

The Dynamics of Social Criticism in the Lyrics of the Song "Bangau Oh Bangau" A Study of Malay Cultural Values in the Riau Islands

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Abstract. This research aims to analyze the narrative structure, themes, characters, language style, as well as the social function and cultural context of the lyrics of the traditional Malay song, "Bangau Oh Bangau." This song has a cumulative narrative structure that shows a cause-and-effect chain through interactions between the characters in it, such as storks, fish, grass, and others. Each verse of the song adds new elements that refer back to the original problem, creating continuity that shows the relationship between cause and effect in the ecosystem. Through a language style of repetition and direct dialogue, this song not only tells a story, but also conveys an educational message about the importance of maintaining balance in the natural environment. Apart from being entertainment, this song functions as a direct educational medium as a model and learning medium for children in understanding the concept of ecosystems and the relationships between living things. This research uses a qualitative descriptive method using the Malay analysis approach by Hashim Awang. The results of this research show that, in the context of Malay culture, this song reflects the interactions of daily life and shows the relationship between natural elements and their creators which are closely intertwined and influence each other, thereby emphasizing the values of togetherness and balance in Malay culture which is full of advice on self-improvement. In order to be wiser through lifelong learning, this model can be implemented as a learning model option that has its roots in the Malay family of the Riau Islands.

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1 Introduction

Oral literature has the meaning of message values that are conveyed in depth through song lyrics, which functions as a medium for instilling cultural values, morals and local wisdom to the wider community. The term "literature" in the context of Dharmasastra literature indicates the existence of a long tradition of codifying cultural and social norms, which were initially conveyed orally before being written down [1]. Oral traditions play an important role in preserving cultural values and norms. In the 20th century, the development of Islamic elements in Indonesian literature reflected the interaction between literature and politics, making Islamic literature a medium for ideological and political expression, including da'wah and responses to communism [2]. The development of Indonesian literary theory was shaped by the tension between Western and traditional orientations, reflecting socio-political dynamics from the colonial period to the New Order [3]. Oral traditions, including folk songs, are often a source of popular entertainment closely linked to religious ceremonies and festivals, playing an important role in maintaining national identity and traditional moral values [4]. In some cultures, song lyrics are a tool of social control and identity. In Ghana, the Apoo festival songs of the Bono tribe, for example, are used to shame criminals, enforce norms, and maintain social harmony [5].

Oral literature is a key element in preserving unique cultural values as a means of conveying messages. Oral narratives strengthen ethnic and social identity through preserving collective and historical memory, helping people understand the impact of the past on the present and maintain identity and continuity [6]. Oral literature in some cultures, such as Swazi culture, reflects and promotes ecological wisdom, demonstrating the deep connection between cultural practices and environmental conservation [7]. Oral literature is dynamic and adaptive, making it remain relevant in various socio-economic contexts and across generations, thus allowing for the loading of new experiences without losing cultural root values [8]. Educational environments utilize oral traditions to engage students and overcome systemic injustice, storytelling, proverbs, and folk tales become effective learning media, encouraging a deep understanding of cultural heritage [9]. Projects and conventions, such as those held by UNESCO, highlight the importance of preserving oral traditions through documentation, education, and community participation. This effort aims to ensure the sustainability and visibility of intangible cultural heritage [10].

The meaning of the content of the song lyrics is sung as a continuous message from generation to future generation as a cultural heritage value. Oral traditions serve as a means of passing on history, memory, and culture, ensuring the preservation and adaptation of community values and beliefs over time [11]. History and oral traditions make cultural heritage more relevant and attractive to younger generations, generating new thoughts and feelings that deepen understanding and appreciation of cultural identity [12]. The use of digital tools to document and disseminate oral traditions increases their accessibility and preservation, digital cultural maps and other technologies play a role in immortalizing and disseminating these traditions globally, ensuring wider reach to audiences [13]. Combining oral traditions with modern media and digital art creates an innovative way to bring cultural heritage to life and spread. This approach makes cultural heritage more attractive to the younger generation and supports efforts to preserve it [14]. Songs are one of the means used to express feelings or convey the meaning of the message to be expressed [15].

Oral song literature with the theme "Stork Oh Stork" contains animal character structures that are full of life values that can be conveyed effectively through song to listeners in various social and cultural contexts. Storks have a variety of symbolic meanings in various cultures. In Turkish culture, storks are associated with concepts such as the evil eye, abundance, good and bad luck, birth and death, piety, truth, goodness, purity, and joy. These meanings vary depending on the context and type of artwork in which the stork is depicted [16]. Storks are often associated with myths about the birth of babies, a belief that spans cultures including

ancient Rome, Prussia, Germany, Poland, Switzerland, and even the Mansi, Armenian, and Slavic peoples of India. These mythological roots are reflected in jokes, idioms, folk songs, nursery rhymes, fairy tales, and birth rituals [17]. In Malay folklore, the crane is depicted as a symbol of good values such as honesty, trust, willingness to help, and concern for others. This is evident in the song "Bangau dan Kancil", where the positive qualities of the stork are highlighted to provide a moral lesson to the reader [18]. In Alsace mythology, the stork is seen as a psychopomp, a creature that guides souls. This role is closely related to the theme of rebirth and reversal, where the stork is believed to hibernate underwater, symbolizing the world beyond the soul's place of origin [19]. In medieval culture, birds were considered as messengers, revelations, or prophecies, reflecting their symbolic meaning in human thought [20]. Awareness learning about birdsong in music can also serve as a conservation tool, raising awareness about nature and encouraging efforts to preserve it [21].

The song "Bangau oh Bangau" is sung by parents to children as a traditional song with a role-playing chant pattern containing cultural values and noble norms, which reflects important themes for life. Role playing is a valuable educational tool where students directly build new knowledge by acting out scenarios. This method helps in experiential, presentational, propositional, and practical learning [22]. Role-playing games are seen as a way to interact with higher powers and engage in dialogue with destiny, reflecting ancient ideas about the sacred nature of play [23]. Engaging in role-playing encourages the development of critical ethical reasoning skills, which are essential for participating in a democratic society [24]. This process involves recognizing and prioritizing underlying cultural values and behaviors [25]. This kind of engagement is fundamental in their identity work and helps them explore different ways of being in the world [26].

Oral traditions have received little academic attention despite their cultural significance. In the Netherlands, oral history is very underrepresented in history education. Unlike neighboring countries and the Anglo-Saxon world, Dutch history teacher training curricula rarely include oral history, relying instead on individual teacher initiative that is less integrated with broader educational and heritage projects [24]. Although oral traditions have rich cultural and historical value, scholarly focus on this field is still limited. Bibliometric analysis reveals that although there has been some research on oral traditions, it is still relatively rare and often obscured by written documentation [27]. Oral traditions face significant preservation challenges. The emergence of written language has led to the subjugation and fading of oral traditions, which are often underestimated and misunderstood by information professionals. This neglect is particularly concerning as languages and cultures continue to become extinct, making the preservation of oral traditions increasingly urgent [28]. Oral history methodology often ignores important aspects such as language, meaning, and context, which are important for understanding oral narratives. This neglect has hampered the effective study and appreciation of oral traditions [29]. This highlights the need for more focused studies on little-known oral traditions to preserve and understand their unique cultural values.

There is a gap in integrating oral literature with oral history. Oral literature has developed significantly with the advent of written, printed, and electronic media, which has influenced its preservation and transmission [30]. Oral history has developed sophisticated theories and methods over time, moving from the fringes to the mainstream in academic research [31]. However, integrating oral literature into this framework poses its own challenges due to its unique characteristics and the need for a special approach to capture its essence [32]. The practice of oral history involves a variety of practical and ethical issues, such as the interpretation and presentation of oral testimony [32]. These considerations are especially important when attempting to integrate oral literature, which often relies on performative and narrative aspects that may not align with traditional oral history methods. Both oral history and oral literature are interdisciplinary fields that have gained credibility over time [33].

Cultural studies face inherent challenges due to its broad scope and complexity in capturing cultural phenomena as a whole. This makes it difficult to provide a comprehensive analysis, indicating gaps in achieving a holistic cultural studies project. Paradigm changes in social sciences that focus on culture often ignore other aspects such as society and the economy. This approach can be reductionist, ignoring other important factors that influence human behavior [34]. Cultural studies must adapt to global challenges such as climate change, the rise of China, and technological transformation. To remain relevant, cultural studies needs to pay attention to the institutional and material conditions that allow its existence as a separate intellectual field [35]. There is debate about the definition of culture itself. Narrow interpretations can lead to conceptual deficiencies and thematic gaps. A broader approach that includes both physical and ideational aspects of culture is considered more beneficial [36]. Technological developments and digitalization bring new challenges to the study of culture, including how culture is transmitted and interpreted in digital contexts [34]. The study of culture from an evolutionary perspective faces resistance from some anthropological circles, as well as misunderstandings about cultural transmission and human intentionality [37]. Globalization raises challenges in cultural education, including how to overcome cultural value content that is no longer seen as relevant to current challenges [38].

There needs to be more research into how oral literature can be used in educational settings to preserve cultural heritage and enhance learning. Introducing cultural heritage education at the primary level is very important. Leveraging technological devices such as smartphones and tablets for virtual visits can make cultural heritage education more engaging and accessible to young students [39]. Effective heritage education requires well-trained teachers. Studies show that prospective teachers need to have a better understanding of the relationship between heritage and contemporary life, so teacher training programs should emphasize this relationship [40]. Such web-based tools for collaborative design and planning can support the preservation and dissemination of intangible cultural heritage, which is often at risk of disappearing [41]. AR technology can enhance the learning experience by integrating virtual objects with real environments, making historical sites more immersive and educational. This method has been proven to improve learning outcomes and user engagement [42]. Engaging the public in heritage conservation through accessible virtual tours and educational programs can foster deeper connections with cultural heritage and encourage the widespread dissemination of knowledge [43].

Even though the song "Bangau Oh Bangau" has strong Malay cultural values, there has not been much research that has used it as a reference source in exploring cultural values that are relevant to the lives of modern Malay society. Malay cultural values are identical to the Islamic worldview, central values that influence Malay interactions, promoting tolerance, respect, cooperation, patience, simplicity, and forgiveness [44]. Malay culture is closely linked to Islamic principles, which shape their worldview and daily practices [45]. Malay culture emphasizes environmental conservation, guided by traditional norms and Islamic teachings. This includes sustainable resource management and ethical practices [46]. The influx of global values and technological advances pose challenges in efforts to maintain traditional Malay values among youth. Efforts are needed to educate and empower the younger generation to uphold these values [47].

This research is important because the social criticism in the lyrics of the song "Bangau Oh Bangau" has cultural value as an entity of the Malay nation. This research seeks to fill the gap in the study of social criticism in the Malay oral tradition, by utilizing the lyrics of the song "Bangau Oh Bangau" as a medium to understand the cultural values and social criticism implied in it. Hence this riser aims to explore the dynamics of social criticism in the lyrics of the song "Bangau Oh Bangau", an analysis of abilities or procedures for thinking systematically, the value of education in oral literary heritage, will provide a significant

contribution to the understanding of worldview. Malay culture, in expressing social criticism and instilling cultural values, for the people of the Riau Islands.

2 Research Method

This research uses a descriptive qualitative methodology, using the Malay approach by Hashim Awang, focusing on text analysis, examining the textual and contextual content contained in the text. This step is carried out using six approaches, namely the hunch, usefulness, moral, preaching, social and artistic approaches [48]. The analysis data was determined from the lyrics of the song "Bangau Oh Bangau" as a literature study [49]. Organized by main themes in order to find new information [50]. Data is classified into several main themes and subthemes, including cultural aspects and symbolism to understand the messages conveyed. Each theme is analyzed using a contextual approach from Malay research methods, which focuses on local values and social relevance. data collection by collecting data from the oral literature "Bangau Oh Bangau". The research procedure carried out content analysis of the series of words, which form the oral literature "Bangu oh Bangau". Then the data is processed using the Malay method. Organizing the initial data through the first step in the analysis is compiling data that has been collected from various sources, including literature related to the oral literature "Bangau Oh Bangau". This data is categorized according to the main themes that have been determined, namely Malay cultural values and the social criticism that is reflected in the song's lyrics. Classification of main themes and subthemes, namely data that has been organized and then grouped into several main themes and subthemes, which include aspects of culture, symbolism and social values. Using the Malay method approach, this classification is carried out in depth to capture the nuances of meaning and cultural contextualization represented by the song, the analysis process uses a contextual approach. Comparison of data between sources, namely data from analysis results compared with findings from literature to obtain a more holistic interpretation. Then it was compared using the Malay research method by prioritizing a balance between local perceptions and written sources, so this comparison was carried out to validate understanding of the social criticism and cultural values contained in the song "Bangau Oh Bangau". The results of the analysis are then synthesized to formulate conclusions that reflect Malay cultural values and social criticism as represented by the lyrics "Bangau Oh Bangau".

3 Results and Discussion

Oral literature with the song title "Bangau Oh Bangau" is a traditional Malay song, an anonymous work that is very valuable in the form of Malay song heritage from generation to generation. Many regional songs have not yet been identified by author documents [51]. In this context it is referred to as "anonymous" [52]. This oral literature has also been studied from the perspective of philosophical values and thought values from a Malay perspective [53]. Traditional oral literature as follows:

"Stork oh stork, why are you thin?"

"How come I'm not skinny, fish don't pop up, fish don't pop up."

"Fish oh fish, why don't you come up?"

"How do I get up, the grass is very long, the grass is very long."

"Grass oh grass, why is it so long?"

"How can I not be long, the buffalo won't eat me, the buffalo won't eat me."

"Buffalo oh buffalo, why don't you eat grass?"
 "How do I want to eat, my stomach hurts, my stomach hurts."
 "Stomach oh stomach, why are you sick?"
 "How come I don't get sick, eat raw rice, eat raw rice."
 "Rice oh rice, why are you raw?"
 "How am I not raw, wet firewood, wet firewood."
 "Wood oh wood, why are you wet?"
 "How can I not get wet, rain hits me, rain hits me."
 "It's raining, oh rain, why is it hitting wood?"
 "How can I not override, frog call me, frog call me."
 "Frog oh frog, why call it rain?"
 "How can I not call, the snake wants to eat me, the snake wants to eat me."
 "Snake oh snake, why do you want to eat frogs?"
 "How can I not eat, it's my food, it's my food."

This song use allows the identification of common patterns and variations across various narrative structures [54]. Repeating is known as a cumulative story. Each stanza adds a new element that links back to the initial problem, creating a cause-and-effect chain [55]. The main theme and message of this song is cause-and-effect relationships. Each character in the song has problems caused by other characters [56]. shows how one problem can affect others in the ecosystem [57].

3.1 From Language Style

This song uses repetition and direct dialogue to convey its message. Each stanza begins with a question and is followed by an answer explaining the cause of the problem. Based on statistical studies, the language style of the lyrics of the song "Bangau Oh Bangu" is divided into two main categories, rhetorical figures of speech and figurative figures of speech, which directly or indirectly influence the meaning to be conveyed [58].

The rhetorical figure of speech in this song is mainly seen in the pattern of rhetorical questions, where the questions do not really require answers, but rather act as a form of dialogue to build the storyline. Each character (stork, fish, grass, buffalo, stomach, rice, wood, rain, frog and snake) asks each other questions in the form of a chain dialogue to reveal the causes and effects of the problems they face. As in the sentence "Stork oh stork, why are you skinny?" This question aims to reveal the problems experienced by the stork, but actually does not require a logical answer, just to provoke a chain of dialogue. This pattern continues in each subsequent line until the end of the story, creating the impression of continuous cause-and-effect interaction.

This song also contains metaphorical figures of speech which indirectly describe the chain of cause and effect that often occurs in real life problems, where the cause of a problem is connected and originates from other things that do not appear to be directly related. Each character becomes a metaphor for causal factors that continue to chain together, such as in the sentence "The skinny stork" is a metaphor for a situation or result of an initial unsolved problem. Long grass, uncooked rice, and wet wood can also be interpreted as metaphors for small problems that are left untreated, and ultimately have an impact on the overall situation. Then the pattern of the sentences "The frog called for rain" and "The snake wanted to eat the frog" highlights the natural food chain pattern that cannot be avoided, showing the connection or dependence on each other in the environment. Overall meaning through the use of rhetorical and figurative figures of speech, this song teaches that in life, problems often have a series of causes that are connected to each other. If one factor is not handled, it will have a chain impact on other factors.

Table 1. Language style

Song Elements	Sample Lyrics	Types of Figures of Speech	Figure of speech explanation
Question to Heron	"Stork oh stork, why are you thin?"	House Rhetor	This rhetorical question is used to describe feelings of concern for the condition of the emaciated stork. This question does not require a factual answer, but it reveals the plight of Heron, of what seems to be a complex and chained problem.
Fish Answers	"How am I not skinny, fish don't pop up"	Figurative Figures of Speech	The stork's answer uses figurative language to show dependence on resources that are lost or difficult to obtain. The emaciated stork represents suffering or deprivation due to uncontrollable situations.
Questions on Fish	"Fish oh fish, why don't you come up?"	House Rhetor	This rhetorical question reflects astonishment at the behavior of the fish not surfacing, emphasizing the connection between the absence of the fish and the difficulties the heron faces, without expecting a literal answer, but rather from the interconnectedness of the problems.
Fish Reason	"How do I get up, the grass is so long"	Figurative Figures of Speech	The fish's answer uses figurative language to convey that there are obstacles or obstacles that prevent the fish from surfacing. Long grass symbolizes something that interferes with or hinders the fish's existence, depicting a situation full of external obstacles.
Questions on Grass	"Grass oh grass, why is it so long?"	House Rhetor	This question is rhetorical and is used to convey surprise or dissatisfaction with the condition of the grass being too long. This question is that the grass becomes an obstacle that creates difficulties, without expecting a direct answer.
Grass Reasons	"How come I'm not long, the buffalo won't eat me"	Figurative Figures of Speech	Long grass becomes a metaphor for a problem left without a solution, indicating the interconnectedness of factors that trigger a larger outcome.
Buffalo Don't Eat Grass	"Buffalo oh buffalo, why don't you eat grass?"	House Rhetor	This rhetorical question maintains the cause-and-effect dialogue pattern in the song, where each character questions each other's conditions to reveal the next problem in sequence.
Reasons Why Buffalo Don't Eat	"How do I want to eat, my stomach hurts"	Figurative Figures of Speech	The buffalo is a metaphor for <i>barriers in the ecosystem chain</i> ; Buffaloes are supposed to eat grass to maintain balance, but an upset stomach is the immediate cause that stops this cycle.
Stomach Questions	"Stomach oh stomach, why are you sick?"	House Rhetor	These rhetorical questions are used to extend the cause-and-effect dialogue line, describing the problem at hand without requiring a literal answer, but as a trigger for the story.
Reasons for Stomach Pain	"How can I not get sick, eating raw rice"	Figurative Figures of Speech	A stomach ache from eating raw rice becomes a metaphor for the effects of imperfect problems; this condition describes the consequences of previous imperfections or mistakes.
Question on Rice	"Rice oh rice, why are you raw?"	House Rhetor	This rhetorical question continues the chain dialogue that connects cause and effect in the song, where raw rice is one of the causes of stomach ache without requiring a real answer.

Reasons for Raw Rice	"How am I not raw, wet fire wood"	Figurative Figures of Speech	Raw rice is a metaphor for results or products that are not optimal because conditions are not yet ready. This shows how deficiencies at one stage affect the final result.
Wet Firewood	"Wood oh wood, why are you wet?"	House Rhetor	This rhetorical question aims to show that every problem has an underlying source or cause; dialogue still maintains the cause-and-effect flow in the story.
Bas Wood Grounds	"How can I not get wet, the rain falls on me"	In the house in Kia	Wet wood becomes a metaphor for an unavoidable external obstacle in a process, which affects the usability of the wood, so that the rice cannot cook.
Questions on Rain	"Rain oh rain, why does it fall on wood?"	House Rhetor	This question is rhetorical, used to convey the connection between rain and wet wood. Rain is described as a natural element that follows its cycle without requiring a direct answer.
Reasons for Rain	"How can I not overwrite, frog call me"	Figurative Figures of Speech	The answer to rain contains a figure of speech that shows the influence or encouragement from other parties that triggers the event. The rain that falls because it is called a frog symbolizes a natural reaction triggered by external forces, illustrating the connection between natural events and other factors that cannot be avoided.
Frog Calling Rain	"Frog oh frog, why call it rain?"	House Rhetor	This rhetorical question continues the cause-and-effect dialogue in the song, showing the connection between the frog and the rain in revealing the source of the problem without requiring a literal answer.
Reasons Why Frogs Call Rain	"How can I not call, the snake wants to eat me"	Figurative Figures of Speech	Frogs become a metaphor for survival and a response to threats, by summoning rain as a form of self-defense against predators (snakes) who want to prey on frogs.
Questions on Snake	"Snake oh snake, why do you want to eat frogs?"	House Rhetor	This rhetorical question is used to question the reason why snakes want to prey on frogs. This is a question that does not require an explicit answer, but rather conveys a threat situation symbolically.
Snake Reason	"How can I not eat, it's my food"	Figurative Figures of Speech	The snake eating the frog illustrates the natural cycle of the food chain, while also teaching that some things occur as unavoidable cycles in ecosystems.

3.2 From the Elements of Character and Role

In literary analysis, it is often used to examine works based on a thematic and symbolic approach by emphasizing the implied meanings behind characters, plot and dialogue [57]. The following is an interpretation of the song "Stork oh Stork" which relates the role of each character to natural and religious themes.

The song "Stork oh Stork" carries a deep message about the interconnectedness of life and the consequences of actions. Each character has a symbolic role that contains meaning related to worldly life, religion and morality. The cause-and-effect dialogue between the characters depicts an ongoing chain of human problems and natural elements resulting from an imbalance in meeting worldly and spiritual needs.

Table 2. Characters and roles

Character	Role	
	Natural	Religion
stork	Complaining about his thin body	Scholar
Fish	Does not appear on the surface of the water	Instruction
Grass	Grows too long	Worldly Pleasures
Buffalo	Sick from eating raw rice	Power
Stomach	Sick from eating raw rice	Lust Greed
Rice	Raw because the fire wood is wet	Non-Halal Sources
Wood	Wet from the rain	Dissolved in Vice
Rain	Down for being called a frog	Passion and reason
Frog	Calling for rain for fear of being eaten by snakes	Test
Snake	Eats frogs because that is their food	Whispers of lust

3.2.1 Stork

His thin body reflects the voice of a religious leader or a figure who is trying to find spiritual well-being. Naturally, the stork depicts the nature of a creature that depends on the balance of the environment to survive, while in the religious aspect, it is a reflection of a spiritual leader who feels the burden when the society (environment) around him does not provide sufficient moral and spiritual support.

3.2.2 Fish

The fish not appearing symbolizes the loss of a source of guidance and knowledge. Naturally, fish that do not appear is a sign that there is an imbalance in the aquatic ecosystem. From a religious perspective, this symbolizes a lack of awareness of connecting life guidelines or instructions according to Malay cultural values which makes it difficult for an individual or society to develop in their activities.

3.2.3 Grass

In a religious perspective, grass that is too long symbolizes worldly pleasures that grow excessively. Naturally, long grass represents an imbalance in the ecosystem that can hinder other creatures. In religion, this is a symbol of uncontrolled worldly desires, causing the buffalo (power) to become disturbed and not function as it should.

3.2.4 Buffalo

A symbol of power that is hampered by an upset stomach from eating raw rice. Naturally, a sick buffalo shows that abuse of power without a true or lawful basis can cause damage. From a religious perspective, this is a sign that power that is not wise, merely used to seek sources from things that are not halal, will bring about self-destruction and have a negative impact on the next generation.

3.2.5 Stomach

It is a symbol of uncontrolled greed, wanting worldly pleasures without considering halal or haram aspects. In a natural perspective, a sick stomach indicates the impact of eating something inappropriate. In religion, this symbolizes how uncontrolled lust can lead to destruction, destroying a person's physical and spiritual well-being.

3.2.6 Raw rice

Is a symbol of non-halal sources resulting from inappropriate conditions. Naturally raw rice due to wet wood indicates non-ideal conditions which result in results that do not meet expectations. From a religious perspective, raw rice is an image of something obtained from unclean methods, which leads to imbalance and lack of blessings in life.

3.2.7 Wood

In religion, wood wet from rain is a symbol of immoral acts that destroy the basis of life. Naturally, wet wood cannot be burned to cook rice, this shows that dependence on things that are not right or indulged in sin will only increase the difficulty in getting good results.

3.2.8 Rain

From a religious perspective, rain that falls because of the frog's call symbolizes passion and reason. Rain is part of a natural cycle that can be a blessing or a trial, depending on the context. In religion, rain that comes at the call of lust shows the impulse of lust that influences human decisions, causing an imbalance in the life process.

3.2.9 Frog

As a test, the frog that calls for rain because it is afraid of being eaten by a snake becomes a symbol of a test or trial in life that appears because of fear or instinct, only following voices whose source of truth is unknown. Frogs naturally call for rain to avoid threats. In religion, this symbolizes that the test is in the form of fear of trials that make a person stuck in the circle of his own problems.

3.2.10 Snake

Symbolizes the whispers of lust that lead a person to destruction. Snakes are natural predators of frogs, playing a role in the food chain. From a religious perspective, snakes are a symbol of wild passions or whispers that lead to domination to do good or bad deeds, affecting spiritual well-being and the balance expected in life.

3.3 The Art of Chanting

This song is delivered using the literary art of singing using a response pattern, from the first singer using question sentences then the second singer answers the question, aiming to play a role in order to get a direct response from the audience.

3.4 Social Function

This song is often used as an educational medium in the form of oral literature to provide direct interaction with children to teach them about the concept of cause and effect and the importance of balance in the ecosystem.

3.5 Cultural Context

This song reflects everyday life and the relationships between living creatures in Malay culture. This also shows how the natural elements in Malay land, namely the archipelago region, are interconnected and influence each other.

3.6 Conflict Resolution Context

This song describes a chain of cause and effect that leads to a solution, players can discuss and search for a solution together in order to become part of a role-playing scenario in an interactive dialogue.

3.7 Religious context

Singing as an art conveys messages that are implicit in the value of conscious awareness, through language that is easy to remember, the hope is that the message is easy to digest, because its delivery creates a dialogue of cause and effect, by instilling the most basic location of awareness starting with the individual as a parameter for making decisions wisely.

The study of Malay cultural literature includes various dimensions, reflecting the rich heritage and social values of Malay society [59]. Traditional Malay literature, including manuscripts, folklore, and poetry, plays an important role in preserving and reflecting Malay culture. These literary works often embody the beliefs, thought patterns and cultural practices of Malay society [60]. Blending oral literature with Malay oral history involves combining the rich traditions of storytelling and folklore with the personal experiences and documented memories of individuals. Oral literature, such as Awang Batil performances, is an important part of Malay cultural identity, showcasing linguistic and musical intelligence [61].

In this research, the Malay approach is used as a methodological framework to understand the meaning and social dynamics contained in the lyrics of Malay folk songs, especially "Bangau Oh Bangau." Based on the Malay method, there are two main branches, namely the Natural Method and the Religious Method. Each of these branches provides a different perspective in seeing and interpreting the cultural values implicit in the Malay oral tradition heritage.

Natural methods involve approaches that are directly related to the conditions of everyday life and human social interaction. In this branch, there are three approaches, namely the Intuitive Approach, the Applied Approach, and the Moral Approach. The Intuition approach is used to understand the intuition or meaning behind the lyrics of the words contained in a song. In the context of the lyrics of "Stork Oh Stork," foreboding can be interpreted through the symbolism of inter-entity interactions that contain social meaning. The Applied Approach focuses on the use or practical application of the cultural values reflected in the lyrics of this song, which is often used as a tool to convey moral and social messages, so that it is relevant to the teaching of cultural values to the community. The Moral Approach emphasizes the ethical and moral aspects contained in this song. By highlighting the moral values in the lyrics of the song "Bangau Oh Bangau", this approach reveals how folk songs can function as media to strengthen social norms in the Malay community.

Religious study includes an approach that focuses on spiritual aspects and religious values in Malay culture. This branch includes the Da'wah Approach, Community Approach, and Arts Approach. The Da'wah approach sees song lyrics as a medium for da'wah which plays a role in conveying moral and spiritual messages to society. The song "Bangau Oh Bangau" can be considered a reflection of local wisdom which contains lessons and reminders for listeners regarding the importance of balance in life. The Community Approach highlights how song lyrics play a role in strengthening social relations and increasing collective consciousness. This song, passed down from generation to generation, has become a symbol of social solidarity in Malay culture. The Art Approach focuses on the beauty and creativity of lyrics as a cultural expression. Appreciate the aesthetic value contained in songs, while strengthening Malay cultural identity through spoken arts and literature. Within this overall approach, Malay language provides a comprehensive framework for exploring various dimensions of cultural values in oral traditions. This approach not only reveals the social and religious meanings implicit in the lyrics, but also studies the role of folk songs as a form of cultural preservation and a means of education for the Malay community.

4 Conclusion

The results of this research aim to enrich the study of oral literature, which discusses Malay cultural values in the song "Bangau Oh Bangau". abnormality is indicated by signs that are visible to the five senses due to cause and effect, to understand it requires sensitivity to act wisely in accordance with the values of the surrounding environment, the meaning of the value of advice contained in the symbol of the song "Bangau Oh Bangau" is, let's use power in every activity must be sensitive to change because there are and contain signs of harmonious relationship values that must be paid attention to, because if there are deficiencies in one stage it will affect the final result. Natural learning in the oral literature "Bangau Oh Bangau" is to build self-awareness between humans by maintaining sustainable relationships through thinking and acting by creating direct dialogue, so that there is an understanding that the cycle of human creation will return to its origin, then viewed from the perspective of Malay paradigm approach that religion is the main basis for carrying out relationships of self-awareness.

In the oral literature "Bangau Oh Bangau" as a learning model based on Malay culture, apart from being able to increase the maturity of students' learning process, it can be used to make it easier to get a gestalt effect directly for students through studying problems and finding answers. Through the oral literature model "Bangau Oh Bangau" as an alternative learning model, both in the family and in the world of education in accordance with Malay cultural roots. In educational theory, comprehensive research is needed to develop learning model design steps so that they are easy to implement in the learning process.

Studying the oral literature "Bangau Oh Bangau" as a cultural concept of reprimanding someone, in order to avoid prolonged conflict, because the language used in the oral literature "Bangau Oh Bangau" uses parable language, bringing the maturity of the senses and sensitivity to the changes that occur, to be able to make dialogue of ways of thinking and acting, that something has meaning happens because there is a cause and effect, through a direct dialogue model with an emphasis on wise language, in accordance with Malay culture to protect each other's self-respect in order to avoid both psychological and social conflict between ethnic groups or groups, especially for the nation cognate with the Malays of the Riau Islands.

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