social functions uses the theory of the study of cultural values as used by Danandjaja (1984), Djamaris, et al. (1993), Teeuw (2000), Rusyana (2000), and Hasanuddin WS, et al. (2019). Based on the research findings, the contents of the text of the oral tradition of lullaby song coastal region of the Minangkabau collective in West Sumatra contain teaching pointers in the form of noble advices. The text of has at least three social functions, namely (i) an expressive function, namely a function to convey feelings, thoughts, and attitudes to life, (ii) a directive function, namely a function to teach the cultural values of the main characters through advice, messages, and hopes, and (iii) aesthetic function, namely presenting the beauty of language, a sense of comfort, calm, and well-being, as well as evoking sleepiness for those who listen to it, especially children.

Keywords: *Text, oral tradition, folk songs, lullaby songs, coastal regions, collective Minangkabau, West Sumatra*

1. INTRODUCTION

Minangkabau people or collectives are one of the strongest ethnic groups that exist in Indonesia. Minangkabau unique identity has contributed to the form of Indonesian national culture, among others through language, arts, culinary, and various other aspects of tradition. People who are able to contribute or contribute to their culture are strong, solid, and proud of their identity.

In terms of oral tradition, Minangkabau people or collectives have a tradition of humming songs to lull children (lullaby). The daily activity of putting children to sleep is carried out by Minangkabau people or collectives in general by using a cradle or swing. The child is placed in a cradle or swing (it can be made of cloth, rattan, knitted rope, etc.) and then cradled or rocked to the accompaniment of singing from the cradle. This humming song to put children to sleep is generally called by the Minangkabau people or collectively called *dendang malalokan anak*.

Studies of the oral tradition of lullabies songs to put children to sleep have been carried out by many researchers, both on the lyrics or the text of the song as well as the study of the song from the song. Almost all ethnic groups and nations

have this oral tradition. Therefore, each ethnic group and nation has conducted a study of this oral tradition for various purposes. Likewise, with the Minangkabau people.

The findings on the study of the oral tradition of the Minangkabau lullaby song so far are in the form of partial studies by researchers from Minangkabau. The study of the oral tradition of Minangkabau lullaby songs by researchers from abroad has not yet been found. Studies conducted by researchers from Minangkabau focus more on one scientific study, for example linguistics in semantic studies or focus on one Minangkabau lullaby song in a *nagari* (village) somewhere in West Sumatra. Partial research includes, for example, conducted by Salahuddin [1], Marantes, et al. [2], and Fitriana [3]. Salahuddin conducted research on *Maundu Pojo's* lullaby song in Nagari Kapur IX (Lima Puluh Kota District) and Fitriana conducted research on the *Nandong* lullaby song in Kuantan Sengingi District. Marantes, et al., conducted a linguistic study, namely a semantic study of several texts of the oral tradition of the Minangkabau collective lullaby song from several random locations. A more comprehensive study of the oral tradition of lullabies song as to which this research was conducted, namely

research on the mainland regions (main customary areas) and coastal regions of the Minangkabau collective in West Sumatra, as far as the author's observations, has never been found.

By knowing the format, content, and social function of the text of the oral tradition of lullaby songs the mainland and coastal collective Minangkabau in West Sumatra, a number of things can also be concluded, for example about the philosophy of life, concepts, behavior, perceptions, and problems about the Minangkabau people who live in West Sumatra. Research to formulate the format, content, and social function of the text of the oral tradition of lullabies song mainland and coastal regions of the Minangkabau collective is one of the steps to be able to answer questions about a number of formulations of social behavior of the Minangkabau people. These formulations can be viewed as basic values that have "cemented" the Minangkabau ethnic community into a strong ethnicity that exists in this archipelago. In addition, this research is also an attempt to document an oral tradition of lullaby songs mainland and coastal region of the Minangkabau collective is slowly being eroded and starting to disappear due to the touch of technology and modernization.

The study of the text of the oral tradition of lullaby song coastal regions in the Minangkabau collective coastal area in West Sumatra is carried out as is the study of the poetry text. This is because the singing text is identical to the poetry text. Therefore, studies of poetry texts by many researchers include Riffaterre [4], Pradopo [5], and studies of oral tradition texts such as those conducted by Djamaris, et al. [6], Teeuw [7], Rusyana [8], and Hasanuddin WS. et al. [9] conducted in this study. Thus, the study of the format, content, and social function of the text of the oral tradition of lullaby song Coastal regions of the Minangkabau collective in West Sumatra is a structure study.

The lullaby song as stated by Brunvand [10] is a functional type of folk song. A folk song that functions is a folk song whose text (lyrics) and song play an equally important role. It is called functioning because both the text (lyrics) and the song match the rhythm of special activities in human life. The text of lullaby song of the Minangkabau collective, like the text of the lullaby song elsewhere, is more akin to a genre of poetry than prose. As poetry, the text of the lullaby song is divided into two formats. First, the physical format (lines, stanzas, sounds, diction, images, and figurative language), and second, the inner format (theme, message, tone and atmosphere). The physical format of the lullaby songs coastal regions of the Minangkabau collective was found to be more likely to be identical to the free poetry format that was not tied to lines, stanzas, rhymes, and rhythms. However, a limited number of these hymn texts are still found in the old poetic format physically tied to lines, stanzas, rhymes, and rhythms. The lullabies song is a song that has a smooth, calm rhythm, the lyrics tend to be sung over and over again, coupled with words of affection so that

it can evoke a sense of relaxation, prosperity, and cause sleepiness for the child who hears it.

2. METHOD

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

This research is a research that produces descriptive data in the form of written or spoken words from people and observable behavior, depending on human observations, both in their area and in terms. This research prioritizes natural settings and is carried out to present the social world and its perspectives in the world in terms of concepts, behavior, perceptions, and problems about the human being studied.

The data of this research are the function data of the oral tradition text of lullabies songs coastal regions of Minangkabau collective. Data collection was carried out in two stages. The first stage is the inventory stage through literature study (document analysis) and recording of the oral tradition of lullaby songs coastal regions of Minangkabau in West Sumatra. The data chanted directly by the informants were recorded using a recording device. The recordings were transcribed into written form. The results of the transcription (over the script) are then transliterated (translation) from the Minangkabau language into Indonesian. The transliterated text is then analyzed for format. The content and function uses the theory as previously explained. The second stage is collecting data about the storytelling environment, including the views and philosophy of life, as well as the values of the life of the chanter community who owns the oral tradition of lullaby song coastal regions of the Minangkabau collective in West Sumatra. The data about the chanting environment were collected through recording, observation, and interview techniques.

3. RESULTS AND DISCUSSION

The text of the oral tradition of the lullaby song was obtained from informants from the Minangkabau people who sing the lullaby people who live in the coastal regions of West Sumatra Province. Minangkabau collective coastal regions referred to in this study are the areas of Padang City, Padang Pariaman District, and Pesisir Selatan District. The title of the text, the area of origin of each region, as well as the transcription and transliteration of the oral tradition of lullaby songs coastal regions of the Minangkabau collective which is the object of this research, are presented in the table below.

Table 1. Title, Region of Origin, and Text of Oral Tradition of Lullaby Songs Coastal Regions Minangkabau Collective in West Sumatra

Number	Title	Origin of Luhak	Texts of Oral Tradition Lullaby Songs Coastal Region of the Minangkabau Collective
1.	Dendang Malalokan Anak	Kampung Baliak Jalan Sungai Pisang Kelurahan Teluk Kabung Tengah Kecamatan Teluk Kabung Kota Padang	<p><i>Anak kanduang lakehlah gadang Kok lah gadang lah ka disuruah-suruah Ohhh mandeh awak nak eiii Awak ketek lah dimanjo-manjo mandeh Kok lah gadang nak balehlah jaso mande lai oo nak</i></p> <p><i>Oooo kanduang Anak kanduang lah sibirang tulang Ubek jo jariah lah nak ei jo payah Sidingin tampak nak di kapalo Tak usah lah nak ei banyak juo tingkah laku Yooo nak kanduang</i></p> <p><i>Bobok bobok lah si Sagaf bobok Bobok lah babuai di dalam ayunnan Usah Sagaf nak banyak parangai Urang banyak parangai nak lambek gadang Ooo Sagaf</i></p> <p>(Dear child, hurry up and grow up When you are an adult you can be ordered to do it</p> <p>Ohhh your mom son eiii You are little spoiled by mother When you are an adult, please pay back your mother, ooo child</p> <p>Ooo dear Dear soulmate Medicine when tired and entertainment when it's hard Soothing to Mother Do not ei child behave badly Yes dear child</p> <p>Sleep is sleep Sagaf sleeps Sleep in the cradle of the swing Don't Sagaf behave badly Children behave badly later than maturity Ooo Sagaf)</p>
2.	Laloklah Nak	Kampung Piai Di Ateh Kelurahan Cupak Tengah Kecamatan Pauh Kota Padang	<p><i>Laloklah Nak Oi laloklah Nak kanduang Ndak usah banyak parangai Nak oik Urang banyak parangai lambek gadang Nak oik</i></p> <p><i>Laloklah lalok, laloklah Nak Kok ka lalok piciankan mato Nak oik Ndak usah banyak parangai Nak</i></p>

			<p><i>Baa Amak bakarajo ko Nak oik</i></p> <p><i>Buai babuai lah Nak kandang oik</i> <i>Buai babuai buaian rotan Nak oik</i> <i>Kok dapek kato sasuai</i> <i>Marilah kito pai bajalan Nak Oik</i></p> <p>(Go to sleep kid Go to sleep dear boy No need to be bad boy People with bad temper are slow to mature kid</p> <p>Sleep sleep, sleep boy When you sleep, close your eyes, kid No need to be bad boy How mother will work son</p> <p>Crib dress dear son Cradles in the rattan cradle, son If you can say accordingly Let us go walking boy)</p>
3.	Laloklah Nak Laloklah Sayang	Jorong Teluk Belibi Nagari Punggung Kasik Kecamatan Lubuk Alung Kapupaten Padangpariaman	<p><i>Laloklah nak laloklah sayang</i> <i>Usah manangih nangih lah juo</i> <i>Induak ka karajo sayang</i> <i>Laloklah nak di dalam rayun</i></p> <p><i>Usah manangih sayang nak manangih juo</i> <i>Lakeh lah gadang nak ka tulang tagok dek Ibuk nyo</i> <i>Panolong nenek karajo</i> <i>Sayang laloklah nak di dalam rayunan</i></p> <p><i>Usah managih nagihlah juo</i> <i>Buah hati limpo bakuruah</i> <i>Laloklah nak laloklah sayang</i> <i>Sayang dek induak kanduang lah bana nak</i></p> <p><i>Jangan manangih lah buah hati induak nak</i> <i>Induak ka karajo sayang</i> <i>Laloklah nak laloklah sayang</i> <i>Nak buah hati Ibu nak</i></p> <p><i>Laloklah sayang laloklah nak kanduang</i> <i>Usah manangih nangih lah juo</i> <i>Urang panangih lambek gadangnyo</i> <i>Urang panangih lambek lah cadiaknyo</i></p> <p><i>Laloklah sayang di dalam pangkuan Ibunyo</i> <i>Laloklah sayang di dalam rayunan</i></p> <p>(Go to sleep, sleep dear Don't always cry anymore Mother wants to work dear Sleep, kid in the swing</p>

			<p>Don't cry baby don't cry Hurry up and become a useful child Help grandma work Baby sleep in the swing</p> <p>Don't cry don't cry anymore My dear mother Go to sleep, sleep, dear Dear Mother, dear child</p> <p>Don't cry your baby anymore Mother wants to work dear Go to sleep, sleep, dear Mother's baby</p> <p>Sleep baby sleep dear mother Don't cry don't cry anymore Crying people are slow maturing Crying people are slow smart</p> <p>Sleep dear in Mother's lap Sleep baby in the cradle)</p>
4.	Babuai Anak	Kampung Lansano Kelurahan Sikucur Kecamatan V Koto Kampung Dalam Kabupaten Padangpariaman	<p><i>Anaklah gadang, laloklah anak Anak dilalok, babuai sayang Laloklah nak, laloklah sayang Lakehlah gadang, babuai anak Anak urang, gadanglah lakeh Babuai anak, babuai sayang Lalok dilalok, laloklah sayang Laloklah lakeh, bia capek gadang Anak kanduang, sibiran tulang Paubek jariah palarai damam Lakehlah gadang nak, lakehlah gadang Babuailah nak, babuailah sayang Laloklah nak, lalok dilalok Urang bujang, lakeh gadang nyo Laloklah anak, lalok dilalok Babuailah nak, babuai sayang</i></p> <p>(The child is an adult, sleep child The child is put to sleep, cradled dear Sleep son, sleep dear Hurry up and grow up, swing boy My son, grow up fast Swinging child, swinging baby Put it to sleep, sleep dear Go to sleep fast, let me grow up quickly Dear child, baby Fatigue medicine to treat fever Hurry up, kid, hurry up and grow up Swing boy, swing baby Sleep son, sleep put to sleep Little boy, hurry up to maturity Sleep child, sleep put to sleep</p>

			Swing boy, swing baby)
5.	Dendang Malalokan Anak	Kanagarian Batu Hampar Selatan Kecamatan Koto XI Tarusan Kabupaten Pesisir Selatan	<p><i>Lok lalok lah nak o lalok</i> <i>Lalok lah sayang nak di buaian</i> <i>Nak kanduang sayang one lalok</i> <i>Usah lah manangih juo</i> <i>Urang panangih nak lambek nyo gadang</i> <i>Lalok lah sayang nak o lalok</i></p> <p><i>Gadang-gadang nak kayu di rimbo</i> <i>Kaduduak nak danguang badanguang</i> <i>O kadang-kadang nak ati paibo</i> <i>Dima duduak nak sinan bamanuang</i></p> <p><i>Lok lalok lah nak o lalok</i> <i>Lalok lah sayang nak di buaian</i> <i>Nak kanduang sayang one lalok</i> <i>Usah lah manangih juo</i> <i>Urang panangih nak lambek nyo gadang</i> <i>Lalok lah sayang nak o lalok</i></p> <p>(Sleep sleep, kid o sleep Sleep dear child in the cradle Mother's favorite child sleep Don't always cry The crying person is late maturing Sleep, dear, sleep</p> <p>Big boy wood in the forest Sit down, hum, buzzing O sometimes my heart is locked up He sat there meditating</p> <p>Sleep sleep boy o sleep Sleep, honey, kid on the swing Mother's favorite child sleep Don't always cry The crying person is late maturing Sleep dear boy o sleep)</p>
6.	Dendang Malalokan Anak	Kampung Kapencong Kanagarian Koto Barapak Kecamatan Bayang Kabupaten Psesisir Selatan	<p><i>Lok lalok oo lalok lalok lah nak lalok lah lalok</i> <i>Indak elok lah anak manangih</i> <i>Urang panangih nak lambek gadang</i> <i>Kok lah gadang anak ka sikolah</i> <i>Lalok lalok lah nak lalok</i> <i>Lalok lah nak lalok</i></p> <p><i>Oo lalok lalok lah sayang nak picingkan mato</i> <i>Indak lah elok nak e anak panagih</i> <i>Urang panangih nak lambek gadang</i> <i>Kok lah gadang anak ka sikolah</i></p> <p><i>Lalok lah nak lalok lalok lah anak</i> <i>Indak lah elok, indak elok anak panangih</i> <i>Urang panangih urang panangih lambek gadang</i></p>

			<p><i>nyo</i> <i>Lalok lah sayang lalok lalok lah Anak</i></p> <p><i>Indak lah elok, indak lah elok anak panangih, Urang panangih urang panangih lambek gadang nyooo</i> <i>Lalok lah sayang lalok lah Zean lalok la lalok Indak lah elok nk panangih</i> <i>urang panangih lambek gadang nyo</i></p> <p><i>lalok lah lalok lalok lah lalok lah sayang picingkan mato</i> <i>Indak elok anak manangih</i> <i>Urang panangih lambek gadangnyo</i> <i>Lalok lah nk lalok lah lalok indak lah elok bk manangih.</i></p> <p>(Go to sleep, sleep, sleep, sleep, sleep not a cute crying child People who cry children are slow to mature If an adult the child will go to school Sleep sleep, son sleep Sleep, kid to sleep</p> <p>Oo sleep, sleep, dear, close your eyes It's not beautiful, my child is crying People who cry children are slow to mature If an adult the child will go to school</p> <p>Sleep, sleep, sleep, child Not beautiful, not beautiful crying child Crying people are slow adults Sleep honey sleep sleep child</p> <p>Not beautiful, not beautiful crying child. Crying person, crying person, is slowly maturing Sleep baby sleep child sleep sleep It's not pretty a crying child Crying people are slow maturing</p> <p>Go to sleep sleep go to sleep dear close your eyes Not a cute crying child Crying people are slow maturing Go to sleep, sleep, sleep, not beautiful, crying child)</p>
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As an oral tradition, folk singing lullaby coastal region of the Minangkabau collective is an anonymous type of literature. It cannot be traced and sequenced who created this Minangkabau lullaby song in West Sumatra. Therefore, this lullaby song belongs to the Minangkabau collective and each collective member feels ownership and strives to pass on to generations in a sustainable manner.

Different from other forms of oral tradition, it appears that the oral tradition of lullaby song coastal region of the Minangkabau collective from various sources. This lullaby song is not only in the *nagari* (village) environment but has a wider distribution area. In addition, it is easy to change, both in format and in content. This phenomenon is actually in line with the views of folklore and oral literature researchers that folk songs (play songs, working songs, and

lullaby) are the most volatile songs, both in format and in content (see also Siegel [11], Bakar, et al. [12], Danandjaja [13], Djamaris, et al., [6], Teeuw [7], Rusyana, [8], and Sedyawati [14]).

Another thing that becomes a marker in the format of the oral tradition of lullaby songs coastal regions of the Minangkabau collective is the repeated use of the word, either in the same line or in subsequent lines (repetition). Repeating a word at the same time causes the repetition of the same sound. Repetition of the same words and sounds, either on the same line or on the following lines, will bring out an aesthetic impression or a sense of beauty in the text of the lullaby song. In addition to presenting rhythm and meter, the repetition is also a sign that the word or series of words that is repeated is an important word or series of words.

The collective cultural results contained in the text of the lullaby song coastal region of the Minangkabau collective are related to daily life. Therefore, the text or lyrics of this song are also used by the singer to convey hopes and prayers so that the baby or toddler in the cradle or swing will become a devoted, useful, and proud person for his parents, society, religion, and for nation and country (see also Danandjaja [12], Proop [15], and Dundes [16]). This humming or *badendang* activity is generally carried out by mothers of babies or toddlers who are going to be put to sleep. However, it can also be done by the 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 lullaby song coastal regions of the Minangkabau collective describe the feelings and thoughts of people who hum the song text. Therefore, the contents of the text of the lullaby song can be in the form of a description of the feelings and thoughts of a mother or father to their child, the feelings and thoughts of grandmothers and grandfathers to their grandchildren, the feelings and thoughts of an aunt to her nephew, or the feelings and thoughts of an older sister to her sister. The text of the song will probably be conveyed repeatedly and spontaneously. Therefore, most of the text contains advice, messages, hopes, and prayers. These conditions and situations cause the inner relationship between adults and children to be well-established and constitute a cultural activity as well as a collective way of thinking for Minangkabau who are born, grow and develop in coastal regions to be able to open themselves to a wider world of humanity and offers a cultural value orientation for those who hear it and those who enjoy it. This is in line with the explanation of Goodenough [17], Navis [18], Sedyawati [14], and Marantes, et al. [2].

Based on the form and content of the lullaby song text of the Minangkabau collective coastal area in West Sumatra as described above and by the explanation from the owner community, this text of lullaby song has many

functions and the most dominant are expressive social functions, directive social functions, and aesthetic social functions.

Expressive Functions

The expressive function of text of the lullaby song coastal regions of the Minangkabau collective in West Sumatra is a social function in the form of an outpouring of feelings and thoughts. In the text of the lullaby song of *Dendang Malalokan Anak* from Kampuang Baliak Jalan Sungai Pisang Kelurahan Teluk Kabung Tengah, Teluk Kabung Subdistrict, Teluk Kabung District, Padang City the whole text contains the overflowing feelings of the singer. The text is as follows, *Anak kanduang lakehlah gadang/ Kok lah gadang lah ka disuruah-suruah/ Ohhh mandeh awak nak eiii/ Awak ketek lah dimanjo-manjo mandeh/ Kok lah gadang nak balehlah jaso mande lai oo nak// Oooo kanduang/ Anak kanduang lah sibiran tulang/ Ubek jo jariah lah nak ei jo payah/ Sidingin tampak nak di kapalo/ Tak usah lah nak ei banyak juo tingkah laku/ Yooo nak kanduang// Bobok bobok lah si Sagaf bobok/ Bobok lah babuai di dalam ayunnan/ Usah Sagaf nak banyak parangai/ Urang banyak parangai nak lambek gadang/ Ooo Sagaf//.*

The singer of this song, Nurwati, born in Teluk Kabung, July 7, 1970, residing in Kampung Balik Jalan Sungai Pisang, Teluk Kabung Tengah Subsubdistrict, Bungus Teluk Kabung Subdistrict, Padang City, stated that she conveyed her hopes and feelings to her child through the song text. The hope, among others, is that the child will soon grow and develop (explicit) and this is in line with the hope that the child will always be in health and well (implicit). The outpouring of his feelings is expressed in the statement that the child is his soul mate (*sibiran tulang*), an antidote for fatigue (*ubek jariah jo latiah*). The same pattern was carried out by the singer of *Babuai Anak*, Desi Sumi, born in Sibaruas 5 December 1979 from Kampuang Lansano Kelurahan Sikucur, Kecamatan V Koto Kampung Dalam Kabupaten Padangpariaman also *Dendang Malalokan Anak* singer, Vigo Fitria, born in Kampung Kapencong June 15, 1986 from Kampung Kapencong Kanagarian Koto Barapak, Kecamatan Bayang, Kabupaten Pesisir Selatan. Expressively, the three singers from three different coastal regions (Padang City, Padang Pariaman District, and Pesisir Selatan District) convey the same hopes and feelings in the text of the lullaby song that they sing respectively.

Directive Functions

The second function of the text of lullaby song coastal region of the Minangkabau collective is a directive function, namely a function as a medium for cultivating character education values, moral values, and truth values in living life (see also Danandjaja [13], Djamaris, et al. [6], Rusyana [8], Hasanuddin WS (2016), and Hasanuddin WS, et al. [9]). This function is in the form of messages, advice, hopes, and prayers. The main point of the Minangkabau

collective in general contains advice, messages, and hopes. *“Lok lalok oo lalok lalok lah nak lalok lah lalok/ Indak elok lah anak manangih/ Urang panangih nak lambek gadang/ Kok lah gadang anak ka sikolah/ Lalok lalok lah nak lalok/ Lalok lah nak lalok//”*. In the text of *Dendang Malalokan Anak* from Kanagarian Batu Hampar Selatan, Kecamatan Koto XI Tarusan, Kabupaten Pesisir Selatan, there are suggestions and messages to become children who are devoted to their parents and ancestors, *“Laloklah nak laloklah sayang/ Usah manangih nangih lah juo/ Induak ka karajo saying/ Laloklah nak di dalam rayon// Usah manangih sayang nak manangih juo/ Lakeh lah gadang nak ka tulang tagok dek Ibuk nyo/ Panolong nenek karajo/ Sayang laloklah nak di dalam rayunan// Usah managih nagihlah juo/ Buah hati limpo bakuruah/ Laloklah nak laloklah sayang/ Sayang dek induak kanduang lah bana nak/ Jangan manangih lah buah hati induak nak/ Induak ka karajo saying/ Laloklah nak laloklah sayang/ Nak buah hati Ibu nak// Laloklah sayang laloklah nak kanduang/ Usah manangih nangih lah juo/ Urang panangih lambek gadangnyo/ Urang panangih lambek lah cadiaaknyo/ Laloklah sayang di dalam pangkuan Ibunyo/ Laloklah sayang di dalam rayunan //”*

Aesthetic Functions

The third function is an aesthetic function. The series of advices, messages, hopes or prayers contained in the text of the lullaby song coastal regions of the Minangkabau collective are not just told. The speech is processed in such a creative way by utilizing sound elements and word choice (diction) so that it becomes a poetry literary text that has aesthetic value. All texts of the lullaby songs coastal regions of the Minangkabau collective in West Sumatra that have been compiled in this study carry out an aesthetic function (see also Riffaterre [4], Pradopo [5], and Teeuw [7]).

The texts of the lullaby song are generally formatted as free poetry. Arrays, stanzas, rhymes, and rhythms are not tied to a particular pattern. The aesthetic element of text which is in the form of free poetry arises

from rhythm, namely rhythm. The resulting rhythm presents a cacaphony tone and atmosphere that tends to be emotional. In addition, aesthetic elements are also created from diction which are arranged in such a way as to give rise to beautiful sounds and rhythms. The text of the lullaby song in the format of free poetry, including the text entitled *Laloklah Nak* from Kampung Piai Di Ateh, Kelurahan Cupak Tengah, Kecamatan Pauh, Padang City, *“Laloklah Nak/ Oi laloklah Nak kanduang/ Ndak usah banyak parangai Nak oik/ Urang banyak parangai lambek gadang Nak oik// Laloklah lalok, laloklah Nak/ Kok ka lalok piciankan mato Nak oik/ Ndak usah banyak parangai Nak/ Baa Amak bakarajo ko Nak oik/ Buai babuai lah Nak kandang oik/ Buai babuai buaian rotan Nak oik/ Kok dapek kato sasuai/ Marilah kito pai bajalan Nak Oik//”* The repetition of words in the same line or the repetition of phrases or clauses from one line to another in one stanza or in different stanzas are the main characteristics of the chanter to present the aesthetic impression of the text of the song. The same pattern is found in the text of the song *Laloklah Nak laloklah Sayang* from Jorong Teluk Belibi Nagari Punggung Kasik, Kecamatan Lubuk Alung, Kabupaten Padang pariaman, *“Laloklah nak laloklah sayang/ Usah manangih nangih lah juo/ Induak ka karajo saying/ Laloklah nak di dalam rayon// Usah manangih sayang nak manangih juo/ Lakeh lah gadang nak ka tulang tagok dek Ibuk nyo/ Panolong nenek karajo/ Sayang laloklah nak di dalam rayunan// Usah managih nagihlah juo/ Buah hati limpo bakuruah/ Laloklah nak laloklah sayang/ Sayang dek induak kanduang lah bana nak/ Jangan manangih lah buah hati induak nak/ Induak ka karajo saying/ Laloklah nak laloklah sayang/ Nak buah hati Ibu nak// Laloklah sayang laloklah nak kanduang/ Usah manangih nangih lah juo/ Urang panangih lambek gadangnyo/ Urang panangih lambek lah cadiaaknyo//”*

Based on the presentation of the results and discussion of the format, content, and explanation of the chanters, the social function of the text oral tradition of lullaby song coastal refions of the Minangkabau collective in West Sumatra can be summarized as shown in table 2 below.

Table 2. Format, Content, and Social Functions the Text of Oral Tradition Lullaby Songs Coastal Region of the Minangkabau Collective in West Sumatra

Format	Content	Social Functions		
		expressive	directive	aesthetic
Has a free poetry format, not bound by the number of lines and stanzas. Not tied to the rules of rhyme and rhythm	The contents of the text contain teaching references in the form of noble advice, hope, and	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 free poetry patterns that are not tied to lines, stanzas, rhymes, and rhythms. Beauty rests on rhythm and diction. Using the repetition technique by

	prayer			repeating words, phrases, or clauses in the same array or in different arrays in the same verse, or in different arrays and in different stanzas.
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Thus, the research findings in the form of the format, content, and sosial function of the oral tradition text of the lullaby song coastal region of the Minangkabau collective in West Sumatra opens another greater possibility for further research in the form of a comparative study of the oral tradition Minangkabau collective. In addition, further research into other types of folk songs such as game folk songs and work folk songs is another important part. According to Siegel [11]), Goodenaugh [17], Hadi [19], Navis [18], Barthes [20], Dundes [16], and Sedyawati [14] the earlier it will be better because it will be able to maintain the authenticity of the text. The longer it is delayed, the influence of external culture and the influence of communication technology tools will influence the singer in singing the folk songs they control.

4. CONCLUSION

The text of the oral tradition of lullaby songs coastal regions of the Minangkabau collective is displayed in a literary format, namely a free poetry format which contains values, life philosophy, descriptions of attitudes and behavior, as well as what the Minangkabau collective in coastal areas thinks. Thus, the Minangkabau collective lullaby song of the coastal areas in West Sumatra is both knowledge and local wisdom of the Minangkabau people in living their lives. The wisdom values of the Minangkabau collective lullaby song are a very valuable intangible cultural heritage. As with other oral traditions, the lullaby song text of the Minangkabau collective not only has a pragmatic aesthetic function of language in speech, but also other broader social functions.

The text of the oral tradition of lullaby song of Minangkabau Collective as an intangible cultural heritage has a social function as well as a projection system; as a means of ratification of social institutions; as a means of children's education; and as a means of coercing and monitoring community norms so that they are always obeyed. The text of the oral tradition of luoastal region of the Minangkabau collective is a means of communication in terms of self-control and inculcation of the main character values in the Minangkabau collective for generations.

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