

## Manujai: Social Functions, Local Cultural Values, and Universal Lullabies from West Sumatra, Indonesia

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### Abstract

*Lullabies for children are a local and universal phenomenon in the world. Despite having local values, the lullaby phenomenon exists in almost all world cultures. The Minangkabau people in West Sumatra have a tradition of singing lullabies for children called manujai. Manujai slowly eroded and began to disappear due to the touch of technology and modernization. Manujai, besides functioning as a children's lullaby, is also a medium for conveying messages, especially cultural and religious values, which are expected to be embedded in children's minds. The purpose of this study is to describe, reveal, and analyze the meaning of the function of Manujai as a cultural expression of the Minang people, while at the same time connecting universal values that exist in children's lullabies in several other cultures. This paper is a qualitative descriptive research. The data is obtained by tracing the manujai text. This research shows that manujai text has three social functions: (1) conveying feelings, thoughts, and attitudes to life; (2) teaching cultural values through advice, messages, and hopes; and (3) presenting the beauty of language, feeling comfortable, calm, and prosperous, as well as generating a sense of comfort for children who listen. What all the lullabies in the world have in common is rooted in love, tenderness and care. Many lullabies have a peaceful, hypnotic quality. Weary bodies, rising black nights, difficulty closing eyes, and sleep are the three elements that form the universal backdrop for melodic and lyrical strands of lullabies around the world.*

**Keywords:** *Manujai, lullaby, social function of oral tradition, cultural values.*

### INTRODUCTION

There is a significant relationship between parenting and child development in the early 1,000 days of life (Prasetyawati, 2019). The golden age is the golden age for children in the range of 0-5 years, which is a period when children have a lot of excellent potential to be developed. This stage is the right phase to instill good values so as to give birth to characters that are later expected to shape their personality. According to Gardner (1983: 38), early childhood plays a very important role because the development of the human brain has experienced leaps and bounds, reaching 50%. When born into the world, children have reached 25% brain development, until the age of 4 years their development reaches 50%, and up to 8 years reaches 80%, the rest develops until the age of 18 years. The achievement of optimal brain development at this time must be perfected by providing appropriate stimulation or stimulation (Patmonodewo, 2003). The development and growth

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of children will be optimal if they get a stimulus from the environment around the child. Stimulation can be divided into three categories, namely nutrition, health, and psychosocial (Riana Mashar, 2011).

Psychosocial stimulation is a series of stimulating activities (sight, speech, hearing and touch) that come from the environment around the child (father, mother, caregivers and other family members). This stimulation aims to help children accelerate growth and development. Children who receive targeted and regular stimulation will develop faster than children who receive less stimulation (Hashim, 2017).

This pattern of stimulating children in Minang society has long been known as manjulai. The manjulai tradition continues to be cultivated and applied to children aged 0-5 years. Manjulai is a form of local knowledge of Minang culture, namely the mention of children's lullabies or parenting patterns used to educate children. Literally, manjulai is an activity to stimulate children's development through singing, gestures, and facial expressions. Manjulai can also be interpreted as conversing with children who are not yet good at speaking, but can only imitate their mother tongue (language of taste) and who are already able to speak with limited vocabulary. On that basis, it can be concluded that manjulai is a parenting style based on Minang culture which is carried out by talking, playing and singing.

Manjulai does not only function as a lullaby, but also as a medium for conveying messages, especially traditional and religious values, which are expected to be instilled in children's minds. Manjulai activities are also character education given from an early age by the extended family, apart from parents. In this case, manjulai also functions as a medium of interaction or increases the emotional bond between parents and children. Manjulai parenting can improve children's motor skills and increase cognitive intelligence in children. So, parents, including the closest environment, play an important role in the development of a child's language and speaking abilities. Therefore, early childhood is very appropriate to lay the foundation for the development of physical abilities, language, social-emotional, self-concept, moral arts, and religious values. Early childhood is a very decisive period for the development and growth of children's attitudes, values, behavior and personality in the future (Hurlock, 2013).

The Minang people have an oral tradition of singing lullabies or manjulai. So far, manjulai in Minang society is rarely found, no longer attracts attention, and is almost unknown to the public. Parents tend to prefer raising their children using electronic media, such as television or gadgets, so manjulai is rarely sung. If this condition is not paid attention to, it is very likely that manjulai will disappear with time. This is very unfortunate considering that manjulai contains local knowledge which is conveyed through dendang texts which contain the messages and hopes of parents for children. In fact, lullaby is an ancestral tradition belonging to the element of folklore (Endraswara, 2009:18).

Minang people generally carry out daily activities of putting children to sleep by using cradles made of rattan or only using long cloth. When manjulai the child is put in a cradle or carried in a long cloth. Then it is rocked with the accompaniment of songs and rhythms that are soft, calm, repeated, and words of affection so that it seems relaxing and causes drowsiness for the children who listen. Rina Wulandari (2012; 151-159), that listening to children's songs can increase the sensitivity of feelings, such as feelings of joy and happiness in children.

The Manjulai oral tradition basically uses the rhyme genre, although when it is sung it is closer to the rhythmic pattern of poetry. Sentences in manjulai generally consist of four lines or arrays, the first two lines are sampiran while the last two lines are contents with rhymes ending ab/ab. The contents of the last two lines are generally in the form of advice, teaching, or a series of "pearls of wisdom" sentences made of proverbs, sayings, advice, and proverbs.

The study of the format, content, and social function of the text of the oral tradition of the Minang people's lullabies in West Sumatra is a type of functional regional song. Functional folk songs are folk songs in which the text or lyrics and the song are equally important (Brunvand, 1973). It is called functioning because neither the text nor the lyrics nor the song match the rhythm of specific activities in human life. The text of the Minang lullabies is more akin to the genre of poetry than prose. As a poem, the text of a lullaby is divided into two formats. First, the physical format (lines, stanzas, sounds, diction, images, and figurative language), and secondly, the mental format (theme, message, tone, and atmosphere). The physical format of Minang people's lullabies is more likely to be identical to the old poetry format which is physically tied to lines, stanzas, rhymes, and rhythm. However, a limited number of these hymn texts are still found in a free poetic format that is not tied to lines, stanzas, rhymes, and rhythm.

Applicatively, the way to treat children that can be done is badendang (Dahrizal, 2018). Badendang in the Minang language means 'singing' or 'singing' in Indonesian. Badendang comes from the word dendang which is given a prefix (ba-) which in this context means 'to do'. Dendang means 'song', while badendang is the same as singing (Rustiyanti, 2014). Dendang is a provision and emotional defense through a musical format or politeness of vocal expression with lyrics based on an emotionally created bond for a sense of togetherness in the nagari order. Dendang is a form of art in Minang which contains expressions of human feelings to be conveyed to others (Tarmizi, 2010). Dendang is singing rhymes with calm, happy and sad rhythms (Rustiyanti, 2015).

Dendang is one of the traditional musical arts in the form of vocals or human-produced sounds. Badendang does not have special rules, such as the western notation system, solmization scales, and accord systems. Even so, traditionally Minang dendang has its own rules, it's just that they cannot be defined clearly, as contained in the notation system. With this, singers have their own way and style of singing (Rustiyanti, 2014).

The presentation of manjujai is sung by the mother or the mande and it is rare for the men to do it. This is related to the cultural function of mande as a caregiver and giver of basic values of kindness. Serving manjujai generally adjusts the child's bedtime in the morning, midday, midday, late afternoon, and at night. The upbringing of children in Minang society must be based on existing values and norms, which are known as the Minang customary adage *Adaik basandi syara', syara' basandi Kitabullah; Syara' mangato, adaik mamakai, alam takambang be a teacher*". In educating children, it is necessary to instill noble morals which are also known as shy and polite. Another model that is applied in the Minang community's upbringing is the level of caution in behaving, acting, and communicating and prioritizing *raso jo pareso* 'an attitude of empathy and so on. The Minang community has long prepared a parenting pattern so that it is always positive and responsive in facing all life's problems.

The children's lullabies that will be studied are the children's lullabies originating from the mainland or darek. In Minang there are two types of lullabies for children. Dendang lullabies for children who come from the mainland or darek and dendang lullabies for children who come from coastal areas or pasisia. Minang people are generally more familiar with lullaby songs from the land than children's lullabies from the coast. The lullaby for children from the coast called lela or balela is usually only known by residents of coastal areas, while the dendang for lullabies for terrestrial children is known almost throughout the Minang area, including the coastal areas. Lela (mother's or grandmother's little song) usually lulls children in Minang, effectively making children quiet quickly, stop crying, and fall asleep easily. This tradition is also called child manjujai. Musical elements and lullabies for children from the land and the coast are also different. Lullaby for children from land consists of five tones, and lullaby for children from coastal areas has tones, such as the diatonic tone system. Apart from that, there are darek rhythms, the natural sounds of the mountains, pasisia rhythms, the rhythm of the roar of the sea, basic songs of saluang rhythms, and pasisia songs based on raba rhythms. Bajujai actually has its own

characteristics for each region. South Coast, bajujai with rabab, darek bajujai with saluang, Padang bajujai with Pauh's violin singing. Teachings in jujai mother with the technique of singing the child in the cradle, reciting the phrase monotheism *la ilaha illallah* (there is no god but Allah).

This research examines the lullabies of the Minang people or manjulai. This research is important to do because it can complement the writing of cultural literacy in Indonesia for cultural preservation so that it does not disappear or become extinct. In addition, children's lullabies are the most natural and perfect way to soothe children to sleep using mother's voice recognition. Mothers should try to sing a lullaby every time to put their child to sleep.

Manjulai lyrics contain noble values, hopes, prayers, as well as a symbol of the sincerity of parents in raising their children. A lullaby usually also contains gentle movements according to the tempo of the song. The purpose of this research is to describe, reveal, and analyze the meaning of the function of manjulai as a cultural expression of the Minang people. Nonetheless, existing studies on manjulai (Yanti and Fauzian, 2021; Asifa, 2021; Delima et al., 2019; Helmanizar, 2020) have not discussed the social functions and relations of local and universal values of this tradition. Therefore, this article discusses the social function of Minang or manjulai lullaby singing, which includes expressive, directive, and aesthetic functions.

## RESEARCH METHODS

This article was prepared based on the results of qualitative research. The data of this research is the function data of the text of the oral tradition of Minang people's lullabies. Data collection was carried out by taking an inventory through a literature study (document analysis) in Helmizar's book (2020). The text of the manjulai was then analyzed for its format, content, and the description of the social functions of folk songs were analyzed based on the theory of the function of folklore by Danandjaja (2002) contained in manjulai.

The main approach used to analyze the problem is the folklore function approach (Danandjaja, 2002; Batubara et al., 2023), that is, children's lullabies are classified as folk songs, which both the lyrics and the songs play an equally important role and match the rhythm of specific activities in human life. The social function is as a projection system, as a tool for children's education, recreation, and this song also functions as the inheritance of oral traditions.

## RESULTS AND DISCUSSION

As an oral tradition, it can be said that the author of the introductory song of the Minang people is unknown. Therefore, the Minang people feel they belong and try to pass it on to the next generation. Another thing that is a marker in the format of the oral tradition of Minang people's lullaby is that manjulai is easy to change, both in format or form and content. This phenomenon is actually in line with the views of folklore and oral literature. The text of the song will be delivered repeatedly, spontaneously and related to everyday life. This lullaby is found not only in the nagari (village) environment but has a wider distribution area and comes from various sources.

The contents of the text of the Manjulai oral tradition, most of the text contains prayers, messages, hopes and advice, and describes the feelings and thoughts of the mother who sings the text of the song. In the context of ancient Minang culture, the family lived in a gadang house which was not only inhabited by the nuclear family, but also by the extended family. This condition has a significant impact on the growth and development of existing values and norms, which are known as the Minang adat adage. In the context of the gadang house in Minang, children are not only the responsibility of the parents, but the responsibility of many people, both those who live in the gadang house and those who live

around the gadang house. The role of joint stimulation of this child is often carried out through manjulai habits. Therefore, the contents of the text of the lullaby can be in addition to a description of the feelings and thoughts of a mother or father to their child, the feelings and thoughts of a grandmother and grandfather to their grandchildren, the feelings and thoughts of an etek (aunt) to his nephew, or the feelings and thoughts of a grandmother, or and brother to sister. Children who are adored by their extended family will be able to grow better because of a more optimal emotional relationship with their mother, grandmother, aunt, sister or caregiver.

Based on the form or format and content of the text of the lullaby for the mainland region of the Minang community in West Sumatra as described above, the text of this lullaby has many social functions and the most dominant are expressive, directive, and aesthetic social functions.

#### The Function of Expressing Feelings, Thoughts, and Attitudes in Life (Expressive)

Expressive function, namely the function of language as a medium for expressing feelings, thoughts and attitudes towards life. Feelings are related to the mother's inner state when chanting manjulai, for example feelings of joy, sadness, anger, and anxiety. Echols and Shadily (2014) define expressive as expressions that express feelings. The following is a stanza that contains a mother's happy feelings when singing the song "Tapuak Ambai-Ambai" and the song "Buai".

#### Song entitled "Tapuak Ambai-Ambai"

Tapuak ambai-ambai (Tepuk pelan-pelan)

Bilalang kupu-kupu (Belalang kupu-kupu)

Batapuak anak pandai (Bertepuk anak pandai)

Diupah aia susu (Diupah air susu)

Aia susu lamak manih (Air susu enak manis)

Basantan karambia mudo (Bersantan kelapa muda)

Anak jan manangih (Anak jangan menangis)

Bak batambahlah cadiaknyo (Seperti bertampah pintarnya)

Aia susu lamak manih (Air susu enak manis)

Basantan karambia mudo (Bersantan kelapa muda)

Anak jan manangih (Anak jangan menangis)

Bak batambahlah cadiaknyo (Seperti bertampah pintarnya)

(Helmizar, 2020:120)

The song "Tapuak Ambai Ambai", which is usually sung by Minang parents to their children, describes the mother's happy feelings for her child through the text of the song. The song describes a mother's joy over the presence of a child in her life. In addition to feeling happy, there is also a mother's love because her child is healthy and getting smarter (Bak batambahlah cadiaknyo (Like getting smarter)). She can clap her hands (Batapuak is a smart kid (Clap smart kid)), and grows up fast. Outpours of joy because the child is

already good at clapping and being given a gift by the mother is expressed in the statement (Wages for aia milk) (Wages for milk).

Manjulai lyrics are in the form of rhymes. Pantun is known as one of the old bound forms of poetry. The rhyme is not just sung to a lullaby, but has entered into song lyrics in Minang. Pantun generally contains prayers, advice, hopes, messages, traditional values, religious values, beautiful words, and beautiful rhythms.

Manjulai in the tradition of the Minang people takes the form of an outpouring of feelings in lines or arrays grouped into verses and strands. Regarding the meaning of rhyme, Navis (2015: 223) in *Alam Takambang Jadi Guru* says that rhyme has the same meaning as for example. Pantun comes from the word guide (patuntun-guide) which means the same as a parable or parable (Zuber Usman, 1970). Changing the sound of guidance into rhymes is common in the Minang language.

The song has elements of happy rhymes in it. Happy rhyme is a form of rhyme that describes a feeling of joy for something.

Tapuak ambai-ambai (Tepuk pelan-pelan)

Bilalang kupu-kupu (Belalang kupu-kupu)

Batapuak anak pandai (Bertepuk anak pandai)

Diupah aia susu (Diupah air susu)

It is the elements of the pantun that make it easier to understand what it means and what it contains. That is, the song "Tapuak Ambai Ambai" is "clap slowly" and "grasshopper butterfly", meaning "like a butterfly". When the two are combined, it means to clap your hands slowly, like a butterfly circling a garden by slowly flapping its wings. The purpose of the song is to calm a child so they don't cry while having fun while drinking milk.

Song entitled "Babuai"

Tabang alang-alang tabang sukiki (Terbang alang-alang terbang Sukiki)

Inggok di rantiang si kayu gadang (Hinggap di ranting kayu besar)

Lalok babuai sambia bamimpi (Tidur sambil mimpi)

Lalok barayun mandeh bandendang (Tidur berayun ibu berdendang)

Gadanglah aia di Malalak (Besar air di Malalak)

Hanyuik sagalo batang padi (Hanyut semua batang padi)

Mari baayun sambia galak (Mari berayun sambal tertawa)

Usah nak kanduang baibo ati (Jangan anak kandung bersedih)

(Helmizar, 2020: 125)

The song "Babuai" is an expression of a mother's thoughts, feelings, and attitude of love and happiness when she lulls her child to sleep. The thoughts, feelings, attitudes, and experiences that are expressed are the result of deep contemplation of all the obstacles and challenges faced while living in this world, so that the lyrics for a song to lull children to

sleep are created which contain joy by inviting children to sing before going to bed (Mari baayun sambu galak (Mari baayun sambu galak). (Let's swing while laughing)). This song also conveys the hopes and feelings of the mother for her child. The hope, among other things, is that the child is always in good health, good, don't be sad. Her feelings are expressed in a statement (Lalok barayun mandeh bandandang (Sleeping swinging mother singing) Usah nak kanduang baibo ati (Don't your biological child be sad)). Babies like light, soft, and high-pitched voices, especially from their mothers. This is the reason why babies sometimes stop crying when their mothers sing, unlike other people. Interestingly, if babies lose their mother's soothing voice, it will affect their brain maturation. While patting their child's bottom, while stroking the child's back, head slowly, lovingly until the child falls asleep.

#### Directive Functions

Echols and Shadily (2014) define directive adjectives as instructions, expressions, and orders. The directive function is speech that aims to make the interlocutor carry out activities according to his wishes. One of the ways used by Minang mothers or women in instilling traditional and religious values from an early age to their children is through the manjujai tradition. Manjujai can be started since the child is in the womb, but the method of manjujai must be adjusted according to the child's age. The lyrics of lullabies are used by the Minang people as a medium for conveying messages, advice, prayers and supplications, education, and teaching about the value of truth. The lyrics of the song putting children to sleep are reflected in the following stanza of the song "Anak Kanduang".

Song entitled "Anak Kanduang"

Anak Kanduang (Anak kandung)

Anak kanduang si biran tulang (Anak kandung jantung hati atau belahan jiwa)

Ubek jariah palarai damam (Penawar rasa lelah)

Anak kanduang capeklah gadang (Anak kandung cepatah besar)

Buliah tabangkik batang tarandam (Boleh terbangkit kehormatan atau marwah keluarga)

Muluik manih kucindan murah (Berbicara lemah lembut)

Budi baiak baso katuju (Berbudi baik bahasa sopan)

Anak gadih rajin sikola (Anak gadis rajin sekolah)

Pandai mangaji jo malagu (Pandai mengaji dan bernyanyi)

Kok bajalan sapanjang balai (Berjalan lemah gemulai)

Pado pai suruik nan labiah (Lebih baik mengalah)

Kok bakawan upiaklah pandai (Anak gadis pandai berkawan)

Rang panuruik anak salehah (Orang penurut anak saleha)

(Helmizar, 2020:123)

The song "Anak Kanduang" is a medium for instilling or teaching cultural values through advice, messages, hopes, and prayers. Minang people who are mostly Muslim, in their daily lives, prayer is something very important. Moreover, the prayer said by a mother in lulling

her child. This is a reflection of a mother's expectations for her child and is a very effective communication medium in establishing a close loving relationship between mother and child. The lyrics of this song also function as instilling character in children, teaching children to grow up to be diligent at school (Son girl diligently at school) and reciting the Koran (Good at mangaji jo malagu (Good at reciting and singing)) so that one day they will become good children have good morals, faith, and pious (Rang panuruik anak pious (People who obey pious children)). The poetry that is sung when the child is about to enter the subconscious or fall asleep (theta waves) is not done without reason. According to medical and psychologist advice, messages, hopes, and prayers will be more easily transferred when a person's brain waves are in this condition. However, unknowingly the mother's singing is a variety of interactions of life doctrines that come to the baby's subconscious, as a reflection of the mother's hopes for the child who is about to be put to sleep.

The song is also a parental advice and message so that children maintain politeness and understand Minang customs, namely "Raso jo Pareso": fear of God and, shame and courtesy towards fellow humans (Budi baiak baso katuju (Polite language)) , reluctant to respect, tolerant, mutual respect among others, as well as words that are pleasant to hear (Muluik manih kucindan cheap (Speaking softly).

For the Minang people, shame is part of identity. This reflects that Minang customs are based on Islamic religious teachings. Like the principle of the Minang people, "Adat side by side with Shari'a, Shari'a side by side with the Book of Allah". The lyrics of the song "Anak Kandung" above contain advice from parents to their children to always cultivate a sense of shame. Shame is the shield of the Minang people so that it is better to choose death than live to bear the shame and if you walk gracefully (How come you walk gracefully) (Pado pai suruik nan labiah (Better to give in).

This Minang custom is the glue that tightly binds children in the midst of society in life since the taratak phase, the nigari phase, to the migratory phase. In this case, it seems clear that the mother wants when the child grows up so that Minang customs are practiced in daily life and the child lives without perishing.

The Minang people say that the biological child of the baby is a medicine for when they are tired after work. This explains how important children are in the lives of parents. Children are parents' dream. Therefore, it is the hope and prayer of parents to treat their children properly so that they can have pious children (Rang panuruik anak pious (People who are obedient to pious children).

The allusion to ubek jariah palarai damam (medicine to relieve fever) comes from a figure of speech in the Minang language. Ubek jariah palarai damam (medicine when tired after work, which can relieve fever or pain). Bone sibiran is a figure of speech which means child and may also mean heart. If the aim is to address biological children, then the beginning of the sentence starts with son. Likewise with the figure of ubek jariah palarai damam Ubek (an antidote to fatigue) means medicine and jariah means toil. Ubek jariah means reward and damam means fever. So, palarai damam can mean an antidote to fever.

If parents have many children, the difficulty in raising their children starts small. So much trouble in raising and caring for their young children, then paying for the children's education until the child becomes a scholar and covering all the needs of the child's life. When the child is successful in education and gets a decent job. The parents will be proud and happy. The child's success is said to be ubek jariah palarai damam (an antidote to fatigue).

Parents with great difficulty make a living so that their children survive and their education is smooth. Children also know their advantages, have good behavior, are diligent in worship, and excel in their studies. Children like this are often said to be ubek jariah palarai damam. His heart and kind mind become ubek jariah palarai damam for parents in trying



to achieve a better future for their children. Parents try and work hard in running the business, but the heart of child seems to be solace.

Membangkit trunk tarandam (raising the honor or dignity of the family) if you look at the meaning per word, membangkit is awakening, the trunk is a tree or tree, tarandam is standing still in water. There are also those that mean reviving the dignity or honor that has been hidden or neglected for a long time due to certain circumstances. There is a meaning of growing back the positive values that triumphed in the past, and are revived in the present. There is also a meaning of growing enthusiasm to return something that has been lost for a long time. So, the messages, advice, prayers, and hopes of parents in the song "Anak Kandang" are to understand religion, Minang customs, and to revive the dignity or honor of parents.

#### Beauty or Aesthetic Function

The term aesthetic is related to beauty or has a value for beauty. Manujai lyrics or children's lullabies in the Minang community, which are diverse or multiform, show that the Minang ethnic group in West Sumatra is a creative ethnic group in processing ordinary vocabulary into songs or poetry lyrics, which are ephonic and stylistic. Ephony can be interpreted as a musical effect and stylistic can be interpreted as language and language style. One that is often analyzed in literary works (eg poetry) is rhyme. This rhyme has the most dominant function of ephony in literary works. The ephonic and stylistic dimensions refer to the aesthetic taste of literary nuances.

The manujai lyrics in the form of rhymes in this paper carry an aesthetic function. As a literary genre, the lyrics of Minang children's lullabies are inseparable from the nature of literary works that contain aesthetic or aesthetic values. Pantun is the most important form of oral literature for the Minang people (Navis, 2015: 232).

The distinctive nature of literary works that contain aesthetic value, naturally the stanza in the lyrics of manujai carries an aesthetic function. Thus, the aesthetic function is carried out by all the verses of the pantun contained in the lyrics of the introductory song for children.

In the past, Minang rhymes were mostly written in Jawi script which are found in the *Schoolschriften* book written by former students of the Radja School at Fort de Kock in Bukittingi collected by Van Ophuijsen and Van Ronkel. Currently, it is stored in the Leiden University Library and has not been touched much. There are hundreds more couplets of Minang rhymes collected by the Dutch from various areas in Minang in the late 19th and early 20th centuries. With regard to the aesthetics of Minang rhymes, it is no exaggeration if an Englishman in the early 19th century wrote that Minang is the Ancestral Home of the Malay Language (Marsden, 1807). The deep figurative nature of the Minang language may also indicate its age.

Pantun is known as a form of old bound poetry, consisting of four lines, rhymes a b/a b, the first two lines are sampiran and the last two lines are contents. Pantun patterns with such characteristics are also found in the genre of poetry in Minang and are also called pantun. However, Minang pantun has its own uniqueness and aesthetics. Among them is the wealth of meaning contained in the contents of the pantun itself because it is full of expressions which contain allusions, satire, and also parables. The aesthetics of Minang song lyrics is dominated by pantun patterns, such as the following excerpts from the lyrics of the songs "Rambahlah Paku" and "Timang Lado-Lado".

The song entitled "Rambahlah Paku"

Kok Upiak Lah Gadang (Jika Upik nanti besar)

Bao rotan ka tali timbo (Bawa rotan untuk tali timba)

Kok upiak pai ka ladang (Jika Upiak pergi ke lading)  
Adaik sopan nan ka dijago (Adat sopan yang dijaga)

Upiak rambahlah paku (Upiak tebanglah paku)  
Tarang jalan ka parak (Terang jalan ke parak)  
Upiak eloklah laku (Upik eloklah laku)  
Sayang urang bakeh awak (Sayang orang ke kita)

Cubadak masak di batang (Nangka masak di pohon)  
Tumbuhan luruih dakek Parigi (Tumbuh lurus dekat Parigi)  
Nak rancak diliek urang (Supaya bagus dilihat orang)  
Budi aluih mamikek ati (Budi halus memikat hati)

Upiak rambahlah paku (Upik tebanglah paku)  
Tarang jalan ka parak (Terang jalan ke kebun)  
Upiak eloklah laku (Upik eloklah laku)  
Sayang urang bakeh awak (Sayang orang ke kita)  
(Helmizar, 2020: 128)

The text of the song "Rambahlah Paku" presents the beauty of language through bound poetic patterns bound to lines, stanzas, rhymes, and rhythms. Beauty rests on rhythm and diction. Using repetition techniques by repeating words, phrases, or clauses in the same array or in different arrays in the same stanza, or in different arrays and in different stanzas.

The Minang pantun has elements of polysemy or multiple meanings. If you only read what is written, it will not get any meaning. The meaning and nature of the pantun lies in the second half of it which is called the content line.

In the song "Rambahlah Paku" the greeting "si upiak" is used for Minang girls. Contained in it are prayers and hopes, which are reflected in the sentences, such as *adaik polite nan ka dijago/ Upiak is beautiful/ well behaved/ unfortunately urang bakeh crew/*. Apart from that, there is an important message insert */nak rancak diliek urang/ budi aluih mamikek ati* contained in the text of the song "Rambahlah Paku" which is not only written, recited, or told in a song. The text of the song "Rambahlah Paku" is processed creatively by utilizing sound elements and choice of words or diction so that it becomes a literary text of poetry that has aesthetic value. The text of the song "Rambahlah Paku" is in free poetry format. Arrays, stanzas, rhymes, and rhythms are not tied to a particular pattern. The aesthetic element of the text of the song "Rambahlah Paku" in the form of free poetry emerges from the rhythm. The resulting rhythm presents cacaphony tones and an atmosphere that tends to be emotional. In addition, aesthetic elements are also created from diction which are arranged in such a way as to produce beautiful sounds and rhythms.

The song entitled "Timang Lado-Lado"  
Timang lado-lado (Timang cabe-cabe)  
Lado panggulai paku (Cabe pengulai paku)

Sajak si upiak ado (Sejak si upik ado)  
Lah ado nan ka dipangku (Sudah ada yang digendong)

Timang lado-lado (Timang cabe-cabe)  
Lado pangulai baluik (Cabe pengulai belut)  
Sajak si upiak ado (Sejak si upik ado)  
Lah ado kawan bagaluik(Sudah ada teman bercanda)

Iyo bana sanang hati alah tibo (Benar senang hati sudah datang)  
Kini nan di nanti (Kini yang dinanti)  
Iyo bana angek hati lah basuo (Benar senang hati sudah bertemu)  
Iyo nan dicari (Iya yang dicari)

Timang lado-lado (Timang cabe-cabe)  
Lado campua jo kunik (Cabe campur dengan kunyit)  
Sajak si upiak ado (Sejak si upik ada)  
Lah ado nan ka diulik (Sudah ada yang digelitik)  
(Helmizar, 2020: 128)

Timang means holding a child or putting a child in one's hands and then swinging it around and praising it. Repetition of the words timang lado-lado (timang cabe-cabe) and iyo bana (yes, that's right) in one line or repetition of a phrase or clause from one line to another in one stanza or in different stanzas is the main characteristic of manujai to present an aesthetic impression of the text the song "Timang Lado-Lado".

The use of words that are repeated or repeated, either in the same line or in the next line. Repetition of words at the same time causes repetition of the same sound. Repetition of the same words and sounds, both in the same line and in the following lines, will create an aesthetic impression or a sense of beauty in the lullaby text. In addition to presenting rhythm, repetition is also a sign that the word or series of words being repeated is an important word or series of words.

The distinctive nature of literary works that contain aesthetic value, naturally the stanzas in the lyrics of children's lullabies carry an aesthetic function. Thus, the aesthetic function is carried out by all the verses contained in the lyrics of the song "Timang Lado-Lado".

Timang lado-lado (Timang cabe-cabe)  
Lado campua jo kunik (Cabe campur dengan kunyit)  
Sajak si upiak ado (Sejak si upik ada)  
Lah ado nan ka diulik (Sudah ada yang digelitik)

The lyrics of the song "Timang Lado-Lado" have a rhyme pattern, which consists of four lines, rhymes or rhymes with a b /a b pattern. The first two lines are the cover and the last

two are the contents. Pantun Minang is a type of old poetry that uses the Minang language. The rhyme that is conveyed contains the happiness of a mother since the presence of a daughter. Parents hope for their children, so that their children get a good and prosperous life in the future. The following is an example of song lyrics in the form of rhymes.

Timang lado-lado (sampiran) (Timang cabe-cabe)  
Lado panggulai paku (sampiran)(Cabe panggulai paku)  
Sajak si upiak ado (isi) (Sejak si upik ado)  
Lah ado nan ka dipangku (isi) (Sudah ada yang digendong)

In a rhyme, *sampiran* and content can be unrelated to each other. Pantun is also bound by the number of syllables per line. However, if you count the number of syllables, the first to third lines consist of nine syllables. Ideally it should consist of nine to ten syllables.

Timang lado-lado (Timang cabe-cabe)  
Lado panggulai baluik (Cabe panggulai belut)  
Sajak si upiak ado (Sejak si upik ado)  
Lah ado kawan bagaluik(Sudah ada teman bercanda)

If you see an imbalance in the number of syllables between lines, of course, the creator has adjusted it to the rhythm used. If the rhythm doesn't match, the number of syllables can be less or more than nine syllables. Minang rhymes are considered to have their own uniqueness because the rhymes created by old Minang parents were not only of the same type, but of various types and all used different languages, such as *bidarai* or rhymes for *bidarai* in the following song "Laloklah Nak".

Song entitled "Laloklah Nak"  
Sanang laloklah nak kanduang (Senang tidurlah anak kandung)  
Sanang babuai si birantulang (Senang berbuai belahan jiwa)  
Elok lakulah nak kanduang (Baik kelakuan anak kandung)  
Nak baguno jikok lah gadang (Supaya berguna nanti sudah besar)  
(Helmizar, 2020:120)

The text of the song "Laloklah Nak" is a *kato bidarai* or *bidarai* rhyme. Unbound *bidarai* rhymes have to be four lines, it could be more than four lines. In the context of poetry studies in general, poetry with forms, such as the *kato bidarai* can be categorized as poetry. Poetry is an old form of poetry in which every line is content. *Bidarai kato* is a rhyme that starts from the first line and already has meaning and is related to the next line. So, in rhymes the *sampiran* and the content are not related to each other, it is different from the *kato bidarai* or what is sometimes also called the *bidarai* rhyme.

Functionally, lullabies become an effort to release psychological and emotional fatigue for mothers who put their children to sleep, while at the same time radiating optimism and

hope that the child will have a much better adult life than what the mother or parents experienced.

## CONCLUSION

Manujjai is local knowledge and valuable cultural heritage for the Minang people in living their lives. The text of this oral tradition of Minang lullabies is displayed in a literary format, namely the old poetry format in the form of rhymes. The text format of the Manujjai oral tradition has two poetic format patterns, namely free patterned poetry (not bound by lines, stanzas, and rhymes of bidarai) and bound patterns (rhymes and syair: bound by lines, stanzas, rhythms, rhymes).

The contents of the Manujjai text of the Minang community contain teaching instructions in the form of noble teachings. Text has three social functions, namely (1) conveying feelings, thoughts, and attitudes, (2) teaching cultural values through advice, messages, and hopes, and (3) presenting the beauty of rhythm and diction, repetition of words, phrases, or clauses. in the same array or in different arrays within the same stanza, or in different arrays and in different stanzas. The combination of free pattern poetry and bound pattern poetry synergistically presents aesthetic values and ethical values (benefits). Manujjai text has three social functions: (1) to convey feelings, thoughts, and attitudes to life; (2) teaching cultural values through advice, messages, and hopes; and (3) presenting the beauty of language, feeling comfortable, calm, and prosperous, as well as generating a sense of comfort for children who listen. The beauty evokes a sense of comfort, calm, and well-being for children who listen.

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