

Iyabelale as an Accompaniment to Magical Sleeping for Children in the Bugis Ethnic Groups of South Sulawesi

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Abstract

Lyabelale is a lullaby for children in Bugis community and is an activity that has been integrated into the community as a tradition to put children to bed. Lyabelale has a magical function for Bugis community in South Sulawesi because it contains cultural values in their life. For the Bugis ethnic groups, Lyabelale is a child's lullaby that serves as a means of magical ritual in the supporting community. This study aims to examine the magical rituals contained in Lyabelale. This research employed a qualitative method based on an interdisciplinary approach. The study was conducted in three areas where the people were from the Bugis, Bone, Soppeng, and Wajo ethnic groups in South Sulawesi. The results of this study indicate the following. Lyabelale consists of three elements of a magical ritual, namely (1) as a prayer consisting of a) an appeal to God Almighty that the child will be happy and successful in his/her life; b) a hope that the child is filial; c) mother's longing for the family member who is away from home; (2) as a treatment or therapeutic to reduce pain suffered by the child during his/her illness and to relieve the mother/grandmother's longing for the member of the family who is away from home; (3) as a rejection of evil spirits that can disturb the child in doing his/her activities.

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INTRODUCTION

Lyabelale is a kind of children lullaby among the Bugis-Makassar community in South Sulawesi. This song has been passed down from generation to generation in the supporting community. Lyabelale is a habit that is often done by mother just before the baby falls asleep. Aside from being a lullaby, the song also contains a moral message and expectation of parents for the future of the child. This song often touches adults who listen to it even when it is sung again and it often invites drowsiness because the song is very melancholy and impressed mammase-mase (touching the heart). The song also implies a form of love to children.

Until now it is not known who the creator of Lyabelale and when the song was sung for the first time. Lyabelale was sung by the original Bugis people who were not known for their names and whereabouts, and were sung from generation to generation. It is simply confusing about who the composer is so that there are many versions of song in every area in South Sulawesi that has Bugis tribe population.

Lyabelale is a song sung by elder people for his/her child. It contains beautiful hope for the the future of child's life. The sing is sung without being accompanied with any musical instrument while the baby being swerved slowly until he/she falls asleep..

The mother put her son to sleep by singing with a melodious voice. The lyrics of this song are very poetic. Sleeping a child while singing is an oral tradition because it is delivered only in spoken language. The lyrics of the song is also the cultural result of the community that describes the life of the community in the past. It can be used as a means of conveying praise, passion, and prayer for children to be faithful, devoted to their parents, and useful to the nation and country (see Adeliyani, 2014).

The message contained in the verse is a moral one for us to well behave, stay away from bad deeds, and always be respectful and submissive to both parents because they have educated and raised us with relentless love. It is an illustration that there is a good message and doctrine in the song so that it can cause people

to be better in living their daily lives. (See Firduansyah, Rohidi, & Utomo, 2016.)

In the particular community, Lyabelale is a form of folklore which is a part of the kind of folksong. According to Brunvand (as cited in Danandjaja, 1984, p.141), "people's folklore is one of the genres or forms of folklore consisting of words and songs, circulating orally among certain collective members, in the traditional form, and in many variants." (Also see Asis, 2012.)

The melody of this song has a quite unique rhythm. In fact, each ethnic group has its own rhythm to play the melody of the song although they are allied, namely Bugis. There are times during which the melody of the song of the coastal community is different from that of the valley community; even more so is among the mountain communities. In spite of the differences in melody, the poem still has the same meaning. Another thing to consider is that there is a mother's prayer addressed to God Almighty for her children. The song also instilled a deep sense of affection when sung with a melodious rhythm giving rise to certain characters in the melody (see Tarwiyah Adi Sam, 2010).

Keraf (2002) states in his theory that local wisdom is all forms of knowledge, belief, understanding or insight and customs or ethics that guide human behavior in life in their ecological community. All these forms of local wisdom are understood, practiced, taught, and passed on from generation to generation so as to shape patterns of human behavior towards fellow human beings (also see Hasnata, 2016).

In Bugis community, Lyabelale has a certain function. That function is known as a more transcendental spiritual medium. The song is also a form of a mother's message to her children. In addition, there is the use of supporting properties for putting a child to sleep, which are various things that can be found. For example, the type of sarong that is used to fasten the swing to the home pole, the type of wood used in connecting the fabric bond, or the rope that connects the pole and swing. Sarong is used to lean the child's body for him to sleep soundly. The sarong is also placed on the child's position swung to accompany his/her sleep. This is

certainly different in accordance with the community supporters. All of the above is the habit of Bugis community when they do the procession to lull their child. In Bugis community, this activity takes place continually and hereditary although among the community there is a group that is not using these methods any more because of being eroded by the flow of globalization. Today, technological developments are continually upgraded to provide ease in alleviating human work and provide benefits in saving energy and time while engaging in activities such as technological sophistication in putting children to bed (see Cahyati Supriyati Sangaji, Harianto, Madha Christian Wibowo, 2016).

Based on the above explanation, this paper will explain the value of the magical ritual of Lyabelale as the lullaby among the Bugis ethnic groups in South Sulawesi.

In the Bugis community, Lyabelale also implies the hope and aspirations of parents to their children through the expression in the song. Speaking of song (music), Merriam (1964) calls it a symbol of entities related to the ideas and behavior of a community.

In her book *The Anthropology of Music*, Merriam states that there are several functions of music in the community, among them is as a disclosure of emotions. In this case, music serves as a medium for a person to express his/her feelings or emotions. In other words, players can express their feelings or emotions through music. Music also serves as aesthetic appreciation. Through music we can feel the values of beauty both through melody and dynamics. In its function as a medium of communication, music has a communicative function. This means that music prevailing in a culture contains its own signals that are only known by the supporters of the culture. This can be seen from the text or the melody of the music. With regard to social norms, music serves as a medium of instruction on norms or regulations. It is shared mostly through hymnal texts containing the regulations. Music also has a function of cultural continuity. This function is almost the same as the function associated with social norms. In this case, music contains

teachings to pass a system in culture to the next generation.

In line with Ritzer's (2011) point of view, functionalism is "a social system consisting of interrelated parts and elements in balance. Changes that occur in one section will result in changes in other parts. According to Ritzer (2007), a community is seen as a system in which all social structures are integrated; each of which has different but interrelated functions and creates consensus and social order and overall elements that adapt to both internal and external changes in the community.

METHODS

This study uses an interdisciplinary approach implementing more than one discipline (see Rohidi, 2011). The research was designed qualitatively. The use of data collection method produced data types in the form of documents reflecting reality. The primary data were obtained through direct observation and interviews to obtain oral information and action of the subjects, while the secondary data were obtained indirectly.

Specific data from the informants were analyzed as a basis for drawing conclusions. The main instrument for collecting data was the researchers themselves. The data collection techniques used in this study were observation, interviews, and document studies. In the participatory observation activities, recorded events were in situations related to magical rituals in the supporting community of Lyabelale serving to check the accuracy of the data obtained through direct observation. Field recording and digital camera recording aimed to record photographs relating to the Lyabelale procession. Interviews in this study were non-directional; they aimed to find out the magical ritual value of Lyabelale as a lullaby in the Bugis community members. They were from three districts namely Bone, Soppeng and Wajo. The respondents were randomly selected as resource persons. The document study aimed to obtain written data about Lyabelale among the Bugis ethnic groups and to check if mistakes occurred during the observations and interviews.

The data of this study were tested to determine their validity and reliability, and its trustworthiness (see Rohidi, 2011). To maintain the reliability, this research used triangulation techniques; the reliability test was administered by examining the data that had been obtained through various methods. The data were analyzed simultaneously starting from collecting data, reducing, classifying, describing, summarizing and interpreting all information selectively (see Ratnaningrum, 2011).

RESULTS AND DISCUSSION

Sleeping is a process of growing up for children so that they become healthier. Sleeping is one of the basic needs for optimal growth and development for children. Sleeping patterns are influenced by several factors, namely internal and physical environmental factors (see Sekartini & Adi, 2006). To the Bugis community, the singing of Lyabelale is a factor of the physical environment.

Lyabelale is a Bugis community habit and is an activity that has been integrated in the community as a tradition to put children to sleep. Lyabelale is a mix of lyrics and song. In the lyrics there is a composition of words that contains a certain meaning that can be used to give suggestions, persuade, and provide advice (see Lestari, 2012). For the supporting community, i.e. the Bugis ethnic groups in South Sulawesi, Lyabelale contains cultural values in life. Thus, Lyabelale is a child's bedtime song that serves as a means of magical ritual for the supporting community.

Ritual and Magical Facilities

As a ritual and magic, the verse in Lyabelale contains a mother's prayer for her child.

Lyabelale, son Tinrono mae child, mutuo malampe sunge'mu, mallongi-longi, rialako pattola palallo ...
(child, sleep dear, grow up fast and be a deferred person) ...

This song has a magical power escorting the child to sleep. The child is as if hypnotized. In addition, the song also contains a prayer. Lyabelale is not only a song to lull but also to

teach the socialization process of social life and obligations to God (see Peni Lestari, 2013). Thus, children who were put to sleep with Lyabelale are very different from those who are put to sleep without Lyabelale. According to the supporting community, children who are lulled have a bright future. The song has become a suggestion as a powerful prayer. That is the way people first entrust their messages and expectations to the child through singing, said the source. In addition, there is also a jappi (ritual magic) as a medium to keep away evil spirits that can interfere with the child during his/her fast asleep.

It is added in his expression that when a child is lulled there are various ritual activities that are done by the parents to their children. When the child is in the first swing, the event must be accompanied with ritual serving. It can be assumed that serving is a very functional tool in preparing food. In addition, the sarong that is used for swinging the child is a typical woven sarong. Next, where the child is asleep a sharp item made of iron or metal like a small knife inserted under the pillow. This becomes an obligation in putting the child to sleep. Concerning where to put the child to sleep, there are certain parts of the house that should not be used to hang a swing. If the child in the swing is the eldest child, people use a rope called *parajo*. *Parajo* is a type of rope that is used to connect the cow's neck with the rice field hijack. The rope is usually made of cow leather that is twisted or made of a kind of roots from the forest or rattan that is twisted to become rope. That is the kind of rope that must be used at the beginning of the child in the swing. The *parajo* rope is then connected to the sarong through a reinforcer called serving. Of course, this rope symbolizes a great power. Without it, all equipment used for farming is not possible to yield any produce because this rope is a medium used in farming, especially the need to plow the fields. Then, there is a *sakkala* that serves as a plow but parses the soil to become fertile and the last tool is called *esse* whose function is almost the same as that of *sakkala* but *esse* merely functions to level the land that is already been processed using *sakkala*. All of these activities use the *parajo* ropes so that this particular rope can be

considered to have enormous benefits, especially in supporting their survival even though the parents never once conveys the meaning behind all of this directly. Since there has never been a broken parajo rope, this symbolizes that with this song there is the hope of a long-lived child and so on.

According to the forefathers, machetes, small knives, or sharp objects in every process of putting a child to sleep in a swing aims to cast out demons. The sharp objects are stored and when the child is asleep the old man who is about to leave the swing he/she slips the sharp object into the swing. Besides the sharp objects, there are onions or ginger that buttoned on the swing or in the shirt of the child especially when the parents are about to leave the child from his swing.

Gennep's opinion, in his book *Pessage de Rites*, says that rites and ceremonies essentially serve as encouragement for life. Encouragement in the form of rites is also commonly given to individuals at the stage of growth such as birth, childhood, marriage, old age, and death. (See also Sulkhan Chakim, 2009).

Meanwhile, Malinowski (1955) states that belief in magic is a social phenomenon that exists in traditional community, not least in modern community. Hence, most communities believe that magic really exists and occurs within their area of life and they believe that social situations can be influenced, transformed, healed, destroyed, and transformed by magical acts. In this case, magic can build trust in uncertain situations. (See also Ayatollah Humaeni, 2015).

Lyabelale is a lullab among the Bugis ethnic groups in South Sulawesi containing rites that serve as a support of life. People believe that magic exists and occurs within their area of life and they believe that social situations can be influenced, transformed, healed, and transformed by magical acts. When the child is lulled, he/she falls asleep as if being hypnotized. Therefore, Lyabelale consists of three elements of magical rite, namely (1) as a prayer, (2) being an element of medicine, and (3) to keep away evil spirits.

Prayer

There are several motives contained in Lyabelale. The first motive is prayer. In addition, in the song also contains hopes as in the following example.

tuwoko malampe sungekmu maklongi-longi.

There is also an advice In the song like *ingerangi indo katuomu* which means If my son succeeds later, remember dear, not only the parents but also remember where you are from The term *Indo katuomu* is not just interpreted as "parent" but "where your ancestors were", where your village is so that the contents of Lyabelale is infact prayers and advice. Even in his/her sleep, prayers (*pakdoangeng*), hopes, and advice are also blown to the the child's forehead. In other words, the content of the song is prayers and hopes. This habit has been inherited for generations, including to the informants who used to be lulled with Lyabelale. As adults, people start to understand the true meaning of the song that is prayers and expectations of the parents. It means that when we are young we can not yet understand the song; it is only later do we understand it.

It is also mentioned that Lyabelale is a *pakkuru sumangek* song, which is like a soul-purification song (caressing/seducing the soul of a child). The *pakangru sumangek* song has the meaning contained not only in the choice of words, but also in the relationship between the verse bearer (the actor of Lyabelale) with the child. For example, when a mother sings the song, she constantly touches the child's body in putting her to sleep so that the song is not just music but it builds spiritual connections so that the mother/grandmother sings it with sincerity and seriousness like a more solemn prayer. In addition, for the Bugis ethnic group in Lyabelale also implied the meaning of hope about courage, strength, and greatness in the future.

In line with the expression of Mursalim, a prayer is the request of a man to his Lord. A plea from someone to a higher person. It is understood that a prayer is a request to Him through verbal or vibrant speech as a worship or an attempt to serve Him (see Mursalim, 2011). Singing a song to lull a child is an oral tradition

because the song is only delivered in spoken language. The lyrics of the song as well as the result of the culture of the community describes the life of people in the past. A song can be used to convey praise, passion and prayer for children to be faithful, devoted to their parents, and useful to the nation and country (see also Adeliyani, 2013). Lyabelale can be said as a medium of transcendental communication to convey the request to HIM as it is contained in the lyric of the song.

Thus, Lyabelale is a soul-purifying song for the children in the Bugis ethnic group containing prayers. First, the request to HIM so that the child will be happy and successful in his/her life. Second, the messages for the dutiful child that if he/she succeeds, he/she will always remember his/her mother of father, family, and hometown. Third, the mother's longing for the family member who left her hometown for safety and success away from home can return to meet their family in his/her hometown.

Medicine

Lyabelale paddoangeng so malampe 'sunge'I, ampei ko mlasa-lasa nana'e nappa yelongeng Lyabelale (Lyabelale is a prayer request for the child longevity, so when the children sick Lyabelale is usually directly sung.) This song is a type of musical therapy that is able to treat a child. The song is also a remedy for the parents/grandparents' longing for a family member that has left them. For example, if the child had a fever, he/she would be nervous, sleepless, and always crying. If Lyabelale is sung, the child immediately keeps silent and falls asleep.

According Sedyawati (1986), folk song is one of the embodiments of culture in one area, where the entity holds a certain role in the life of its supporting community; it is a manifestation of the life of the community in which the singing grows and develops. As a cultural heritage of the supporting community, the song is a manifestation of the social life of its people. The song is a form of recording of thoughts, reflections, and ideals of the community at any given time. The ideas or values contained in the song are the cornerstones of the behavior of the people whose presence can still be observed and

understood (see also Gazali, 2016). It is seen in Lyabelale to the Bugis ethnic group that is full of meaning and value and becomes a manifestation of the Bugis community.

As suggested by Chapman (1978), the the folksong also means that the presence of the song for the supporting people serves as a means of expression or sublimation. Socially, the song serves to fulfill certain interests, such as those relating to religious, political, educational, and economic matters. In this case, the verses in the song contain a number of messages that have a particular function or meaning for the speaker's community (see also Gazali, 2016). For the supporters of the community, Lyabelale is a lullaby for children who also has a function as a medicine.

Kamal (2015) also reveals that a beautiful song can treat various types of diseases, both physical and psychological diseases, ranging from stroke to alzheim), infiltrating the baby's brain in the womb to the world of children with autism who are locked or live in his/her own world, can not integrate with others. At the time of listening to the music they can be smile and happy. The song of Lyabelale, which is a song to put children to sleep in the Bugis, is very effective in influencing children to fall asleep. Hurlock (2000) states that the quantity of sleep is the amount of sleep a person needs as measured by the time required to undergo sleep in one day. (see also Febriana & Wahyuningsih, 2011). Sleep disturbance in children is a condition in which a child experiences a change in the quantity and quality of sleep that causes discomfort or disturbance to the desired lifestyle. If not treated promptly, sleep disorders in children will be a physiologically chronic sleep disorder. If a child does not get enough sleep, then the health of his body will decrease. If the child is disturbed in his sleep cycle, the disorder can have an impact on the physical state so that it becomes weak and can not concentrate (see Febriana & Wahyuningsih, 2011).

Thus, for the supporting community, Lyabelale is a prayer which is a means of expression or sublimation for the mother/grandmother as a treatment or therapy to reduce the pain suffered by the child so as to make him/her smile, happy and happy. The

song is also a remedy for longing mother/grandmother as solace for the success and happiness of the family member who is away from home, and help children to sleep soundly so that their health is maintained and there is a process of rapid growth.

Keeping the evil spirits away

For its supporting communities, Lyabelale is also a medium of keeping evil spirits away. Satan and the like always interfere with children that is marked when the child is crying or hysterical. For the supporting communities, the child gets a devil's intrusion or there is an evil spirit that disturbs him. So, singing the Lyabelale song means to cast out the demon or the evil spirit. In addition to singing the song, usually the parents put onion on a child's shirt or put a type of sharp weapon under the child's pillow in bed and some other properties that are packed in the form of a particular ceremony by mother as a means of exorcism of demons and other spirits who like to kidnap baby children to disappear because such creatures are very happy to little children.

Koentjaraningrat (1997) states that the belief system is the human image of manifestations that are beyond the reach of human reason and mind. They are unattainable by the ability of reasoning and mind so that they are to be believed and accepted as dogmas, which stem from belief. These images are among others the supernatural realm that includes a number of manifestations such as gods, spirits, and some other manifestations of supernatural powers. Included in the sequence of the belief system is the human image of a series of events concerning the dead and other events occurring in nature. (See also Mustaqim Pabbajah, 2012.) To the Bugis ethnic group, Lyabelale is a form of belief in the tradition of putting children to sleep.

With the presence of several other properties, Lyabelale can be said as one form of mother/grandmother ceremony in raising children or grandchildren. According Koentjaraningrat (1967), the ceremony is intended to achieve a peaceful and prosperous life and obtain convenience in meeting the needs of life. In addition, the ceremony is also intended to avoid unwanted things so that they

are kept away from catastrophe that is feared to befall the family if it is not implemented.

Thus, Lyabelale is a song that is able to keep away the evil spirits that can disturb the child in doing his activities. Because Lyabelale is only hummed when lulling a child, of course there are objects or other property like plant (*Panini*), a type of sharp metal or metal objects, and a mirror used to cast out demons or evil spirits. The objects or property are generally feared by demons including *tuyul* or *wewe gombel* and the like so that they move away from the child.

CONCLUSION

Lyabelale is a song to put children to sleep in the Bugis ethnic group in southern Sulawesi. The song contains rites that serve to encourage life. People believe magically that in their lives there is a belief that social situations can be influenced, transformed, healed, and transformed by magical acts. When the child sung the song, the child immediately fell asleep as if hypnotized. The song of Lyabelale contains three elements of magical ritual, namely (1) as a prayer, (2) being an element of medicine, and (3) keeping the child away from evil spirits.

As a prayer, Lyabelale contains (1) a plea to HIM so that his son will have happiness and succeed in his life; (2) messages for dutiful children that if successful always remember the mother of his father, his family and his hometown; (3) mother's longing for family who left their hometown to get safety and success in rantauan, and can go back to meet their family in their hometown.

As a medicine, singing Lyabelale in the supporting community is a means of expression or sublimation for the mother / grandmother as a treatment or therapy to reduce the pain suffered by the child so that he can smile, happy and happy. The song is also a longing remedy for mother / grandmother as solace for the success and happiness of family in rantauan.

As Media Removes the Evil Spirit, Lyabelale singing is able to keep the evil spirits that can disturb the child in the process of his activity. Because Lyabelale singing is only hummed when lulling a child, there must be a

plant or other property (Panini), a metal or metal sharp object, and a mirror used to cast out demons or evil spirits. The objects or property is said to be feared by demons or tuyul or wewe gombel and the like.

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