

Ngasuh Anauk Song:

A Form of Love Representation between Mother and Children

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Abstract

This article aims to reveal and explain *Ngasuh Anauk* song in the Hamparan Rawang area of Sungai Penuh city. This song, traditionally cultivated by the Hamparan Rawang community, aims to express the love of a mother to her child. The research method is descriptive, with the intention of describing the issue of the *Ngasuh Anauk* song that is entrenched as a song of affection. The informants in this study were the heirs and perpetrators of the *Ngasuh Anauk* song, as well as the traditional elders, the community, and government elements from the education and cultural services. Data were obtained through various interviews and direct observation during *Ngasuh Anauk* song performance, and through a literature study to support the primary data. The analysis was carried out by using Miles and Huberman methods namely data collection, data reduction, data presentation and data verification. The results showed that the song *Ngasuh Anauk* is popular among the Hamparan Rawang community, which until now continues to be the culture of the local community. One of them is because the song is a manifestation of a form of affection between a mother and her child. This form of affection caused the song to continue to be entrenched in the local community.

Keywords: *Ngasuh Anauk* Song , Representation, Mothers' Love

Introduction

Indonesia as a country with a variety of ethnicities also has a variety of cultures and arts. One of the elements of art is culture itself, in the era of globalization that continues to grow as it is currently undeniable that culture must be open to all possibilities that even threatening the culture as well as the arts.

Art in its essence is born, lives and develops in certain communities which will then be different from other regional arts, because art is influenced by climate, culture, customs and beliefs which are preserved ancestral heritage. Traditional society requires the presence of art as part of their tradition, as long as the tradition is still alive and maintained as long as it is also the art of life and survival. The existence of traditional arts is very much determined by the continuity of a tradition.

Art never stands alone apart from society as one of the important parts of culture. Art is an expression of the quality of the culture of society that promotes culture, then art also creates, gives an opportunity to move, nurture, transmit and develop to create a new culture, this often happens in Indonesian performing arts.

Performing arts is one of the oldest branches of art in the world. Since the existence of primitive people until the modern era today, performing arts, which include dance, theater and music, are activities carried out by humans to serve their own and other people regarding aesthetics and art. As Indrayuda said (2013), performing arts is a branch of art that is able to shape human character with character, and personality, so that through performing arts in it there are art of music and dance, and theater can be used to train human confidence. In addition, through music, human songs can convey the maximum and purpose of the problems that are intended to be communicated to the public or the audience.

As the song is often used in traditional ceremonies, ritual ceremonies or just for mere entertainment media, the contents of the song can be themed with an atmosphere of joy and sorrow,

natural beauty, worship, advice, and so forth. With the diversity of cultures and human mindsets in various regions, there are also various patterns of expression of songs sung.

Each song in each region in Indonesia has its own poetry and melody background as a reflection of the unique character of each song in their respective regions. Such songs are called regional songs because of their regional characteristics (not owned by other regions). Regional songs usually have lyrics according to their respective regional languages. This regional song appears and is sung or played on certain traditions found in each region, some of which are pop and traditional.

As part of the performing arts of traditional folk songs often performed in traditional activities, or in religious ritual activities as well as in death rituals, birth rituals and various ceremonial ceremonies and traditional government, often traditional songs are sung as a means of comfort, ceremonial complementary facilities and magical ritual facilities in religious rituals. In addition, songs are also used as a means of education and a means of caring for children in various sleep hums. For parents in various regions, songs are also used to put their children to sleep, which is also called *dendang*, *tembang* or humming to put the child to sleep.

Traditional songs are often ritual songs which prioritize poetry rather than melody (logogenic), meaning rhythm, melody or other musical elements are not considered. Songs like this are generally built by short melodies and simple rhythms, then the lyrics tell stories about customs, literary art, fairy tales, legends, advice, folk games and the typical food of each region. One of them is a song sung at the time of lulling children.

According to Alimuddin (2015) is the term song used to deliver sleep, namely Lullaby. This means that Lullaby is a soothing lullaby sung to children before going to bed. Lullaby that is sung with a beautiful and pleasing sound becomes a bedtime for children. Lullaby in addition to calming children, also strengthens the emotional bond between mother and child which is very important for the future development of children, as well as for stimulating social interaction and communication between mothers and children.

Dananjaya (2002: 146) argues that "lullaby type songs have melodic songs and subtle rhythms, quiet and repetitive. In addition, the words used are filled with affection, so that they can arouse a sense of relaxation, prosperity and finally drowsiness for the child who hears it ". The word lullaby, which means lulling children is usually called dodoian in the Malay area, including in Indonesia, the most popular lullaby or dodoian in Indonesia is Nina Bobo song.

Siombing (2017: 43) says that songs can stimulate a child's imagination through his words, or poems that are in the song. Therefore, so far, many Indonesian children can form their characters through songs. Various communities in the region use songs as a medium for character education, so that through children's songs can be directed as human beings with character. Even the song is able to hypnotize the child to sleep, so that with the rhythm and melody of the song the child will fall asleep.

One area that is still developing performance art known as folk songs is the city of Sungai Penuh, one of the cities in Jambi Province. Kota Sungai Penuh actually has a lot of traditional arts but one of them is the famous song *Ngasuh Anauk*. This *Ngasuh Anauk* song is found in the Rawang Expanse area of Sungai Penuh city.

As one part of a traditional song, such as the previous explanation of lullaby or a lullaby song called *Ngasuh Anauk* is very familiar with the community of Tanjung Muda City Sungai Penuh which originated from poems and melodies which were sung to lull the child and calm children, then was popular in other village communities in the town of Sungai Penuh. Despite having different languages, this *Ngasuh Anauk* song was able to attract the attention of other regions, so that other areas in Kerinci also popularized the *Ngasuh Anauk* song.

The song *Ngasuh Anauk* has become a part of the culture of Hamparan Rawang community, not only as a song to put children to sleep, but also developed in other forms, namely as dance accompaniment music. However, what is interesting to study is that through the song there are various questions that are conveyed so that word by word of the song can influence the imagination and feelings of those who hear, as if lulled and swept away in his imagination, and this is what can make even small children adults seemed to fall asleep hearing this song *Ngasuh Anauk*.

Therefore, the focus of this paper is to explore the problem of social representation which is manifested through the lyrics of the song. In turn, through this song analysis, it can be revealed what representational issues are conveyed by the song, so that it can be seen that the *Ngasuh Anauk* song is a media representation of the socio-cultural life of the Hamparan Rawang community or Sungai Penuh city.

Method

This research was conducted using qualitative research and descriptive method. The focus of the research was on the problem of representation of *Ngasuh Anauk* songs to the lives of the people of Kerinci. The object of the research is poetry and performances of the song *Ngasuh Anauk* in Kerinci. Data were collected through interviews, direct observation, documentation and literature.

Research informants were people who were involved in the performance of the *Ngasuh Anauk* song, the traditional elite, headman, the general public who were customers or consumers of the *Ngasuh Anauk* song, as well as elements of the village apparatus and the Kerinci regency government. The research instrument was the researcher himself, equipped with audio visual equipment and recording devices.

This research is sociological and anthropological, involving rural and sub-district communities in Kerinci district. The data is guaranteed its validity through discussions with peers, dissemination in a limited scope with traditional art experts and academics, repeated field visits and data triangulation. Data were analyzed by techniques and steps commonly carried out by Miles and Huberman, namely in the form of data collection, data reduction, data presentation and data verification, and concluding data.

Results and Discussions

The existence of the *Ngasuh Anauk* Song in the Hamparan Rawang Society

The song *Ngasuh Anauk* is a song originating from the Hamparan Rawang Full River City of Jambi Province, Aryadi is a informant said that this song tells the story of how difficult life is in the world, in which there are teachings about the science of religion, advice and life lessons, both about grief in living life in this world.

According to information from Syaiful Nufus (informant) that the *Ngasuh Anauk* song is a song created from a true story, this song was first sung by a child named Kadiri who cared for his sister named Laila. In the village of Tanjung Muda or the Rawang community in general, the story of the *Ngasuh Anauk* song is called kadadoi ketuoi bujoi, which means "Attend the oldest brother." That is, that the *Ngasuh Anauk* song appeared to have existed before the development of the Kerinci community. The story is told verbally and from generation to generation, some call it a fairy tale some call it a legend, but in essence this story is truly a true story.

According to Yefrizon is a informant, Hamparan Rawang is a small village that was formerly known as Maliki Air, which means the edge of water, as in the history of history that in ancient times when a group of people wanted to inhabit a place they must have been looking for areas close to the river. Kadiri is the oldest child in a small family in Rawang, he has a father named Abdul Manaf and his mother named Khairatunnisak and a grandmother named Maimunah. This small family lives in the Maliki Air area along with other communities, which is now the name of the area is the village of Maliki Air located in the Hamparan Rawang sub-district. Kadiri and Laila lived with her grandmother after her father's mother died. In the care of her grandmother Kadiri and Laila suffered, because her grandmother was abusive to her, so often Kadiri and her sister hummed lamenting their fate left by their father and mother. These poems later became inspiration for traditional artists at Hamparan Rawang, so the songs that were nurturing were born, with the aim of entertaining Kadiri and his younger brother Laila called *Ngasuh Anauk*.

Azrefli said that the story of the sorrow of Kadiri and Laila was an inspiration for artists from the Hamparan Rawang tradition to make a song that is useful for entertaining children. Because the sorrow experienced by Kadiri raises feelings of compassion and sympathy from the Hamparan

Rawang community, so that sad remarks from Kadiri when taking care of his little sister became the basis for the community to create the song *Ngasuh Anauk*. This means that the song *Ngasuh Anauk* was born from groans and complaints of sadness. Attended to her grandmother, because her grandmother did not care for her with affection, the expression of affection Attended to Laila and her disappointment at her grandmother, became the basis for the creation of the song *Ngasuh Anauk*.

Below will be presented the following verses of the song *Ngasuh Anauk*:

Ngasuh Anauk

Transkripsi: Evi Dianti Putri

ooo la i la ha il lal lah mu ham mad ar ra sul lul lah

5
jangai mu na ngaih ja ngai mu ra joik u hau pu ra joik lah de di ge ne u hau pu na

9
ngaih lah lam bauk ge di oo lai la oo la i la ha il lal lah

14
in duk ka u lah nyi duik a yai ba su we ti ku lauk ra

18
ndek di pi kau bi yu bu ci pau ndek di pu kau ku pa lek run cang ooo

22
lai la oo la i la ha il lal lah mu

26
ham mad dar ra su lul lah ti doi lah ti doi lah ka u a nauk ti doi ku a

30
sauh di da li bu woi bu woi tang gauk bu woi gu lu goi ga lu gu pu taih di te ngah

34
la mau ga lu gu i tau ku lak ke u mauh oo lai laa

Figure 1. verses of the song *Ngasuh Anauk*

Allah lailahaillah
Tidoi tidoi ranauk ku tidoi
Tidoi ku aseuh di dali buo
Buo tanggauk buoi gulugoi
Ooo laila

Laila
Indiuk renyiu ngiduik ayai
Busuwe tikulauk ranyak
Ndek di pikeu biu bucupau
Ndek di jujoik kupalek runcang

Remek jugoi ranauk munangaih
Uhang punangaih lambauk gedoi
Uhau purajoik hilang suraung
Hoo lailaa

Translation:

Allah lailahaillah
Sleep sleep my child sleeps
Sleep tight inside the crib
Buai tangguk buai gelugu
Ooh laila

Laila
His mother took water
Meet the washed banana stem
Want to shoulder shoulders
Want to hold up a pointed head
Don't also cry children
People who like to cry, are slowly growth
The person who knocks away by himself
Ooh Laila

The *Ngasuh Anauk* song as a regional traditional art has two versions. The first is the *Ngasuh Anauk* song with the original melody that was never changed since it was first sung by the Hamparan Rawang community and commonly used in daily life. The second is a melody song arranged as a song popular for commercialization.

The song is arranged because the original rhythm and melody are difficult to analyze and are free meters or tempos and rhythms that are not dynamic, so to be more easily digested and sound more beautiful this song is arranged without changing the authenticity of the song.

According to Dewita, currently the *Ngasuh Anauk* song has been developed in a new form as a popular song from the Hamparan Rawang community, but the song still functions traditionally to put the child to sleep or take care of the child when the child is going to sleep. The Rawang Hamparan community, most of them can master the *Ngasuh Anauk* traditional song.

Syeilendra said (2011) that the existence of traditional songs or traditional songs would not last long if the songs were not rooted in the lives of local people. Therefore, the song *Ngasuh Anauk* will continue to survive in the community of Hamparan Rawang because the song is based on real events from the lives of the people of Hamparan Rawang.

Referring to the issue of song relations with people's lives, it turns out that the song *Ngasuh Anauk* is a song that is oriented to the sadness of the life of the people of Hamparan Rawang in its domestic life. This joy becomes empathy and sympathy from the community, therefore this song touches people's conscience. So, that this song continues to survive in the lives of the Hamparan Rawang community until today.

As Sihombing (2017) said that the existence of traditional songs in a society is as an identity and as a servant of the life needs of the community. When the past how to serve the needs of children's education, the media needed, one of which was the song. Therefore, the existence of traditional songs is used as an educational medium and a media to nurture children, so that children will get knowledge and affection through the songs sung.

The existence of traditional songs is inseparable from the effort to fulfill the needs of satisfying the aesthetic and emotional instincts of the local community, so that the aesthetic needs of the community can be satisfied with the existence of the song. In addition, the existence of songs such as *Ngasuh*

Anauk is a role in giving attention and love to children or relatives. This is what made the *Ngasuh Anauk* song continue to survive today in the Rawang Expanse community.

As explained by Cholifah (2011: 132), the existence of art is a view of society regarding whether or not there is an art activity in human life. Therefore, the existence of art is indicated by whether or not the art influences the life of the community, if the art is influential, then it is considered to be there. Thus the existence of the *Ngasuh Anauk* song is still considered by the Hamparan Rawang community, because the art is still valuable for the Hamparan Rawang community. One of its functions is to nurture children so that children can sleep soundly, and now can also be used for accompaniment to creative dance.

Along with that, Pardi (2013) said that the existence of traditional arts cannot be separated from the emotional bond between the community and the long history of the journey of art history. Besides that, traditional art existence cannot be separated from the cultural values embraced by the people who use the arts. Although the frequency of activity has decreased at this time, but essentially the art still has an influence as the identity of the local community.

Referring to the explanation from Pardi above, the existence of the *Ngasuh Anauk* song cannot be separated from the emotional of the Rawang Expanse community. The long history of the creation of the *Ngasuh Anauk* song has created a sense of sympathy and strong social solidarity from the Hamparan Rawang community towards the characters who created the song. The life experiences experienced by the characters involved in the history of the creation of this song, created various sympathies from the community, so that the song is also a reminder of the history of the suffering of a pair of humans as part of the Hamparan Rawang community, which is able to use the people's feelings. Therefore, the song *Ngasuh Anauk* is still recognized and used by the Rawang Expanse community.

In addition, Raditya (2016) says that a person's existence or culture in people's lives, lies in his ability to make himself as the center of attention of others. Thus referring to the issue of the *Ngasuh Anauk* song, its existence can be recognized because the song is able to become the focus of culture in the life of the community of Hamparan Rawang, Sungai Penuh city. This means that the song *Ngasuh Anauk*, can be the center of attention and become the focus of culture for local people in Hamparan Rawang, so that the song to date has developed into a dance accompaniment.

Representation of the *Ngasuh Anauk* Song as a Cultural Heritage of the Hamparan Rawang Society

Anoegrajekti, N (2011: 6) says that cultural representation is an embodiment of an expression of the cultural conditions that occur, both today and yesterday and in the future. The issue of culture and society is often represented by an art performance; this can be seen in Banyuwangi, for example in the art of *gandrung*. Initially the male was played by men and now there were transformations of gender issues in the *Gandrung* show. The meaning of the humanitarian issue becomes the thing represented by the *Gandrung* show, exactly the same as the problem of the song *Ngasuh Anauk* in the Rawang Kerinci Expanse. The *Ngasuh Anauk* song has also represented the problem of the life of a pair of children left by parents, so that sadness emerged. With sadness a statement of affection from the two brands emerged. as a result, a song with the title *Ngasuh Anauk* was created in the stretch village of the town of Sungai Penuh, Kerinci.

Representation re-describes the state of a particular situation, both about human life or about the events of the universe. This means that representation is a depiction of the order of human life, and all forms of life that exists in this nature. So, that representation is able to optimize the imagination of the reader or audience about the object represented in a work of art, whether it is novel, dance, or theater (Supratman, 2011).

Referring to the opinion of Supratman above, the song *Ngasuh Anauk* is a depiction of the fate of two brothers in the suffering left by their parents. This picture contains the problem of joy and sorrow, so that when this incident took place in the past, the community felt sympathy with the situation of a pair of human children, so that the song *Ngasuh Anauk* is a speech of love and affection

from parents to their children. The purpose of this song is to entertain the two children. But after that, this song is intended for all children in the Rawang Expanse. Until now the song *Ngasuh Anauk* can be found and used both for parenting or to accompany dances.

Barker (2004: 8) says that representation is interpreted as an attempt to construct social events and is presented to the wider public openly and translated into certain meanings by society. In other words that representation is a study of culture that focuses on the process of meaning something that is presented by human life.

Based on what Baker said, that representation is an effort to construct a social event, it can be ascertained that the song *Ngasuh Anauk* is a social reconstruction of the life of the Rawang Overlay community. This can be stated in reality here, that this song is a manifestation of the past events suffered by a pair of brothers whose parents left behind so that they suffered. They sing the suffering, so as to bring sympathy to the people. In turn, their songs are developed by the community by changing their words to be entertaining. This means that from the beginning sung by the child in sad words, then the community is replaced with words that are entertaining or of love and affection.

According to Stuart Hall (1997: 20), representation is one of the important practices that produce culture. Culture is a very broad concept, culture involves sharing experiences. Someone is said to come from the same culture if the humans who are there share the same experience, share the same cultural codes, speak in language and behave in the same attitudes and characters, and share the same concepts in between them, so that identity identities are formed between them. Culturally the Hamparan community is a homogeneous society, so the song *Ngasuh Anauk* is an expression of their identity. So, that through this song they express their common identity and characteristics to the outside world or outsiders from their community.

As Uswah (2016) says representation in this case is seen as the production of meaning from all concepts contained in our minds through language. Even representation is seen as a link between concepts and language that allows us to refer to the world of events, people or objects that are real or even imaginary fiction. This means that representatives represent a concept that manifests or questions something as a representative of themselves that can be interpreted by others either through art or through language.

The form of representation of the song *Ngasuh Anauk* is an expression of love and affection through art. Art, which is a song considered by the Hamparan Rawang community as a representative of themselves to communicate with other people outside their community, that they express a sense of affection for children one way is through songs. Brand songs are considered a medium of love that can touch the most basic feelings of a human being. So that in essence the song *Ngasuh Anauk* is able to make people sympathize, it can even make children lull to continue sleeping in their mother's lap.

The song *Ngasuh Anauk* has reconstructed how a mother's attention or parents' attention to such children in love and affection. So, that this love if not realized will cause deep sorrow. So symbolically, the Rawang Hampar community reconstructs the form of affection through the representation of the *Ngasuh Anauk* song, symbolized through well-structured words for the verse in the song.

Basically the concept of representation can change because of the new meaning in the concept of representation that already exists. Representation also gives a new meaning or simply can be said that representation produces meaning through language. There is one opinion said by Stuart Hall (1997: 25), where representation is a reflective approach. This approach sees meaning as everything that already exists in the world and language / symbol functions as a mirror that reflects that meaning. It can be said that language works on a simple reflection of the truth that exists in life according to normative measures.

Indrayuda (2013) sees from the perspective of art, that representation is an expression of an event or event, or behavior and condition of a human being that is retold through the symbols in the intended work of art. This means that artwork can be a representation of real human life or a

representation of human problems as social beings on earth. The work of dance, music and theater can be a media representation of the problems of human life.

Listening to what is said by Indrayuda, it turns out that the song *Ngasuh Anauk* is a retelling of a problem that is humanistic, which is packaged through songs, namely the song *Ngasuh Anauk*. This means that the song *Ngasuh Anauk* plays a role in realizing the return of human values from the reality of the life of the people of Hamparan Rawang village, Sungai Penuh city, Kerinci district.

Conclusions

The *Ngasuh Anauk* song cannot be separated from the emotion of the Rawang Expanse community. The long history of the creation of the *Ngasuh Anauk* song has created a sense of sympathy and strong social solidarity from the Hamparan Rawang community towards the characters who created the song.

The existence of the song cannot be separated from the emotional ties of the community to the events of the true story of the suffering of a member of the Rawang Hamparan community. With this bond of solidarity, there is strong sympathy from the community, so the song *Ngasuh Anauk* is created. Furthermore, this song has become the cultural heritage of the Hamparan Rawang community to date. The unity of identity has caused this song to continue to be recognized and cultivated by the community to date, and this song has developed as one of the accompaniment music of creative dance in the Rawang Expanse of Sungai Penuh city.

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It can be ascertained that the *Ngasuh Anauk* song is as a social reconstruction of the life of the Rawang Hamparan community. This can be stated in reality here, that this song is a manifestation of the past events suffered by a pair of brothers whose parents left behind so that they suffered. They sing the suffering, so as to bring sympathy to the people. In turn, their songs are developed by the community by changing their words to be entertaining.

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