



## **LOCAL WISDOM AND DIDACTIC VALUES IN LULLABY KAWIH MEPEPDE MURANGKALIH**

Kearifan Lokal dan Nilai-Nilai Didaktik dalam Lagu *Lullaby Kawih Mepende Murangkalih*

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### **Abstract**

This research is entitled "Local Wisdom and Didactic Values in Lullaby Kawih Mepende Murangkalih Song". This study aims to examine the lullaby oral tradition in Bandung Regency. In this study, the author tries to record the lullaby that develops in the community. The area that is used as a source of lullabies is the Bandung Regency area. This research method uses descriptive qualitative. The focus is on a comprehensive picture of people's knowledge, skills, and attitudes towards lullabies in the Bandung Regency. The role of the lullaby is essential because it is part of the formation of the nation's character. Through local wisdom and didactic values in the lullaby, the message is expected to form toddlers, young people who have noble character when they grow up.

**Keywords:** local wisdom, didactic values, lullaby, oral tradition, national character

### **Abstrak**

Penelitian ini berjudul "Kearifan Lokal dan Nilai-Nilai Didaktik dalam Lagu *Lullaby Kawih Mepende Murangkalih*". Penelitian ini bertujuan mengkaji tradisi lisan *lullaby* di Kabupaten Bandung. Dalam penelitian ini, penulis mencoba merekam *lullaby* yang berkembang di masyarakat. Daerah yang dijadikan sumber *lullaby* adalah Wilayah Kabupaten Bandung. Metode penelitian ini menggunakan deskriptif kualitatif. Fokusnya adalah pada gambaran yang komprehensif tentang pengetahuan, keterampilan, dan sikap masyarakat terhadap lagu pengantar tidur di Kabupaten Bandung. Peran *lullaby* sangat diperlukan karena bagian dari pembentukan karakter bangsa. Melalui kearifan lokal dan nilai-nilai didaktis dalam *lullaby*, pesan tersebut diharapkan dapat membentuk balita, generasi muda yang berakhlak mulia ketika dewasa nanti.

**Kata-kata kunci:** kearifan lokal, nilai didaktis, *lullaby*, tradisi lisan, karakter bangsa

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## **INTRODUCTION**

According to Sobarna (2013), there are noble cultural values and norms in the oral tradition. Oral tradition benefits the community in managing their social life wisely from generation to generation. For example, as a Sundanese community, the people of the Parigi Subdistrict, Pangandaran Regency, believe that the oral tradition inherent in their lives has the power to influence the system of living in society.

Sundanese people have oral folklore, partially oral folklore, and non-verbal folklore. The three types of folklore have different characteristics compared to other communities in Indonesia as a distinctive and unique form of culture.

Folklore is a strategic part of cultural inheritance and the inheritance of local wisdom values for the community, including the Sundanese people. The contribution of folklore is very significant to the relationship between humans and their environment. This causes local wisdom to accumulate throughout the lives of people who own folklore, one of which is the Sundanese people (Sobarna, 2013).

Some of the folklore that has been formed in Sundanese society has been forgotten because the activities of growth and development of society are so fast and complex. However, some of them still survive in the current movement of the times, one of which is Lullaby.

Lullaby (singing cuddling) is one of the oral folklore in the form of folksong that persists in the Sundanese community to this day. Lullaby grows and develops in society by using Sundanese and some are combined with Arabic, so it is easily accepted by the community, and lullaby is used as a means to pray for children, not just for a lullaby, especially in Bandung Regency.

The method of delivering lullaby in Bandung Regency is quite simple and is not accompanied by any musical instrument, making the singing easier to understand, remember, and practice. So that Lullaby like Selawat, Ayun Ambing, Nelengnengkung, and Dengkleung Dengdek have survived until now.

The lullaby above is used by people in Bandung Regency as a lullaby to get rid of toddlers. The tones contained in the song can make you feel calm and sleepy. In addition, if you look closely, the text contains good advice for children.

Lullaby contains educational messages to support the social life of a child. Lullaby affects intellectual and emotional intelligence, so it impacts children when they grow up and become members of society. They have an excellent opportunity to reduce horizontal conflicts that occur in people's lives by providing intellectual and emotional intelligence (Mulawati, 2014).

In line with the opinion above, Rukiyah (2018) states that the function of the lullaby, in addition to being a bedtime, also has other functions, including educational facilities. This is because the lyrics of the lullaby contain prayers and advice. The educational aspects contained in the contents of the lullaby include: 1) the teaching to always pray to God Almighty, 2) the teachings of character, and 3) love for the homeland and nation.

The advice contained in the lullaby aims to instill educational values in all aspects of life. This is the message sent by the previous people so that the next generation has a better life.

Lullaby songs tend to rhyme. One song to another is relatively the same, thick with alliteration. But even so, the people of Bandung Regency rarely sing the songs above in a way that is presented without being sung.

In this study, the author tries to keep a record of the lullaby that develops in the community. The area used as a source of lullaby in this study is a village around Bandung Regency.

Based on the above, the authors are interested in exploring knowledge, skills, and attitudes in lullaby in Bandung Regency. The author intends to enrich the treasures of the oral tradition of the archipelago through research entitled "Local Wisdom and Didactic Values in Lullaby Kawih Mepende Murangkalih".

In this study, there are several problems that the authors formulate below.

- 1) What is the variety of lullaby in Bandung Regency?
- 2) What are the local wisdoms contained in Lullaby Kawih Mepende Murangkalih in Bandung Regency?
- 3) What are the didactic values contained in Lullaby Kawih Mepende Murangkalih in Bandung Regency?

In general, this study aims to describe local wisdom and didactic values in the text of Lullaby Kawih Mepende Murangkalih in Wangisagara Village, Kec. Majalaya Kab. Bandung. The specific objectives of this research are to:

- 1) describe the variety in the text of Lullaby Kawih Mepende Murangkalih in Bandung Regency;
- 2) describing local wisdom in the text of Lullaby Kawih Mepende Murangkalih in Bandung Regency;
- 3) explore and describe objectively the didactic value in the text of Lullaby Kawih Mepende Murangkalih in Bandung Regency.

The benefit of this research is for the preservation of art and culture in Bandung Regency which has a high value. The existence of Lullaby can help the community in educating their children to have a high personality in the family and society. Another goal is for the younger generation to know the identity of the Indonesian ethnic group with folklore discourse and references to studying the didactic values of Indonesian and regional literature in teaching the Indonesian language and literature in educational institutions.

## LITERATURE REVIEW

This section will explain local wisdom, didactic values, and lullaby. A more detailed explanation is below.

### About Local Wisdom

In-Law Number 32 of 2009, local wisdom is the noble value that applies in the life of the community, among others, to protect and manage the environment in a sustainable manner, regulated in article 1 point 30.

Local wisdom is the result of thinking about life. This thinking is based on the logic of clear thinking, positive behavior and contains good things. So, local wisdom can be the result of a noble work of reason, intense sensitivity to feelings, character, temperament, and suggestions for human glory. Mastery of local wisdom will shape the human soul to be more virtuous.

Naritoom (Wagiran, 2010) formulates local wisdom with the following definition.

Local wisdom is everything known, discovered, or obtained by the local community by accumulating experience in trials and integration through an understanding of nature and the surrounding culture. Local wisdom has a dynamic that is influenced by the function of its presence and its relationship to the global situation.

The definition of local wisdom above contains at least several concepts, namely:

- (1) local wisdom is created because of long experience that is used as a basic guideline for the character;
- (2) the environment where local wisdom is created cannot be separated from the community that owns it;
- (3) local wisdom constantly adapts to the times because it is dynamic, flexible, and open to change.

The description above also explains that local wisdom is always related to human life and the environment.

The presence of local wisdom fortifies and filter the hustle and bustle of the global climate that plagues human life. The existence of local wisdom is an effort to give birth to wisdom in the processes and products of human culture used to sustain life. This understanding is similar to this idea:

"Local wisdom is part of the culture. Local wisdom is a traditional cultural element that is deeply rooted in human life and community that is related to human resources, source of culture, economics, security, and laws. Local wisdom can be viewed as a tradition that related to farming activities, livestock, builds house, etc" (Geertz, 1973).

Culture is closely related to local wisdom because local wisdom is an inseparable part. For example, local wisdom in Javanese society is undoubtedly part of Javanese culture itself. The

local wisdom has a particular way of life. Various things about the human way of life will emit hundreds or even thousands of the birth of local wisdom. Furthermore, several characteristics of local wisdom are presented, including:

- (1) it may look simple, but it is often complex, comprehensive, diverse;
- (2) adapting to local cultural and environmental conditions;
- (3) have dynamism and flexibility;
- (4) matched with the needs of local communities;
- (5) according to the quality and quantity of available local resources;
- (6) cope well with the changing situation and conditions of the times.

Based on the above understanding, it can be emphasized that local wisdom is a contextual culture. Wisdom always comes from human life. When life changes, local wisdom will change too.

Local wisdom begins with values, rules in the family, and then develop in the community (Kartika, 2016). The first door to the formation of local wisdom is in the family. Local wisdom does not just appear in the community.

Local wisdom is a cultural product that must be reached with new methods. The method is a completely new paradigm for systemic ecology and has influenced a number of fields of study. This makes the interaction between natural science and philosophy, thus giving birth to a new paradigm. This paradigm is expected to be able to provide a way out to bring up a perspective on reality with a scientific approach but still be used in terms of everyday life (Pesurnay, 2018).

### **About Didactic Values**

Value comes from the Latin word *valere* which means useful, capable, empowered, valid, and strong. Values are traits (things) that are important or useful for humanity.

Value is something that is appreciated, always upheld, and pursued by humans in obtaining the happiness of life. Humans can feel satisfaction with values. Value is something that is abstract but functionally has distinguishing characteristics from one another. If a value is internalized, it will affect the way a person thinks, behaves, and acts in achieving his life goals.

Literary works are the result of the author's imagination and creativity. With this creativity, an author is not only able to present the beauty of a series of stories but can also provide views related to reflections on religion, philosophy, and various experiences about life's problems. The various insights are conveyed by the author through a series of events, behavior, and character traits or comments given by the author.

Argue that literary works can provide awareness to readers about the truths of life. From literary works, readers can gain in-depth knowledge and understanding of humans, the world, and life (Sumardjo & Saini K.M., 1988).

The meaning of values is the goodness that exists in the meaning of literary works for one's life (Waluyo, 2002). This means that the various insights contained in literary works, especially poetry, will contain various life values that are useful for readers.

Based on the above understanding, it can be concluded that the values in literary works are something positive and useful for human life. These values are related to ethics, aesthetics, and logic.

A lullaby is a reflection of the life that is obtained through contemplation of imagination and creativity so as to produce beautiful works that can be enjoyed by the public.

Lullaby as a picture of life is certainly full of values and norms that exist in a society that is educational. So a literary work, especially a lullaby, has weight if it contains various values about life that are beneficial to society.

The most effective education can be given by example and example. Lullaby as a form of folklore can provide reflection, appreciation, and actions of its readers about the values contained in the story. These values reveal actions that are praised or reproached, which views

of life are embraced or shunned, and what things are upheld in relation to moral, social, religious, and cultural aspects of human life.

Lecturers or teachers as educators can be used as directors to teach didactic values in literary works. Therefore, the task of the teacher is not just to convey, but can direct his students to actually achieve and develop the didactic values he gets.

Didactic (educative) values in literary works according to Shipley (Dian, 2004), can be divided into the value of responsibility, the value of piety to God, the value of independence, the value of intelligence, the value of skills, hedonic values, cultural values, and practical values

In relation to didactic values that can be implemented with one's words, attitudes, and behavior in social life, specifically, there are twelve didactic/educational values (Tillman, 2004), namely; (1) peace is a state of mind that is peaceful and calm; (2) appreciation is the seed that fosters a sense of self-confidence; (3) love and affection are the basis of togetherness and good wishes to realize; (4) tolerance, namely respect for differences in individuality; (5) honesty, namely the absence of contradictions between thoughts, words, and actions; (6) humility, namely staying firm and maintaining one's strength and not wanting to control others; (7) cooperation or mutual help, namely working together to create goodwill and on the task at hand; (8) happiness.; (9) simplicity, namely appreciating the small things in life; (10) freedom, namely freedom from doubts and complexities in the mind, heart, and feelings that arise from negative things (11) unity, namely harmony with and between individuals in a group; (12) Responsibility is to carry out obligations wholeheartedly.

The literature that is chosen for children to study, especially with the aim of education has a contribution to the cultural identity and multicultural awareness of the child (Persson, 2016). The literature that is chosen for children to study, especially with the aim of education has a contribution to the cultural identity and multicultural awareness of the child. Moreover, the delivery of literary works carried out in the family environment makes this influence even stronger on children.

The value of didactic literature has a positive impact on morale and religious education. The use of literature that has didactic value as literacy in schools can improve students' morals (Nofasari et al., 2020). The existence of teachings related to student characteristics is not only formed in civics and religious education subjects but is also obtained in literary activities, especially literary works that have didactic values.

Teachers are required to have creativity in exploring literary works as texts used in language teaching. Teacher creativity affects extracting didactic values in a literary work. The presence of the teacher as a guide for students in finding didactic values in literary works (Kabir, 2020).

There are five indicators in character education that can be transferred from Indonesian children's literature and translation. The five values of character education are related to, (1) God, (2) self-potential, (3) family, (4) community, and (5) environment. There are also sub-indicators described by the characters in the novel. For example, the novel *Laskar Pelangi* contains sub-indicators in terms of Islamic teachings, namely: discipline, creativity, hard work, honesty, tolerance, and nationalism (Azmi Alwi et al., 2018). This shows that the didactic value in literary works is a means to transfer character education for students.

### **About Lullaby**

The word Lullaby is a song to put a child to sleep. Danandjaja (Danandjaja, 2002) categorizes lullabies into lit Folk Songs, apart from lullabies, the folk songs that are classified as Folk Songs are Work Songs and Game Songs.

According to Rahma (2014), There are many types of lullaby songs that can be found in the community, from the most common ones such as the songs *Nina Bobo* and *Tidurlah Intan*, which use certain regional languages, such as *Geber-Geber Hihid Aing* from West Java,

*Gundul-Gundul Pacul* from Central Java, *Modom* from North Tapanuli, *Dodoi* and *Timang-timang Anakku Sayang* from Malay, and those from countries, such as Germany and the Netherlands. In the people of Central Sulawesi, especially the Kaili ethnic, found the type of lullaby song which until now is rarely used by mothers in putting their children to sleep, namely: *Owa-Owa* singing.

Lullaby is a genre of oral tradition which is spread and transmitted orally. Public knowledge of lullabies is obtained from generation to generation through oral media (Rahmah, 2014).

Lullaby in Indonesian is called *Nyanyian Kelonan*. Lullaby is a song with a calm, smooth, repetitive rhythm, coupled with affection so that it can evoke a sense of well-being, relax, and make children sleepy who listens (Danandjaja, 2002).

Lullaby generally functions as a lullaby for children, but behind this function, other functions are implied, such as as a means of entertainment, communication, a means of emotional attachment between parents and children, and a means of educating parents to children. Singing a lullaby whose lyrics contain praise, advice, teachings, and ideals, can have a positive psychological impact on children. Children are expected to have a sense of responsibility and devotion to their parents, family, community, and nation (Rahmah, 2014).

Giving lullaby music therapy affects the heart rate, respiration rate, and oxygen saturation of preterm infants who are attached to breathing apparatus. The music used is lullaby music with an intensity of 60 decibels, given at night from 7 pm to 8 pm (Emaliyawati et al., 2018).

There are fourteen lullabies for the Malay, Mandailing, and Karo tribes in North Sumatra Province, North Indonesia, which can be used as a traditional lullaby for generations (Harahap et al., 2020). Based on these data, there are several functions of the value of local wisdom contained in the child's lullaby, including (1) love and affection, (2) devotion to father and mother and serving the nation and state, (3) education for children. Children to be diligent in studying in the future, (4) religion, (5) honesty and sincerity, (6) hopes and prayers from parents (Harahap et al., 2020).

## RESEARCH METHOD

This research is a qualitative descriptive study. The focus is on a comprehensive description of the knowledge, skills, and attitudes of the community towards lullaby in Bandung Regency.

Qualitative methodology is a research method that contains procedural steps in research to produce descriptive data in the form of written or spoken words from people and descriptive data in observable behavior. (Taylor et al., 2016). In other words, this research is called qualitative research because it is a research that does not perform calculations.

Qualitative research must consider an appropriate description of the research method (methodology) itself. *Qualitative methodology* is a procedure that produces descriptive data in the form of written or spoken data in language-using communities (Djajasudarma, 2006). It was further explained that a qualitative approach that uses spoken data of a language requires informants. This approach involving the language community is directed at the background and the individual concerned holistically as part of a unified whole. Therefore, in language research, the number of informants is not determined. In other words, the number of informants is determined according to the research needs.

In this study, the object of research is the lullaby oral tradition. The subject of this research is the community's response to the lullaby oral tradition which is the target of this research.

This study uses primary data sources. In this study, the data and sources of data that the researcher obtained from the results of interviews, observations, and collection of documents related to the research. In addition to collecting documents, researchers also review the events or places of research. Researchers in obtaining further information, the researchers took several

sources who would be asked for information about the oral tradition of lullaby in Bandung Regency.

Data collection techniques using observation techniques, document analysis techniques, and interview techniques. After the documents were collected, the researcher made observations to see directly the atmosphere. Researchers conducted interviews with several residents to complete the research data.

Data validation technique is done by using data triangulation technique. The data triangulation technique in question is a data validity technique by utilizing facilities outside the data for the purpose of checking or comparing the data.

Data validation techniques include the following three kinds of aspects.

a. Data Triangulation

The data obtained were rechecked on other data sources.

b. Triangulation Method

Certain data collection methods/techniques are controlled with similar data obtained by other methods/techniques.

c. Triangulation Theory

It is carried out by applying one theory and controlled through another theory in data analysis.

Data analysis techniques using interactive methods. Interactive methods include data reduction, data presentation, and conclusion drawing or data verification.

Data reduction is carried out to capture the meaning and functions that stand out from certain aspects that stand out. While data presentation is the process of organizing the information found that allows concluding.

The conclusion is based on the organization of the information obtained in the data analysis.

## RESULT AND DISCUSSION

In this section, the results of the research and discussion are explained. A more detailed description is presented below.

The data that the authors have collected amounted to four pieces of data. The author collects through interviews and recordings from several sources, Ma Haji Eha (Julaeha), 85 years old, still active as a maker of wajit and gemblong (a type of traditional Sundanese food. Ma Haji Ocih (80 years), Ma Ating (75 years), and Ma Ai Paraji (70 years) All four data collected (three pure Sundanese kawih and one selawat which is usually sung in mosques but is often used as a lullaby by parents to their children).

The data that the authors have collected, the authors describe, transcribe/transliterate, and analyze below.

### 1st Data Analysis

Village communities in Bandung Regency refer to Lullaby in this data as *Néléngnéngkung-néléngnéngkung*. This Lullaby contains the hope of mothers (parents) so that their children (toddlers) grow up quickly and grow tall quickly. When they are big and tall, parents expect their children to be able to:

- a. go to Bandung (to the city),
- b. thanks mom,
- c. help mom and dad,
- d. school to finish,
- e. solve problems without confusion,
- f. respect the country,
- g. respected and respected by others,

- h. restrain lust by not prioritizing to have fun,
- i. learn to the end, don't give up in the middle of the road,
- j. achieve all knowledge with full pleasure from the love of the mother and the care of the father.

Lullaby *Néléngnéngkung-néléngnéngkung* uses the repetition of “*Néléngnéngkung-néléngnéngkung*” in each stanza. In addition, it has a predominance of the final "ng" sound.

#### **First Verse Analysis**

*Néléngnéngkung-néléngnéngkung*

*Geura gede geura jangkung*

*Geura sakola ka Bandung*

*Geura makayakeun indung*

The meaning of each array:

*Néléngnéngkung-néléngnéngkung*

(*Néléngnéngkung-néléngnéngkung*/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron, gong)

*Geura gede geura jangkung*

(Soon grow up, soon grow tall)

*Geura sakola ka Bandung*

(Soon to school to Bandung)

*Geura makayakeun indung*

(Immediately make mom happy)

This stanza consists of four lines. The message to be conveyed in this stanza is for children to grow up quickly and tall (*Geura gede geura jangkung*). Parents hope to grow big and tall means to grow and develop healthily or live a long life, to live to adulthood.

If you have become a big and tall child (adolescent/adult) to go to school in Bandung (*Geura sakola ka Bandung*). For the people of West Java, Bandung is the main reference for getting a better education, especially higher education because in Bandung there are many quality schools.

After the child receives education, it is expected to be able to give happiness to parents, especially mothers (*Geura makayakeun indung*). The meaning of *Geura makayakeun indung* is not only to literally make the mother a rich person but rather to give her inner and outer happiness. Children are expected to have a wealth of heart, wealth of wealth, and wealth of knowledge, so that they can make their mother happy.

The purpose of studying in the city is expected to make family life better. Mothers can be proud of their children for being able to elevate the family's prestige, dignity, and status, thus providing abundant happiness to the family, especially the mother. In accordance with the expression of the Indonesian people, the most valuable treasure is family. This also applies to the people of Bandung Regency. There is a certain pride/happiness for parents who are successful in educating their children.

#### **Second Verse Analysis**

*Néléngnéngkung-néléngnéngkung*

*Geura gede geura jangkung*

*Geura bisa talang tulung*

*Ka bapa reujeung ka indung*

The meaning of each array:

*Néléngnéngkung-néléngnéngkung*

(*Néléngnéngkung-néléngnéngkung*/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron, gong)

*Geura gede geura jangkung*  
(Soon grow up, soon grow tall)

*Geura bisa talang tulung*  
(Soon can help please)

*Ka bapa reujeung ka indung*  
(To mom and dad)

Likewise in the first stanza, this second stanza contains hopes and prayers from parents when the child is a teenager/adult (*Geura gede geura jangkung*) so that he can immediately help/give help (*Geura bisa talang tulung*) especially to both parents, father and mother (*Ka bapa reujeung ka indung*).

The presence of children in a family is one of hope. Parents hope to have children who are devoted to their parents, when they are teenagers/adults they are able to help their parents' lives. Especially when parents are in a state of old age, their hope is a child who is devoted to their parents.

### **Third Verse Analysis**

*Néléngnéngkung-néléngnéngkung*  
*Geura gede geura jangkung*  
*Geura sakola sing jucung*  
*Manggih kapusing tong bingung*

The meaning of each array:

*Néléngnéngkung-néléngnéngkung*  
(*Néléngnéngkung-néléngnéngkung*/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron, gong)

*Geura gede geura jangkung*  
(Soon grow up, soon grow tall)

*Geura sakola sing jucung*  
(Immediately go to school until finished/completed / graduated)

*Manggih kapusing tong bingung*  
(Meet a strange/dizzying problem, don't be confused)

The third stanza contains hopes and prayers so that the child after being a teenager/adult (*Geura gede geura jangkung*) will immediately go to school completely/graduate, not drop out of school. They hope that the children can finish school as well as possible without dropping out in the middle of the road.

Parents hope that if their children face a dilemma/complicated/dizzy problem, whether at school or in life, they (the child) don't get confused (*Manggih kapusing tong bingung*). This is related to their hope in the future so that children are ready to face various disturbances when they study so that they are able to finish school.

### **Fourth Verse Analysis**

*Nilingningnang-nilingningnang*  
*Ulah waka senang-senang*  
*Diajar ulah kapalang*  
*Kabéh sualan sing beunang*

The meaning of each array:

*Néléngnéngkung-néléngnéngkung*

(Néléngnéngkung-néléngnéngkung/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron, gong)

*Geura gede geura jangkung*  
(Soon grow up, soon grow tall)

*Nagara kudu dijungjung*  
(Country must be upheld)

*Dihormat dipunjung-punjung*  
(honored with pride)

*Nilingningnang-nilingningnang*  
(Nilingningnang-nilingningnang/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron)

The fourth stanza contains hopes and prayers so that the child after adolescence/adult (*Geura gede geura jangkung*) becomes a person who has a sense of nationalism, love for the homeland (*Nagara kudu dijungjung*). Parents expect their children to become children who are not only devoted to their parents, but to the nation and country with great pride (*Dihormat dipunjung-punjung*).

This stanza contains a great hope that children when they are teenagers/adults become obedient and obedient to the rules of the government/state. They hope that their children will not become criminals or become enemies of the state. They hope that their children will be proud of their nation and state by upholding the values of nationalism.

#### **Fifth Verse Analysis**

*Nilingningnang-nilingningnang*  
*Ulah waka senang-senang*  
*Diajar ulah kapalang*  
*Kabéh سوال sing beunang*  
*Ku indung dipunjung-punjung*  
*Ku bapa didama-dama*  
*Reup deungdeung talaga tisuk*  
*Reup sakeudeung nepi ka isuk*

*Nilingningnang-nilingningnang* (*Nilingningnang-nilingningnang*/only repetition of sounds to create a poetic effect, taken from the sounds of gamelan, bonang, saron, gong)

*Ulah waka senang-senang*  
(Don't have fun just yet)  
*Diajar ulah kapalang*  
(Learn is abysmal)

*Kabéh سوال sing beunang*  
(all questions must be available/answered)

*Ku indung dipunjung-punjung*  
(by proud mother)

*Ku bapa didama-dama*  
(by coveted father)

*Reup deungdeung talaga isuk*  
(*Reup deungdeung talaga isuk*/ Like a sampiran in a pantun to present sound repetition in the next section)

*Reup sakeudeung nepi ka isuk*  
(Sleep until tomorrow)

The fifth stanza begins with the sound of *Nilingningnang-nilingningnang* (gamelan sounds, bonang, saron). The beginning of the sound in this stanza is different from the previous one which reads *Néléngnéngkung-néléngnéngkung* which presents the sound “kung” which is considered to be from the sound of goong and to present the final rhyme of “kung” to match the final rhyme of “kung” on the word “jangkung”. The sound of *Nilingningnang-nilingningnang* is presented for a poetic effect in the final rhyme to match the sound of “ang” or “nang” in the following lines.

The fifth stanza has a message from parents to their children to restrain themselves/don't play around while studying (*Ulah waka senang-senang*), so they don't focus on the lesson. Do not get in learning just to look for sheer fun. Parents hope that their children in learning do not be half-hearted (must be complete/pass) in learning all things (taught by the callus).

If the child studies seriously, it will make them able to solve the problems they face or get answers/solutions to every problem (*Kabéh سوالان sing beunang*). This makes their mother proud (*Ku indung dipunjung-pinjung*) and makes their father yearn for (*Ku bapa didamadama*).

This verse ends with the sampiran “Reup deungdeung talaga tisuk” to bring a poetic effect to the next line “Reup sakeudeung nepi ka isuk”. This final stanza also presents an in-depth style of language. “Reup sakeudeung nepi ka isuk” means that parents hope their child will “sleep for a while”, meaning “not sleep forever” or die. This is reinforced by the words “nepi ka isuk” which means until tomorrow. So they use an ironic figure of speech called “sleep for a while”, even though from night to morning it is not for a while but for hours. Parents choose the right sentence “Reup sakeudeung nepi ka isuk”. This sentence contains a hope or prayer that their child will live long, sleep only briefly, not forever (died). When tomorrow comes, they can see their child again, continue to grow and develop and achieve success in the future.

## 2nd Data Analysis

Ayun Ambing is the activity of gently rocking the baby by the mother. The tradition of putting the baby to sleep is always by shaking it, it is believed that it will sleep for a long time. How to use this there is a normal swing movement and there is a swing movement by holding the rope. Both are to put the child to sleep, besides the mother rocking the baby, she also sings in a lilting, melodious voice.

Villagers in Bandung Regency call this lullaby as Ayun Ambing. This lullaby is different from the previous data which contains a lot of repetitions. This lullaby is in the form of a spell.

The final sound presented is different in each stanza. In the first and last stanzas the ending “ng”; the second stanza ends with “at”; the third stanza has a beginning and end rhyme “li” and a middle rhyme “pe”.

The contents of the Lullaby Ayun Umbing contain an incantation (prayer) by swinging it using a cloth so that it grows fast and can run immediately with the help of an incantation in the form of a harupat jump.

In addition to the harupat jumpé which contains the hope that the child will grow up soon and be able to run, there is also the kuruli jumpé for boys to fall asleep. The sound of the incantation is below.

*Kuruli jumpé kuruli*  
 (Kuruli spell kuruli)  
*Kuruli jumpé pamali*  
 (Kuruli incantation pamali)  
*Turunna di Gunung Puntang*

(descending on Mount Puntang)  
*Buru-buru kulem ujang*  
(sleep fast my son)

### 3rd Data Analysis

The lullaby above is called *Dengkleung déngdék* by the villagers in Bandung Regency. The shape of this lullaby is like a *pantun* (rhyme). It can be seen from the final rhyme which is a-b-a-b. However, this cuddling song cannot be called a rhyme because it consists of six lines and in the last two lines the initial sound of “Reup” and the final sound of “suk” are the same.

In addition, in this lullaby, there is an ironic figure of speech, namely in the line, *reup sakeudeng nepi ka isuk* (sleep until morning). It was clear that sleeping until that morning was not a short sleep.

The contents of this lullaby carry the hopes of parents so that their children do not get disturbed from things that can play with their children so they can't fall asleep. Both disorders are born, visible to the eye (mosquitoes, *tumila* (bedbugs) or supernatural such as jinn disorders. So that the child is expected to sleep soundly until the morning without any disturbance.

The lullaby above presents the final rhyme like a *pantun*. This also happens in the text of the lullaby folk song "Manjujai Anak" there are old poems such as *pantun* and *syair* which prove that this folk song is still bound in the number of words in each line and the number of lines in each stanza (Asifa, 2021).

### 4th Data Analysis

This lullaby is different from the previous data because it is in the form of a *Salawat* using Arabic. The beginning of the appearance of this lullaby began to be sung in mosques at dawn or *Maghrib*, before the call to prayer, or before *iqamah*. However, because the chanting is melodious and can make you sleepy, the villagers in Bandung Regency use this *Salawat* as a lullaby.

This form of lullaby begins with *Salawat*, a prayer for the Prophet Muhammad.

*Alohumasholi 'ala Muhammad*  
*Yaa Robbi sholi 'alaihi wasalim*  
*Alohumasholi 'ala Muhammad*  
*Yaa Robbi balighul wasila*

The meaning of *Salawat* in Arabic above is:

O Allah, bless Muhammad,  
O my Lord, bless him and greet him,  
O Allah, bless Muhammad,  
O my Lord, convey him to *wasilah*

The meaning of the above statement is very true because what is meant by *wasilah* is a special degree in heaven for him, it is as stated in the prayer after the call to prayer, "O Allah, Lord of the perfect call and established prayer, give Muhammad *wasilah* (intermediary; bond; relationship; relationship with God) and *fadhilah* (priority before God)..."

### CONCLUSION

The reason why Lullaby *Kawih Mepende Murangkalih* still survives and is used by people in villages in Bandung Regency is that the method of delivery is relatively simple and is not accompanied by any musical instruments, so that it is easier to reach, practiced by all circles of society. The local wisdom contained in Lullaby *Kawih Mepende Murangkalih*, Bandung Regency is full of persistence in studying, respecting parents; serving the country; maintaining self-respect, family, community, and nation; and being grateful if you succeed by being grateful

to humans, it means you are grateful to God Almighty. In addition, the didactic values contained in Lullaby Kawih Mepende Murangkalih Bandung Regency are part of the formation of the nation's character. Through the didactic values contained in Salawat, Ayun Ambing, Nelengnengkung, and Dengkleung Dengdek., the message is expected to form toddlers, young people with the noble character when they grow up. The type of didactic literature with a powerful religious form is found in lullabies in Bandung Regency. This is a characteristic of a society that upholds didactic, moral, and religious values.

Lullabies are worthless if they are not extracted, picked up, and disseminated. Along with the development of communication and information technology in this modern era, the opportunity to find and disseminate lullabies has opened. Parents take the time to bring their children to bed not with television but with teachings full of didactic values through folklore that develops in society. The didactic value contained in lullabies is a pearl that is slowly starting to forget society. It is an essential part of building and strengthening the character of Indonesia's young generation. The community and government need to work together to explore pearls of local wisdom, one of which is through lullabies to prepare them for an increasingly globalized world.

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