3. Results And Discussion

Indonesia is one of the largest insular nations in the world. Indonesia as high heterogeneity country. Tradition is an important thing for cultured life, every human carries out the tradition which cherished by hereditary. Every Tradition aims to maintain identity and family honor. in the implementation of tradition, the tradition of having a sense of responsibility towards the ancestral mandate has been taught since a young age, tradition presenting a sense of belonging and kinship. Cultures are considered precious and play an important role in representing the national identity of Indonesia. Therefore every human is obliged to preserve local wisdom as human identity. However, the phenomena of globalization bring an impact on the rising generation. As a developing country, Indonesia facing problem-related capability in holding back the penetration of the cultural identity of developed counties. Indonesia as a wealth state by cultural diversity need safeguarding identity culture to unify in the midst of globalization.

The importance of tradition we can see on the Moluccas. In conversations with Moluccans, sooner or later, someone will drop the term “Pela” often assuming, as a matter exactly everyone knows what he or she is talking about. The tradition of Pela can be widely regarded as relations system between two or more villages which geographically located in adjacent areas (even on different islands) and have different religious.

Theoretically, Pela that could be interpreted as a relation between a village and another village bound by statements, oaths, or agreements. Pela used as a tool to arrange people's living systems through currently validated rules as a social tradition. Thus, the social rules that are then objectified into standard's form of common law are validated of the archetype that contained in it. On the other side, Pela also provided patterns to set the dynamics of civil society groups. According to those two functions, pela is reflected as a tool to become a marker of Molluccas's identity in modern society.

There are three kinds of Pela:

1. (1) Pela Karas/ Pela Tumpah Darah; is a pledge of oaths between villages after a very important incident, mostly correlate with warfare in which the war took place a series (there are no winners or losers), so that relations were made between villages and to provide special assistance.

2. (2) Pela Gandong, in terms of terminology Bahasa in Indonesia “Gandong” having the same meaning as “Kandung” that has the meaning as cousins. So Pela Gandong is a relation between villages that as close as their brothers.

3. (3) Pela Tempat Sirih, such connections that took place for smoothing relations between two villages, for examples: commercial relation. The kind of it Pela is like a marriage, peace deal after a little incident, there is a kind of service from one village to another.

Pela has strong relation, even both of villages live in different island and religious, but Pela always being references to build an incessant bonds of brotherhood and never be separated. So that, religious differences in Moluccas are not bounds to a social relationship.

To always remember the event of this war, the two villages held a traditional ceremony called Panas Pela. Terminologically "Panas" means “Heating” which has the meaning of reminding or returning memories of these two villages bond that have "Pela" relations to the rules and norms in the relationship.

During Panas Pela event, the two villages converge and repledge their pledge, and repair relations. In the process each young generation of the village is reminded again of why they exist in such a bond or brotherhood association and also of them to recall the values of the brotherhood that they must practice in their daily life, especially in maintaining the existing bond of brotherhood.

One example is Panas Pela carried out by Rohomoni (Islam) and Tuhaha (which is predominantly Christian). Their Panas Pela Traditions are carried out every 3 years, and must be visited by village's leaders. Panas Pela is usually carried out in months that have low rainfall such as September, October, and February. The place or location is held in turns. Such as in the procession this year held at Rohomoni's Land then the next procession was held in Tuhaha Village. In Rohomoni, customary institutions that supervise or regulate the course of the Pela Panas procession are called Siwasi.

The Panas Pela Procession between the two villages was carried out in a second way the capitan from both villages raised one oath in a container filled with salt water. Both Kapitan must put their hands in a container called "dulang" and recite an oath. The oath is, Dengan kata sumpah, hiti-hiti hala- hala, angkat sama-
sama, pikul sama-sama, sei hale hatu hatu lisa pei, siapa bale batu bantu akan bale tindis dia. Siapa yang melanggar janji maka janji akan menyakitinya.”

Intention the oath is whoever breaks the oath the they will also get the consequence.

**Panas Pela** for every villages is very sacred, though dissimilar however brotherhoods should not broke up. **Panas pela** also as the event to inform youth generation in order to help each other and wholeheartedly in serving.

In addition to the oaths that have been kept, the two villages also help each other if one of them experiences distress “critical times” like natural disaster, war etc. in addition to keep **Panas Pela** alive. The Pela villages trying to make gathering every period. Where on that occasion, people from the village concerned gathered for a week in one of the villages to celebrate their brotherhood by renewing vows, singing and dancing. according to Mr. Irahu Sangadji, “the bond between the two villages can not be separated, if there are people who want to try to separate or release this bond then the person will get disastrous or further disasters that person will not survive.” Irahu Sangadji 10/13/2017.

### 3.1 Panas Pela Through Local Wisdom Identity

Some study which discuss about local wisdom say that local wisdom is a very long process and then become philosophic matrix and society life grip (Fitri 2012). conveniences internet access, technology and social media as a solution to advance the nation at the same times bring side affect popped out hoax news which can divide community, especially young generation who’s getting divide so easily. In the midst of many things happen can wear off national identity, **Panas Pela** is present one of local wisdom by ancestral heritage that unify Moluccas people’s. As a country with a variety of cultures, Indonesia has a challenge in uniting its community and therefore it is important to apply tolerance building identity through local wisdom like panas pela. According to Ufie, the local wisdom as an identity of local people are laden of values and social regulations which become a guidance in arranging life interaction among society and it shoucl precisely be implemented. According to Wagiran, local wisdom can be either local knowledge, local skills, local intelligence, local resources, local social processes, values or local norms and local customs (Dewi, Poedjiastoeti & Prahani, 2017).

Summarized from Ardan, Ardi, Hala, Supu & Dirawan that values moral and socio-cultural degradation occur in the community. The value of peaceful culture that contained in Pela leads to a new paradigm of understanding Pela tradition as local wisdom representation. From Boulding, literally the culture of peace has existed can even be found in the context of indigenous and nonviolent communities. The **Panas Pela** value’s implementation can be used as a learning for the Indonesian people to have a sense of tolerance in the diversity that exist. Rasicm that begin to rule Indonesia through globalization marked by the rise of society that started out in social media then feels supported, those feelings emboldens people to fight then against something they dislike, even tradition from generation to generation.

Local wisdom based on the **Panas Pela** is very suitable with the Indonesian motto “Bhineka Tunggal Ika. Unity in Diversity”. Indonesian motto itself aim to realize that regardless of the background, indonesians remain in one nation and one official language. **Panas Pela** ceremony is believed can punish anyone who breaks the rules and comes from ancestor.

Reviving back the spirit of panas pela as an identity of Molluccas people is very necessary, ancestral heritage is not just a meaningless legacy but has its own meaning which can be implemented anytime towards the younger generation. The magical panas pela value’s we can looking at public figure Glend Fredly whos still keeping up the values of panas pela even he’s become an artist, when Glen do his show with Najwa Shihab on “Shihab To Shihab” he’s said that the tradition of **Pela** make a glue the kinship beetwen him and another family relation which different religion and background. We can take a lesson from amazing figure like Glend Fredly, no matter how far someone from land the important things is about how you could keeping up the good tradition and make a good manner so every place will be feel at home.

### 4. Conclusions

**Panas Pela** ceremony is used being the main icon of Molluccas. **Panas Pela** itself contains an oaths and an agreement between the conflict villages in order to arrange people's living system through “Unity in Diversity” priciple. **Panas Pela** is forming strong relationship for Moluccans people because of the rules about always working, helping, and giving to each other with no regrad to SARA. Through the **Panas Pela** ceremony we can see the unique culture and to bring it into evidence as local wisdom.

The world can not separated by technology information and globalization, conveniences various access unavoidable incidence of problem which can divide people and discoloured national identity accordingly tradition as appropriate may be abandoned because tradition as identity can be a fortress by negativity globalization. Modernization and globalization should not changed people forgetting ancestral heritage.
and their identity, tradition as panas pela have an impact which competent used and no matter what the era or how sophisticated this life cause tolerance sense must be have as human being humanity to take care of peaceful in the midst of diversity.

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**Journals:**


**Interviewees:**

[14] Elizza Keysha, Kewang Negeri Haruku

[15] Irahu sangaji, kapitan Negeri Rohomoni

[16] Zefnat Ferdinandus, Raja Negeri Haruku
abstract

Family is the first place for children to learn morals and character through communication and interaction processes. Father and mother have the primary obligation to educate good character to children. For the Javanese, this parenting model is contained in their folklore called ngudang. Ngudang in Sanskrit means ‘to be praised’ or ‘expected’. It can be recognized as the cheerful humming sung by parents to their children to cheer them on. This paper aims to explore Javanese parenting model through ngudang. It uses the qualitative approach as the method of research with the data is obtained through observing and literary study on Folklore studies. Through this parenting model, it is hoped to be used as a reference to instill good character traits in children.

Keywords: folklore, Javanese, local wisdom, ngudang, parenting model

1. Introduction

Parenting is a basic need for every parent to fulfill their obligations and responsibilities to their children. The first care and education of a child receive in the early phase of his life comes from parents. Parents are the leading companion and the first example in every process of the child's character development. The nurture given to children can be in the form of attitudes, characters, behaviors, and habits displayed by parents in daily life. Landry, et al. (2001) states that an essential role of child development is influenced by the parenting experience, which affects the lives of children in the future. Thus, parenting patterns and strategies for children will be very fundamental in shaping the character and attitude towards their personality.

Today we often encounter the phenomenon of character and identity crisis as a logical consequence of the failure of patterns, strategies, and social relationships among parents and children. One of the results is juvenile delinquency that is becoming increasingly common among youth. Hawari (1997) explains that one of the factors causing juvenile delinquency is the failure of parents as role models for children. Children in such an environment are at high risk of developing problematic behavior, such as aggressive, rude behavior, and depression. Chang, Lansford, Sewartz, Farver (Izzaty, 2008) in their research strongly support the earlier statement, which says that there is a positive correlation between negative parenting and the appearance of problematic behavior in children.

On the other hand, when a family nurtures their child, the parenting pattern will not leave the cultural background of the family. Ideally, the pattern of childcare in a family will not make a child alienated from the adopted culture of the family. Hence, the cultural values will grow with the child and manifest in his character. However, our young generation slowly begins to alienate themselves from their cultural roots, one of which, due to the influence of globalization.

Erikson's research (in Idrus, 2012) of the Sioux Indians and Yurok tribes found that most of the tribal youths felt they had disconnected from their ancestors' lives. Meanwhile, they have not been able to look at the future by accepting the value system of white people. The results of this study can be interpreted as the occurrence of lost identity or the unclear character of young people. Second, the results of Erikson's research also indirectly hinted at the unpreparedness of the younger generation to accept the presence of a new value system from migrants, while on the other hand, there was a breakdown of cultural inheritance from the older generation to the younger. Based on Erikson's research results above, the environment around each individual becomes vital for the process of cultural inheritance and character formation. It means the child's self-identity is a result of forming the children’s character and their development will be influenced by the surrounding environment, while the closest environment for the children is their family.

The process of character building by the Javanese has been carried out since a baby through the ngudang tradition. Ngudang is one of the oral traditions used by mothers when cradling their children. In this tradition, the family, especially parents, have their uniqueness in approaching their children. Oral traditions that contain noble values and advice for children play a role in the formation of the child's character are conveyed through macapat namely Dhandanggula.
Based on the statements above, this paper focuses on talking about the ngudang as a parenting model of Javanese. Furthermore, a description of the ngudang tradition is discussed in this article.

2. Conceptual Background

2.1 Literature Review

In a thesis written by Insani (2011) entitled Ethnopragmatic Study on Ngudang in Dungpolo Village 01 RW X, Ngadiluwih, Matesih, Karanganyar explained that the language of ngudang has deep meaning or essence. It was proven by the existence of hope and prayer from parents to their children as well as the characteristics of Javanese people who tend to keep their children close without knowing how their children's lives in the future. Then in the Thesis written by Muttakin (2015) entitled Character Education in Children's Lyric Song Lyrics as Teaching Material in Elementary Schools explained about the benefits of dolanan song in character education that did not directly foster independent, confident, responsible and other characters obtained from the meaning of the beautiful poetry of dolanan song. There is also an explanation about the benefits of dolanan song in the Proceedings of the National Seminar written by Saptawuryandari (2017) entitled The Text of Dolanan (Song): Heritage and Identity of Nation Culture as an Alternative Formation of Children Characters which explains the importance of loving cultural heritage in the form of dolanan song to educate children to be noble, creative, active and other characters based on Indonesian cultural values.

3. Theory and Concept

3.1 Folktlore

Folklore is a part of a collective culture that spread and passed down from generation to generation, traditionally, in different versions, in the form of verbal or examples accompanied by gestures or mnemonic devices (Danandjaja, 2002). Oral folklore is the main focus of this research because the types of oral folklore start from traditional expressions, traditional questions, folk poetry, folklore, and folk songs are things that are often used by Javanese to invite their children. In the book Pendidikan Karakter dalam Folklor (2013) by Endraswara explained that the content of folklore is diverse, among others, the values of character and sedimentary character education. Those contents cause folklore to be an effective device to instill character education in children. His presentation on the effectiveness of folklore as the child character education media is in line with one of the functions of folklore according to William R. Bascom (in Danandjaja, 2002), which is as an educator

3.2 Ngudang

It is difficult to find the standard meaning of the word ngudang, because it is not originally from the Indonesian language. In Javanese and Sundanese, ngudang or timang means to rock (a child) in o’s arm, whereas in Sanskrit is interpreted as 'expected' or 'praised'. The meaning of the crater itself can be summarized as cheerful humming by parents to their children to entertain them as they are prancing around in pleasure.

This tradition is usually done by singing dolanan songs (originally comes from folk songs), folklore, or people's utterances by parents to children, occasionally while rocking the baby back and forth. The type of song used for ngudang is usually tembang or kidung. Tembang and kidung are typical folk poetry. The characteristics of the song are the number of fixed stanzas, the number of syllables per one fixed line, while the form and rules of song are stringent, among the most popular types of songs, are Macapat. The creator of the songs, stories, or speeches is unknown or anonymous, because it is usually handed down by their ancestors from generation to generation in certain areas. As the result, the ownership of songs, stories, speeches is the people in the region.

3.3 The Pattern of Parenting in Java

Parenting is the way to care for, nurture, and educate a child. Parenting for the Javanese is the process of forming children to be an ideal Javanese by Javanese cultural values. According to Geertz (1983) the parenting pattern of Javanese is a continuous process of parent-child interaction to form an ideal "Javanese"
usually referred to as *dadi wong* ‘to be a successful human’. Associated with parenting in the Javanese family, Geertz (1983) found that there are two values, first is the rules of harmony (avoidance of conflict) and second is the rules of respect.

The first principle is harmony, it aims to maintain society in a harmonious state. Mulder (1986) defines harmony as “being in a state of harmony”, “calm and serene”, “without disputes and disagreements”, united in the intention to help each other”. Related to the value, there are demands that conditions occur in harmony, without disputes. In this case, Suseno (1984) revealed that in order to prevent conflict people must be willing to compromise and willing to do not fully obtain their rights. Indirectly, Javanese children have been taught how to be harmonious since childhood. In the family, they must be used to sharing, if there is food or enjoyment, they will share "*sithik iding*” (slightly equal).

The second rule is the principle of respect. This principle teaches every person to be able to show respect to others in his way of speaking and carrying himself, according to their degree and position. The attitude of respect is divided into Javanese special concepts of shyness. The first parenting model of the Javanese families is ignorant or permissive model. The second is the model of caregiving by giving detailed and unemotional orders without threat of punishment or discrimination. The third parenting model means to frighten a child through the threat of his or her terrible fate at the hands of others or spirits or authoritarianism.

In everyday life these values are taught by parents to their children directly or indirectly. These values have a role as a guide for people to interact with people inside or outside the family, and it is even possible that the next generation will hold these values.

4. Method

This research applied a descriptive qualitative method with study of Folklor approach. In this study, researchers used non-interactive research or analytical research which conducted studies based on document analysis. Research data was collected through literature review techniques (content analysis). The researcher collected, identified, analyzed, and synthesized data to provide interpretations of concepts, events that could be directly or indirectly observed. As the name implied, this research did not collect data interactively by means through interaction with human data sources, but the source of the data are documents (Sukmadinata, 2008).

5. Findings and Arguments

5.1 Ngudang as Javanese Folklore

Referring to the meaning of folklore according to Danandjaja (2002), *ngudang* includes oral folklore in the form of popular songs. In practice, this tradition is performed by singing *Macapat, Dhandanggula*. It is also undeniable that the songs are derived from traditional expressions. *Ngudang* is carried down through generations because the *ngudang* is also a medium for the introduction of music to children through singing, which is the lullaby. *Ngudang* for the Javanese is an activity of rocking a baby accompanied by a kind of pronunciation praise to arouse self-confidence and motivation as well as contains a parent's expectations to their children. Besides, *ngudang* is believed to be effective in strengthening the baby's relationship with their parents. It can be done anytime, with anyone, and in anywhere because specifically there are no rules that obliges something to be done before doing the *ngudang*. Nevertheless, in general, those who do *ngudang* are only the closest people, for example father, mother, brother, sister, grandmother, grandfather, brothers and neighbors. Therefore, as folklore, *ngudang* is an effective way to strengthen communication through words, humming, or singing.

The Javanese, especially those who live in rural areas, still practice the *ngudang* tradition. Apart from calming children to prevent them from crying, *ngudang* is also used by parents to pray for children with proper expectations. Because of the Javanese, parents have an obligation to take care of their welfare and educate their children to be a respectable person in the community. The following is one of the songs sung by the mother to nurture the child.

_Lela Ledhung_

_Cap meneng ojo pijer nangis_   **Ssh... Please don’t cry**
_Anakku sing ayu rupane_   **My beautiful one**
_Yen nangis ndak ilang ayune_   **If you cry, the beauty will disappear**
<table>
<thead>
<tr>
<th>Javanese Song</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tak gadang biso urip mulyo</td>
<td>I hope someday you can live a noble life</td>
</tr>
<tr>
<td>Dadiyo wanito utomo</td>
<td>Become the great woman</td>
</tr>
<tr>
<td>Ngluhurake asmane wong tuwo</td>
<td>Boost your parent’s name</td>
</tr>
<tr>
<td>Dadiyo pandekare bongo</td>
<td>To be the nation’s heroes</td>
</tr>
<tr>
<td>Wis cep menengo anakku</td>
<td>Never mind, my beautiful one, do not cry</td>
</tr>
<tr>
<td>Kae bulane ndhadari</td>
<td>The moon seems to appear</td>
</tr>
<tr>
<td>Kaya ndhas buta nggegilani</td>
<td>like a scary giant head</td>
</tr>
<tr>
<td>Lagi nggoleki carane</td>
<td>looking for tactics</td>
</tr>
<tr>
<td>Tak lela lela lela ledhung</td>
<td>tak lela lela-lela ledhung</td>
</tr>
<tr>
<td>Enggal menenga anakku cah ayu</td>
<td>Ssh... don’t cry, my beautiful one</td>
</tr>
<tr>
<td>Tak emban slendhang bathik kawung</td>
<td>I take a Kawung batik shawl</td>
</tr>
<tr>
<td>Yen nangis mundhak ibu bingung</td>
<td>If you cry, it will make me confused</td>
</tr>
</tbody>
</table>

Based on the lyrics of the song above, it can be marked that the song is full of hope of a mother to her child. Lyrics are not just an ordinary hope, it is a prayer—a mother's great hope for her child. Thus, the child becomes a noble person in her life so that they can make their family name proud. Also, it is a great hope from mother that the child will be the contributor to be useful for the homeland and the nation.

Then the intention of the mother who tells her child to be quiet is a form of support so that the child gets up from her pain (crying). It does not mean that the child should not cry, but to encourage the child to not dissolve in tears; so that the child remembers when to stop crying. When explored more profound, the meaning let us understand how a song can reach people’s hearts.

### 5.2 Ngudang as Javanese Parenting Model

The Javanese parenting model generally emphasizes the character education of children. The parenting model applied by Javanese parents is by giving detailed and unemotional instructions without the threat to punish. This parenting model emphasizes communicating with language that is understandable to their children.

*Ngudang* itself has become one of the models of parenting from an early age by the Javanese. Through *ngudang*, parents instill Javanese ethics to their children. For example, Javanese ethics contain in Lela Ledhung's song is relevant to be applied in daily life in order to build a good bond between parents and children. This is an effort to instill respect for parents. Parents convey values of Javanese ethics through *ngudang*, which is through the lyrics of the *Macapat*.

Parents usually entertain or rock the child with the *Macapat* song such as *Dhandanggula*. The songs contain praises, appeals, prohibitions as well as a repellent of bad luck or a parent's advice to children that hope to be heard by the soul of the child. Hopefully, those parent's advice is applied by the child when they are adults, and become a society with virtuous character. These things make *ngudang* to become a parenting model, especially in Javanese society until today.

### 5.3 Ngudang: Function and Benefits

As for some of *ngudang* functions in parenting in children's character education, are:


*Ngudang* in Javanese mostly use a *Dhandanggula* (*Macapat*) song where these songs are usually functioned as a medium to calm and put children to sleep. Usually the Javanese people sing it to the child by carrying and swinging gently while gently patting their buttocks. Things like this make the power of singing and soft songs strengthen the bond with the child so that it indirectly helps to strengthen the relationship between the child and parents since in the cradle.

2. *Ngudang*: Praise to Children by Parent

The form of *ngudang* is not only in the form of song *Dhandanggula* (*Macapat*), but the form of praises for an example "The handsome one...", "The beautiful one...", "Good good goddess...". These examples have the meaning of praise to children in the form of beautiful, smart, and other praises. These compliments can be interpreted as a form of prayer and hope of parents to children. As the child is expected to be kind to be parent's own motivation for children.
3. Ngudang: Advice, Prohibition, or Appeal of Parents to Children

One form of ngudang that serves as parenting is a statement of advice, prohibitions or parents' appeals to children. Ngudang may contain a message what the child should or should not do when entering adulthood. The form of parenting is at the time when parents become the guidance to guide the child from an early age.

4. Ngudang: Repellent of Bad Luck in Children

Naturally, parents expect their child to be safe and avoid disaster or other bad things. Ngudang is believed to be a form of repellent by the Javanese in general. Usually parents carry out the song by developing songs (poetry) or Javanese songs. (Puspitasari, 2018).

In the beginning, it has mentioned that one of the benefits of ngudang is to entertain children. The following are some of the benefits of ngudang:

1. Increase the inner bond and contact between the bearer and children. Children will easily recognize and even feel close to people who always interact with them. This interaction is built through containment.

2. Instill noble values (in this case Javanese ethics) in children from an early age.

3. Encourage the child to realize that there is a bond of affection between the bearer (in this case the parent) and the child that foster a multiple respect within the child, especially when it comes to making the child amazed by the sound of being put up; or the beautiful sound of the song when it reaches him.

4. Inherit the tradition to children. It causes an attachment between the child and the song. Therefore, when the child grows up, he has been very familiar with the dolanan songs that introduced by parents through the ngudang.

5.4 Building the Character through Ngudang

Ngudang has always been a part of parenting. Besides, ngudang always relates between parents and children's relationships. The types of ngudang song following its shape to play, by the context, always contain advice or hope on their children. Starting from an invitation to have fun, play, learn good character, and to teach them to be humble. If we see many parents looking for some practical ways to educate children through communication, then this is the one. Besides, parents do not need to use unusual properties, the way parents do the ngudang is the way of approaching them to their children and providing life lessons to their children. Although the presumption of the age of the baby is too early to understand the problem but do ngudang every day that contains advice will form a good habit in children.

The ngudang utterances contain Javanese cultural values — examples of speech of ngudang in the following expression.

Ndak mbesuk, dadi’o wong sik mikul dhwur mendhem jero.  
(My daughter, be the one who can uphold parent’s degrees and cover all their flaws) (G. Dwipayana, 1982: 165-169)

Ndak, sok nek golek bojo sik jelas bibit, bebet lan bobot’e.  
(My daughter, if you are looking for a husband, look at their origin. *) Bibit, bebet, and bobot are general criteria for the Javanese to determine their marriage’s couple) (Sudarto dalam Puspitasari, 2018)

Sok gedhe dadi’o wong, iso kesampean opo kang dadi penjalukmu, jo keri karo koncomu.  
(Tomorrow, when you grow up, be a human who can achieve your desires. Don’t lose from your friend) (Suti dalam Puspitasari, 2018)

Anakku sing bagus dhewe, dadio priyo sik perkoso jo wani karo wong tuwo  
(My son, the handsome one, be the great man and don’t talk back to your parents) (Suti dalam Puspitasari, 2018)
Bagus... bagus dhewe... Suk gedhe pinter dhewe.
(My son, the handsome one, when you grow up, be the smartest one) (Suti dalam Puspitasari, 2018)

Some of the utterances above seem to be simple sentences and often heard from Javanese mothers' utterances toward their children. But these sentences contain deep meanings about the expectations and hopes of parents towards their children. For example, in the statement “Nduk mbesok dadi’o wong sing can mikul dhuwur mendem jero”. The purpose of mikul dhuwur mendhem jero is that a person must be able to show the goodness about herself and to keep the badness from herself without showing it to others. There are many utterances about mothers carrying their babies that are interesting to explore further. Because each of the delivered speeches implies strong cultural values and suggestions for children to live their lives in the future. In ngudang, moral values, education, ethics, and aesthetics is explored as well as social norms that embraced the Javanese.

6. Conclusion

Ngudang includes oral folklore in folk songs by singing Macapat songs. Ngudang for Javanese is an activity of rocking a baby accompanied by uttering praises to arouse self-confidence and motivation, which also contains a parent’s hopes for their children. On the other hand, ngudang is believed to be effective in strengthening the baby’s relationship with their parents. Through the habit and the closeness between parents and children, it instills good character traits in children. Parents advise also expect the best for them. The emotional closeness between parents and children through ngudang makes children never forget the exact values from their parents when they grow up.

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