

Structure and Social Function of the Folk Song Lullaby Ngasoh Anuak Masyarakat in the Village of Sumur Anyir

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Abstract

The folk song *Tale Ngasoh Anuak* is part of the oral tradition used as a lullaby in the Kerinci ethnic community, particularly in Dusun Empih, Sumur Anyir Village, Sungai Penuh City, Jambi Province. This song has been passed down orally through generations as part of the traditional child-rearing system. Beyond its aesthetic value, it holds significant social functions in the lives of the Kerinci people. This study aims to describe the physical structure of the *Tale Ngasoh Anuak* folk song and uncover its social functions within the Kerinci community, especially in the context of child-rearing and cultural identity preservation. This research employed a qualitative method with a descriptive approach. Data were collected through observation, interviews, and documentation to analyze the song's physical structure and social functions. The study found that *Tale Ngasoh Anuak* possesses characteristics of traditional poetry, consisting of lines, stanzas, diction, sound, themes, tone, and messages. The sound elements include rhyme, alliteration, assonance, euphony, cacophony, and sound repetition, which create a soothing atmosphere. Thematically, the song reflects parental affection, socio-economic realities, hopes for children's future, and the development of character and social ethics. In addition to its aesthetic value, the song serves as entertainment, family communication, character education, and a medium for transmitting oral traditions that strengthen the cultural identity of the Kerinci community.

INTRODUCTION

Indonesia has a variety of folklore, including myths, legends, fairy tales, folk songs, and traditional dances that are passed down from generation to generation across its regions (Firdaus, 2025; Hermansyah et al., 2024; Novianti, 2022; Rosmaria, 2025). Folklore not only functions as entertainment but also contains moral values, knowledge, and social teachings that reflect people's lives and play a role in maintaining social values and norms (Koentjaraningrat, 1995). Through folklore, Indonesians demonstrate their cultural heritage, honor their ancestors, and strengthen social ties (Firdaus, 2025; Sadiyahani et al., 2025; Setiawan, 2024). However, in the era of modernization and globalization, folklore faces significant preservation challenges, making collaboration between researchers, cultural experts, and the community essential to ensuring its sustainability (Alam, 2025; Fauzan, 2025; Hiswara et al., 2023; Song et al., 2024).

Oral literature is a form of folklore inherited from generation to generation through spoken word (Djamaris, 2002). According to Danandjaja (2007), oral traditions developed before written traditions, so that knowledge about people's ways of life was transmitted orally.

One form of oral tradition is the folk song. According to Bruvand (in Danandjaja, 2007), folk songs comprise oral literature consisting of words sung traditionally and characterized by variations across communities (Foley, 2023; Nasution et al., 2023).

The Kerinci people possess a rich diversity of traditional culture, one of which is the art of *Tale*, meaning folk song (Afni et al., 2024; Fajri et al., 2025; Leola, 2025). The word *Tale* derives from *Tala* (Sanskrit), meaning the measure of sound (Zakaria, 1984). There are two opinions regarding the origin of the word *Tale*: one traces it to the Arabic word *Tahlil*, which is sung rhythmically in religious activities, while the other connects it to the word *tali*, which in the Kerinci language is called *Talai*. *Tale* is an oral tradition of the Kerinci ancestors, sung with a distinctive tone and composed in the form of rhymes, traditional poems, and verses, with variations in content and function according to the context of use. *Tale* is present in various social activities of the Sungai Penuh community, such as mutual cooperation (*gotong royong*), rice harvesting, folk entertainment, weddings, pilgrim send-offs, and other communal events.

One form of *Tale* is *Tale Ngasoh Anuak*, which is used as a lullaby for children and is typically sung by mothers. Before singing *Tale*, mothers first prepare *buei sahong* cloth a sleeping swing made from a sarong which is believed to help children sleep more soundly. Sung in a soothing, *syahdu* rhythm, the song is believed to calm the child and prevent crying at bedtime. *Tale Ngasoh Anuak* is passed down from mother to child or between mothers as part of the child-rearing tradition of the Kerinci community.

Previous Research. A review of existing scholarship reveals several studies addressing the structure and function of traditional lullabies within Indonesian ethnic communities, though focused investigations on Kerinci oral traditions remain scarce. First, Suryani (2019) examined the structure and function of *Dodoi*, a traditional lullaby of the Malay community in Riau Province, finding that the lyrics embody parental aspirations, religious teachings, and moral guidance while serving as a medium for emotional bonding and cultural transmission. Second, Wulandari and Hartono (2021) analyzed *Lagu Nina Bobo* within Javanese society, highlighting the poetic devices such as assonance, alliteration, and metaphorical diction that produce a calming auditory effect, and concluding that the lullaby functions as an instrument of character education and the reinforcement of familial intimacy. Third, Putra and Maisari (2022) examined the *Kambanglah Bungo* lullaby of the Minangkabau community, emphasizing the song's role in conveying matrilineal values and socio-economic realities, and demonstrating how oral traditions serve as repositories of collective memory and cultural identity.

Despite these contributions, scholarly attention to the oral traditions of the Kerinci people particularly the *Tale Ngasoh Anuak* lullaby remains notably limited. Prior studies on Kerinci *Tale* (e.g., Iskandar, 2018; Novita, 2020) have primarily documented general classifications of *Tale* genres or examined their musical aspects, without conducting an in-depth, integrated analysis of both the textual structure encompassing lines, stanzas, diction, sound patterns, themes, tone, and messages and the multifaceted social functions of a specific lullaby variant within its contemporary socio-cultural context.

At present, *Tale Ngasoh Anuak* is experiencing a decline due to rapid technological developments and the perception that the tradition is outdated, placing it at risk of extinction. In fact, *Tale* serves important social functions: strengthening social relationships, providing entertainment, instilling moral and ethical values, and reinforcing the cultural identity of the community. Preservation efforts may be pursued through the involvement of younger

generations, integration into formal education, and the organization of cultural festivals and performances. Therefore, this research is important in examining the structure and social functions of *Tale Ngasoh Anuak* and in supporting its preservation among the Kerinci people, particularly in Empih Hamlet, Sumur Anyir Village, Sungai Bungkal District, Sungai Penuh City.

The present study addresses this gap by offering a comprehensive, dual-focused examination of *Tale Ngasoh Anuak*. It uniquely integrates a formalist structural analysis of the song's poetic elements with a functionalist sociological inquiry into its roles within the Kerinci child-rearing system and broader community life. Furthermore, this research provides updated empirical documentation of a declining oral tradition in a specific locale Empih Hamlet thereby contributing to the preservation of intangible cultural heritage and offering insights relevant to ethnopedagogical practices. Specifically, this study aims: (1) to describe the physical structure of the *Tale Ngasoh Anuak* folk song, including its poetic form, sound devices, diction, themes, tone, and messages; and (2) to uncover and analyze the social functions of this lullaby within the Kerinci community, particularly with respect to child-rearing, character education, family communication, and the preservation of cultural identity.

The findings of this research are expected to yield both theoretical and practical contributions. Theoretically, the study enriches the body of knowledge in oral literature and folklore studies, particularly regarding the structural characteristics and social functions of traditional lullabies within the Malay world. Practically, the results may serve as reference material for cultural preservation programs, educational curriculum development incorporating local wisdom, and community-based initiatives aimed at revitalizing endangered oral traditions among the Kerinci people.

METHOD

This research employed a qualitative approach with a focus on the study of oral folklore. The qualitative method does not emphasize numerical data, but rather prioritizes the deepening and appreciation of phenomena studied empirically. In this study, the data analyzed pertain to the structure and social functions of the folk song lullaby *Tale Ngasoh Anuak* in Empih Hamlet, Sumur Anyir Village, Sungai Bungkal District, Sungai Penuh City, Jambi Province. According to Bogdan and Taylor (in Moleong, 2019), qualitative research is a research procedure that produces descriptive data in the form of written or spoken words from participants and their observed behaviors. This study applies a descriptive research method. According to Ratna (2009), descriptive analysis is carried out by describing terms or data in detail prior to proceeding to the analysis stage. Qualitative research with a descriptive method presents data in the form of words or images rather than numbers. This is consistent with the view of Bogdan and Biklen (in Semi, 1993), who stated that qualitative data is presented in descriptive, rather than numerical, form. Research data typically consists of field notes, drawings, recordings, documents, and other records. This method is applied to describe the structure and social functions of the folk song lullaby *Tale Ngasoh Anuak* within the Kerinci tribal community of Sungai Penuh City. The research was conducted in the customary area (*wilayah adat*) of Empih Hamlet, Sumur Anyir Village, Sungai Penuh City, Jambi Province. This location was selected because Empih Hamlet is one of the areas in Kerinci that still upholds traditional customs that are now rarely encountered elsewhere. Significantly, the area is also home to active

practitioners of the *Tale* oral tradition, which facilitated the data collection process for this study.

RESULTS AND DISCUSSIONS

The Physical Structure of Lullaby Folk Song Ngasuh Anuak

1) Rows

The folk songs of the Kerinci *Tale* tradition are generally composed in the form of rhymes or verses with a distinctive rhythm, and may be performed as an exchange between two performers or sung by a single individual. Unlike *Tale* in general, the lullaby *Tale Ngasoh Anuak* takes a form that resembles traditional poetry (*puisi lama*) of the *gurindam* type, typically consisting of 93 lines or more, depending on the performer. Each stanza consists of three lines with a varying number of words per line. The structural form of the lines in *Tale Ngasoh Anuak* can be observed in the excerpt presented in the following section:

- (D1) *Leu...*
 A Son of Man (Imgur)
 Oh my gosh...
 "Leu...
 Sleep this child (girl/single)
 Oh my gosh..."That is why
- (D2) *Leu...*
 Don't Be Fooled by the Name of Enoch (Enigma)
 Oh my gosh...
 "Leu...
 Don't want to cry for this child (girl/single)
 "Oh, yes..."
- (D30) *Leu.....*
 Not only that, but I'm not a judge
 Not to be outdone.
 "Leu....
 Mom and dad are carried away too
 Not to be outdone..."
- (D31) *Leu....*
 A Son of Man (Imgur)
 Not to be outdone.
 "Leu"....
 Sleep this child (girl/single)
 Not to be outdone. ”

Based on the text of *Tale Ngasoh Anuak*, each stanza consists of three lines, with the first and third lines sharing the same form. Based on information provided by Tino Kasmi, the lyrics of *Tale Ngasoh Anuak* consist of an opening section and a content section, which can be distinguished through the form of the lyrics and the context of their meaning. The opening section is found in (D1) to (D4), marked by the use of the word "*Aoh ileu*", while the content

and closing sections employ the word "*Lahok ileu*". Furthermore, sections (D9), (D18), and (D31) are referred to as *saramboh*, which function as markers or transitions between stanzas.

Each lyric of *Tale Ngasoh Anuak* begins with the word "*Leu*" and ends with either "*Aoh ileu*" or "*Lahok ileu*". The second line contains a varying number of words, ranging between four and seven. The opening lyrics generally begin with the phrase "*tideu lah tideu anak (gaduih/bujia) henna*" and incorporate the repetition of sentences, as seen in (D2) and (D9), namely "*jangia lah ndok nangaih anuak gaduih/bujia henai*". If the opening and closing elements are omitted, the remaining lyrics form a poem rich in moral counsel and advice.

Overall, of the ninety-three lines analyzed, the first line always consists of a single word, "*Leu*", and the third line consists of two words, either "*Aoh ileu*" or "*Lahok ileu*". The second line, meanwhile, varies in word count: four lines contain four words, thirteen lines contain five words, twelve lines contain six words, and two lines contain seven words. Based on these formal characteristics, the text of the folk song lullaby *Tale Ngasoh Anuak* is classified as a traditional poem bound by conventional rules and structural patterns, as established by Waluyo (1987) and Pradopo (1987).

2) Bait

According to (Waluyo, 1987) stanzas are the unity of several lines in poetry that form a unity of meaning and function to organize ideas and rhythms. This is in line with the Great Dictionary of the Indonesian Language (KBBI Edition VI, 2023) which defines stanzas as a collection of several lines that form a unity in poetry and play a role in maintaining rhythm and the delivery of messages and emotions in an orderly manner. In the folk song of lullaby *Tale Ngasoh Anuak*, the unity of the verse can be seen by omitting the first and third lines in each stanza, as the two lines serve as repeated refrains to affirm meaning, reinforce the rhythm, and create a calming atmosphere. The folk song lullaby *Tale Ngasoh Anuak* also has a unity of meaning composed of several lines in each stanza. To see the shape of the temple, see the following section:

(D1) *I don't want to be the son of an indie*
 Don't Be Fooled by the Name of Enoch
 You're Stuck in the Mud
 I'm a Celebrity Who is a Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor
 You I swing in the cradle
 Your father works and children are left behind too."

(D10) *I don't want to be the son of an indie*
 "Sleep, this girl/bachelor sleeps"

In the text of the folk song lullaby *Tale Ngasoh Anuak*, data items (D3), (D6), and (D10) each consist of a single line forming one stanza, referred to as *saramboh* by the people of Empih Hamlet. Based on information provided by informants, *saramboh* appears in various forms of *Tale* both in paired and individual forms and serves as a marker of transition between verses after the *penale* completes one verse of the *Tale*. Meanwhile, data items (D1), (D2), (D4), (D5), (D7), (D8), and (D9) each consist of four lines forming one stanza, with (D1) serving as the opening of the *Tale*, and (D2), (D4), (D5), (D7), (D8), and (D9) comprising the content of the *Tale*, which carries advice, hopes, and aspirations for the child being lulled to sleep.

Based on classification and analysis, the stanzas in the text of the folk song lullaby *Tale Ngasoh Anuak* of the Empih Hamlet community bear resemblance to traditional poetry (*puisi lama*) of the *gurindam* type. The structure of *Tale* generally consists of an opening, a content section carrying a moral message, and a closing in the form of a *saramboh*, which simultaneously marks the transition to the subsequent stanza. Thematically, the text of *Tale Ngasoh Anuak* depicts the story of a family facing economic hardship, yet holding aspirations for their children to live a better life in the future. Although performed in accordance with the social conditions and creative expression of the *penale*, the structure of its lines and stanzas follows consistent formal patterns, demonstrating the continuity of the traditional poetic form of *gurindam* within the community of Empih Hamlet, Sumur Anyir Village, Sungai Bungkal District, Sungai Penuh City.

3) Diction

Diction is the accuracy of word selection in poetry that plays a role in building the meaning, atmosphere, and beauty of language (Waluyo, 1987). The choice of diction is influenced by the poet's consideration of the meaning, order of words, and magical power of the words. In the text of the lullaby folk song *Tale Ngasoh Anuak*, the use of diction can be seen in several lyrics that reflect the life and cultural values of the Kerinci people. In the data (D2), diction describes the traditional cradle of the Kerinci people made of woven rattan in the shape of a *tanggak* or *tangguk* as a means of putting children to sleep. The data (D4) contains diction that contains advice to children, while the data (D5) describes the socio-economic conditions of families who work as farm laborers, like the majority of the people of Kerinci. Furthermore, the data (D7) contains advice that describes the social position of families who are still at the bottom of society. The data (D8) and (D9) contain the hopes and motivations of parents so that their children will become respected individuals and be able to improve the dignity and dignity of the family. The use of the Kerinci language and its metaphors shows the cultural background of the community which is agrarian, communal, and based on the matrilineal kinship system. This is reflected through the use of agrarian symbols such as rice and the emphasis on the role of mothers in singing lyrics.

4) Sound

Sound is one of the important elements in poetry that functions to build beauty and atmosphere. Sound in poetry not only acts as a carrier of meaning, but also as an aesthetic element that causes certain feelings, shadows, and emotional effects on the listener or reader. In line with the opinion (Pradopo, 1987), sound in poetry plays a role in deepening meaning, creating a special atmosphere, and strengthening expressive power through regularity and repetition of sounds.

a) Five

In the text of the folk song (Lullaby) of *Tale Ngasoh Anuak* there are rhymes with the pattern aa-bb, aa-aa, ab-cc, ab-ab as the following example of the text of *Tale Ngasoh Anuak*.

(D1) *I don't want to be the son of an indie*
Don't Be Fooled by the Name of Enoch
You're Stuck in the Mud AA-BB
I'm A Celebrity Who is a Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor

- You I swing in the cradle
 Your father works, the child is left behind too."
 (D2) *Be careful what you wish for, Professor.*
All the fish are fished
And then there's the fact that you're so
What a bugeriak is said
- } aa-aa

The rhymes found in the text of Lullaby *Tale Ngasoh Anuak's* folk song are rhymes with the pattern aa-bb (D1), aa-aa (D2), ab-cc (D5), ab-ab (D7).

b) Alliteration and Assonance

In the text of the folk song Lullaby *Tale Ngasoh Anuak* there is a repetition of sounds in the form of alliteration and assonance, which can be seen in the following data.

- (D1) *I don't want to be the son of an indie*
Don't be Fooled by the Name of Enoch
You're Stuck in the Mud
I'm A Celebrity Who is a Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor
 You I swing in the cradle
 Your father works, the child is left behind too."
 (D2) *Be careful what you wish for, Professor.*
All the fish are fished
And then there's the fact that you're so
What a bugeriak is said
 "The cradle of the cradle of gurugea
 Sanggaran Agung Fish
 No he moves he's good too
 What is really moving"

Alliteration is the repetition of the same consonant sounds on several words in a row or stanza in sequence. In the text of *Tale Ngasoh Anuak* (D1), there is a repetition of the dominant consonant sounds, namely the sounds /t/, /n/, /k/, and /b/ in each line. This can be seen in the words *tideu lah tideu*, *ndok nangaih anuak*, *kau kuraying*, and *bapiak bukejea* which shows the dominance of the consonant sound. Furthermore, in the text (D2) there is also a repetition of the dominant consonant sounds, namely the /b/ and /l/ sounds, as in the word *buwe lah tanggak buwe lah gurugea*, *side dishes are all*, and *bugeriak*.

- (D8) *Don't Be Fooled by the Idea*
I'm A Celebrity In The Jungle Of Uruguay
I'm A Celebrity - Imgur
I'm Going to Be Your Shepherd
 "Poor mothers are all absent
 Your father is poor on the side of people
 Hurry up, this girl/bachelor
 You are the highest priest"
- (D9) *The Priest Prays for the Salvation of the Lamb*
A Taste of the Wild Side of Snoop Dogg
A Taste of the Wild by Gypsy
Not only that, but I'm not a judge
 "High rice should not have ampo
 Little misery big feel happy
 A little bit of a waste of time in love with people
 Mom and dad are also carried away"

Assonance is the repetition of vowel sounds in a row or verse to form an internal rhyme. In texts (D8) and (D9) the dominant assonance is found, namely the vowels /a/, /o/, as well as the double vowels /ai/, /ua/, /oa/, and /ia/. In text (D8), the vowel assonance /a/ is found in the words *indak musekang sigalo didea, bapiak, anuak, and sipadi*, the double vowel /ai/ in the words *henna and tinggai*, and the double vowel /ua/ in the words *awuak, urua, and cepuak*. Meanwhile, in text (D9), the vowel assonance /a/ and /o/ appear in the words *padi lah tinggai jangia bu ampo, tisayo, and kcoak*, the double vowel /oa* in the words *murasoa and tisambo*, and the double vowel /ia/ in the words *gdia and jangia*.

c) Cacophon and Ephony

In the text of the lullaby folk song *Tale Ngasoh Anuak*, there is the use of *cacophony* and *epiphony* sounds, namely the use of sound elements in the poem to create a bright and opaque impression. In texts (D1), (D2), (D4), and (D5), the sound element is dominated by the *epiphony* which is seen through the use of vowels and vowels and soft consonants such as /l/, /n/, /w/, and /b/ in the words *tideu lah tideu, gaduih/bujia inai, buwe lah tanggak, urang punangih, and kita munantek*. The series of sounds produces a soft and harmonious impression that supports a calming atmosphere.

In text (D7) *cacophon* begins to appear through the dominance of voiceless consonants such as /k/, /p/, and /t/ in the words *bideuk, kapulo, and katanguah*, although their appearance is still limited. Furthermore, in texts (D8) and (D9), sound elements are again dominated by *epiphony* through the use of double vowels such as /ai/, /ua/, and /oa/ in the words *tinggai, henna, awuak, murasoa, and tisambo*. Thus, the text of *Tale Ngasoh Anuak* is more dominated by *epiphony*, while the *cacophon* only appears in a limited way and does not dominate the overall chanting.

d) Anaphora and Epiphora

In the text of the folk song Lullaby *Tale Ngasoh Anuak* there is a repetition of the sound elements of *anaphora* and *epiphores*. The *anaphora* and *epiphore* sounds in the text of the folk song Lullaby *Tale Ngasoh Anuak* can be seen in the following data.

- (D1) *I don't want to be the son of an indie*
Don't Be Fooled by the Name of Enoch
You're Stuck in the Mud
I'm A Celebrity Who is a Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor
 You I swing in the cradle
 Your father works and children are left behind too."
- (D3) *Don't Be Fooled By The Name Of Enoch*
 "Don't want to cry this girl/bachelor"

In *Tale Ngasoh Anuak*, the anaphora appears in the repetition of the sound "Tideu lah tideu" which appears at the beginning of the array in the data (D1) and is repeated again in (D6) and (D10). In addition, the anaphora is also seen in the repetition of the sound "Jangia lah ndok" which appears at the beginning of the row in the data (D1) and (D3). Anaphora is then seen in the data (D4) through the repetition of the word "Urang" at the beginning of the first three rows, namely *urang punangih*, *urang purajeuk*, and *urang purilak*.

1. Theme

The theme raised in the Lullaby Folk Song *Tale Ngasoh Anuak* is specifically themed on parental affection, suffering, and relationships between humans which can be seen in the text of *Tale Ngasoh Anuak*. The theme in the Lullaby *Tale Ngasoh Anuak* Folk Song can be distinguished based on the following verses:

- (D1) *I don't want to be the son of an indie*
Don't Be Fooled By The Name Of Enoch
You're Stuck in the Mud
I'm A Celebrity Who Is A Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor
 You I swing in the cradle
 Your father works and children are left behind too."

This article shows that the lyrics of *Tale* represent various values of the life of the Kerinci people, especially related to parental affection, economic suffering, future hopes, and relationships between people. In the data (D1), the lyrics describe a parenting relationship that is full of affection, especially the figure of a mother who swings the child to sleep. These activities not only reflect parenting practices, but also contain symbolic meanings in the form of warmth, protection, and a sense of security that are basic needs of children in the growing period. These lyrics affirm that a child's fussy and dependency are understood as a natural part of development that is greeted with patience and sincerity of parents.

The theme of suffering is illustrated in data (D5), (D7), and (D8) which show the economic reality of poor families. The father's struggle in earning a living illustrates the uncertainty of life and the family's dependence on one source of livelihood. The phrase about dependence on the "world of people" reflects a critique of social structures that place poor families in subordinate positions. The metaphor of a broken rower illustrates the limitations of resources that hinder social mobility, while the stigma of poverty suggests that suffering is not

only inherited economically, but also socially. Despite this, the lyrics of Tale still contain hope, where children are positioned as a symbol of changing fate and a better future for the family.

In addition, Tale also represents moral values in human relationships. Data (D4) teaches the importance of emotional control, attitude maturity, and simplicity in social life. The tendency to cry, sulk, and excessive self-presentation is seen as an obstacle to building harmonious social relationships. The closing lyrics that again describe the child's swinging activity affirms that character formation and social values are rooted in the family environment. Overall, Tale is a medium for inheriting moral values and the life view of the Kerinci people regarding the ideal culture in community life.

2. Nothing

In the text of the lullaby folk song *Tale Ngasoh Anuak* there are several forms of tones. In general, tone can be defined as the attitude of the poet towards his reader. The tone can be in the form of a tone of commanding, patronizing, begging, forbidding, cooperating with the reader to solve the problem, leaving the problem to the reader just like that, using arrogant, reproachful, and stupid tones. Based on this, in the text of the lullaby folk song *Ngasoh Anuak*, the singer also uses a tone that can be seen from the following example.

(D1) *I don't want to be the son of an indie*
 Don't Be Fooled By The Name Of Enoch
 You're Stuck in the Mud
 I'm A Celebrity Who Is A Judge
 "Sleep, this girl/bachelor
 Don't want to cry this girl/bachelor
 You I swing in the cradle
 Your father works, the child is left behind too."

The cradle text in the data (D1–D10) displays complex tones and does not only serve as a child's bedtime. The dominant tone that emerges is soothing and loving, which is built through the repetition of the line "Sleep this girl/single girl" as a form of gentle persuasion that affirms the emotional closeness between parent and child.

In addition, the text also contains a prohibitive tone that is pedagogical in nature, such as in the line "Don't want to cry this girl/bachelor". The prohibition is conveyed subtly as an effort to build character so that children grow strong to face life. The tone then develops into patronizing and advising, especially when the speaker associates personal attitudes with social consequences, thus serving as a medium for the inheritance of societal values and norms.

The text also presents a reflective and realistic tone through the depiction of the family's socio-economic conditions, which shows awareness of the limitations of life as well as mental preparation for the child. A melancholy but still dignified tone emerges when the speaker refers to family poverty as a social reality without degrading one's dignity.

Towards the end, the tone turns to hope and prayer through the metaphor of the child as the "highest rice", which reflects the hope that the child will have a better future. This hope is accompanied by a warning tone that emphasizes the importance of humility in achieving success. Overall, the text of these cradles reflects the function of *ethnopedagogy*, namely as a medium for inheriting values, social awareness, and outlook on life to children from an early age.

3. Mandate

The folk song *Tale Ngasoh Anuak* in the text (D1–D10) contains a deep message that not only serves to calm the child, but also instill the value of life from an early age. His main mandate emphasizes the importance of determination, patience, and the ability to control emotions, as seen in the array that prohibits children from dissolving in crying in order to grow into strong personalities.

In addition, the text conveys the message of character formation and social ethics by emphasizing that spoiled, irritable, and overly following feelings can bring difficulties in social life. Children are directed to be mature, simple, and able to control themselves.

The text also contains a mandate about awareness of social and economic realities, which teaches that life has limitations and social relations that must be faced with wisdom. Another mandate emphasizes acceptance of family conditions, including economic limitations, as a basis for fostering humility and enthusiasm for improving the future.

Parents' hopes and prayers are important messages that are reflected through the metaphor of children as "the highest rice", which symbolizes hope for children's success. However, this success must be accompanied by humility in order to maintain a balance in life. Overall, this song functions as a medium of inheriting cultural values that shape children's character, outlook on life, and responsibilities towards family and society.

The Social Role of Being Self-Reliant

In general, *Tale Ngasoh Anuak* has a social function as a means of entertainment, communication, and oral expression of the Kerinci people. This folk song not only serves as a lullaby, but also has various social functions related to the cultural life of the community.

First, *Tale Ngasoh Anuak* functions as a means of recreation, namely as a medium of entertainment and release boredom in daily life. Through the use of poetic language, symbols, and figurative expressions, this song becomes a container for the expression of emotions, imagination, and life experiences of its speakers. In addition, Tale can also be an indirect communication medium in the family, especially for women to convey feelings, complaints, and hopes to other family members.

Second, this song serves as a medium of hope and prayer for parents to their children. Through metaphors and symbolic expressions, parents instill hope that their children will grow up to be successful, useful, and able to raise the dignity of the family, even though they come from limited economic conditions. Third, *Tale Ngasoh Anuak* functions as a tool for children's education, because it contains philosophical values, social ethics, and life teachings. Through the lyrics, children are taught to be patient, strong, not spoiled, and emulate the work spirit of parents in living life.

Fourth, this song functions as a medium of inheriting oral traditions that are inherited from generation to generation through the practice of parenting. Through Tale, the cultural values, social norms, and outlook of the Kerinci people are passed on to the next generation naturally and sustainably. Thus, *Tale Ngasoh Anuak* not only serves as a lullaby, but also as a means of inheriting cultural values, character education, family communication, and strengthening the social identity of the Kerinci people.

CONCLUSION

Based on the results of research on the structure and social function of the folk song of lullaby *Tale Ngasoh Anuak*, it can be concluded that this song has an important role in the life of the people of Kerinci, especially in the childcare system. Physically, *Tale Ngasoh Anuak* shows an old poetic structure tied to traditional rules, with the use of sounds, diction, and themes that form a soothing atmosphere. This song depicts parental affection, socio-economic reality, hope for a child's future, and the formation of character and social ethics. In addition to its aesthetic value, this song also functions as entertainment, family communication, character education, and a medium for the inheritance of oral traditions that strengthen the cultural identity of the Kerinci people. Therefore, *Tale Ngasoh Anuak* not only functions as a bedtime, but also as a means of education and strengthening social ties in the family, as well as a tool to preserve cultural traditions that are valuable to the people of Kerinci.

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