

THE SOCIAL CULTURE CONTEXT AND THE FUNCTION OF DODAIDI‘ACEH LULLABY’

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ABSTRACT

Dodaidi is an oral tradition of singing lullabies are often sung by a mother to her child in the cradle or on the swing. This study wants to understand the function of dodaidi and socio-cultural context that contained in dodaidi. The analysis will be done based on the theory of Ruth Finnegan oral literature regarding the function and the social and cultural context of oral literature. This study shows that the functions the dodaidi in society, are (1) as entertainment; (2) as advises; (3) as Islamic education; (4) others functions, including expressively and in terms of tourism. In addition, dodaidi contains cultural life of the people of Aceh on the prototype characteristic of the Acehnese people who tueng bila, loyal, militant, and generous. There is also advice content from indatu (ancestor) Acehnese society that became the public trust into local wisdom. Dodaidi also reflects the social life of the Acehnese people who believe in the teachings of Islam as well as its civil society organizations.

KEYWORDS

Aceh oral literature; dodaidi; socio-cultural context; the functions of oral literature

INTRODUCTION

Since Islam develop in Aceh, Aceh people began putting Islamic element to their culture (Alfian, 2005: 2). One tradition that inserts Islamic element is *dodaidi* songs. *Dodaidi* is songs of lull baby containing prayers so that these songs is their first traditional songs ever. *Dodaidi* is an oral tradition of singing lullabies are often sung by a mother to her child in the cradle or on the swing (Yusuf and Nurmayani, 2013: 2-3). The content of *dodaidi* mostly consist of praise and prayer to Allah swt.

Then, the singer of *Dodaidi* could tell about anything else such as some advises or the stories of war. According of Aceh people who mostly Muslims, the stories of fought against colonialist means jihad or fought against *kaphée*.

Dodaidi started rarely found in Aceh. Some thoughts still believes that *dodaidi* is songs for the children that suggest the wars or jihad. Nevertheless, *dodaidi* is more than that. This situation may happen because *dodaidi* is not really well-known for some parties. The wrong interpretation of *dodaidi* may direct people to the failure of producing *dodaidi*. This maybe one of reason why *dodaidi* hard and hardly to be sung.

Regardless, *dodaidi* actually has many functions in society. As an oral literature, Finnegan (2005: 118) says that the function of oral literature can be seen from the mission who seek accordance with what is to be obtained, such as social interaction, symbols, artistic expression of individual, relationship specific power, and others. As an oral literature, *dodaidi* also have a mission mentioned above. In addition, a function of oral literature is also related to the socio-cultural context from the society that its born.

THE FUNCTIONS OF *DODAIDI*

As Entertainment

Dodaidi is more than a lullaby. From Yusri Yusuf, one of the speaker, *dodaidi* sometimes is used as red herring. When baby upset or sulk (and usually followed by tears), the mother or the singer of *dodaidi* intend to sing loudly to make baby distracted. The rhyme or the diction of *dodaidi* usually chosen by the singer to stop they cried.

The rhyme of *dodaidi* lies on the rules that called *pakhôk* and the end rhyme. Because of *dodaidi* is lyrical poem, it is sung with some rhythm. When it is sung, *pakhôk* and the end rhyme would make this rhythm so that *dodaidi* become harmonic. This harmonization makes babies refers to listening *dodaidi*. This makes *dodaidi* used as entertainment.

These days *dodaidi* are recorded so that people could listen it anytime anywhere. The most popular recorded is the song titled "*dodaidi*" thus people assume that the recorded song is the *dodaidi*. People in this point forget that *dodaidi* is one of oral tradition that means *dodaidi* have several versions. That popular recorded song just one the versions of *dodaidi*.

As Advices

Dodaidi gives advises from the stories of wars or the stories of the past that usually appeared in *dodaidi* content. The stories of wars, for example, advising children

from the war against colonialist. The content called upon the children to go into the battlefield. That content showed from these lyrics *wahèeaneukbèktadueklé; beudöhsarèbelabangsa*. These lyrics means ‘O child do not sit anymore; arise together to defend nation’.

From that lyrics, the singer is telling how the wars was so hard because the next lyrics was *bèktatakôtkeudarahilé; adakpih mate pomakarèlath* that mean ‘do not be afraid the flowing; if you die mother already willing’. Those lyrics showed that advices for the children to willingly and eager to go the war to defend the nation and syahid.

There is the value of local wisdom is being told in *dodaidi* too. The local wisdom showed from lyrics *meunyoegötakhlakbudipeukerti; götdisayangi le ureuenglingkath* that means ‘if you have good manners; you would being loved by the people around you (neighbors)’. Good to neighbors is one of Aceh local wisdom. They has been have philosophy value about being good to neighbors so that they can protect their unity.

Beside, *dodaidi* persuade children to dedicate themselves to the work when they grow up. For example, these lyrics showing that: *beurijangrayeukhaibantaseudang; ulèebeucaröng, jeumöt ‘oh raya*. The lyric means ‘grow up hurry o Banta Seudang; be clever and diligent when you grow up’. Explicitly, we can see that *dodaidi* advising children to be clever and diligent.

As Islamic Education

In Islam, there are two important factors: *hablumminallah* and *hablumminannas* which means the relations human with the God (Allah) and relations human with another human. Human relations with the God is the relations that contains religious service (*ibadah*) and actions stated one God. While human relations with another human contains actions humanity act that strengthen the brotherhood among religious people (Mazhi, 2007 and Prayitno, 2003).

In *dodaidi* those two relations described from its lyrics. There was a lyric *dengönbismillahlonkheunawaiphön* which means ‘with bismillah I was getting started’. *Bismillah* or *basmalah* is one of word of *zikir*. *Zikir* is any attempt to remember Allah verbally or by heart.

Laailaahailallaah

Kalimahtaiabahbeukaitamaté

Meunyoehanéktakheunngönlidah

Allah Allahsabé lam hate (Yusuf danNurmayani, 2013: 96)

‘La ilahaila Allah’

‘taibah sentence is death provision’

‘If cannot be spoken verbally’

‘Allah is always inside the heart’

Those lyrics shows the only God statement, the provision of the life after death, and the praise of the God is one. If we relate the lyrics with akidah of Islam, lyrics would be the same with akidah because in akidah muslim have to declare themselves that God is one at first before the do another religious service.

Beside the human relations with the God, there is human relations with another human. The singer of *dodaidi* point out the relationship between children and their parent for example. This relationship was showed by parent who gave advises and goals to their children. There were lyrics ‘*oh singöh sinyak na keuleubehan; bèk tuwoe sayang beule beubagi; mandum atra nyoe titipan Tuhan; geutanyoe insan harus ta syukuri*’ which mean ‘when someday you have more money; do not forget, dear, be more generous; all of that are the loans of God; we as human have to be grateful’. From this advice, parent show that they hope their children do some virtuous.

On other hand, mother which means parent doesn’t want their children going bad and unlucky. When parent let their children being greedy, the parent actually letting their children going bad and unlucky because that is thing that Allah hated. For example the lyrics *puedéh lam hate ingatsyédera; seubabhanalébudibahasawhich* means ‘the heart is hurt when remember the sibling; because he has no manners anymore’, showing the concern to the sibling who losing the manner when doing something or speaking about something. *Sibling* in the lyrics actually refer to brother or sister or maybe another community members.

The point of this *dodaidi* function actually how far *dodaidi* makes human being closer to God (Allah).

Other Function

Dodaidi also another function relating *dodaidi* addressees of expression of the singer. The singer of opportunity in lamenting grief, share their experiences, hopes to sing, or praise through *dodaidi*. Sometimes they are too embarrassed or do not want to divide these goals to anyone other than their children. It still could happen. Each goal is very possible contained in *dodaidi* because *dodaidi* itself can be changed as creativity addressees.

There are also other functions, namely the function of tourism, which related to the number of viewers who watched the *dodaidi* performance. This function is not

talking function *dodaidi* in content, but *dodaidi* function in the context of the situation. Because of declining public interest, *dodaidi* is exhibited back in certain occasions. On another occasion, *dodaidi* became one of the cultural products that can be "sold" to the tourists in the know the culture of Aceh.

THE SOCIAL CONTEXT OF *DODAIDI*

The Influence of Islam

After Ferlec Kingdom who the first Islamic kingdom in Indonesia, SamuderaPasai Kingdom was the next Islamic kingdom. Islam entered the kingdom around early 13th century. When Battuta (on Reid, 2014: 13-16) came to Pasai from accidents in Calicut, Pasai already been a first and top Islamic kingdom in south-east Asia (Reid, 2014: 13).

The spreading and development of Islam that finally entered Aceh certainly make changes to this region. Once known as the first Islamic spread, Islam became benchmark of any actions of Aceh people until recently. Islam enters to every culture of Aceh people so that Islam and culture of Aceh finally integrate. For this reason, Aceh commonly known as "SerambiMekah" or the Gateway of Mecca.

Sees Aceh which its tradition are highly integrated with Islam, every element of the people cannot be separated from akidah Islam. Some widely known arts usually cannot be separated from Islam philosophies. *Dodaidi* is one the example. Like another Aceh art, *dodaidi* always mention the name of Allah and the Prophet in its content. Mention of Allah name is the singer way to always remember the listener to always remember Allah despite in art performance.

Dengönbismillahlônkhewawaiphôn

Ayôn di éktrönsinyak ma doda(Asmarni, 2015)

'withbismillah I am getting started'

'The mother swinging up and down her child'

La ilahailla Allah

Muhammadarrasulullah

La ilahailla Allah

Sinyaksabohbeumentuah(Asmarni, 2015)

'La ilahailla Allah'

'Muhammadarrasulullah'

'La ilahailla Allah'

‘My only one child, be meutuah’

Allah haidôdôdaidang

Seulayangblangkaputôhtaloe (Yusuf danNurmayani, 2013: 108)

‘Allah hai do dodaidang’

‘Selayangsawah chord are broken’

Bismillah or basmalah is utterance that usually spoken by Muslims when they start to do something. This means that the name of God in all things do. The first line and second line *dodaidi* at the bottom of the shahada. Shahada is the first order of the pillars of Islam. A person becomes a Muslim when he pronounce the shahada first. In everyday life, usually Muslims this shahadah in prayer worship.

Social Organizations

In the past Indonesia is an alternative way for traders to make the trip. The ships are usually going through Aceh to enter the Indian Ocean region (Wibowo, 2009: 29). At that time, there was a cultural assimilation in Aceh (Harun, 2009: 1-2). Eventually Aceh occupied by a multiethnic and multicultural society (Lombart, 2008). It is not impossible Aceh had its own social order in the future. For today only, Aceh has been occupied more than nine ethnic group, such as Aceh ethnic group, Gayo ethnic group, Jamee ethnic group, Tamiang ethnic group, Alas ethnic group, Kleuet ethnic group, Singkil ethnic group, Haloban ethnic group, and others (Harun, 2009). Each ethnic group, even though staying in the same place, has a quite different way of socializing.

Kinship systems in Aceh follows the patriarchal system. Relatives in paternity called guardians or *wali*. If the father is dead, the one who responsible for their children is the wali. Family consist of the father, the mother, and the child, but a large family the family of the father and the family of the mother can be added (Sufi et al. In Wibowo, 2009: 44-45).

Connecting families or generations is very important in society. Seen how important the descendants of a people that need in-depth assessment to classify a particular community or ethnic group. Everyone feels have an obligation to connect lineage that giving birth and raising children is very important for a family.

Nyoeubat hate maksanjông-sanjông

Gataaneuklônjantônghatée ma (Asmarni, 2015)

You are my pain healer that I love

You are my child my sweetheart

Rayeuksinyakhanapeu ma brie

Aiebnngönkeujiureuengdônyakheun (Yusuf danNurmayani, 2013)

‘When you grow up mother cannot give anything’

‘(Just) the horrible thing’

It shows a small family element at least two elements, a mother and child. As mentioned earlier that the kinship system have responsible for one another so that if the father in a small family died, need others to replace the father's responsibility. In *dodaiddi* above, which is considered is the role of the mother, the representative from one of the parents who have the same responsibility for their children. The responsibility may be giving something, such as materials, self-image, or pride.

Meunyoenasikulatanyoejeutkeu but

Meunyoenatajakbeuetjeutkeuulama (Asmarni, 2015)

‘If we studying at school we could be useful

If we recite we could be *ulama*’

In Aceh society, there is a kind of society grouping that consists of two groups. The group are umara group and *ulama* group (Wibowo, 2009: 48). Umara group is a group of government enforcement officials. Examples of this group are sultan, the sultan's representatives, *uleebalang*, or village head.

The group of *ulama* is a leader in charge of religious affairs. This group is the elite group of religious. To deal with religious affairs, these people should have a religious science first. Usually these religious knowledge gained from religious schools or traditional recitation named *dayah*. The *ulama* class in Aceh can be divided into four levels, namely *teungku meunasah* the village unit, *imeummasjid* in *mukim* region unit, *qadliin* religious law the kingdomunit, and *teungku* (s) as religious education managers like *dayah*.

THE CULTURAL CONTEXT OF DODAIDI

The Reflection of the Character of the Aceh People

Some of the character seen in *dodaiddi* is tuengbila, loyal, militant, and generous. The first is the nature tuengbila. Based on the analysis Wibowo (2009) in his book TuengBila in Aceh Society is demanding defense of *tueng* 'take' or 'demanding' and *bila* 'defense' or 'retaliation'. Explanation Adan (in Wibowo, 2009) in the same book says *tuengbila* a concrete manifestation from the sense of betrayal to straighten the real problems, such as fraud, rape, murder unconditionally, and so on. This is reinforced by the teachings of Islam who knows revenge in defense of

the honor. This teaching has a mandatory law for muslim as found in the Qur'an Surah Al Baqarah verse 178 (Wibowo, 2009: 99). Tuengbila nature can be seen in the lines below.

Beurijangrayeukhaimudaseudang

Tajakbantu prang bilananggroe (Yusuf danNurmayani, 2013:108)

That lyrics means 'grow up hurry o MudaSeudang; let's we took part of the war to defend the nation'. In the lyrics, at least the second row shows the determination creator who took his son to participate in defending the country in war. In this case, the war is a frequent event in Aceh when the future popular *dodaidi* created, which is around the 18th century and the 19th. Battle begins when the colonizers invaded the land of Aceh.

Tuengbila behavior of Aceh people beginswhen they publicly humiliated to a certain extent. According Wibowo (2009: 100-101) shame is a feeling that must be covered, swallowed, and are not known by others. When shame is created the pride are missing. Not only his pride but also the brothers' and sisters', the neighborhood, and the brotherhood.

'Oh watèerayeukbobhatéenang

Beujisayanglémandumnanggroe (Yusuf danNurmayani, 2013: 100)

'When you grow up, dear'

'Be loved by people'

Character that shown above is a loyal character. This character is closely related to the character tuengbila. Loyal is the nature concerning the attitude of obedience and faithful to others. Loyal provide a sense of trust. Faithfulness in loyal originated from advantageous impression felt by both parties (Harun, 2009: 38). In the above *dodaidi*, the singer advice to his son is the call to do something so cherished by the people of the country later. To be loved and cherished by people, a person must first give something to his country first. In this case both a person and a country both feel mutually benefited.

However, there is nothing more important that the loyalty to Islam. Islam does teach their people on reward obtained who defend the religion. Of martyr of the war, for example, they will be forgiven all his sins, meet with pleasure in heaven, and meet the angels of heaven (Alfian, 2005: 197).

Another character is also seen in other parts of *dodaidi*. As for the part can be considered in *dodaidi* below.

Bèktatakôtheudarahilé (Yusuf danNurmayani, 2013: 109)

'Do not afraid the blood is flowing'

Character that shown from those lyrics is a militant character. Militant according to Indonesian dictionary means high-spirited; passionately; tough. In the category of nominal words, the militant meansthe toughness in fighting (Depdiknas, 2004). They are as much as possible to maintain their dignity because they believe that self-esteem is based on the principles of religious teachings and cultural values (Harun, 2009: 29). One example is the Aceh community during the war against the Dutch that they called as a religious war.

In addition to these characters above, another character is also reflected in the poem *dodaidi*. In the other *dodaidi*the character of generosity also reflected from 'to sharing'.

'Oh singebsinyaknakeuleubehan

Bèktuwoesayangbeu le beubagi(Asmarni, 2015)

'When someday you have more'

'Do not forget, dear, to sharing'

According to Kamus Besar Bahasa Indonesia (Depdiknas, 2004), generous was merciful hearts, people are mourning. Kindness to humans can be either material or nonmaterial.

Indatu Advices

Indatu general adviseswhich believed by Aceh people from time to time contained in *dodaidi*. The advice, as usual, put on in the song before bed is so the child remembers well because it was played since childhood. Acehnese local wisdom seen from oral poetry called *hadihmaja*. Until now *hadihmaja* still believed to be the origin of the whole local wisdom in Aceh. Oral poetry is believed as the original ancestor (*indatu*) utterances which people's trust.

Rayeuksinyakhanapeu ma brie

Aiebngönkeujiureuengdônyakheun (Yusuf danNurmayani, 2013)

'When you grow up mother cannot give anything'

'(Just) the horrible thing'

This *dodaidi* show difficulty of the parent due to economic hardship or social difficulties, for example in wartime. Mother's anxiety will be continuous so that a time it will weigh on her son future. Such parental anxiety arises because they actually wants the best for their child. Basically, the people of Aceh recognize local wisdom to not impose life upon the lives of others. Even though they became a

parent, the Acehnese people also do not want to impose their life to their children. Another anxiety that may be set in *dodaidi* above is the inability of parents to give something to their children. In Aceh, there *hadihmaja* which reads as below.

Brôk-brôkmeudangara

Sikrèklhajeuetkeuceudôh

Brôk-brôkaneukureuengtuha

Sikrakhapihjeuettatrôh (dalam Harun, 2009: 243)

‘the worst *medangara* wood

they can be back rest

the worst the child of parent

a word can be remember’

Another advises could we see from these *dodaidi* lyrics.

Beuseumatéhगतatobhatée

‘*Oh uroepagétamöngsyuruga* (Asmarni, 2015)

‘Be believe, dear’

After the judgment day you will go to heaven’

This lyrics shows the singer follow society's belief that a child should obey their parents. In Aceh there was *hadihmaja* which *paléhaneukjiböhrumoh* which means 'wretched children who leave home' (Harun, 2009: 197). The *hadihmaja* showed the counsel of the ancestor which suggests children are wretched if they leave the house because parents are usually advise them inside the house. For children who ignore this advice, they was threatened with harm by the people of Aceh earlier.

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