

Research Article

A Qualitative Study of Grandparents lullaby: Wisdom of the elderly for Early Child development through Northern- Khmer Child Rearing Cultural Transmission Process in Community way of life

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Abstract

The objective of this research is to study the elements of the process of transmission of the Khmer language wisdom and culture of grandparents through lullabies. Culture shows beliefs, values, morals and social aspects, lifestyle, customs, language, daily living and activities of people in the community. The qualitative study was conducted with in-depth interviews of three Northern- Khmer elders and included the study the lullaby songs of the elderly in the community of CHANGWAT SURIN.

The results of this study found that the elements of the process of cultural transfer of the elderly through lullabies include five aspects, namely 1) content, 2) knowledge transfer, 3) characteristics of the transmitters and receivers, 4) methods and media and 5) evaluation. The process of transferring culture from wisdom that we can develop for the purpose of inheritance can be of various forms of recording, such as, audio recording, video recording as well as transcription in order for preservation.

Keywords: Lullaby, Wisdom of the Elderly, Early Child Development, Northern-Khmer Culture or Thai Khmer Culture

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Introduction

Family is the primary institution which shaped ideas, beliefs, and practices for members. An institution that contributes to the accumulated wisdom in living naturally, rooted in the subconscious through parenting, which is an important process for preparing people to be ready for the larger community and society. The Thai way of life is an old wisdom that has accumulated through times, and considered as a unique characteristic of the Thai people. The preservation of traditional wisdom combined with the awareness of new changes will help to overcome limitations to their own development more efficiently. (Atthanuphan, 2018, p.284) The lullaby is one of the universal aspects of culture. The lullaby is folklore, which is the information of villagers' art and culture. There are 3 distinctive features: 1) handed-down by oral tradition, 2) anonymous author, and 3) numerous different expressions depending on locality (Athikiat, 2006, p. 189). The lullaby is, therefore, a culture which is inherited and expressed through words, and used to lull children to easily fall asleep and feel warm, close and bond with the carers (Teeravut & Tangdajahiran, 2016 ; Treeod & Lehmongkol, 2013, p.30). Lyrics express the love of the mother, teach morals, and ethics through a lullaby. Several lyrics' contents express storytelling. Some speak of venting and relieve the feelings of frustration, stress and tiredness of the mother. The lullaby dialect varies according to locality. Especially the north-eastern region provinces; such as SURIN, Buriram, and Si Sa Ket which have their own local dialect (Thimachai & Sikkhabandit, 2008, p.48).

Lullabies had emerged among ordinary people then they were brought to the nobles. It is believed that Thai lullabies were originated from bedtime stories for children. However, there is no clear evidence whether lullabies were originally composed in Thai culture or were derived from others, as the lullabies are universal, and existing in all languages and cultures. There are three objectives of singing lullabies. 1) First, the lullabies aim at putting toddlers or small children into sleep. The lyrics are normally about lonesome, sadness, pleasing, comfort, and flattering that soothe children. 2) Second, they aim to teach young children to love their parents, be patriotic and virtuous. 3) Third, the lullabies express the mother's feelings towards her children.

The folklores derived from the lullabies consist of parenting methods, character traits, careers, religions, beliefs, weathers, and geographic conditions. According to anthropologists, lullabies are oral literature and have evolved into literary tools to preserve the stories of ancestors. Although today, it is generally believed that lullabies are more suitable for children than adults, they are filled with artistic splendor, and the lyrics are sensible. These songs contain philosophy, humors, and reflections of a traditional society. (Teeravut & Tangdajahiran, 2016, p. 16) According to the concept coined by the Office of the National Culture Commission (1992) lullaby is classified as a social culture, and it is defined into two different aspects as general meaning and practical meaning. In the general sense, culture is people's ways of life, patterns of practice and expressions in different situations in which members of the same society can mutually understand, appreciate, accept, and perform, and these will bring about the improvement of the quality of life of the people in the society. In practical sense, culture means prosperity resulted from relation of man to man, relation of man to society, and relation of man to nature. Cultures can be divided in three aspects. 1) First, spiritual culture refers to foundation or basis of senses that lead humans to think, speak and conduct with love and goodwill for other human beings resulting in warm human relationships. This includes wisdom, beliefs, values, morals, and ideologies. 2) Second, social culture refers to patterns or principles of living a life that help people to duly live and conduct activities. This includes languages, and traditions. 3) Third, material culture refers to artifacts and structures that express the exquisiteness of human thoughts, including tools, appliances, buildings, ornaments, decorations, arts, and works in science and technology. Cultures are properly connected and balanced, and they are passed down from one generation to the next, and from one society to another. It becomes a pattern that can be learnt and tailored into concrete and abstract production and outcomes.

A lullaby is created from poetic sense, love, childcare, playfulness, teases, joy, and morality in the mind. All reflect the life and cultures of Thai people. Parents come up with words and then rhyme them into lullabies, which help to put young children to sleep. The lyrics are normally simple and can be short or long. They are sung in simple melodies repeatedly to lull children in the softest

way. The melodies are slow while the sound pitches, which lure children to sleep easily, are rarely changed. Poems used in lullabies are continually rhymed. Lullabies with beautiful melody and meaningful lyrics will be memorized and passed on from generation to generation. Originally, the lullaby was called "Pleng Klom Luuk"—a song lulling one's offspring to sleep; however, in fact, apart from the mother, there are grandparents, aunts, uncles, elder relatives, nannies, or any elder people singing these songs for the babies. So, the songs become "Pleng Klom Dek"—a song lulling children to sleep.)

Lullabies in Thailand are called differently depending on regions. In the north, it is called "Pleng Eu Luuk", and it is always begun with "Eu Jaa". In the southern region, the lullaby is called "Pleng Rong Ruea or Pleng Cha Nong". It is called "Rong Ruea" because the children's cradle looks like a boat (which means Ruea), and it is called "Cha Nong" because "Cha" in the southern dialect means to soothe children or to praise for example "Cha Khwan Khao"—blessing poem for the Goddess of Rice.

Thai Khmer lullabies compose of similar characteristics with Thai lullabies. The melody may vary somewhat according to geographic conditions, as well as linguistic conditions. The contents of the lullabies show the love, bond between mother and her child, concerns and cares, affection for her child's appearances or actions, parenting methods, belief, and a hope that their child will take care of them when they are old. In addition, there are also lyrics about teachings, beliefs, professions, surrounding nature such as trees, flowers, and animals, as well as religion, literature, and history (Phansue, 2003, p.5).

However, the changing of social conditions caused the traditional lullaby to gradually fade away from Thai society. The research on "Beliefs and values in raising Thai children in 4 regions of Thailand" found that the lullaby has disappeared from the process of raising Thai children but may be found in some regions yet the lyrics are very distorted. (The Thailand Research Fund, 2005, cited in Treeod & Lehmongkol, 2013, p.12). It can be said that the tendency of people to sing a lullaby or use a lullaby as a tool to raise children is much lower in number currently, since these younger parents do not have sufficient time to raise children and the current generation parents are unfamiliar with the handed-down lullabies. The transmission tends to

be intermittent within families, particularly in ones without the elderly. According to the cultural field study on Thai Khmer lullabies, there are only few people who can sing and memorize lullabies, and those who memorize these are all senior citizens.

Nowadays, it is an anxiety without the lullaby inheritance for children and the younger generation. The next generations may not know the traditional lullaby. The researcher therefore wishes to study the components of the process of cultural transmission, wisdom, Khmer dialect of Thai ancestors in lullaby songs that reflect wisdom from the elderly in early childhood development through the child rearing cultural transmission process in CHANGWAT SURIN: for the benefits and guidelines for those who are interested and in order to maintain inheritance of local wisdom, as well as being able to develop a process of transferring culture that is extremely valuable for spirituality.

Thai Khmer Child-rearing Culture

The study of child-rearing culture and the process of cultural transmission through the child-rearing culture of Thai Khmer ethnic communities is based on the concept of cultural ecological theory, which sees culture as an adaptation and a system of behavior that has been socially passed on and connect people in the community to a specific environment. It is the realistic conditions of human experiences in physical and social aspects, and social consciousness. It is a meaning and a value system for a group of people. It is a tradition that has been passed down. There is a thinking system. Cultural adaptation occurs when interacting with the other environments or groups. It is the discovery of something new within their own society. There are values, processes, and procedures for cultural transmission from one generation to the next. Therefore, the process of cultural transmission refers to the value and practices of cultures that display the procedures and processes of transmission of the spiritual, social, and material.

The study revealed that the Northern-Khmer or Thai Khmer ethnic group is classified to the Austro-Asiatic language family. Khmer branch and Thai Khmer community refer to Thai Khmer community and it is identified as Thai Khmer community according to geographic and linguistic conditions. To put it simply (Subhimaros, 2007, p. 29), linguists divided Khmer into three groups: 1) North Khmer or Khmer Sung (Thai Khmer). 2) Central Khmer--the one used in the Kingdom of

Cambodia. 3) South Khmer- - the language of Vietnamese people of Khmer descent. Currently, Thai Khmer people live in SURIN, BUIR RAM, SI SA KET, NAKHON RATCHASIMA, UBON RATCHATHANI, ROI ET, MAHA SARAKHAM, PRACHIN BURI, TRAT, CHANTHABURI, CHACHOENSAO and SA KAEU. Historians and archaeologists assumed that the Korat plateau was once home to the ancient Khmer or Khom people. It is evident from groups of ancient Khom Stone Castles, stone inscriptions, and sculptures that are commonly scattered around the region for example Prasat Phumphon, Prasat Plai Bat, Prasat Hin Phimai (Phimai Historical Park), etc.

The family of Thai Khmer and general Thai native family shares some similarities. The father is the head of the family while the mother takes care of the household activities. Thai Khmer people gives honor to males in their activities or judgments. In general, Thai Khmer family is extended family, which is a combination of many families, possibly consisting of grandparents, aunts, uncles, father and mother, children, and grandchildren. There is a tradition that when a man is married, he must move to the woman's family. Therefore, any family with many daughters, its members are likely to increase. The Khmer people believed that females are weak, but faithful and grateful to their ancestors. Parents raise their daughters with special love and care, and hope that the daughter will take care of them when they are ageing.

The child-rearing of Thai Khmer people varies in details, such as boys are being trained to work outdoors, for example farm work, while girls are taught to work in the house—doing household chores. Thai Khmer community in this study still follows individual and social traditions. There are processes of cultural transmission which demonstrate generosity, love, and cares among people in family and community levels. Community members willingly and fully participate in traditional events at temples or Buddhist monasteries located near their communities. The study on the Thai Khmer child-rearing based on the three areas of practical culture framework proposed by the Office of the National Culture Commission could describe child-rearing cultures of Thai Khmer community in each area as:

1. Child-rearing resulted from spiritual culture may refer to thoughts, beliefs, expressions, or the ways parents or caregivers treat the children, which represent beliefs, values, and virtues. These

are concealed in rituals or rites which can be divided into three groups. 1) First, individual's traditions include the traditions of receiving newborns (Juam Kannerd), and Wai Kru Tradition (Juamkru). 2) Second, community tradition includes ancestral ghost tradition or Sart Khmer Day (Sandonta). 3) Third, local tradition includes blessing rice traditions (Terbonshro).

2. Child-rearing resulted from social culture refers to the thoughts, beliefs, expressions or cares of children or the ways parents or caregivers treat the children which represent patterns of living, traditions, language, well-being and community activities. These are found in the following local wisdom. 1) Folk wisdom related the way of life or livelihood normally includes growing mulberry, weaving, and making local dessert. 2) Dialect wisdom includes Thai Khmer Lullaby, and folklore. 3) Wisdom of folk arts, music, and plays includes Ramsak (Reum Aun-ray), New year's dance (Reum Trud) kite play, and gun play.

3. Child-rearing resulted from material cultures refers to the thoughts, beliefs, expressions or the ways parents or caregivers treat the children which represent value and meaning in artifacts expressing the exquisiteness of the thoughts of the people in the community. These can be found in 1) seasonal forest foods such as mushrooms, Phi Phuan, local food and dessert in traditional events such as Kanom Kanterm, Kanom Ansom Kabong, and Kanom Neal, 2) folk arts and local technology such as tie-dye fabrics from natural colors, silk dyeing, silk weaving, cotton weaving, basketry, and folk toys. The culture of Thai Khmer child-rearing in spiritual, social, and material aspects are interconnected.

Considering the contents or activities in each culture, it is found to be in line with the details of all aspects of the practical culture in an integrated way, for instance the tradition of receiving newborns (Juam Kannerd). There are system of thinking, percepts, belief, and values, which are spiritual cultures. There are procedures, principles and patterns for rites and rituals, which are social cultures. Also, there are artifacts, local appliances, tools, or local desserts used in ceremonies, which are material cultures. The relationship is properly linked and balanced in all three aspects. It represents prosperity, which is the result of the system of man-to-man relations, man to society relations, and man to nature relations.

Accordingly, the study on the transmission process of the child rearing culture leading to its succession and proper existence in the community showed that it must be conducted through elements of the processes including the aims, knowledge or contents, characteristics of the transmitters, methods and media, and evaluation.

Objective

The objectives of this qualitative research aim to study the elements of the transmission process of the Northern-Khmer language wisdom and culture of grandparents through lullaby.

Method

The researcher selected 3 informants from the native people in the community who used the Thai Khmer language in CHANGWAT SURIN. These were women aged 60 years and over, who were experienced in rendering lullabies.

Target group selection:

Selected target grouping was done with help from the village headman in the community as well as from the initial survey. Three informants were selected based on criteria as follows;

- 1) 60 years and over, being residents of the Thai- Khmer community and native to CHANGWAT SURIN,
- 2) Experience in raising young children, as well as,
- 3) lulling children with nursery rhymes in the Northern-Khmer dialect
- 4) Willing to cooperate in data collection.

Research area:

According to documents and related research found, the structure of CHANGWAT SURIN was conducive for the collection of research information on lullaby songs of the north-eastern folk, especially with the issues of wisdom of the elderly for early child development through the process of culture transfer, parenting in the community way of life and value to child rearing in accordance with the following criteria;

1. Due to its own history, culture, traditions, beliefs and ritual background of the Thai Khmer and the continued inheritance up to today,
2. Social changes according to the times but can still trace the use of Northern-Khmer lullabies,
3. The area with no previous research on Northern- Khmer lullabies which are valuable to child rearing,

4. Willing to cooperate in data collection.

Therefore, the researcher has chosen Samrong sub-district in Mueang District, Mueang District, CHANGWAT SURIN, which meets the criteria settings.

Data collection:

The researcher used various data collection methods; such as participatory, non- participatory observation and in- depth interview methods. Analyzed data paralleled with collecting field data. In order to validate the data accuracy, data collection employed the following methods:

- 1) Observation; 2 observation techniques

1.1) Observation without participation (non-participatory observation) to survey the community and daily living conditions.

1.2) Participatory observation (observation with participation) to collect information about well-being, tradition, behavior by participating in communal cultural activities

2) In-depth interviews to collect information about the Northern- Khmer child rearing cultural transmission process through the grandparents' lullabies

The research instruments were observation and interview forms for the informants according to the issues concerning the Northeastern Folk Lullaby by using participatory observation methods, non-participatory observation methods and in- depth interviews. Data collection equipment included tape recorders, photographs, video tape recorders, and a notepad. The researcher compiled all the data, analyzed and wrote the summary according to the research objectives.

Various data collection tools were used; field recording forms, question guidelines for in-depth interviews, non- participatory observation forms (culture, traditions, and rituals regarding child rearing) , observation forms (transfer process; grandparents' behavior while using lullabies) , children behavior observation forms, and in order to preserve the lullaby, the music was analyzed and transcribed notations were made by an expert in musicology.

Northern- Khmer cultural transmission process from grandparents through lullabies using various data collection methods is summarized in Table 1

Table 1 Data collection of Northern- Khmer child rearing cultural transmission process

Khmer child rearing cultural transmission process related to lullabies	Data collection		
	<i>participatory observation</i>	<i>non-participatory observation</i>	<i>in-depth interviews</i>
Personal tradition: spirit-calling ceremony of a new born		✓	✓
Morals, oral tradition, village legends, practices of child carers	✓	✓	✓
Thai Khmer wisdom: Lullabies, morals	✓	✓	✓

Data validation and data analysis

Triangulation method for checking the accuracy and reliability of data.

1. Data triangulation: data consistency from various sources (time, place, people).

2. Methods triangulation: multiple data collection techniques.

3. Review triangulation: review by Thai Khmer culture reviewers.

Data analysis; such as transcribed tapes, were analyzed, and coded as a summary of the data. There was initial data analysis along with the collection of data. Content analysis of lullabies and interpretation of the data were consistent with the research objectives. The researcher used theories to support and draw conclusions by data grouping. The consistent similarities of data explained the content that matched the research objectives.

Result/Finding

Thai Khmer wisdom found in lullabies remain but much less than before. Lullaby is a spiritual culture which shows beliefs, values, morals, lifestyle, customs, language, well-being and communal activities. The components of the process were as follows;

1) The aim of transferring; Thai Khmer culture and wisdom through lullaby which the elderly conveyed to the children; transferring morals through the local dialect, interpolating the morals through lullabies and storytellings, natural matters, customary practices, and community traditions.



Figure 1 Grandma Sue sings lullaby to her grandson.

2) Transferred-Knowledge; Lullabies' lyric content express good behavior within the moral framework, cultural traditions, obedience to parents - not stubborn and mischievous - in order to grow up to be good, healthy or tell stories about life and nature.

Example of lyrics from a Lullaby as follows;

“อาปองเอยเด็กโตว แม่นองโตวตะน่ายออยโฮป
เด็กโตวเอย แม่นองโตวตะน่ายออยโฮป โคนเอย เด็กโตวเอย”
(นางสังเวียน บุญสอน: สัมภาษณ์)

Transcription: “Ah pong oeiy dek toiw mae nong toiw tanam bye oi hop

Dek toiw oeiy, mae toiw, dod pluong dum bye, gon oeiy, dek toiw oeiy”

Translate: My son, lay down, mother will cook. Find some food to eat.

Sleep well; mother will light fire for cooking rice. My son, go to sleep.

(Mrs. Sangwian Bunson: interpersonal communication)



Figure 2 Mrs. Sangwian Bunson (left) and Mrs. Guar Dee-Niyom (right)

“อาเอย.....ออยเด็กโตวเอย ออยลัวะ ออยสระเมื้อ ออยคั้ง
ออยเมียนกันคั้ง ออยซู้เอยโตวเอย
อาปองโตวเอย ออยค้อมโตวเอยคั้งนาง
เออเอย... ออยสลับ ปนายฮาวเออเอย...”
(นางกีรติ นิยม: สัมภาษณ์)

Transcription: Ah oeiy...oi dek toiw oeiy oi lua sra moh oi klang

Oi myan kanlang oi see rog oeiy toiw ling
 Ah pong toiw ling oeiy oi kom toiw oeiy
 ling chi-ngai
 Oei oeiy... oi sadub panay hao ...oei oeiy..."
 Translate: Go to bed, sleep well, and be
 strong.
 After finished eating, go to play.
 Do not go for a long run.
 Being heard the voice of the people calling.
 (Mrs. Guar Dee-Niyom : interview)

In addition, Mr. Pradub Sakorn told a story that depicted the way of life of people in the past, in line with the content that appeared in the lullaby of Mrs. Sangvian Boonsorn. The lyric portrays the scene of a mother singing lullabies. After her child sleeps, she will take that opportunity to prepare meals, or get into the wood to find food, or even reap the rice grain. The excerpt from the interview reads:

*The lullabies were sung in Jareang Khmer melody or the sort of like.
 My mother sang them to me.
 I listened and fell asleep.
 They were slowly sung with soothing melodies.
 I listened..listened.. and I slept.
 My mom could get to work then.
 When I woke up. I found no one.
 My mom just went to work.
 My mother told me that when she sang the lullabies and put me to sleep, she left me in the cradle around the rice fields that she went reaping.
 I woke up and found no one, so I just roamed in the fields without any clues where to find my mother.
 When my mom came back to the cradle, she could not find me.
 She then searched for me and finally saw me climbing up the paddy filed ridge.
 I couldn't find my mom.
 My mom went reaping.*

(Mr.Pradub Sakorn: interpersonal communication)

In addition, Mrs. Sangvian said she remembered the lullaby inherited from her mother which was sung to her and the story expressed the community way of life.

3) Characteristics of transmitters and receivers; Grandparents, who were transmitters of Thai

Khmer culture, wisdom, language had experience in childcare and how to use the lullaby to lull the child, language proficiency, teachings (morals), stories, for example. to crystallize the experience into teachings. Receivers, the child from newborn to toddler. Since the caretakers (grandparents) sang lullabies in order to lull while they were in the cradle or were crying, patting the body lightly until the child was relieved from crying.

4) Methods and media used for conveying; Observing, memorizing and learning by self-practice imitation. Personal contact conveyed lullabies' lyrics about morals and stories, and through the senses and perception of children, were continually repeated until the child had absorbed them subconsciously.

5) Evaluation: Transmission Assessment; Informal assessment from transmitters and receivers through practice, giving advice, trial and error as well as observing the behavior of children (bring teachings to practice in daily life).

Discussion

Early child's learning from lullabies

Children learn from lullaby songs, absorb the love and the warmth that the elders gave them. The elders' transmission of the culture through lullaby songs was to promote the development of self-understanding, language, and descent from a recognition stage, comparison stage, evaluation stage, and the process of transferring knowledge to children. As the child grows up, lullaby plays a role in interpolating teachings, transferring the teachings, ideas, and beliefs from adults to children. Early Child's Behavior after the process demonstrated their self-understanding in three aspects as follows;

- 1) using their ethnic dialect learned from grandparents,
- 2) observing their community heritage in cuisine and tradition,
- 3) accepting self-reliant lifestyles and the environment in the community; preserving natural resources in communities that are important for circulating use in life.

In Thai Khmer community in this study, child caregivers, including parents, adult relatives, and older siblings are normally in charge with playing with young children who can communicate in spoken language. The following role-play with lyrics performed by a 6-year-old, 3-year-old children portrays how they play together.

“...จ้าวจ้าวบวต พาลูกไปบวช อยู่วัดอยู่วา
พอสึกออกมา ตึกดาต้องปอง
จับใส่กล่อง หนึ่ง หนึ่ง หนึ่ง หนึ่ง...”
“...ยา หย่า ยา คุณแม่ซักผ้า คุณยายสระผม
ลูกอมโบตัน ยาลิพันคอลเกต สบู่วิเศษ วิเศษจริงจริง
คุณยายเป็นลม คุณตาสดมภ์ จะเช้รูปหล่อ
ขาวเหนียวสองก้อน ชี้หมาสามก้อน เราสองคนคน
มาเป่ายังอุบ อุบ อุบ...”

Transcription: “Cham chi cham baud yu
wad yu wa
pho suek aok ma tukta thong pong
chub si klong ning nong ning nong”
“...ya hya ya khu mae sak pha khu yay sra
phom

Luk om botan ya si fan colgate sabu wises
wises chring chring
Khun yay pen lom khun ta suaid mon
chorake rup lho
Khaw niay song kon kon ki mha sam kon
rao song khon khon
Ma pao ying chub chub chub chub...”

Translate:

Eeny, meeny, miny, moe
Take a son to ordinate, residing in a temple;
Leaving the monkhood and get that
swelling doll;
Put it into a box. Ding-a-ling, Ding-a-ling.

Da da da da, my mom's doing the washing,
and granny is washing her hair. There're
Botan Candy, Colgate Toothpaste, and a
splendid soap. Splendid, really.
Granny got fainted, and grandpa is praying.
A handsome croc. Two chunks of sticky
rice and three piles of doggy's poo. We two
shall play roshambo!

In Figure 3, there is a role play that uses
lyrics to play as well. The lyrics are played by two
boys, an older 6 years old child and a younger 3
years old child, who sing and play a joint role.



Figure 3 Singing, playing, and role-playing
Source: Singkaselit, 2016

Analysis of lullabies and the value in child rearing

Anthropological analysis of lullabies is a study of the functions of lullabies, which can be divided into two functions: the manifest and latent functions. The manifest function of the lullaby is to put the child to sleep directly with soothing melodies, and lyrics expressing love of the adults to the younger child, while the latent function includes 1) teaching—the baby can learn pronunciation by imitating the sounds it repeatedly listen to, 2) knowledge transfer— knowledge about nature, lifestyles, making a living, social and political conditions, history, traditions, tales, and literary works are transferred, 3) creation of values—this includes gratitude, women's qualifications, education, and 4) venting feelings.

The lullabies sung by Mrs. Guar Dee-Niyom and Mrs. Sangvian Bunson were anonymous. In order to memorize the music and lyrics properly the music was taught by oral tradition for generations. In order to have a written record the researcher asked an expert, Rueshu Singkaselit, a musicologist to analyze the melody of lullabies and transcribe them into notation.



Figure 4 Notation of Mrs.Sangwian's Lullaby

Text meaning:

Sound of thundering sky.. oeyy..ka..dueng - ka..dueng

Little baby.. oeyy.. put your hand..er..noh.. over the breast..breast

Baby..er.. oeyy...huh..noh you're lonely with nobody

Baby.. oeyy..Look at them, they have each other...

In order to transcribe this lullaby conveniently the author set the pulse of the song around 54 beats per minute and 2/4 bars for counting. It is somewhere close to adagio (slow and stately " at ease" 55-65 BPM,) for metronome meter. The mode of the music can be explained by two types; E Aeolian pentatonic (missing the Ti and Fa) and/or E Phrygian pentatonic (missing the Fa and Do) as well. The lyrics were composed of long and short duration. The text was filled with words and melisma (vocal run) vocal (a group of notes or tones sung in one syllable in plainsong; Merriam-Webster). The music of the ancients employed these techniques to induce a hypnotic trance in the listener. In the author's opinion this would lull the baby child to sleep, a feeling of warmth and close bonding to their parents would result. One of the lullabies sung by grandma Sue was filled with melisma technique all over, such as, oey---um---uh---er---huh---for example.



Figure 5 Notation of Mrs.Guar's Lullaby

The value of lullabies from grandparents in child rearing; according to Mom Dusdi Paribatra na Ayudhya (2006, 27 cited in Theeraakanit, 2017, p.338) "The music is synchronized with the heartbeat and contributes to learning."

When we listen to instrumental music with beat per second or a black note in music, with a tempo equal to 60 seconds (black note = 60), the heart adjusts its beat to the music tempo causing the body to relax. Thus, this condition enhances happiness and spontaneity in learning." Black notes with a rhythm rate between 54-64 seconds of the rhyme have a velocity range which corresponds to the rate of heartbeat. Some of the performers' rhyme is a free rhythm with unreliable speed rates as a flexible speed which the performers mean and sing freely.

The value of the lullaby affected young children; rhythmic sound corresponded to the heartbeat rate. According to the research of Harvard Medical School, once the auditory cortex starts to

function, a fetus normally hears mostly low frequency sounds, such as its mother's heartbeat for example, and the melody and rhythm of her voice. Higher frequency tones made outside of the mother's body, such as consonants, are largely drowned out. Researchers believe that this introduction to the melody and rhythm of speech, prior to hearing individual words, may be a key part of early language acquisition (Webb et al. 2015). This is in accordance with Tantiwong & Khayankij (2007, p.71) who state that the child's body is like an organ that senses the surroundings directly without filtering. The child immediately picked up everything that comes into him. Those are processed by the child's internal system and they become a part of the child's body and mind. Rhythm and movements that are collaborated into lullabies are the movements blending body and mind into communication. It is the expression of emotions through movement and rhythms. They are also the movements co-existing between time and space. Rhythm is a sequence of movement over time, and the sound is generated by vibrations. When there is a movement, there is a frequency, and when there is a frequency, there is a sound. Different frequencies affect human mood and feelings differently. High frequency sounds are the sounds that make you awake, while the low frequency sounds make you relaxed. (Tantiwong & Khayankij, 2007, p.77)

Music and language are similar. They are systematic expressions of sound and silence. Speech is the combination of breath, thinking, and feeling. It is generated from the delicate and complex connection of the internal organs of the body. Speech is a tool that humans use to communicate their thoughts, reflects the cognitive potential expressed through words and gestures towards things in the world. It can develop humans aesthetically. Speech consists of sounds and meanings, which are powerful in themselves. It causes the recipient to experience either creative or destructive powers. It can cause hatred or love.

Grandparents singing lullabies to their grandchildren are like offering experiences of music, languages, movements, and rhythms to their young grandchildren. These improve listening skills and the ability to distinguish sounds and help develop hearing and language learning. The children get better reading skills. In addition, the rhythms and melodies from the lullabies are like music, which produces consistent rhythmic movements. It also helps to adjust the rhythm of

breathing, which helps blood circulation and the immune system to work effectively.

The personal value of the grandparents' lullabies in Thai Khmer child-rearing culture can be in spiritual and physical values. They come in the forms of protection, cares, and elimination of sadness and sicknesses. Also, aesthetic values include linguistic and musical values that are inspired by nature and the ways of life of people in the community.

The community value of the grandparents' lullabies in Thai Khmer child-rearing culture is the value that bonds the younger generation and older generation. It helps to record and continue the pride of the community culture, and local wisdom. The young respect and believe in the teachings of the elderly.

Suggestions

Suggestions from this research are as follows:

1. The knowledge retrieved from this research should be used as guidelines to encourage the resurrection of Thai Khmer lullabies to prevent them from extinction
2. The knowledge retrieved from the findings should be applied to the authorities responsible for organizing early childhood education. Thai Khmer lullabies can then be used in teaching pre-school children in the Thai Khmer community.

Suggestions for future research are as follows:

1. Action research to develop Thai Khmer lullabies to pass on local wisdom, which can serve the society in terms of teaching pre-school children, should be conducted.
2. Research on the transmission of child-rearing culture in other communities should be conducted.

Conclusion

Lullaby is a folk medium that is important in transmitting spiritual culture that includes beliefs, values, teachings, natural language, and life. The environment of the people in the community had components for the process of transferring culture as in the Thai Khmer language wisdom of the ancestors found in the north-eastern folk lullabies in SURIN, Thailand from the in-depth interviews and studying the lullaby songs of native elders, three people in the community of

CHANGWAT SURIN who used the Thai Khmer language, found that the composition of the culture transfer process of the elderly through lullaby music has 5 aspects, namely 1) the content aims to lull the children under the tradition of the framework and leading to a good way of living, 2) transferred-knowledge about good behavior within the moral framework, cultural traditions, telling stories about life and nature, 3) characteristics of transmitters and receivers; transmitters were grandparents, who are transmitters of Thai Khmer culture, wisdom, language with experience in childcare and know how to use a lullaby to lull the child, and receivers were the children from newborn to toddler, 4) methods employing oral tradition and media used for transmission were personal contact conveyance in lullabies' lyrics about morals and stories, observing, memorizing and learning by self-practice imitation, and 5) evaluation was informal assessment of the transmitters and receivers by practicing, giving advice, trial and error as well as observing the behavior of children. In addition, it was also found that the value of the lullaby affected to young children to absorb love through the conveyance of the lullabies. The music is synchronized with the heartbeat and contributes to learning spontaneously.

Culture transfer process, raising young children in the community way of life through children's lullaby is a Muk-Patha (oral tradition) which consists of consistent repetition and practice until there is a learning achievement by the learners. That can be observed from the behavior of using the local language in role-play with the use of imitation in melodic rhythm as an accompaniment to the role-play. When the child is at the age of communication with language, the lullaby plays a role in interpolating teachings, transferring the teachings, ideas, beliefs from adults to children which contributes to promote the development of self-understanding in the language aspect and lineage from the cognitive stage, memory stage, comparison stage, valuation stage and the process of transferring knowledge to children. The process of transferring culture from wisdom that we can develop for the purpose of inheritance can be of various forms of recording, such as, audio recording, video recording as well as transcription in order for preservation. This is in accordance with Baker & Mackinlay (2006, p.159) who state that suggestions were also made to provide either a

video or a recording of the lullabies so that mothers could learn the repertoire.

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