



## A comparison of cultural meanings in Sundanese and Korean traditional children's songs: An anthropologist study

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### ABSTRACT

Traditional children's songs are a literary heritage that contains cultural values and noble norms that are meaningful in people's lives. This research aims to describe the (1) comparison of the linguistic units, and (2) comparison of cultural meaning in Sundanese and Korean traditional children's songs. The data were taken from four Sundanese and Korean children folk songs' lyrics. This research method is a qualitative descriptive based on an anthropolinguistic approach, and the data were collected by downloading the lyrics on youtube. The data were analyzed using the distributional and identify method. The results show that both in Sundanese and Korean traditional children's songs lyrics consist of linguistic units words, phrases, clauses, sentences, and discourse. In the realm of anthropolinguistics, the results show similar cultural meanings in (1) Ayun Ambing and Jajang Jajang Uri Aga (자장 자장 우리 아가) which is the cultural meaning of cradling a baby, family love and respect for parents. (2) in Bulantok and Dal-dal Museun Dal (달달 무슨 달) include the meaning of being grateful for the beauty of nature, (3) in Cing Cankeling and Saeya- saeya Pharangsaeaya (새야 새야 파랑새야) shows the meaning of vigilance against colonizer, (4) in Oyong-oyong Bangkong and Dukkeoba-dukkeoba (두껍아-두껍아) contains cooperation and life guidance. This research is expected to be used as a means of preserving language and culture through traditional songs.

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## 1. INTRODUCTION

Traditional children's songs are songs that generally develop in certain communities and are performed by children while playing with their friends. Oral traditions, especially traditions that have verbal elements such as the tradition of mantra, folk storytelling, riddles, traditional speeches, chanting, praying, and folk games accompanied by singing can be studied from an anthropolinguistic approach, according to [Sibarani \(2015\)](#). Among many countries, for instance, two regions still have a repertoire of traditional children's songs, namely Indonesia and Korea. Concluded from [Yulianeta](#) in the thesis entitled "Lullaby songs as a medium of cultural education: A gender perspective" in 2014, traditional songs play an important role as one of socio-cultural information and can be used as a medium for cultural education for children to preserve their mother tongue. It is concluded from what [Setiowati \(2020\)](#) said that folk songs reflecting positive attitudes will make it easier to be absorbed in developing good character. However, the Sundanese and Korean regions, as examples of the owners of traditional children's songs, have different languages and cultures that affect the different mindsets of the people in both countries. Therefore, it can be assumed that although both Sundanese and Korean have similar themes in their traditional songs, they do not necessarily mean the same if we analyze the lyrics of the song in depth.

Based on information obtained from previous research by [조진희 \(Jo Jin-hee\)](#) entitled 유아를 위한 한국 전래동요의 분석 및 적용 탐색(Exploring the analysis and application of Korean traditional nursery rhymes for infants in 2012, which discusses the character of traditional Korean children's songs, as well as the research of traditional Sundanese children's songs by [Ridwan and Resti Juniar](#) in the conference proceedings entitled "Konsep Revolusi Mental dalam Kawih Kaulinan Barudak di Kampung Adat Kuta (The Concept of Mental Revolution in Kawih Kaulinan Barudak in Kuta Indigenous Village) in 2016. both in Sundanese and Korean regions, there are several songs with a similar theme to one another. The song *kaulinan barudak* as concluded by [Mulyati and Husen \(2013\)](#) is a traditional Sundanese children's game in daily life that reflects the cultural values of the community with children as the actors. Sundanese traditional children's songs, according to [Sunaryo \(2016\)](#), represent one of the literary works of past artists, which are generally anonymous. Meanwhile, from the form of the game and the meaning of the lyrics, there is an implied depiction of the cultural characteristics of Sundanese society that are conveyed through the practice of play. Traditional children's songs are also passed down from generation to generation and generally can be sung when the children are doing activities that correlate with the natural surroundings. In a literal sense, the expression of the lyrics in the song can be understood. However, this will appear to be different when examined from the contextual aspect related to the culture of the community in both countries.

For instance, in the traditional Sundanese children's song, the song "*Bulantok*" (YouTube in 2020 <https://www.youtube.com/watch?v=9AJavkCM7MU> ) has terminology about the richness of Sundanese culture. Meanwhile, the traditional Korean children's song entitled *Dal-dal Museun*

*Dal* (달달 무슨 달) (YouTube in 2020 <https://www.youtube.com/watch?v=iF2MexJzDp4>) possesses a significantly meaningful reputation as it relates to the customs of the people. It can be seen that both songs have a moon theme. Based on linguistic studies, children's traditional songs are easy to imitate. However, studies on the meaningful value of the moon-themed song in Sundanese and Korean society are still vague and certainly contain different meanings.

This phenomenon motivates the researchers to discover evidence of whether or not, indeed, the elements caused by cultural and perspective differences manifested in the lyrics of traditional children's songs in Korean and Sundanese society can lead to different perceptions of meaning and philosophical values in the song.

The urgency of this research is that traditional Sundanese and Korean children's songs were chosen as even though they are one of the main learning media and are first obtained by a child from an early age, there are many values and philosophies of life that can be taken from this medium. This research can also be used as a means of preserving and enhancing the knowledge of the culture and languages contained in the two countries concerned. Therefore, the problem formulation in this study is to compare the forms of lingual units and cultural meanings in the traditional Sundanese and Korean children's songs

This study applies the anthropolinguistic theoretical approach elaborated as explained by Foley in the book entitled "Anthropological linguistics: An introduction" in 1997. It is stated by Foley (in Ola, 2009) that anthropological linguistics, culture, and language find the meaning behind its use. In other words, anthropological linguistics is a discipline that further explores language to find cultural understanding. Anthropolinguistics examines language from the point of view of anthropology, culture, and language to find the meaning behind its application. Moreover, a theory of cultural values, according to Sibarani et al in the book entitled "*Kearifan Lokal. Jakarta: Asosiasi Tradisi Lisan (Local Wisdom. Jakarta: Association of Oral Traditions.)*" in 2012 contains cultural values, including (1) "welfare", (2) hard work, (3) discipline, (4) education, (5) health, (6) cooperation, (7) gender management, (8) cultural preservation and creativity, (9) environmental care, (10) peace, (11) politeness, (12) honesty, (13) social solidarity, (14) harmony and conflict resolution, (15) commitment, (16) positive thinking, and (gratitude).

This anthropolinguistic theory is supported by the form of lingual units theory, which according to Wedhawati et al. entitled "*Tata Bahasa Jawa Mutakhir (Recent Javanese Grammar.)*" in 2006, is language units in the form of phonological, grammatical, and lexical units. The forms of the language unit can be in phonemes, morphemes, words / dan-o (단어) phrases / gu (구), clauses / jeol (절), sentences / munjang (문장), and discourses. Furthermore, the semantic theory, according to Hussain (2015), semantics is a study of meaning that focuses on markers such as words, phrases, signs, and symbols and to understand expressions through language. Moreover, Semiotics according to 신서영 (Shin Seo-Yeong) in the thesis entitled *기호학적 분석을 통한 완구매장 VMD 연구* 『서울: 서울과학기술대학교 산업대학원 시각디자인학과(A Study on the VMD of Toy Stores

through Semiotics Analysis. in 2016, is a science that can be seen through signs and the culture contained within its scope. This study uses Riffaterre's semiotics principle (in Endraswara, 2013) which pays attention to three things called the indirectness of expression (displacing of Meaning, distorting of meaning, and creating of the meaning). Riani (2012) in her research "Inflectional Plural Markers in Sundanese" concluded that morphology is divided into two, lexical morphology and inflectional morphology. Polymorphisms in Sundanese are found in word phrases, compound words, idioms, or clauses. (Lyra, 2016) According to Aras, (2016) the morphemic process is the process of forming words from other units which are the basic form. The morphemic process is divided into three, namely affixation, reduplication, and merging.

Studying and observing the existence of traditional children's songs in both the Sundanese and Korean ethnic communities is something new and different from research with similar themes by other researchers. Through this research, we will indirectly study the culture and the content of meaningful local wisdom values implied in it as this can be expressed based on anthropolinguistic theory which in this research anthropolinguistics is based on an understanding of the theory of lingual unit form, semantics, and semiotics. In addition, because this research was conducted by comparing songs that have the same theme, then through this research we can find out more about the cultural meaning of traditional songs from two countries.

## 2. METHODS

The design of this research is qualitative methods. According to Bogdan and Taylor as explained by Moleong in the book entitled "Metodologi Penelitian Kualitatif" in 2018, qualitative research methods are procedures that produce descriptive data in the form of written or spoken words from people and observed behavior. As Mulyadi (2011) states in the qualitative tradition, researchers must use themselves as instruments. The data in this study were lyrics containing similar themes in the traditional Sundanese and Korean children's songs that the researchers obtained from documented sources, such as music sites and books that present the discussion of these children's songs. Moreover, the selected song titles are 1) *Jajang Jajang Uri Aga* (자장 자장 우리 아가) (YouTube in 2020 <https://www.youtube.com/watch?v=bka9ErgZoXY>) and *Ayun Ambing* (YouTube in 2020 <https://www.youtube.com/watch?v=99cqohFXx8E>), which are songs with lullabies-themed elements, 2) *Dal-dal Museun Dal* (달 달 무슨 달) and *Bulantok*, which are moon-themed songs, 3) *Saeya Saeya Pharang Saeya* (새야 새야 파랑새야) (YouTube in 2020 <https://www.youtube.com/watch?v=B3QH54gzP0Y>) and *Cing-cangkeling* (YouTube in 2020 <https://www.youtube.com/watch?v=XccYaaIq4qk&t=38s>), songs about birds as the theme, as well as 4) *Dukkeoba Dukkeoba* (두껍아 두껍아) (YouTube in 2020 <https://www.youtube.com/watch?v=CPHJ-A2ss-c>) and *Oyong-oyong Bangkok* (YouTube in 2020 <https://www.youtube.com/watch?v=O44MnQm9ohg>), the frog-themed songs.

The data techniques applied were text analysis, note-taking technique, interview, and data interpretation. The analysis technique of this research is interactive analysis according to Miles et al. in the book entitled "Qualitative Data Analysis, A Methods Sourcebook, Edition 3" in 2014, which is divided into data reduction, data display, and conclusion drawing. The basic analysis techniques

of this research were the distributional method and identity method. As for this study, the researchers conducted validity and reliability tests based on the triangulation concept by Patton et al. in the book entitled “*Qualitative and evaluation methods*” in 2015, that were divided into several steps, namely with the sources, research methods, researchers, and theories.

### 3. RESULTS AND DISCUSSION

In this study, two parts are elaborated, which consist of (1) a comparison of lingual unit forms and (2) a comparison of cultural meanings.

#### a) Comparison of Lingual Unit Forms

The comparison points of the forms of lingual units in this study are 1) based on the same unit and meaning, 2) based on the same unit but has a different meaning, and 3) based on a different unit but has a similar meaning. Other than that, the lingual units were analyzed based on their denotative and connotative meanings. Some of these lingual units can have denotative and connotative meanings. However, it may only have a denotative or connotative meaning. The general description of the data can be seen below.

#### 1) 자장자장 우리 아가 (*Jajang-jajang Uri Aga*) and *Ayun Ambing*

자장 자장 우리 아가 (*Jajang-jajang Uri Aga*) has a total of 32 lingual units. Meanwhile, the amount of lingual unit forms in *Ayun Ambing* has a total of 37 units. the following is the number of the lingual units of the songs. The song is divided into lingual units of words, phrases, clauses, and sentences.

**Table 1**

#### 자장자장 우리 아가 (*Jajang-jajang Uri Aga*) and *Ayun Ambing*

##### *Lingual Unit Forms*

No	Song's Title	Lingual Units	Denotative	Connotative	Total	Total of Lingual Units
1.	자장 자장 우리 아가 ( <i>Jajang-jajang Uri Aga</i> )	Word	18	6	24	32
		Phrases	3	2	5	
		Clause	-	1	1	
		Sentence	1		2	
2.	<i>Ayun Ambing</i>	Word	26	1	27	37
		Phrases	4	1	5	
		Clause	3	-	3	
		Sentence	-	2	2	

#### a) Based on the same unit and meaning

Some of the same expressions between the song 자장 자장 우리 아가 (*Jajang-jajang Uri Aga*) and *Ayun Ambing* can be seen in the word *jajangjajang* (자장 자장), which according to the dictionary, is polymorphic means 'the singing-like voices made when putting a child to sleep'. Meanwhile,

the words '*ayun ambing*' in Sundanese, when joint together as in compound words / bokhab-eo (복합어). It does not have a specific meaning when viewed from the dictionary. As for the Sundanese tradition, '*Ayun Ambing*' is an activity carried out by parents when putting their baby to sleep, it means 'to move/swing the child'.

b) Based on the same unit but has a different meaning,

In the *자장 자장 우리 아가* (*Jajang-jajang Uri Aga*) song, within the line *kkokko-daka Uji mara uri aga jameul kkaela* (꼬꼬 닭아 우지 마라 우리아 가 잠 을 깰라), the phrase *Uji mara* / 울지 마라, refers to the subject *kkokko-daka* (꼬꼬 닭아), and the meaning of the phrase is 'hey cock, don't crow'. the word *Uji mara* (우지) means 'Don't cry.' it can be concluded that the word '*Ulda*' (울다) belongs to the auxiliary verb / *Bondonga* (본동사) and '*~ji mara*' (~지 마라) belongs to the auxiliary predicate / *Bojo Yong-eon* (보조용언) which means this word has the characteristics of being part of a Verb Phrase or in Korean called *Dongsagu* (동사).

This is different from the phrase '*ulah rungsing*' in the line '*hidep omat ulah rungsing*' in the *Ayun Ambing* song, which means 'don't cry easily'; The phrase '*ulah rungsing*' is a modality verb phrase (*frasa pagawéan modalitas*) because it consists of the word '*ulah*' and is a feature of modality verb phrases where this phrase is related in meaning between its elements and shows properties. it has a connotative meaning about the advice parents give to their children to grow up strong and be ready to face any obstacle that exists in the future.

c) Based on a different unit but has a similar meaning

The phrase '*uri aga*' (우리 아가) in the *자장 자장 우리 아가* (*Jajang-jajang Uri Aga*) refers to *Uri* (우리) is a pronoun / *daemyeongsa* (대명사) which means we / us, while *Aga* (아가) is a noun which means baby. This word in Korean is a unit formed from two nouns. The word *Uri* (우리) itself for Korean people has a very deep meaning because it means that there is a very close relationship. So when you look back at the lyrics of the song *Jajangjajang Uri Aga* / , it shows a very close relationship between a mother and her child. Meanwhile this word has a similar meaning to the word '*hidep*' in *Ayun Ambing*, which means 'a nickname of endearment for children that many parents use every day.

## 2) 달달 무슨 달 (*Dal-dal Museun Dal*) and *Bulantok*

It can be seen that the song *달달 무슨 달* (*Dal-dal Museun Dal*) consists of 18 lingual units. On the other side, *Bulantok*'s lingual unit form has a total of 16 lingual units. The song is divided into lingual units of words, phrases, clauses, and sentences.

**Table 2**

### **달달 무슨 달 (*Dal-dal Museun Dal*) and *Bulantok***

#### *Lingual Unit Forms*

No	Song's Title	Lingual Units	Denotative	Connotative	Total	Total of Lingual Units
1.	달달 무슨 달 ( <i>Dal-dal Museun Dal</i> )	Word	8	2	10	18
		Phrases	5	1	6	
		Clause	1	1	2	
2.	<i>Bulantok</i>	Word	5	4	9	16
		Clause	-	4	4	
		Sentence		3	3	

## a) Based on the same unit and meaning

In the *Dal-Dal Museun Dal* (달 달 무슨 달) song, the word *Dal* (달) means 'month' in the dictionary. Meanwhile, in the *Bulantok* song, the word '*Bulan*' means 'satellite of the earth in the sky;' according to the Sundanese dictionary. Therefore, it can be seen that the word *Dal* (달) and the word '*Bulan*' have the same meaning.

## b) Based on a different unit but has a similar meaning

In the *Dal-Dal Museun Dal* (달 달 무슨 달) song, the '*jaebang-gachi dunggeun-dal*' phrase (쟁반 같이 둥근 달). The word *jaebang-gachi* (쟁반같이) + *dunggeun dal* (둥근달) is part of *munjang + busahyeong eomi 'eo/ge'* ( '어/게') characterized by the word *gachi* (같이) which is formed from the word '*gath + i*' (갈+이). The word *Jaeban* (쟁반) according to the Korean-Indonesian Naver Online Dictionary (2020) means 'tray; tray', while the word *gachi* (같이) means 'like', and *dunggeundal* (둥근달) means 'full moon; round moon'. Thus, the word *jaebang-gachi dunggeun-dal* (쟁반같이) means 'round moon like a tray'.

As for the *Bulantok* song, the phrase '*Aya, bulan sagede batok*' means 'there is a moon as big as a coconut shell'. These clauses and sentences contain similar meanings because they describe the moon in the first stage, which is small. This clause is an adjective clause because the bound clause occupies an adjective function that fills the same column in the clause structure. The word '*sagede*' is followed by the word '*batok*' which when concluded as '*sagede batok*' means 'as big as the shell'.

3) 새야 새야 파랑새야 (*Saeya-saeya Pharangsaeya*) and *Cing Cangkeling*

Based on the identification results obtained, it can be seen that the song 새야 새야 파랑새야 (*Saeya-saeya pharangsaeya*) consists of 24 lingual units. Meanwhile, *Cing Cangkeling* has 30 lingual units.

Table 3

새야 새야 파랑새야 (*Saeya-saeya Pharangsaeya*) and *Cing Cangkeling*

## Lingual Unit Forms

No	Song's Title	Lingual Units	Denotative	Connotative	Total	Total of Lingual Units
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1.	새야 새야	Word	6	5	6	24
	파랑새야 ( <i>Saeya-saeya Pharangsae</i> )	Phrases	2	3	5	
		Clause	-	2	2	
		Sentence	-	1	2	
2.	<i>Cing Cangkeling</i>	Word	17	4	21	30
		Phrases	2	4	5	
		Sentence	-	4	4	

a) Based on the same unit and meaning

In the song entitled 새야 새야 파랑새 야 (*Saeya-saeya pharangsae*), *Pharangsae* (파랑새). The word *pharangsae* (파랑새야) consists of the word blue / pharang (파랑) + bird / sae (파랑새) and the particle ya (야) which means 'hey' and when combined it means 'hey blue bird'. According to [Shin Chanmi \(in an interview, November 19, 2020\)](#) it can be seen that *Pharangsae* (파랑새) has a double meaning, namely about good news and hope. But on the other hand, *Pharangsae* (파랑새) means 'Japan's blue army (army)'. This is related to the events that occurred in 1894 regarding the movement of the Donghak farmers located in Gobu led by Jeon Bongjun (전봉준), but the Japanese troops defected and harmed the Gobu farmers. Therefore *Pharangsae* (파랑새) is included in the change in the meaning of the symbolization / *sangjing* (상징).

In the *Cing Cangkeling* song, the word 'manuk' means 'bird', but connotatively, it refers to the figure of a Dutch leader who colonized the Sundanese region in ancient times. The word 'manuk' is an indirect expression of changing meanings, namely metaphorical (lalandian) language style and the description of 'humans who understand the conditions of their area and are steadfast in facing all kinds of problems. This is also reaffirmed as stated by [Kusumah and Agus](#) in the book entitled (2015), that the word 'manuk' is a description of 'human body and spirit'. Meanwhile, [Uus Karwati and Diah Latifah](#) in the conference proceedings entitled Musical Creativity-Based Ornament Learning Model of Cianjuran Sundanese Songs in 2020, revealed that 'manuk' is a pronoun or symbol from the Dutch who colonized the Sunda region in ancient times.

b) based on a different unit but has a similar meaning

The phrase *nokdubache anji mara* (녹두 밭 에 앉지 마라) means 'don't sit in the green bean field'. Implicitly, the meaning of this line would be "do not occupy and exploit the Gobu territory", which refers to an order given to the Japanese army. The word *nokdubache* (녹두밭에) consists of *nokdubath* (녹두밭) which according to the online Naver Korean Dictionary (2020) means "mung bean field" and this word is attached with the adverb particle namely 'e' (에) which means "at", so when combined it means 'in the green bean field'. Then behind the word *nokdubache* (녹두밭에) there is the verb *anji mara* (앉지 마라) which means 'don't sit down'. The word *anji mara* (앉지 마라) is formed from the word *antta* (앉다) including the auxiliary verb / *bondongsa* (본동사) and according to the Korean-Indonesian Naver Online Dictionary (2020) it means 'to sit'. Then the word '~ji mara' (~지 마라) includes the auxiliary predicate / *bojo yong-eon* (보조용언) which means 'don't', this word has the characteristics of being part of the verb phrase / *dongsagu*



(동사구). Based on this information, the phrase *nokdubache anji mara* (녹두밭에 앉지 마라) means 'don't sit in the green bean field'.

Subsequently, in the *Cing Cangkeling* song, the phrase '*Keun anu déwék ulah pati dibheureuyan*' means 'let it be mine and do not mess with it.' The phrase '*anu déwék*' belongs to the phrase belonging to owner 2 (the phrase belonging to property) because it has the characteristic of being built by the partike '*nu*' as an adverb of 'belonging' and is followed by the noun '*déwék*'. The phrase '*anu déwék*' means 'mine'. The phrase '*anu déwék*' relates to the history of the 17th century Sundanese people when Bandung was under Dutch rule and there is a famous coffee plantation led by Abraham Van Riebeeck. Meanwhile, at that time, many local people were made laborers. So, this phrase has a contextual meaning of 'do not disturb the life of the local community that was directed to the Dutch rule at that time.

#### 4) 두껍아-두껍아 (*Dukkeoba-dukkeoba*) and *Oyong-oyong Bangkong*

Based on the identification results obtained, it can be seen that the song *두껍 아 - 두껍 아* (*Dukkeoba-dukkeoba*) consists of 24 lingual units. On the other side, *Oyong-oyong Bangkong* has a total of 51 lingual units.

**Table 4**

#### *두껍아-두껍아 (Dukkeoba-dukkeoba) and Oyong-oyong Bangkong*

##### *Lingual Unit Forms*

No	Song's Title	Lingual Units	Denotative	Connotative	Total	Total of Lingual Units
1.	<i>두껍아-두껍아</i> ( <i>Dukkeoba-dukkeoba</i> )	Word	12	3	15	24
		Phrases	1	4	5	
		Clause	1	1	2	
		Sentence	-	2	2	
2.	<i>Oyong-oyong</i> <i>Bangkong</i>	Word	21	7	28	51
		Phrases	10	-	10	
		Sentence	-	-	4	
		discourses	-	4	4	

##### a) Based on The Same Unit but Has A Different Meaning,

The word *dukkeoba* (두껍 아), which means 'frog' in the song *두껍 아 - 두껍 아* (*Dukkeoba-dukkeoba*), According to the Korean-Indonesian Naver Online Dictionary (2020), *dukkeoba* (두껍아) means 'hi frog'. Frog/frog is an indirect expression of a change of meaning, namely personification / eui-in (의인). The word *Dukkeoba* (두껍아) refers to a character in the folklore *omdukkeobi* (옴두꺼비) which means 'toad/frog'. It is known that *dukkeoba* (두껍아) which means 'hi frog', refers to the character of the mother frog who was attacked by a poisonous snake. Not staying still, the mother frog also secreted poison from her back so that even though she was

already in the snake's stomach, the snake died too. In the end, the children of the frog mother who grew from the mother frog's back survived and were born and then ate the snake's body along with the frog mother so that the frog children could grow up healthy and strong. This word refers to the character of a dead frog mother in the Korean folk tale called *Omdukkeobi* (옴 두꺼비), which is the story where this song was originated.

In *Oyong-oyong Bangkok*, the word 'bangkong' that means 'frog' is a personification figure and a substitute for the image of 'human/society'. According to the General Sundanese Dictionary, the word 'bangkong' means 'animal that lives on land and water and jumps on its way'. The word 'bangkong' is an indirect expression of the personification figure of speech (*mijalma*). This is because, the word 'oyong-oyong' is an adjective that shows 'a common path and one goal, while 'bangkong' is a change from the image of 'human/society'.

#### b) Comparison of Cultural Meanings

Cultural meanings can have a similar implicit message but can also contain different meanings, depending on how the origins of the traditional Sundanese and Korean children's songs were created. Therefore, the following elaborates further on the comparison of these cultural meanings.

### 5) *자장자장 우리 아가 (Jajang-jajang Uri Aga) and Ayun Ambing*

There are several similarities in the implicit cultural meanings within the song lyrics following the function of the song itself, which is used to sing while cradling a baby who is about to fall asleep. However, these two traditional children's songs also have different cultural meanings due to a variety in culture and customs that are affected by the background of how the songs were created.

#### a) Similar cultural meanings

Similar cultural meanings contained in the songs *Ayun Ambing* and *Jajang-jajang Uri Aga* (자장자장 우리 아가) are 1) the cultural meaning of cradling children. It is concluded from as explained by [Tami and Yulianeta](#) in the conference proceedings entitled "*The Role of Yabelale Lullabie as Children's Character Building in South Sulawesi*" in 2020, the singing of a mother when cradling her child can be found in various traditions or regions. However, due to differences in time, region, and traditions between cultures, there are differences in the way of delivery and messages contained in the children's song. This can be seen in the lyrics a) '*jajangjajang uri aga jajangjajang uri aga*' (자장자장 우리아 가 자장자장 우리아 가), which means 'cradling my baby' and generally these lines are sung by parents when they dandle their baby. Similarly, b) *Ayun Ambing* has the lyrics '*Ari . . ari ayun, ari ayun Ayun Ambing*' which means 'If cradling a baby, (it is called) *Ayun Ambing*'. This lyric is sung when parents cradle their baby who is going to sleep, or in Sundanese called *mépéndé*. This expression is a common interjection that is passed down through generations and is used by parents to calm their children who are about to fall asleep.

The second is 2) the cultural meaning of family affection. In the song *Ayun Ambing*, it can be seen that line a) '*Apan bapak anu ngaping*' means 'isn't your father who takes care of you', which describes the role of a father as a family leader. The character of the father, who is tireless and always steadfast in accompanying and guiding the child from an early age to adulthood in facing the child's

life, is a reflection in society that shows how much parents sacrifice themselves for their beloved children. This can be seen as well in b) the *Geumeul jummyeon neoreul sam-yeo euneul jundeul neoreul sarya* (금을 주면 너를 사며 은을 준들 너를 사라) lyrics, which means 'If I give you gold, will you live? if I give you silver, can I buy you?'. This sentence, describing the beliefs of Korean society, applies gold and silver as a parable of how much love parents have for their children so that those valuable metals are the equivalent of their children. Conversely, it can even show how gold and silver have insignificant value when compared to how expensive the life of a child cannot be equated with anything.

Furthermore, the cultural meaning of 3) respect for parents in the song *Ayun Ambing* is reflected in a) the line '*Indung sasaurna metu*', which means 'mother's words are right.'. This relates to the beliefs of the Sundanese people that a child must respect what the parents advise, whether it is to obey what the mother says or what the father recommends. In the song *Jajang Jajang Uri Aga* (자장 자장 우리 아가), the lyrics b) *Nara-e-neun chungsindong-a bumoe-neun hyojadong-a* (나라에는 충신 동아 부모 에는 효자 동아) means 'you, who are loyal to your country, you, who are filial to your parents.'. Based on the lyrics, it can be suggested that a child should serve and be filial to their parents just as they would later serve their country.

#### b) Different cultural meanings

There are different cultural meanings between the song *Ayun Ambing* and *Jajang Jajang Uri Aga*. *Ayun Ambing* tends to contain life advice for the child to become a strong person and not give up easily. This is reflected in the existence of 1) the obstinacy of life, as in the lyrics "Hidep omat ulah rungsing" which means 'Remember my baby, don't cry easily' are included in the cultural form because they have cultural values oriented towards human relations, hard work, social, and positive thinking. This can be seen from the phrase 'Ulah rungsing' which means 'don't cry easily' which contains an implied message from the parent that is conveyed to his child so that he grows up to be a strong child and is ready to face the obstacles in life and does not feel unyielding with everything, the trials of life to come.

Also, 2) self-protection cultural meanings in the line '*Nyalindung ka Pasir Batu*' This phrase includes cultural meaning because this phrase is an indirect expression of advice from parents to take refuge in the right and trustworthy place. As well as the nature of a rock that is solid and can prevent all threats that will come. It is a parable of the advice of parents so that their children can take refuge in the right place and can be trusted like a stone character that is known to be strong and sturdy.

The song *Jajang Jajang Uri Aga* (자장 자장 우리 아가) tends to contain the characteristics of Korean society who are sensitive to the impending of danger from the signs in nature. In addition, it also reflects the pride and loyalty of the Koreans to their country. This is reflected in 1) the cultural meaning of trust to avoid danger, in the lyrics of *aphjib gaeya jijji malgo dwet-jib gaedo jijji mara* (앞집개야 짚지 말고 뒷집개도 짚지 마라) which means 'Do not bark dogs in front of the house. Dogs behind the house also please don't bark' is a cultural meaning with cultural values oriented

towards nature and peace because it is related to 'dog barking' which has the image of coming danger. The word Aphjibgaeya (앞집개야) which means 'dog in front of the house' can be assumed to be a picture of the impending doom. So that in this song it can be seen that there is hope so that their child is protected from all the evils that will come. Then, dwetjibgae-do (뒷집개도) which means 'dog behind the house' is a word that means a culture of hope so that 'dangers that have passed do not come back'.

2) the cultural meaning of pleading for peace of life, In the lyrics of '*jajang-jajang uri aga uri aga jaldo janda*' (자장자장 우리아가우리아가 잘도 잔다) which means 'good night my son, sleep well my son, sleep well my son' has an image of 'tranquility' which is shown based on the phrase sleep well / *jaldo janda* (잘도 잔다) because has the meaning of hopes from a mother so that one day her child will get 'peace in life', and 3) the cultural meaning of loyalty to the country in the line of the song '*Nara-e-neun chungsindong-a bumo-e-neun byojadong-a*' (나라에는 충신동아 부모에는 효자동아) which means 'You are loyal to your country, you are devoted to your parents' has a picture of parents' hopes for their children so that one day they grow up to be good children and loyal to serve the country.

#### 6) 달달 무슨 달 (*Dal-dal Museun Dal*) and *Bulantok*

In the traditional children's songs called *Dal-dal Museun Dal* (달달 무슨 달) and *Bulantok*, denotatively, these are songs about the beauty of the moon that can be seen from the earth at night. However, due to cultural differences affected by the creation of the song with the theme of the moon, it is interpreted that these two songs have their own implied cultural meanings, which can be understood if we get to know more about the culture, traditions, and phenomena found in Korea as well as in Indonesia as the owners of Sundanese culture. The explanations can be seen below.

##### a) Similar cultural meanings

The cultural meaning of being grateful for the beauty of nature can be seen in the lyrics a) '*Bulantok-bulantok*' as a form of human gratitude for the beauty of nature so that they can see the beautiful scenery of the full moon, brightly shining in a round, shell-like shape. Meanwhile, in *Dal-dal Museun Dal* (달달 무슨 달), the beauty of the moon described in line b) *Dal-dal museun dal jebang-gachi dung-geul dal* (달 달 무슨 달 쟁반 같이 둥근 달) means 'moon, moon, what kind of moon that looks round like a tray'. The moon that is round like a tray reflects the peak of the full moon in Korea, which occurs on a day called *Chuseok* (추석). On that day, the Korean people usually pray as a sign of gratitude to the full moon since it is a sign that fortune will come, namely the arrival of the harvest period for farmers after one year of farming or gardening.

##### b) Different cultural meanings

Due to the different functions of songs believed by the Sundanese and Korean people regarding the moon, there are differences in cultural meanings. In the *Bulantok* song, the cultural meaning is

traditional heritage as in the word *tampir*, which is a household tool used for rice in Sundanese culture.

While in the song *Dal-dal Museun Dal* (달달 무슨 달), the function of this song is related to *Chuseok* (추석), a period celebrated in Korea every year when the farmers harvest their crops. Therefore, in this song, it is reflected that the moon's presence is valued by the Korean people, and it can be seen by the presence of the lyrics with cultural significance of 1) the phase of human life, as for one of the phases of human life as in the line *Dal-dal museun dal jaebang-gachi dung-geul dal* (달달 무슨 달쟁반같이 둥근 달) which means 'Moon, moon, what kind of moon is looks like a tray', according to Korean society, the change in the shape of the moon from crescent to full moon that changes from day to day is a symbol of human life from birth to adulthood or a picture of humans who are born in the end will die, 2) serving for the country; in line 2) *Eodi-codi bichuna uri dongne bichuji* (어디어디 비추나 우리 동네 비추지) which means 'Where, where the moon shines, in our village it (the moon) shines' has the image of 'uri dongne' (우리 동네) which refers to the bond between Korean people who feel they have the same village, namely Korea, which at the time of the full moon celebrates 'Chuseok Day (추석)', and 3) life advice, in the line 'Dal-dal museun dal geoul gatheun boreum-dal' (달달 무슨달 거울 같은 보름달) which means 'Moon, moon, a full moon look like a mirror. There is the word 'mirror' which has another meaning in the dictionary, namely 'something that can be used as an example or lesson'.

### 7) 새야 새야 파랑새야 (*Saeya-saeya Pharangsaeya*) and *Cing Cangkeling*

In the traditional children's song *Saeya-saeya Pharangsaeya* (새야 새야 파랑새 야) and *Cing Cangkeling*, denotatively, these are songs about the behaviors or the characteristics of birds in nature. However, due to the differences between the Sundanese and Korean regions, which have also presupposed the belief of the local people, there are several differences in cultural meanings in these two songs.

#### a) Similar Cultural Meanings

The cultural meaning of vigilance against colonizers is well illustrated in the song *Cing Cangkeling*, for example, line a) '*Keun, anu déwék by pati dihereuyan*' means 'let it be mine and do not mess with it'. This array has cultural meaning, it can be seen from the phrase 'anu déwék' which means 'mine'. 'Anu déwék' is also usually uttered in an array of songs sung by female coffee workers and shows the meaning of 'mine' is the life of the local community and also natural resources so as not to be confiscated by the Dutch government. The phrase '*Keun anu déwék ulah pati diheureuyan*' is basically an appeal to the Dutch who had colonized and exploited the natural wealth of Sunda in the 17th century. Therefore, this array includes cultural meaning because it explains how the Sundanese people fought for their rights against the invaders.

Meanwhile, in the song *Saeya-saeya Pharangsaeaya* (새야 새야 파랑새 야), the line b) 'eoso bappo naragara daet-iph sol-iph phureudago' (어서 바빠 날아 가라 댓잎 솔잎 푸르 다고) means 'hurry up and fly, the bamboo and pine leaves are starting to turn green' and it has a cultural meaning of the symbol of vigilance in colonial countries with cultural values oriented to activities and social values because in this sentence there is the phrase eoseo bappi naragara (어서 날아가라) which means 'quickly on the air'. However, this phrase belongs to the cultural meaning. This is because it is related to the previous line, namely *Nokdusae-ya* (녹두새야) which is considered a symbol of the 'Donghak troops who are part of the Gobu community'. Therefore, *eoseo bappi naragara* (어서 바빠 날아가라) is also interpreted as an appeal to the Gobu people to 'don't delay time' to fight against the cunning of the government and the Japanese army.

b) Different Cultural Meanings

The song *Cing Cangkeling* tends to describe Sundanese natural beauty and other interpretations of religious Sundanese beliefs of the power of God. This can be seen from the cultural meanings of 1) being grateful for the beauty of nature, contained in the lyrics 'Dengkelung déngdék buah kopi raranggeuyan' which means 'hanging, stemmed coffee cherries' is an array of songs created from the events of the Dutch colonialism and exploitation of natural resources in the Bandung area where at that time the coffee fruit harvest was very large, and 2) the cultural meaning of God remembrance, can be seen from the lyrics 1) 'Cing cangkeling manuk cingkleng cindeten' which means 'Cing cangkeling, an imperfect bird is kept quit' which reminds people to continue to be aware of the magnitude of God's burden and his experiences that are always present in human life.

The song *새야 새야 파랑새 야* (*Saeya-saeya Pharangsaeaya*) tends to describe the incidents of *Donghak* rebellion and can be seen in the cultural meanings of 1) hope of happiness, in the lyrics 'eoso bappo naragara daet-iph sol-iph phureudago' (어서 바빠 날아가라 댓잎 솔이 푸르다고) which means 'go quickly and fly, pine leaves, bamboo leaves green'. The lyrics are identical to the green color which has the meaning of kindness as the symbol of the 'blue bird' for Korean people. 2) respect for heroes, in the lyrics 'nokdukochi tteorojimyeon cheongphojangsu double ulgo' (녹두꽃이 떨어지면 청포장수 울고 간다) which means 'If the mung bean seeds fall, the mung bean muk sellers will cry' has a contextual meaning 'if general Jeon Bongjun dies and lose to the Donghak peasant movement, the Gobu farming community will more miserable. 3) concern for others, in the lyrics 'saeya-saeya pharang-saeya jeonju gobu nokdusaeya' (새야 새야 파랑새야 전주 고부 녹두새야) which means 'Bird, blue bird, mung bean bird, Jeonju Gobu'. *Nokdusae-ya* (녹두새야) symbolizes the Donghak community and farmers in Gobu who are fighting for their welfare. and 4) defeat against the colonizer, in the line 'hajeol-injul arat-doni baekseori pheol-pheol eomdung-seolhan dwieotguna' (하절인줄 알았더니 백설이 펄펄 엄동설한 되었구나) which

means 'I thought it was summer, but white snow flew in the wind and shivered in winter'. The word *baekseori* (백설이) means 'death' which refers to the death of Jeon Bongjun.

### 8) 두껍아-두껍아 (*Dukkeoba-dukkeoba*) and *Oyong-oyong Bangkong*

The traditional children's songs *Dukkeoba-dukkeoba* (두껍 아 - 두껍 아) and *Oyong-oyong Bangkong* denotatively tell about frogs. However, these songs are interpreted to have an implied cultural meaning due to differences in the function and background of how the songs were created.

#### a) Similar Cultural Meanings

The first similarity in cultural meanings is 1) cooperation contained in the song *Oyong-oyong Bangkong* that can be seen in the line a) '*Oyong-oyong bangkong*', which means '*Oyong-oyong frog*' is a cultural meaning because it has cultural values oriented to human relations, cooperation, social, harmony and conflict resolution. This can be seen from the word 'oyong' which means 'gambas plant'. However, the word 'oyong' in the song *Oyong Bangkong* is interpreted as another meaning similar to the word 'sauyun' and means holding hands; one mind, one goal'. Therefore, this word includes the cultural meaning of *gotong royong* and togetherness. As for 'bangkong' which means 'frog/frog', it is a change from the image of 'human/society'.

On the other hand, the song *Dukkeoba-dukkeoba* (두껍 아 두껍 아) implies the meaning of cooperation contained in line b) *Dukkeoba dukkeoba mul giro oneora* (두껍 아 두껍 아 물 길어 오너라). which means 'hey frogs, hey frogs, draw the water and come here'. which has the meaning 'Hey frogs, hey frogs, lead the water and come here' is included in the cultural meaning with cultural values oriented towards activities and cooperation. The *mul giro* clause (물 ) which means 'draw water' relates to a Korean folk game called *Dukkeobijib* (두꺼비집) which is played collaboratively by two people. In this game, water is used to make a frog house made of sand. Therefore, the *Mul giro* clause (물 길어 ) teaches an appeal to be able to carry out their respective roles well in the *Dukkeobijib* (두꺼비집) game so that the frog house can be formed firmly.

Moreover, there is 2) the life guidance cultural meaning, which can be seen from the lyric a) '*Ulah sok ngabohong, ahir malindes ka diri*' that means 'don't lie, (because) it will end badly to yourself' including cultural meanings with cultural values oriented to human relations, social and education. This can be seen from the phrase 'sok ngabohong' which means 'often do lie'. This phrase includes cultural meaning because it is a picture that is considered a bad habit for the community. As for the word 'ulah' has the meaning 'don't', therefore the sentence 'ulah sok ngabohong' has the meaning of 'don't do lies'. As for 'akhir malindes ka diri' consists of the phrase 'akhir malindes' means 'in the end, it will turn bad.' Then the phrase 'ka diri' has the meaning 'to yourself'.

In the song *Dukkeoba-dukkeoba* (두껍 아 두껍 아), there is a cultural meaning of guidance on life contained in line b) *Swesurang gajigo ttule-ttule oneora* (쇠스랑 가지고 돌레 돌레 오너라) that means 'bring a pitchfork and come quickly while looking around' has cultural meaning with



cultural values oriented towards activities and cooperation. This clause is related to the folk game Dukkeobijib (두꺼비집) where the human hand serves as a tool to build a frog house made of wet soil. As for *gajigo* (가지고) which means 'bring'. Based on this information, it can be seen that *sweseurang gajigo* (쇠스랑) means an appeal to Dukkeobijib (두꺼비집) game partners to help each other build a strong frog house with good cooperation with each other.

b) Different cultural meanings

The song *Oyong-oyong Bangkok* tends to reflect how the Sundanese people must protect and work together, as well as the representation of the Sundanese people's religious beliefs. This is reflected in the cultural meanings of 1) caring for each other, from the lyrics 'Silihasah silihasih silihasuh' which means 'honing each other, loving each other, and taking care of each other' shows an implied caring attitude so that later fellow humans must love and care for each other indiscriminately, 2) bad behavior, in the lyric '*Ulah rek patonggong-tonggong*' which means 'don't turn your back on each other' which gives a picture of one of the commendable acts and if you do this act, it will be woe in the future. and 3) remembering God, it is proven in the lyrics of 'Mun urang tara ngabohong, salamet dunya ahérat' which means 'if we do not lie, good luck in this world and the hereafter' and gives a measure of God's power so that if humans do good or bad, they will be rewarded in the world in the hereafter.

On the other hand, because the song *두껍 아 - 두껍 아* (*Dukkeoba-dukkeoba*) has ties to the folklore *omdukkeobi* (옴 두꺼비), it tends to have an implicit message about family relationships and protection between one another. This is reflected in the cultural meaning of 1) family affection, from the lyrics 'Dukkeoba dukkeoba heon jib julke sae jib dao' (두껍아 두껍아 헌 집 줄게 새 집 다오) which means 'Hey frog, hey frog, I will give you an old house, and give me a new home' The phrase Heon jib (헌집) is an indirect expression of the story that contains the sacrifice of a mother frog who was willing to die from a venomous snake. Meanwhile, the phrase sae jib (새집) is a description of the strong and healthy souls of frog children, and 2) the coming of danger in the line 'Dukkeoba dukkeoba nohwi jibe bul-natta' (두껍아 두껍아 너희 집에 불났다) which means 'Hey frog, hey frog, your house is on fire'. The word bulnatda (불났다) compares the body of the frog mother to being eaten by a snake that emits deadly poison so that the life of the mother frog cannot be saved.

#### 4. CONCLUSION

The lingual units found in both *Ayun Ambing* and *Jajang Jajang Uri Aga* songs (자장 자장 우리 아가) consist of words, phrases, clauses, and sentences. The comparison of lingual units found that there is one same lingual unit with a similar meaning, one same lingual unit with a different meaning, and one different lingual unit with similar meaning. The lingual unit in the *Bulantok* song is divided

into words, clauses, and sentences. Meanwhile, the song *Dal-dal Museun Dal* (달 달 무슨 달) is divided into words, clauses, and phrases. The comparison is that there is one same lingual unit with a similar meaning and three different lingual units with similar meanings. The lingual units in the *Cing Cangkeling* song are divided into words, phrases, and sentences. Meanwhile, *Saeya Saeya Pharangsae* (새야 새야 파랑새 야) consists of words, phrases, clauses, and sentences. The comparison in these songs discovered that there is one same lingual unit with a similar meaning and two different lingual units with similar meanings. Meanwhile, the song *Oyong-oyong Bangkong* consists of lingual units in the form of words, phrases, clauses, sentences, and discourses. Moreover, the song *Dukkeoba Dukkeoba* (두껍 아 두껍 아) consists of words, phrases, clauses, and sentences. The comparison found one same lingual unit with a different meaning.

In the song with the theme of cradling a baby, *Ayun Ambing* from Sunda and *Jajang Jajang Uri Aga* (자장 자장 우리 아가) from Korea have a similar cultural meaning, namely the culture of cradling a baby, family love, and respect for parents. The song *Dal-dal Museun Dal* (달달 무슨 달) and *Bulantok* have similar characteristics; the songs tell about how Korean and Sundanese people are grateful for the natural beauty they have had since ancient times, which is the beauty of the moon. The songs *Saeya-saeya Pharangsae* (새야 새야 파랑새 야) and *Cing Cangkeling* are implicitly related to the colonial times that occurred in the two countries. Therefore, there is a similar cultural meaning, namely the vigilance towards the colonialism. The songs *Dukkeoba-dukkeoba* (두껍아 - 두껍아) and *Oyong-oyong Bangkong* denotatively tell the behavior of frogs. In the cultural sense, these two songs contain the meaning of cooperation and life guidance. The different cultural meanings in the Sundanese and Korean traditional children's songs with similar themes are influenced by the historical background of how the songs are composed as well as the differences in their respective cultures.

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