



Reflection on Cultural Wisdom Educating Children to Pray in Minangkabau Classical Stories Semiotic Interpretation

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Abstract. This paper aims to explain the description of cultural wisdom in educating children in classical stories semiotically. The problem is motivated by the phenomenon of the need for classical stories to be interpreted in a semiotic manner to get a better and meaningful picture of the phenomenon of children's education by story characters. In my previous research, there are many classic stories that describe children's education, but in this paper a description of children's education is presented by the character of the story of Bundo Kandung in the Kaba Cindua Mato story, which has been famous for a long time when it was still told orally until this kaba story has also been published. Printed repeatedly. The research method used is descriptive and technical explanation is semiotic where quotes from stories are interpreted as semiotic symbols that show signs that can produce interpretations related to cultural wisdom in educating children. The discussion contains data from stories and interpretations of cultural wisdom in educating children to pray, methods of educating children, trying to educate children, clear strategies and materials, making children take the initiative, and humanist education. The interpretation of cultural wisdom is considered very relevant in education for modern life, which is not only oriented to globalization but also strongly adheres to local cultural values which have become the flagship of story-supporting communities. This paper can also be submitted as a material for developing character education for students and as a material for developing literary language education so that it becomes an education based on the nation's noble cultural values.

Keywords: cultural wisdom of classical stories · children's education · semiotic interpretation

1 Introduction

Appreciation of classical folklore has a role in family education because classical literature has a contribution to the education of children in the family. As part of the culture, folklore also contributes greatly to the supporting community. Its presence tells a portrait of past lives that are still needed and useful for the future [1]. The cultural values contained in it will become guidelines and give birth to rules or policies called local cultural wisdom. The things that are contained in a culture, one of which is a

sign. Disclosure of signs reflects activities or events that occurred in the past both in terms of community customs, mindset, language and others contained in folklore [2]. Classical literature reflects the education of cultural values for children by describing emotional and intellectual development, development of social sense and ethical sense. Reflection of cultural wisdom in classical literature can help children's education in terms of exploring language development, developing the value of beauty multicultural values, and inculcating religious values [3]. Furthermore, the growth and development of children's character depends on the education of children in the family because the family is the smallest environment consisting of the people who are best known and used as examples by children. Prasetyo said that the family always plays an important role in the growth and development of children, including in terms of education [4]. Diadha added that the role of parents is very necessary in children's education, in addition to monitoring children's development, also to instill good values [5].

In the description of the classic Indonesian story, children's education has its own characteristics, because it is told before the child is born, the parents have started education by praying for the child with good prayers. Prayer is a servant's request to His Lord for the gift of care and help. Parents also give positive affirmations and avoid taboo words in everyday life, which begin before the child is born. It was also told that the preparation of parents to become educators before giving birth to their children by preparing life skills. When the child is born, Indonesian parents act as "norm setters" for the child by teaching them cultural values and wisdom that are not only found in Indonesia in general, but also the cultural values found in the family. Values and norms as well as specific cultural wisdom like that, usually they rarely get in school but they get in folklore. These cultural values and wisdom are beneficial for the child when he is a teenager or adult.

In the title of this paper, the reflection of cultural wisdom in educating children in classical stories is discussed semiotically. Wisdom is a noun which means 'wisdom or intelligence' [6]. Wisdom can be in the form of words or actions, actions that show the nature of wisdom, namely wise, clever and clever, and knowledgeable. Rahyono states that wisdom is the intelligence possessed by a group of (ethnic) humans obtained through their life experiences and manifested in their cultural characteristics [7].

When related to this paper, cultural wisdom means intelligence and wisdom produced by cultural communities that are recorded or documented in folklore based on the life experiences they have gone through. In connection with that definition, what is meant by cultural wisdom messages are prayers, advice, instructions, good warnings that are carried out by someone in the form of norms, rules, and actions that show cultural intelligence and wisdom [8]. The cultural wisdom of educating children to pray, which is discussed in this paper is the content of the classic story of Kaba Cindua Mato which is interpreted through semiotic signs. For Saussure, a semiotic sign is a physical object with a meaning or to use the term, a sign as we perceive it as writing on paper or sound in the air. The signifier is the mental concept to which the signifier refers. This mental concept is broadly the same in all members of the same culture who use the same language [9]. However, Pierce's theory has become a grand theory in semiotics. The idea is a comprehensive, structural description of all marking systems [10]. Peirce also said "A sign is something that is associated with someone for something in some respect and

capacity. A sign refers to a person, that is, creates in that person's mind an equivalent sign, or a sign that is more developed. The sign it creates is called the interpretant of the first sign. The sign shows something, namely the object.

Furthermore, Pierce argues that humans understand the signs around them through three elements, namely; (1) object (something that stands alone in the world, for example all objects that can be seen by human senses); (2) sign/representament-sign (everything caught by the senses that refers/represents the reality of an actual object), and (3) interpretant (mental concept that a person has in interpreting, mental concept is not identical with the person who interprets it but an image). that is in the person's mind). The semiotic sign is a part of the story, word or sentence that shows the meaning of educating children. Semiotic signs in stories can be classified into three forms, namely icons, indexes, and symbols [11]. In addition, signals and symptoms are also explored to determine the interpretation theme of the object being analyzed. With the description of interpretation in the discussion of this paper, it is hoped that this paper will be useful for practitioners of children's education and connoisseurs of classical literature. In the kaba story that is analyzed, the central figure in children's education is the character of the story Bundo Kadung, a woman who serves as a female king. Therefore, the depiction of educational cultural wisdom is an interesting thing to interpret semiotically. In addition, the story of Kaba Cidua Mato has become a legendary story in the community and needs scientific discussion. Successful or successful literary works are able to reflect their era [12].

2 Method

This study uses a qualitative research type, which is a method used to explain the condition of a natural object, in which the researcher is the instrument. This study emphasizes more on the message of cultural wisdom in the education of children to pray in classic stories [13]. Research approach, namely content analysis which is the study of words, sentences, meaning of usage, and their interpretation in a semiotic manner [14]. The literary approach used to examine icons, indexes, and symbols is the semiotic approach. The semiotic approach is an analysis that pays attention to literary works as a sign system, which has meaning based on community conventions (language) or literary conventions [15]. Meanwhile, judging from the data presentation technique, this study uses a descriptive pattern, namely the research method which tries to describe and interpret objects as they are. Descriptive patterns produce interpretations of the description of messages of cultural wisdom in classical stories. Data and data sources in this study, namely the folklore of the Minangkabau region, Sumatra, Indonesia entitled Kaba Cindua Mato [16].

3 Results and Discussion

3.1 Cultural Wisdom Educating Children to Pray in Classical Stories

The cultural wisdom of educating children in prayer is illustrated based on data quoted from the story of Kaba Cindua Mato which shows the activities of the story character Budo Kandung educating children to pray. The character of the story, Bundo Kandung,

is a woman who has two foster children. One of his biological children is named Dang Tuanku and the other is his servant child named Cindua Mato. Apart from being the mother of his son, Bundo Kandung was also a female king in the Pagaruyung kingdom. As a king he exemplifies a lot of cultural wisdom or intelligence and life skills. One aspect of cultural wisdom that he did and passed on to his children was being good at praying to God Almighty.

The following is a quote from the character of the story Bundo Kandung who mastered many prayers, which is described as follows.

<1> Diajari anak alemu kuaik kaba, doa piganta jo pidareh, sarato palunak hati, hilang badan di nan tarang, basambuni di daun bilang-bilang, tahan gurindam garagaji, tidak dimakan biso kawi, sarato doa sikalumun, cukuik jo doa pulali, pulali api dalam tungku, bamacam doa diajakan. (Children are taught the knowledge of being strong and invulnerable, prayer for fear and hardening, as well as prayer for softening the heart, prayer for disappearing in the light, prayer hiding in a leaf of sayings, prayer for holding fasteners and saws, not being able to do it, as well as praying for the enemy to see wrongly, enough with cooling prayer, cooling the fire in the furnace, various prayers are taught) (p. 23).

In the quote above, it is mentioned that there are nine types of prayers that Bundo Kandung taught and passed on to his children, namely the prayer of strong and invulnerable knowledge, the prayer of fear and the intensification, as well as the prayer of softening the heart, the prayer of disappearing in a bright place, the prayer of hiding in the leaves of sayings, the prayer of holding back. Tied and sawed, prayer does not prevent getting poisoned/can, as well as prayer for the enemy to see wrongly, prayer for cooling, cooling the fire in the furnace. In addition, various prayers were also taught to Dang Tuanku and Cindua Mato. In addition, there are many other prayers that are not told.

From that explanation, it was found that the character of Bundo Kandung in his life mastered many prayers and practiced it in his daily life and taught it to his children. Symbolically, the names of the prayers taught are typical of Indonesian culture (Minangkabau), iconically it is perceived that the prayers found are in accordance with their names and their uses in practice. Semiotics, indexical various prayers found to be semiotic signs as a sign of cultural wisdom in educating children to be skilled in praying in life encountered in stories. Thus, the activity of learning to pray has become cultural wisdom in the life of the story characters depicted in the story. It can also be interpreted that the prayer in the story is to be inherited by the reader in cultural life.

The existence of the names of the prayers mentioned in the story is an indication that the prayers mentioned are important in educational materials for children among other prayers that are not mentioned in the story. Prayers that are not mentioned in the story can be prayers that are familiar to the reader, such as prayers for eating and prayers for walking. The prayer mentioned in the story is a specific prayer and has a specialty in learning and obtaining it. That is, not everyone can master the prayer referred to in the classic story.

The following is an interpretation of the use of prayer controlled by the character of the story, Bundo Kandung. This prayer procession is seen in the way of a prayer of fear as the following quote.

<2> Lalu dikunyah siriah sakapua, dibaco doa piganta, taruih disambua rumpun karambia, takuik sagalo kalo jo sipasan (Then chewed some betel nut, then read a prayer of fear, then sprayed coconut clumps, be afraid of all scorpions and centipedes) (p.12).

The quote above is semiotic in the form of symbols, indexes, and icons. Symbolically /doa piganta/ is a name only known in Minangkabau culture found in the classic Cindua Mato story. The interpretation that can be put forward is that cultural communities give their own names to the prayers they do that are different from the names of prayers in other cultures. Iconically, the quote <2> shows the same activity and prayer procession that is carried out in the reality culture in society. The depiction of praying in the story is a depiction of prayer and the same prayer procedures in the real life of the Indonesian cultural community, especially the Minangkabau culture at that time.

Furthermore, indexically the quote <2> indicates the existence of causality with the object. The reading of the prayer in the quote above has the effect of fearing venomous animals such as scorpions and centipedes. Based on the context in the Cindua Mato story, it is told that Bundo Kandung ordered Si Selamat and Si Barakat to take the young fruit of the ivory coconut but both complained because they were afraid to approach the coconut which was full of venomous animals. Bundo Kandung then helped them by; chewing betel nut, then reading a prayer, and spitting out a clump of coconut. Thanks to his prayer, the venomous animal in the tree became afraid and left and Si Selamat was able to climb the coconut tree and managed to take the ivory coconut.

In this case, it can be significant that the character of the story in achieving what he wants cannot be separated from the effort and activity of praying. The activity of praying is a symbol with the object of asking the Almighty for one's inability except with the help of Allah. As for praying, what is meant is praying as in the description of the quote <2>, which has a coherent procedure and procession. So, the intended prayer is more than just reciting the prayer readings. Thus, the semiotic sign above is a symbol of the wisdom of praying culture taught by the story characters. In this case, of course, there are many kinds of prayers in the story, with different procedures or techniques for using them.

Bundo Kandung in this story is depicted praying to subdue venomous animals that Si Selamat cannot overcome. Therefore, he prayed with a prayer of fear and it turned out that with Allah's permission his request was granted. Indexically and related to culture, the meaning of the text quote is (a) Bundo Kandung believes that the ruler of this nature and everything in it is God and by asking for His help, venomous creatures that hinder it can be overcome or subdued. (b) The one who prays is someone who knows that God is almighty and he believes that God will grant his request. Faith is a solid foundation for the fulfillment of requests in prayer. (c) The existence of a prayer procession by chewing betel nut and spraying tree roots, it is clear that the prayer that is said has a coherent prayer requirement. (d) The prayer must have been mastered before or inherited by learning from his predecessors. (e) The Bundo Kandung figure demonstrates how to pray and ask God Almighty, to his two assistants for education.

The semiotic interpretation carried out as above is a textual semiotic interpretation based on symbols, icons, and indexes. The semiotic interpretation of this can be different if it is interpreted with cultural interpretation and cultural expressions because what is meant by symbols such as "coconut ivory and poisonous snakes" in a cultural perspective

are 'honorable people who are useful and enemies who hinder the plans' of the Bundo Kandung character.

In KCM, apart from the character of Bundo Kandung, other characters are also described as performing prayer activities as evidence that the prayer was used by Bundo Kandung's children. The following is the text of KCM which shows the prayer activities of the characters in the story as follows. a) Cindua Manto asked Dang Tuanku for prayer when he was about to leave for the Ngiang River with the words "please help me with prayer (help me with prayer) (p.48). He also asked Bundo Kandung to pray when he was about to fight, Please be with Bundo with prayers (Help me with Bundo Kandung prayers) (p.147). b) Cindua Mato prays against the robbers with the quote "Takana prays Bundo Kandung ... reads a barani prayer, indak takuik jo readyo (Remembers Bundo Kandung prayer... reads a brave prayer, is not afraid of anyone) (p. 53). c) Basa Ampek Balai prays for Cindua Mato with the words "We pray for Cindua Mato, greetings juo home pie, indak ado maro malintang (We pray for Cindua Mato, happy going home, no dangers in the way) (p. 49).

In (a), (b), and (c) the quotations in italics are story texts in the form of semiotic signs indicating (index) that the characters ask each other for prayer, pray for, practice, and help other characters with prayer. Thus the depiction of the cultural wisdom of praying is an activity that cannot be separated from the culture of the story characters in living life.

Based on the data above, it can be concluded that the character of the story Bundo Kandung in various activities carries out prayer education for children. They ask for prayer, and pray for others to be successful in their endeavors. From the quote above, it is identified that the depiction of the wisdom of educating children to pray, parents praying for their children is cultural wisdom and the educational value of classical stories. Prayer as a semiotic sign means that in the story, the activity of praying for success in life has become entrenched so that it becomes an important cultural wisdom in life.

The depiction of story characters praying to Allah SWT in their lives to get a better and lucky life is an icon and relevant as a consequence of the belief that life is a gift from God. The characters of the story also believe that by praying to Allah they can help them get out of various problems and by praying their goals can be achieved. Praying for them is a servant's effort to ask the Creator and praying is also described as the slavery of weak humans before God Almighty.

Furthermore, to form educated children and have strong personalities inside and out, it is not enough to educate children only by teaching external knowledge such as rules and etiquette in various activities. In addition to physical knowledge, children are also equipped with inner knowledge which is an ancestral heritage that is very useful in dealing with life's struggles. In the description above mentioned nine kinds of mental science and various other prayers. The nine names of prayers are symbols of the prayers taught by the characters in the story. Iconically, the representation relates to the interpretation that the prayer has been mastered and able to be practiced by Dang Tuanku and Cindua Mato so that they have supernatural abilities. Kaba gives a message that children's success cannot be separated from efforts to form spiritual strength in addition to reason and physical strength.

The quote above can index the interpretant that the occult sciences as above are something that is common (not strange) and can be studied in the lives of human children. In connection with the existence of night time for the implementation of occult learning, it can imply that science should not be studied by just anyone. It is possible that only students who have a certain relationship with the teacher and feel interested, such as Dang Tuanku and Cindua Mato, can be taught this knowledge. Thus, it is not surprising that spiritual intelligence and expertise are only found in a small part of the community. This also at the same time reinforces previous theories that one of the characteristics of classical literature is that it expresses mystical and supernatural things which are doubtful to people today, but in KCM's disclosure this is something that is natural.

3.2 Methods in Children's Education by Bundo Kandung Figures

In KCM success in life is related to prayer education and the efforts made by the characters. Among them are found the cultural wisdom of praying in life which is done alone and together in overcoming life's problems. Next, the method in educating children to pray is presented by the character of the story, Bundo Kandung.

3.2.1 Trying to Educate Children to Pray

One of the efforts carried out alone that stands out in KCM is the effort of the Bundo Kandung figure in educating children from childhood to adulthood. Children's education activities in KCM are depicted through the figures of Bundo Kandung educating Dang Tuanku and Cindua Mato. From childhood to adulthood, he educates his children on various occasions with various kinds of prayers. The business of teaching and educating children is an effort to transfer knowledge and prayers from parents to children, on the contrary for children it is an effort to increase knowledge and reduce self-weaknesses, as well as the formation of behavior, in order to become a noble human being. Children's education is used as a symbol of cultural wisdom in filling life for a better life.

Bundo Kandung besides being a mother as well as a king who has many activities, however, educating children for him is the main and priority thing. In KCM it is told, one night Dang Tuanku was asleep, but Bundo Kandung woke him up to be taught knowledge about customs and culture, as illustrated in the following text.

<3> Manitah Bundo Kandung, "Sabab anak denai jagokan ... anak batambah gadang juo, denai baransua tuo juo, ... Anak tidak bantunjuak-i." Said Bundo Kandung, "Because my child wakes up...the child is getting older too, I'm getting old too...My child has not been educated) (p.17).

The quote above is marked and interpreted in the form of symbols that can be objected to the primacy of education in the life of the Bundo Kandung family. The interpretation that can be expressed is that teaching and learning is an activity that must be carried out in family life, especially between mothers and children on various occasions. In fact, teaching when necessary should be done at night while everyone else is sleeping. Such references give meaning to the importance of children's education in the classic story of Kaba Cindua Mato.

If interpreted indexically which indicates a cause and effect, then the sign in the quote can have the object that waking up from a night's sleep is a sign of cultural wisdom for

the sake of education. Mothers and children must give up their sleep time to be used for teaching and learning. The interpretation is that educational efforts for story characters are cultural wisdom that is very urgent in accordance with the reasons contained in the quotation from the story. The significance is that the child is getting older and the mother is worried that she is getting old while the child has not been educated. For that reason, the education of children by parents is more important than anything else like the pleasure of sleeping. Sleep is no more important to them than education for success in life. It also means that the wisdom of children's education is very important for them in living life and must be cultivated in life.

Connotatively, the interpretant also implies the message that (a) educating children is a parent's responsibility to their children that must be carried out, on the other hand learning is a child's obligation to parents that must be carried out patiently. (b) If the parents are busy during the day, then the quiet night can be used to provide education for their children by the mother. (c) The condition of children who have not been taught science is something that cannot be left alone and no matter how busy and difficult time is for parents, children must be educated. This is based on the need for parents to feel anxious about leaving children who are weak in various fields.

3.2.2 Clear Material and Strategy

The children's education program that Bundo Kandung strives for for his children is carried out with clear, earnest, and thorough materials and strategies as described in the following text.

<4> Dangakan bana denai curaikan, denai curai, denai papakan, Tambo adat Minangkabau, sabarih bapantang lupu, satitiak nan tidak hilang, nan tapakai di alam nangko. (Listen carefully, I will describe and describe the Minangkabau traditional Tambo, in a line don't forget, don't forget one point which is used in our country) (p. 18).

Judging from the form of an icon marked with repetition, these words can be interpreted that in educating children, the character of the story Bundo Kandung as a teacher uses a learning strategy to ask children to really listen to the lesson. Bundo Kandung mentions the topic of the material being studied, Bundo Kandung mentions the requirements that must be met (objectives to be achieved), and Bundo Kandung explains the benefits of the material being taught.

Based on these meanings, the method of child education that Bundo Kandung does for his children is the same as education in actual reality, which is a form of religious education that has been well structured in the form of planning, implementation, and clear benefits.

Based on the context of the story, the subject matter delivered by Bundo Kandung in the evening lesson relates to the territory of power, the nature of the penghulu (customary leader), the nature of customs, the nature of the king, and elements of royal government (KCM: p.18–21). Such a sign is an index which means that a culture is passed down from the previous generation to the next generation through the efforts of children's education in this case household education on the initiative of parents. In other words, future generations will only acquire a culture if their predecessors are willing to pass on their culture to their descendants through learning.

Furthermore, in children's learning, the success of learning can be felt by children quickly and precisely as described in the following text.

<5> Kan iyo anak nan baduo, ..., tasalin alemu Bundo Kanduang, anak sangat tarang hati, alif diaja ba dapek, sukolah hati Bundo Kanduang (Both of the children have copied the knowledge of Bundo Kanduang, the child is very bright in heart, Alif is taught that he has got it, Bundo Kanduang is happy) (p. 23).

In the quote above, it is depicted (icon) Dang Tuanku and Cindua Mato learning with an open heart or intelligent and responsive so that one part of the lesson they teach, they get two parts. Based on the context of the story, it is understood that the child's rapid mastery of the subject matter cannot be separated from the child's potential and Bundo Kanduang's expertise in compiling learning materials and strategies. In addition, such a learning situation is very encouraging for Bundo Kanduang as a good teacher who respects his students. This situation also made Bundo Kanduang very happy. Such an interpreter clearly describes the cultural wisdom of pleasure in science and knowledge as well as the pleasure of teaching and learning for children in the family at KCM.

3.2.3 Make Children Initiative and Active

If in the previous quote an educational initiative from a parent or teacher, the following quote shows the desire to learn from the child. In a pleasant learning situation, an intelligent child clearly responds to the treatment of education and subject matter well. Children's responses in learning can be seen in the way they try to ask questions about material that has not been understood as contained in the following text.

<6> Sanan manjawab Dang Tuanku, "Kalau buliah denai batanyo, apo guno pangulu, apo karajo baliu nantun?" (Then answered Dang Tuanku, "If I may ask, what is the use of the penghulu, what is his job?" (p. 21).

The quote above is a semiotic representation which as an index shows the object that Dang Tuanku is trying to ask or get a lesson from Bundo Kanduang. The interpretation that can be put forward is that the implementation of good learning is also the initiative and effort of the students to gain mastery of the material more than the teacher. It also means that culture must be learned from people who have mastered it in life. So, the education business is an effort to learn and teach, an effort to tell and ask questions, an effort to be willing to teach and learn for the sake of cultural preservation by the supporting community.

3.2.4 Humanistic Children's Education is Better

When viewed and interpreted contextually, the story shows the icon that in the kaba story KCM teaches and asks questions; manners or ethics. With the words "if I may ask..."; shows that the questioner has a clear, polite and courteous request. The interpretation of the quote is interpreted that students in learning have good character, besides being intelligent, having good manners, wanting to know more, being attentive, respecting teachers, being fun, and showing signs of being ethical in education. On the other hand, Bundo Kanduang's response to Dang Tuanku's question was very pleasant and humane as shown in the following text. "Mandanga kato kanduang son is fierce tasanyum Bundo

Kanduang, ... (Hearing his biological son's question, laughing (smiling) Bundo Kanduang) (p.21). The quote is interpreted indexally, that is, smiling can indicate that the object is satisfied and happy. His interpretation is how happy and satisfied Bundo Kanduang is with his son's question because he can interpret the question as the meanings stated above. For Dang Tuanku Bundo Kanduang's smile can indicate that the act of asking is very much liked by his mother. The interpretation that can be put forward is that teaching and learning must be carried out with high spirits, a pleasant atmosphere, polite, and not tense or scary, and full of joy even though it is at night.

From the data above, it can be concluded that the character of Bundo Kanduang in KCM is described as making efforts to educate children in preparing their children to fill life, namely educating children. On the other hand, for Dang Tuanku and Cindo Mato, studying science is also an effort in life for personality formation. Efforts in the form of children's education contain material about divinity (prayer), customs, and life skills. Education is carried out with a strong will as a life obligation and is delivered in a didactic and humanistic manner all the time and in various places.

4 Conclusion

Sander Piere's opinion, who views signs in terms of their objects in the form of indexes and symbols and finds reflections on the semiotic meaning of signs in the form of indexes and icons and symbols that show the object that cultural wisdom in educating children to pray is the success of children's education. Which affects the future. The wisdom of praying culture is a very urgent education for children to be successful in the future. In addition, the success of children's education in prayer cannot be separated from several factors including the child's spiritual, emotional, and physical conditions, teachers, teaching materials, the right time, and facilities. What is interesting in the semiotic marker of learning to pray on the success of children's learning is expressed as something related to mental conditions.

This shows the significance that a good mental (emotional) condition makes a big contribution to learning success in addition to intelligence abilities. So, in this classic story, besides being explicitly stated, intelligence is also implied that success in children's learning depends on emotional intelligence. From the indexical markers, it is also shown that two children with different social levels, when educated, both also become wise and wise people. So, in this KCM, it has been ordered that the potential of children is basically the same, it's just that the treatment of education makes children different. This Kaba clearly gives a message that the value of cultural wisdom in studying prayer with education plays a very important role in improving one's life and cultural status to become a dignified person and has the potential to get a better socio-cultural position. We close with the hope that the details of this interpretation will be useful for many parties, especially for children's education and cultural wisdom. This research needs to be developed on materials and courses, especially those related to the appreciation of regional literature and culture.

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