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***DODA-IDI* TRADITION IN ACEH: A Socio-Cultural Perspective in Maintaining Cultural Identity in the Midst of Modernity**

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Abstract: *The doda-idi tradition is a local Acehnese practice where mothers lull their children in a swing while humming poems filled with prayers, praise, and hopes for their future. The doda-idi tradition played a crucial role in embedding values and fostering emotional bonds between mother and child. However, it has become increasingly rare among Acehnese families. This article examines the current state of the doda-idi tradition and identifies the factors contributing to its decline. The study employs a qualitative socio-historical approach, utilizing literature reviews, in-depth interviews with mothers, community leaders, and traditional leaders; and field observations to explore the changes in early childhood socialization in Acehnese society. Data were analyzed using Miles and Huberman's analytical techniques. Findings reveal two primary factors behind the tradition's decline: modernization and technological advances. Modernization has provided greater educational and employment opportunities for both men and women, leading to increased population mobility. As a result, many women lack exposure to the cultural transmission of doda-idi, which is not taught formally or informally outside family environments. Simultaneously, technological innovations have introduced devices such as electronic swings, tape recorders, and MP3 players, which replace the mother's role in singing doda-idi. The loss of this tradition signifies not only the fading of a cultural practice but also the diminishing of an intimate and significant aspect of early childhood socialization in Acehnese society. Addressing this decline requires efforts to preserve and revive the tradition within the community.*

Keywords: *Doda-idi Tradition; Early Childhood Socialisation; Aceh Culture; Modernization; Cultural Shift.*

INTRODUCTION

Putting a child to sleep in a cradle or in Acehese society is known as *doda-idi* is one of the traditions that is very close to Malay culture especially in the context of looking after and raising young children. This activity involves parents or carers putting the child to sleep by singing lullabies to soothe the little ones to sleep in the cradle. This is because the cradle is one of the traditional Malay tools that aims to provide comfort to babies to sleep. The habit is that parents will sing songs containing elements of value, moral teachings, and deep feelings of affection. Through *doda-idi* is able to strengthen affection in addition to being a tradition of Malay oral cultural heritage.

However, in the last fifteen years the *doda-idi* tradition has been abandoned in Acehese society. According to Pratiwy, the *doda-idi* tradition is endangered because it is rare to see a mother singing a lullaby when putting her child to sleep (Pratiwy, 2021). Although there is no quantitative data that shows the *doda-idi* tradition is no longer used as an important ritual for the early childhood socialization process in the families of the Acehese community, qualitatively it can be described that, at this time it is very difficult to find mothers who lull their children using *doda-idi* verses, both in urban and rural areas. An interesting phenomenon when researchers went down to the field at the research location, researchers had difficulty getting mothers who had the ability to *doda-idi* children as informants in this study even though we had tried to find to remote rural areas.

The *doda-idi* tradition is a lullaby hummed by mothers or other relatives when they are about to put their children to sleep in a sling or cradle. This tradition is also known as the *penayon aneuk* tradition because Acehese people in the past put their babies to sleep in a swing of batik cloth or sarong tied at both ends with a rope and attached to wood inside the house or under a stilt house (traditional Acehese house). The content contained in the song lyrics is the result of community culture that describes the socio-historical conditions of community life. In addition, the lyrics also contain words of praise, wishes, prayers, and hopes that the baby will become a believer, devoted to his parents and useful for the nation and state. The *doda-idi* tradition has been an integral part of the process of socialisation of children in Aceh. But nowadays, the *doda-idi* tradition has been abandoned since the discovery of songs in the form of cassettes, CD players, MP3s and so on (Muhammad et al., 1994).

The condition of the *doda-idi* or *penayon aneuk* tradition is not much different from other speech art traditions such as *bikayat* and *haba jamenn* which have begun to be pushed out of their position in the socio-cultural life of the Acehese people. Acehese people consider the tradition of storytelling as an old-fashioned and time-consuming entertainment because they can enjoy entertainment through cassette tapes, television, films, videos and other modern entertainment (Muhammad et al., 1994). Whereas this art has an important role in collective identity formation with providing educational values both religious education, morals, love for the country, the environment, respect for parents, teachers, and others (Muhaini & Nasir, 2020).

The importance of studies on Acehese art traditions can be explained from two perspectives. First, studies on Acehese art traditions have begun to receive attention from

researchers in the last five years, especially the *doda-idi* tradition and its relationship with early childhood character education. It's just that there are no researchers who study the current condition of the *doda-idi* tradition and the factors that cause the *doda-idi* tradition to begin to fade in Acehnese society both in urban and rural areas. Second, the Acehnese speech tradition has become an inseparable part of the formation of the personality of the Acehnese people. In other words, the fading of tradition also means the change of Acehnese society.

Research on the *doda-idi* tradition has begun to attract scholars although studies on the sustainability of this tradition in Acehnese society are still relatively limited. Al Khalidi and Syam (2017) focused their discussion on a semiotic study on the lyrics of *doda-idi* songs in the Nyawoung album. Alafanta and Iqbal (2019) analyzed the religious values contained in the lyrics of *doda-idi* verses. Fuadi et al. (2019) which focuses on the meaning of *doda-idi* verses from a pedagogical aspect. Munawwarah and Astuti (2019) and Arfah Ibrahim (2022) stated that children's character education in Acehnese culture comes from Islamic values that are internalized through the *doda-idi* tradition. Meanwhile, based on the analysis of cultural discourse conducted by Pratiwy (2021) in the *doda-idi* song, Acehnese cultural texts were found which were related to showing high respect, patriotism and giving advice. Meanwhile, Muhaini and Nasir (2020) discuss the important role of a mother as an agent in the process of forming collective identity and ethnonationalism through *doda-idi* verses.

So far, very limited attention has been given by researchers to the sustainability of Acehnese art traditions. Most of the research topics on Acehnese art traditions take more themes related to the exploration of educational values or moral/religious values contained in the art traditions. There are only a few writings that examine the integrity and sustainability of the art of speech in Acehnese society about the existence of the tradition of replying to pantun in the marriage customs of the Aceh Tamiang people (Sarah et al., 2019) and the role of the government in preserving the art of speech in Aceh (Furqan et al., 2019). While Aceh is known to have various forms of speech art traditions, even this tradition is not only displayed at important events or moments but has become part of the daily activities of the Acehnese people.

The waning of a tradition was brought to Daniel Lerner's attention (Lerner, 1964) when he studied the process of societal transformation in the Middle East. In his study, he pointed out the process of modernisation that changed aspects of people's lives in the Middle East. The same thing was confirmed by Myron Weiner in particular by pointing out the process of technologicalisation as a force (Weiner, 1984). In addition to modernisation and technology, experts also state that changes occur in line with the process of globalization (Ritzer, 2010).

The aim of this paper is not only to capture the changes of the last five years in the tradition of child socialisation in Aceh, but also to analyse the consequences of these changes on the identity and character of Acehnese society. The researcher surmises that these changes have been brought about not only by external pressures but also by the dynamics within Acehnese society itself. This debate will be the core of the discussion in the following sections of this paper.

RESEARCH METHOD

This research is a qualitative study using a socio-historical approach. This research was conducted in three districts/cities, the city of Banda Aceh, the districts of Aceh Tengah and Aceh Barat. These three districts/ cities were selected by considering urban and rural areas because modernization and technologicalization typically occur in urban areas.

Most of the data and information related to the *doda-idi* tradition in the past were obtained through literature. While data and information about this *doda-idi* tradition in the present are obtained through literature combined with data in the field. Data collection techniques were carried out through participatory observation of the daily practice of mothers singing lullabies when putting their children to sleep in the cradle. In-depth interviews with 10 informants including mothers, community leaders, and traditional leaders about the existence of the *doda-idi* tradition in the past and contemporary using snowball sampling. To obtain historical data, researchers used a literature study of documents related to this research.

In line with the descriptive nature of the research, the data collected was analysed qualitatively. Data were analyzed using the Miles and Huberman analysis technique which includes three activities that occur simultaneously, namely, data reduction, data display, and verification or conclusion drawing (Miles & Huberman, 1994). The steps the author took in analyzing the data were: First, data that have been collected through literature studies, observations, and in-depth interviews are organized by coding data, selecting relevant data, grouping data, and data abstraction; Second, the data that have been reduced are then presented in the form of descriptive narratives; Third, at this stage researchers interpret the data that has been presented to get a conclusion.

RESULT AND DISCUSSION

Oral Literature Traditions in Acehese Society

Oral literature is literature that is created and delivered orally by mouth, either in a performance or outside of it. It is usually transmitted by word of mouth from generation to generation. Oral literature is part of the oral tradition. Some examples of oral literature include *bikayat*, *badih majah* and *nadham* (Cibro, 2019). Hutomo (1991) suggests the characteristics of oral literature, namely: (1) Its dissemination and inheritance are usually carried out orally or by mouth; (2) It was born in traditional societies in rural areas or rural areas where the majority of people do not know letters or are illiterate; (3) It describes the cultural characteristics of a society; (4) It is anonymous or the author is unknown and therefore belongs to the community; (5) It is poetic, regular and repetitive; (6) It is pre-logical, i.e. it has its own logic that is not in accordance with general logic; (7) It consists of various versions; (8) It uses an oral language style and uses local dialects.

Oral literature also consists of several forms. According to Danandjaja (2007) the forms of oral literature are as follows: (1) Folk language is a form of language used in everyday life, both in social settings and in special situations; (2) Traditional expressions are language used in terms of community control that concretely criticises a person who has violated

community norms; (3) Traditional questions are questions that are traditional in nature and have traditional answers as well, in the form of riddles that are usually used by someone to sharpen the brain; (4) Folklore is a range of antonyms not bound to people and time that circulates orally in the midst of society; (5) Folk poetry is a certain form of folk literature, usually consisting of several series of sentences, some based on mantras, some based on the length of short syllables, the strength of sound pressure, or only based on rhythm; (6) Folk song is a form of oral literature consisting of words and songs that circulate orally among certain collectives, which is traditional.

Acehnese literature refers to literature in the Acehnese language. Acehnese literature consists of oral and written literature. Today, much Acehnese oral literature has been written down. Thus, the oral tradition can be primary orality, which may then be transcribed into written tradition. Conversely, written traditions can also develop orally (secondary orality). This kind of reality also takes place in the dynamics of literary development in Aceh. In the development of Acehnese literature, the Acehnese are known as accomplished composers of literary works, especially poetry. As an Egyptian journalist admitted, Acehnese people can create poetry spontaneously without prior preparation. The reliability of the Acehnese in creating poetry is seen in a variety of cultural activities (Harun, 2012).

The expression of oral poetry is still found in *seudati*, an Acehnese dance featuring dancers and poets. If the competition is between two *seudati* groups, it is called *seudati tunang*. The competition lasts all night, even more than one night. The match is not considered over when no group has won or lost. A group is said to lose if it is no longer able to create a spoken poem live on stage to reply to the other group's poem or the judges decide that one group is no longer worthy of competing (Hermaliza et al., 2014).

The Acehnese habit of creating poetry is similar to the Arab tradition of using poetic language in daily life. Even the Arabs' ability to create poetry was also competed in the open air. So the Acehnese habit of creating poetry may have been influenced by Islamic Arab culture.

Lullaby and Woman

Children's lullabies belong to the category of oral tradition, because they are only conveyed by oral language. The content contained in the song lyrics is the result of community culture that describes the socio-historical conditions of community life. In addition, the lyrics of this baby lullaby also contain words of praise, desire, prayer, and hope that the baby will become a believer, devoted to both parents and useful for the nation and state (Adeliani, 2015). Lullabies come from the hearts of ordinary people who may not have poetic abilities and poetry that can reflect ethnic cultural reflections and give us a lot of information about their daily lives (Ntuli, 2013). The activity of rocking children while singing lullabies is a cultural tradition rooted in ancient times. In this tradition there is also a uniqueness that mothers do, namely in managing their voices which sometimes soften, raise, harden, or slow down according to the situation of the child at that time (Rahadian et al., 2022). Mothers do this with the aim that the baby feels comfortable and can sleep faster (Kennedy et al., 2007).

Lullaby is considered as the oldest work of a particular society. If breast milk aims at the physical growth and development of the baby then lullabies touch the soul of the baby which can enhance the emotional connection between mother and child (MacKinlay & Baker, 2005). Through these lullabies mothers can express reflections and self-expression regarding the welfare and future of the child. Sometimes these songs provide space for mothers to include personal grievances in the lyrics (Giudice, 1988). Lullaby texts have undergone rapid changes mainly due to natural improvisational opportunities (Laineste et al., 2013).

In Indonesia there are various terms used for the tradition of putting children to sleep by humming wise words, such as *doda-idi* or *peuyon aneuk* in Acehnese society (Inayatillah, 2017), Riau society has a variety of terms used for this tradition, namely *dodoi* is a term known almost throughout the Malay region, *dudu* in the Rengat Malay dialect and *muonduo* for the Rokan Hulu community (Idawati et al., 2023; Suroyo, 2022), *manujai* in Minangkabau society (Rahayu & Herwina, 2022; We & Fauziah, 2020), *dindang* tradition in Banjar society (Aulia & Agustin, 2020), *mbue-mbue* in Muna society in Southeast Sulawesi (Nirmala & Rudiyanto, 2023). This shows that the activity of singing lullabies when rocking a child in a cradle is a tradition commonly practiced by mothers, grandmothers, or sisters in various regions and tribes in Indonesia.

Lullabies date back to ancient times, and are sung by mothers in almost all cultures to soothe babies and to put them to sleep. In Afghanistan, mothers sing lullabies to their babies while putting them to sleep in the cradle. The lyrics have been improvised with the phrase 'Allah hu' ('O God') recited over and over again, referencing the Sufi ritual of remembering Allah. Through lullabies, women communicate with infants at different levels of intimacy, namely, spiritual, emotional and musical. The text of the lullaby usually focuses on God, nature, the mother's love, their hopes and wishes. Musically, the lullaby will bring a deep sense of comfort to the child with its distinctive singing form, which is communicated through the voice of the mother, grandmother, or another sister (Doubleday, 2023).

According to Giudice, lullabies provide a unique opportunity to analyze the first elements of culture taught to children based on the lives of women. Consciously or not, lullabies are used as a means to express a feminine worldview. The rhythms and texts of lullabies are strongly influenced by the events experienced by the mother during her lifetime. Where a child's first contact with music generally occurs through female agency. The results of her research show that there are differences in lullabies between Southern Italy and Northern Italy. Southern Italian lullabies are full of sad melodies, an expression of the tragedy of poverty and bitterness of life in Southern Italy, while Northern Italian lullabies are more cheerful and optimistic (Giudice, 1988).

The *Doda-idi* Tradition in Aceh

Acehnese people often refer to the activity of putting children to sleep in a swing or cradle by singing lullabies as the *doda-idi* tradition or *peuyon aneuk* while the people of Bener Meriah call it *Jangin*. Arif (1958) and Zainuddin (1965) categorised the *doda* verse as *pantun*

because it has similarities to poetry and the verses are not long. Typically, *doda-idi* speakers are dominated by women because putting children to sleep in a swing is women's work.

The swing or cradle used for *doda-idi* is made of a long batik cloth or sarong cloth which is tied with a rope at both ends. Between the two ends of the cloth (which has been tied with a rope) is placed a coconut leaf or thatch so that the two ends of the cloth do not merge. Furthermore, the swing is suspended or tied to the wood that has been prepared in the house or under the house on stilts.

House on stilts or known as 'Rumoh Aceh' is a traditional house of the Acehnese people that has a variety of heights according to the architecture of the maker. Usually, Rumoh Aceh has a height of about 2.5-3 metres above the ground. To enter it, you have to climb several stairs. Rumoh Aceh consists of three or five rooms inside.

Acehnese people usually do *doda-idi* at the bottom of the stilt house. The activity of swinging children is often done in the morning, during the day while doing other household chores, such as drying rice, drying betel nuts, pounding rice, pounding flour, weaving mats and so on and at night before going to bed. However, it is not always the case that children are put to sleep with *doda-idi* poems because mothers usually rock their children with *doda-idi* poems during their free time, not when they are busy working.

Mothers' habit of dodging their children in the past is closely related to the Acehnese tradition of listening to hikayat. Hikayats are usually read in meunasah, balai, or people's homes. In addition to listening to hikayat, the people of Aceh also often watch folk performances held after the harvest. In these folk performances there are folk plays, *sendati tunang*, *dikee tunang*, and so on. At that time, the life activities of the Acehnese people could be likened to being surrounded by art and literature so that many Acehnese people had the ability to recite saga, *pantun*, poem, and *nazam*. These abilities possessed by the people of Aceh can be included in the category of local intelligence.

Although the *doda-idi* verse sung when putting children to sleep varies, it usually begins with the remembrance of Allah SWT. However, there are also those who immediately start with the lyrics 'do doda idang' or 'Allah hai, do *doda-idi*'. Furthermore, the lyrics of the next *doda-idi* are in the form of poems that contain the meaning of parents' hopes for their children, religious values, work ethic, enthusiasm for life and fighting power. The words or terms used in *doda-idi* poems are adapted to the place of residence and occupation of the parents. An example of a *doda-idi* poem (Asnelida et al., 2017) follows:

Laa ilaaha illallah
Aneuk meutuah beureujang rayeuk
Oh ka rayeuk mak intat bak bent
Mangat jent dibent aleh ba
Tamat aleh ba sambong Qur'an
Lake bak Tuhan pen ampon desya

Meaning:

Laa ilaaha illallah

Dear child grow up quickly
 When he grows up, mum will take him to the Qur'an
 So that you can read alif ba'
 Finish alif ba' continue the Qur'an
 Ask Allah to forgive sins.

The Fading of Oral Literature Tradition in Acehese Society

Oral literary tradition is the literary expression of the people of a culture whose process of dissemination is through oral transmission from mouth to mouth so that manuscripts in written form do not exist (Ahmad et al., 1983; Hutomo, 1991). According to Harun, much Acehese oral literature has begun to be written down for various purposes, including documentation and research. He divides Acehese oral literature based on three varieties: poetry, fictional prose, and lyrical prose (Harun, 2012).

The variety of poetry found in Acehese oral literature includes *mantra* or *neurajah*, *panton* (rhymes) including *doda-idi*, *hiem* (riddles) *miseue* (proverbs), *cae* (verse), *nalam* (nadham), *nasib* (love poetry) and *seulawenut* (shalawat, poetry glorifying the Prophet). In addition, there is a genre of Acehese poetry that has its own characteristics, namely *badith maja* or *narit maja*. *Hadith maja* is a form of oral poetry that encompasses several other forms of oral poetry consisting of *pantun* (*panton*), *syair* (*cae*), *peribahasan* (*miseue*), proverb, parable, *tamsil*, *ibarat*, *pemeo*, and idiom. On that basis, *badith maja* is not the same or identical with proverbs, but it can be said that proverbs are one type of *badith maja*. Meanwhile, the term *cae* (poem) is often used in the sense of *pantun* or other types of rhythmic poetry, especially when delivered orally. So the expression *meucae* is often interpreted as someone humming oral poetry (Harun, 2012).

The prose fiction in Acehese oral literature is known as *haba*. *Haba* can be divided into fairy tales, myths and legends referring to the theory of folklore proposed by Baacon (1968). To date, there are many *haba* in Aceh that are still alive in the community. Some of them have been researched but many remain untouched by researchers and activists who preserve the intangible value of history. *Haba* is generally spoken by older people to younger children or teenagers and contains moral messages, religious teachings, and entertainment (Ahmad et al., 1983; Harun, 2012).

Lyrical prose is a unique form of Acehese oral literature. In terms of form, lyrical prose is classified as poetry but in terms of content it falls into the prose category. In other words, lyrical prose in Acehese literature has the form of poetry but the content or substance is prose. This lyrical prose is dominated by stories or stories of heroism, travel history, most of which are written as *hikayat*. Even many moral lessons and religious teachings are composed in rhythmic language but are still called *hikayat* (Harun, 2012).

Based on the research results of Araby Ahmad and friends, the Acehese oral literature tradition was spoken in the past in various occasions and situations. The opportunity to tell stories can be done when at home, in *meunasah*, mosques, village halls, traditional parties, places of *gotong royong*, in rice fields during harvest time and various other occasions. The tradition of oral literature began to fade among the people of Aceh since

1949. The factors that caused the fading of Acehese oral literature were due to limited opportunities or time and reduced enthusiasts. As a result, most of the stories owned by speakers can no longer be told properly because they are rarely told so that there are parts that have been forgotten (Ahmad et al., 1983).

According to Tasnim Lubis, the oral literature tradition, which used to be used as a livelihood, has become less attractive to the community, especially the younger generation, due to the presence of other activities. Changes in the livelihoods of the younger generation also affect the sustainability of Acehese oral literature. In addition, the government's lack of attention to the existence of local languages has caused the younger generation to prefer to use Indonesian rather than their local language, and some of the younger generation are even more proud when they can communicate in a foreign language rather than their local language (Lubis, 2019).

However, there is still an oral literary tradition that is used today, namely *seumapa*. *Seumapa* is a type of pantun spoken at weddings and *intat linto* (ceremony of the groom to the bride's house). *Seumapa* is a tradition of rhyming between the *linto* party (groom) and the *dara baro* party (bride) when welcoming the arrival of the *linto* party. Usually *seumapa* contains an image of a person, especially the groom in terms of religion, descent, and education and also information related to the types of luggage brought when delivering the groom (Kana et al., 2022). However, based on the observations of researchers, not all wedding parties in Aceh include the *seumapa* tradition in a series of wedding receptions.

Likewise, the tradition of *peuayon aneuk* or *doda-idi* has begun to be rarely found in the activities of mothers when putting their children to sleep. Even rural communities that have a tendency to adhere to traditional culture have also begun to abandon the *doda-idi* tradition. When researchers made observations in the field, it was seen that there were still many mothers who put their children to sleep using traditional swings or electronic swings but did not hear from their mouths humming their baby's lullaby with *doda-idi* verses, if any were found in the field mothers put their babies to sleep by reading *kalimah thayyibah* or *shalawat* to the Prophet.

However, oral traditions related to the process of child socialization in Acehese society can still be found in the ritual tradition of *Peutron Aneuk* (*Turun Tanah*). The *Peutron Aneuk* tradition is a ceremony to introduce a baby for the first time to the wider community. This ceremony is usually held when the baby is seven days old, twenty-one days, and often held at forty-four days (Sutrisno et al., 2020). Where one of the series of *Peutron Aneuk* ritual activities is chanting the *marhaban* verse with the aim of giving advice to the baby so that when he grows up to become a pious child (Asnelida et al., 2017).

The *marhaban* verses are delivered in a melodious rhythm by the *marhaban* group. The *marhaban* reading group consists of girls or mothers in each village and is guided by someone called the *syeh* (Syamsuddin et al., 1977). Members of the *marhaban* group sit around a baby who is put to sleep in a swing while swinging slowly to the rhythm of the *marhaban* verses. The *marhaban* ritual begins with the chanting of the holy Qur'an and *shalawat*, which the *syeh* recites together with his members. Furthermore, the *syeh* will deliver verse after verse which is then responded to together by group members (Asnelida

et al., 2017). The recited verses contain advice to perform prayers, respect parents, maintain human relationships, study, and other moral messages with the hope that one day the baby will become a pious child and be devoted to his parents (Diana & Nurjana, 2020). Examples of verses read by the marhaban group (Diana & Nurjana, 2020) are:

Lempah that sayang lon kalon panyot
Mate sigo phot oh malam jula
Sembahyang benyakain ibadah benjeumot
Adak trok maot neuk kana pentaba

Meaning:

It's a shame to see the lights
 Die suddenly in the middle of the night
 Be diligent in prayer, multiply worship
 When death comes the provisions are already there

The fading of the *doda-idi* tradition is also caused by the changing lifestyle of the Acehnese people. As it is known that the skills of the Acehnese people in performing *doda-idi* are not obtained from formal education (school) but are obtained through a process of cultural transmission in informal education. In addition, the learning period is very limited, namely when the older sibling sees and listens to his mother or grandmother humming *doda-idi* verses while putting his younger sibling to sleep.

The openness of access and information about education has encouraged some of the younger generation (children) to continue their education by migrating or studying at dayah or pesantren so that the process of cultural transfer between the older generation and the younger generation does not occur. This condition has caused children to have no memory of the *doda-idi* tradition or other traditions. Although there are children who have experienced the *doda-idi* tradition as a child, due to too long a period of time, the *doda-idi* poem has disappeared from the child's memory as an adult and also has a family. This condition is exacerbated if the child lives in an urban area where the values of life are highly individualized and they live in a nuclear family and also marry a partner who is not from the Acehnese tribe. This would be very different if they lived in a village where the community is still communal in an extended family.

Modernization in the Acehnese Family

The word “modernization” comes from the Latin words “modo” and “ernus”. “Modo” means ‘way’ and ‘ernus’ is ‘present’. Literally, modernization means a process towards the present era (Hatuwe et al., 2021). In social science terminology, modernization is defined as a process of transformation from a traditional or less developed state of society towards a more developed, advanced, and prosperous society (Rosana, 2015). According to Sztompka in Bakri (2016) modernization can be understood as a change in society from traditional life that is less familiar with technology and simple forms of social organization towards economic and political patterns marked by machine technology and characterized by rational attitudes, materialistic life, and differentiated social structures.

Modernization has driven a process of social change involving various aspects of society, such as economic, political, educational, social and cultural. The manifestation of modernization from the economic aspect is the use of technology by humans to process and control economic resources in order to increase the income of each individual. While from the socio-cultural aspect, modernization has encouraged the emergence of occupational differentiation, such as the emergence of new jobs, the development of increasingly complex education, and the creation of new communities. Even changes also occur in the lifestyle and lifestyle of the community which greatly affects the family system and its relationships (Bakri, 2016).

The values of modernization enter through development activities carried out by the government to improve the welfare of the community. Among the many development activities is industrial development carried out in all regions of Indonesia including Aceh. Industrial development in the region has resulted in the growth of an environment that is different from the environment of agrarian communities that have not known the industry (M. Ibrahim et al., 1985). If previously the work of agrarian society was very dependent on land as a means of agriculture which has formed a culture, but with the arrival of industry and technology and its supporting communities has formed a new culture that does not depend on land as a means of production.

The presence of industrial technology has opened up very varied employment opportunities compared to the agricultural community. Even in the industrial era 4.0, job opportunities are increasingly diverse and not limited by time and space. The development of industrialization and information technology has encouraged changes from traditional family life patterns and culture to modern culture. In the culture of industrial society, women have the same opportunities as men to get jobs in the public sphere (Istiyati et al., 2020). This has encouraged women to work outside the home, causing changes in the way of childcare for working women.

In the traditional family culture of the Acehnese people, the process of socializing children and inheriting religious values is carried out for generations. From the time the child is in the womb until adulthood, various religious ceremonies are introduced (M. Ibrahim et al., 1985). One of the traditions of the infant child socialization process carried out by the mother is *mendoda-idi* or putting the child to sleep in a cradle or swing by singing songs or poems containing religious values and moral values. This tradition is carried out by mothers while doing work activities at home. Usually mothers will hang a cradle or swing made of *batik* cloth under a stilt house (traditional Acehnese house). They play with their children in the cradle while looking after the rice grains drying in the yard or while pounding flour with a *jeungkei* (pounding tool) located under the stilt house.

However, along with massive development and the entry of modernization into all areas of Aceh, it has led to changes in the lifestyle of the Acehnese people. The current phenomenon shows that many women have the same opportunities as men to pursue higher education and also the same opportunities to work in the public sector. This condition has resulted in many Acehnese women doing their work activities outside the home. When women who work outside the home get married and then have children, the

process of socializing children at an early age will experience differences with traditional family parenting patterns.

Mothers no longer have enough time to take care of their children, let alone their toddlers, because they are busy working in the public sector. In the past, childcare problems could be solved by sharing care duties with other family members because Acehnese people used to live in extended families rather than nuclear families. Acehnese people follow the custom of matrifocal marriage where the daughter after marriage is obliged to live with her husband in the bride's parents' house for a certain time. Usually the young couple will separate after having one or two children (Siegel, 1969). Modernization and industrial development have multiplied the process of forming nuclear families. Many young couples stay with their extended family for only a few months after marriage and then move to another house to form a new nuclear family. The formation of many nuclear families occurs because the location of the workplace is far away from the extended family. In addition, young couples are beginning to embrace individual values, so they prefer to live separately from their extended family even though their work locations are within the same region.

Thus, changes in the family lifestyle of the Acehnese community at this time have changed parenting patterns for both career women and non-career women. However, childcare problems are more experienced by working or career women because they have to perform dual roles, namely domestic and public roles, so they try to negotiate between their roles in the public and domestic spheres (Heni et al., 2023).

Based on the facts that occur in the field, there are several strategies used by working mothers in caring for their toddlers, namely for working mothers who live in extended families, their toddlers will be cared for by other family members, such as grandmothers, older siblings, or their mothers. For working mothers who live in nuclear families, their toddlers will be cared for by women who act as baby sitters. There are also working mothers who leave their children in daycare centers.

Changes in childcare patterns in modern Acehnese families have made the tradition of *penayon aneuk* by *doda-idi*, which has been practiced by the Acehnese community, difficult to find. The phenomenon in the field shows that the *doda-idi* tradition is starting to fade and tend to be abandoned by the community due to several factors, namely:

1. Women or mothers no longer have the ability to *doda-idi* because this skill is included in the category of local intelligence and cannot appear by itself, it needs to be supported by the education system and the environment. Until now, it is still difficult to find mothers *doda-idi* their children using *thaiyibab* sentences and verses containing advice and morality. Even if the practice of *doda-idi* is still found, they usually put their children to sleep with *thaiyibab* sentences or *seulanwent* without being accompanied by advice containing moral teachings as in the past.
2. The lack of time that working mothers have has limited their time with their children. Mothers no longer have time to *doda-idi* their children when they are about to sleep while the person assigned to take care of their children while they work does not

have the ability to *doda-idi*. Therefore, the process of early childhood socialization does not run like the traditions of the past.

3. The practice of *doda-idi*, *meuca*, saga, and other traditional arts have begun to be abandoned by the community because they are considered old-fashioned and not in accordance with modern times.
4. There has been a change in the form of folk entertainment in Acehnese society, where previously they often watched live performances of folk entertainment, but now they have chosen other entertainment such as watching entertainment through television, the internet, or other media.
5. There are mothers who have left the *doda-idi* tradition because it was forbidden by the leader/*teungku* where they studied religion. Among the contents of the lecture is the prohibition of *doda-idi* by chanting, it is enough to say *thaiyibah* sentences only so that when the child grows up later what is always remembered is the sentence *thaiyibah* not rhyming.

Some of these factors have caused the *peuayon aneuk* or *doda-idi* tradition to be abandoned by the people of Aceh. The *doda-idi* tradition is no longer an important part of early childhood education activities in Acehnese families in both urban and rural areas. Modernization and development have encouraged mothers to change their habits in conducting early childhood socialization in accordance with the development of early childhood education science.

The impact of the loss of oral tradition in children's socialization process is the tendency of children to use Indonesian in their daily lives rather than Acehnese. There is a strong relationship between language and cultural identity because each language has characteristics that reflect the uniqueness of the culture of its speakers. Acehnese language plays an important role as a symbol of cultural identity and historical heritage. Acehnese language not only functions as a means of communication but also as a medium for conveying the values, norms, and oral traditions of the unique Acehnese people (Aoulia, 2024).

There have been efforts to preserve oral traditions by the Aceh Customary Council (MAA) as the executor of development in the field of Aceh customs, where one of its tasks is to preserve customs and traditions that are rooted in society. Among MAA's strategies in preserving Acehnese traditions and culture are socialization, coaching and development, training, counseling, and publishing books related to Acehnese customs and culture. However, efforts to preserve oral traditions in Acehnese society are not going well due to limited funding, human resources who have expertise in Acehnese customs and culture (Efendi, 2018).

Therefore, efforts to preserve oral traditions require collaboration between local communities, government, academics and the private sector. Collecting, recording and documenting oral traditions is an important first step. In order for this oral tradition preservation activity to run continuously, it is very important that oral tradition material is integrated into the school curriculum. In addition, Aceh government policy is needed to include Aceh language lessons in the local content curriculum in schools/madrassas

because Aceh language is a tool to understand the oral and written traditions that developed in Acehnese society in the past. Even at the university level, it is very important to integrate oral tradition material in the curriculum of study programs that study oral literature in order to produce young people who are experts in the field of oral tradition. In addition, it is necessary to initiate the opening of an Aceh Language and Literature study program in order to preserve the oral and written traditions which are the cultural identity and historical heritage of the Acehnese people.

Technologization in Acehnese Life

Literally, technology comes from the Greek language, namely “tecnologia” which has the root word “techne” meaning art, or craft. In terms of technology, it is defined as the art of producing means of production that are used to facilitate human activities. Technology can be interpreted as “know-how of making things” or “know-how of doing things” in the sense of the ability to do something with high value, both in terms of benefit and sale value. Technology includes two things, first, technology refers to equipment from simple, such as combs to complex ones such as computers. Second, the skills or procedures needed to make and use the equipment (Ngafifi, 2014).

Humans use their wits to create or discover technology in solving every problem they face. Technological progress will go according to the development of scientific progress. Technology provides many conveniences, as well as a new way of doing human activities. In the era of globalization, mastery of technology has become a prestige and an indicator of a country's progress. Technological breakthroughs in electronics, bio-technology, telecommunications, computers, the internet, and robotics have fundamentally changed the ways we develop and transform technology to the production sector that produces high-tech goods and services (Ngafifi, 2014).

Every technological development always promises convenience, efficiency, and increased productivity. The existence of technology was created to make it easier for humans to fulfill all their needs. So that technology can bring changes to the pattern of individual daily activities. The presence of television at home will lead to the emergence of a new agenda every day to watch favorite shows that did not exist before. Technology also promises to facilitate and increase the productivity of human work.

The development of technology in Acehnese society is like two sides of a coin that has positive and negative impacts. Technology can make the lives of Acehnese people comfortable because it is facilitated by the invention of technological tools that can help with daily life activities. For example, the invention of audio-visual technology, such as television, has created its own phenomenon for the community. Lifestyle changes in a society are inevitable due to the use of technological tools.

The presence of audio-visual technology in household life has led to the emergence of a new daily agenda. In the past, Acehnese people used to sit in the meunasah after performing Isha prayers in congregation to watch or listen to folk entertainment such as *bikayat*, folklore, *meuca*, and other folk entertainment activities. But now traditional folk entertainment activities gradually began to disappear replaced by other entertainment along

with the entry of audio-visual technology tools, such as television, internet, cinema, and so on.

The use of other technological tools that are often used as household equipment, such as rice cookers, blenders, juicers, electric stoves, washing machines, freezers and so on has changed the behavior of mothers in carrying out domestic activities. Usually these technological tools are used to make it easier for mothers to carry out household chores.

The presence of household technological tools has enabled housework to be carried out simultaneously. In the past, mothers had to allocate specific time to lull their children to sleep in a swing while singing *doda-idi*. Now, with the advent of electronic technology, various types of electric swings have emerged, capable of moving without human assistance. Furthermore, the songs mothers used to sing while lulling their children have been replaced by electronic audio devices such as tape recorders, radios, audio CDs, and, in the digital music era, simply downloading music from the internet in formats like MP3, AAC, and WMA to be stored on advanced devices such as personal computers (PCs), tablets, iPods, smartphones, and others.

Technological advancements in households have significantly changed daily family behaviors, even impacting the child socialization process. Electronic devices have reduced the emotional closeness between children and their parents, particularly mothers. Although some research suggests that playing classical instrumental music—promoted as suitable for infants and toddlers, such as *Baby Einstein's Lullaby Classics*, *Baby Mozart*, or *Music for Dreaming*—can stimulate a child's intelligence, songs sung directly by mothers provide greater benefits. A mother's lullaby (*doda-idi*) touches the baby's soul and strengthens the emotional bond between mother and child.

While every technological advancement inevitably brings negative effects, these can be minimized by focusing on the positive impacts. The development of digital technology can be used to preserve the almost extinct culture and oral tradition - *doda-idi* - of the Acehnese people by recording and documenting in the form of digital archives. Then the digital archive of oral traditions can be reintroduced to the younger generation through YouTube, TikTok, Instagram and other social media platforms. Oral literature traditions, which previously relied on specific times or opportunities to hear or witness narrations, can now be accessed through technological developments. Many recordings of Acehnese oral traditions are available for download in video or audio formats (Primadata & Biroli, 2020). Mothers can learn various *doda-idi* poems through technology, such as smartphones, televisions, tablets, and other devices, to later sing them while lulling their children to sleep.

CONCLUSION

The *doda-idi* tradition is a speech art tradition practiced by mothers to introduce early childhood education values. This lullaby is performed exclusively by women - mothers, grandmothers and other sisters - with no intention of discriminating against the role of fathers in childcare in Aceh. In the *doda-idi* tradition, women serve as agents in the formation of collective identity and also in transmitting this knowledge and skills from

generation to generation. Several studies have shown that the *doda-idi* tradition is a local tradition of the Acehnese community that has an important value in the process of socializing children and shaping children's character at an early age. The poems sung by mothers when *doda-idi* children contain values of religious education, morals, love for the homeland, respect for parents and other noble values that play an important role in the formation of children's personality and become an important identity of the Acehnese community.

Unfortunately, based on the results of field studies, the practice of *doda-idi* has been abandoned by the people of Aceh. Mothers no longer have the ability to *doda-idi* their children and even most of the young mothers both living in urban and rural areas that researchers met did not know the *doda-idi* tradition except for elderly mothers. The *doda-idi* tradition which used to be an important part of early childhood socialization activities is now only one part of the *Peutron Aneuk* tradition rituals. One of the rituals of the *Peutron Aneuk* tradition is reading marhaban verses that contain advice to become a righteous child and be devoted to parents.

Modernization and technologicalization are two important factors that have led to changes in the tradition of early childhood socialization among the people of Aceh. Modernization and development have provided equal opportunities for men and women to pursue education up to university, encouraging them to seek employment in the public sector. This condition has implications for childcare patterns for working mothers who do not have enough time to educate their children while they also have the skills to educate them. In addition, technological advances that aim to make it easier for mothers to carry out domestic activities have contributed to the erosion of the *doda-idi* tradition in Acehnese society. Various inventions of household electronic technology tools have changed the pattern of child education and also reduced children's attachment to both parents, especially mothers. The invention of electronic swings, cassettes, and other audio-visual devices have successfully replaced the practice of *doda-idi*.

Thus, in facing the challenges of modernity, *doda-idi* and other cultural traditions in Aceh face a dilemma between preserving old values and adapting to changing times. Therefore, efforts to maintain these traditions require cooperation between individuals, families, communities and government authorities to ensure that this cultural heritage continues to be valued and passed on to future generations. In this position, the Aceh government through the Aceh Customary Council (MAA) plays an important role as a driving force for the preservation of oral traditions (read *doda-idi* tradition) which is the historical heritage of the Acehnese people through the process of recording, and documenting oral traditions in the form of digital archives. Furthermore, this digital archive is introduced and promoted through YouTube, Instagram, TikTok, and other social media platforms.

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