



Narration of Islamic Values in the “Sang Piatu” Folklore

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ABSTRACT

Background: Indonesia is rich with cultural diversity as the identity of the Indonesian nation. One form of diversity is folklore. As a cultural product, folklore contains value narratives that are important for national character building.

Purpose: This research focuses on the narrative of Islamic value education content in folklore. The purpose of this research article is to find out the narrative of Islamic value education content conveyed in the Sang Piatu folklore.

Design and methods: The research method used is descriptive-qualitative with a narrative structure and value approach as a conceptual reference for analysis. The research data was collected by using documentation technique. The object of analysis is the folklore of Sang Piatu from Bengkulu which was published as a non-educational textbook in 2016.

Results: The results showed that the Sang Piatu folktale has a narrative structure: equilibrium, disruption, disequilibrium (recognition, resettlement), and new-equilibrium. The value of Islamic education is about seeking knowledge and sincerity which are narrated implicitly and explicitly through direct dialog or storytelling narrators. The folklore of the Sang Piatu becomes an educational medium to form a personality with Islamic values.

Keywords: Education, Folklore, Islam, Narrative, Sang Piatu

Introduction

Indonesia has cultural diversity which is the treasure and identity of the Indonesian nation. One form of diversity is reflected through the many folktales originating from regions in Indonesia. Folklore according to Anindya and Ali is a story that is part of the people that is hereditary told from one generation to the next, further explained that folklore is generally set in the past and related to the locality of certain regions (Laras; Ali, 2019) Illahi states that folklore is the fruit of the mind of the nation's ancestral heritage that contains moral messages (Illahi, 2023). Folklore according to Herwani is a form of social relations through language actions to display the values that exist in society (Herwani, 2023). Based on the description of the above opinions, it can be concluded that folklore is a cultural product that contains narratives about ideas that are full of values (meaning) of local wisdom of the community that are conveyed from generation to generation.

Folklore as a cultural product that contains narratives about values is certainly important for the development of a nation. Therefore, the Indonesian government through the Ministry of Education, Culture, Research, and Technology of the Republic of Indonesia continues to preserve and socialize folklore as the heritage of the archipelago. One form of effort is

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through the publication of folklore through the Language Development and Fostering Agency. The publication of folklore is not only used as a literacy product but also as a non-textbook and teaching book. This is because folklore can be used as a tool to build character, especially for children. Hidayatullah explained that folklore is very effective in embedding character values related to morals and manners (Herwani, 2023).

The role of folklore is interesting when considered from the perspective of the educational paradigm. John Locke, a philosopher, stated that the psychology (character) of a child when he/she is born is like a blank piece of paper whose style and shape depends on how the paper is written, meaning that good behavior needs to be learned not innate and it can only be obtained through his/her sensory experience (Siddiq & Salama, 2018). Thus, folklore as an experience-based heritage of local wisdom is certainly relevant in shaping children's character.

The discussion of children's character education through folklore is not a new topic. Several studies have done, including; Herwani who discussed character education in the legend of *Batu Menangis* from West Kalimantan. Her research used a descriptive qualitative method with the finding that there were four-character values (Herwani, 2023). Parmini's research examines the existence of folklore (*satua*) from Bali as part of children's character education at the elementary school level. The research, which was conducted on third grade elementary school students in Ubud, showed that Balinese folklores contributed to the formation of student attitudes (Parmini, 2015). Another research is that which discusses the content of character education in ten (10) Folklores from Pacitan. Arief, Suwandi and Slamet's research used a descriptive qualitative method with content analysis as the analysis technique. The results showed that there were character education values, namely: religious; honest; hard work; creative; curiosity; creative; national spirit; love of peace; respect for achievement; environmental care; social care and responsibility (Setyawan et al., 2017). The last research is from Heriadi which describes the Islamic values contained in Bengkulu folklore, *Sang Piatu*. The research with qualitative methods uses documentation instruments with prose extrinsic analysis techniques. The results of his research show that in folklore there are several Islamic values (Heriadi, 2019). The descriptions of these previous studies show that folklore is a treasure of ancestral heritage to build the character of the nation.

This research is different from the previous studies presented above. If previous studies focused on aspects of character education alone in folklore, this research focuses on the narrative of educational content from an Islamic religious perspective. The reason for this is that education cannot be separated from religious values. The religious values in question are divinity and human values. Ardiansyah explained the divine value as a value commanded by God, Allah SWT, and the human value as a value that arises from humans and develops following the times that become traditions and norms from generation to generation (Ardiansyah et al., 2018). These values become what is called Islamic education. Siddiq and Salama explained that education in Islam is a process to achieve the purpose of its existence as a creature of Allah SWT and achieve worldly and *ukhrowi* happiness (Siddiq & Salama, 2018).

In the context of folklore, of course, the content of Islamic values becomes a form of Islamic education which is then passed down from generation to generation. These values and educational aspects are narrated through narration, characters, and other intrinsic aspects of the story. Anidya and Ali mentioned that narration is a description of the storytelling of events, actions, circumstances and others in sequence from beginning to end into a series that is related to one another (Laras; Ali, 2019). Based on that opinion, narrative is a structure of conveying something through characters, conflicts or other intrinsic aspects. Therefore, narrative analysis is one of the best concepts to understand the narrative structure in a story.

Dundes explained that in narrative analysis there are at least two focuses: focus on chronological events called "syntagmatic" structural analysis and focus on patterns through binary oppositions in stories called "paradigmatic" structural analysis (Ali & Astuti, 2020). The focus of the concept of narrative analysis is considered appropriate to be used as an instrument to solve the research problem, namely what and how is the narrative of Islamic education conveyed in folklore? Therefore, this research aims to find out the narrative of Islamic education contained in the folklore of *Sang Piatu* from Bengkulu. It is considered necessary to do this considering that folklore is an effective cultural heritage in building the character of the nation's children. In addition, this research is also needed to find out how the narrative in a story is conveyed to build Islamic values.

Methods

This research uses folklore text as a research object with the aim of knowing the narrative of Islamic education content conveyed in the folklore. Ali mentioned that research methods related to the phenomena experienced by research subjects and the meaning of research objects are qualitative methods (Ali, 2018). Based on that opinion and considering the research objectives, this research uses a descriptive-qualitative method with the following research design, as shown in Figure 1.

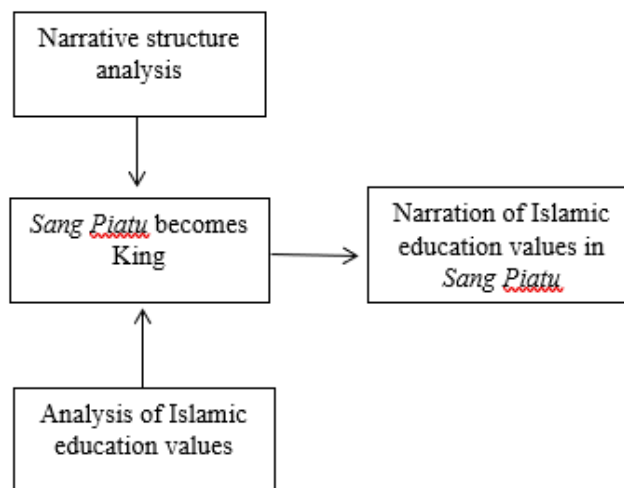


Figure 1: Research Design

The folktale in question is "Sang Piatu Menjadi Raja". This folktale was chosen because in 2016, this story was one of one hundred and twenty (120) folktales published and designated as a non-textbook that meets the requirements and is suitable for use as a learning resource at the primary and secondary education levels by the Ministry of Education and Culture of the Republic of Indonesia (Hadibrata, 2016). This folklore status is the reason why the story was chosen, because it is considered to have a level of validity and accuracy in terms of representation of local wisdom.

The data were obtained using documentation data collection techniques. Ali explained that documentation techniques involve identification, classification and categorization (Ali, 2018). Therefore, the stages of analysis carried out in this study are identifying texts that contain Islamic values and then classified based on the narrative form and then categorized according to the scope of Islamic education. The analysis of narrative structure was conducted using the theory of narrative structure by Tzetvan Todorov. Ali and Robingah

explain that Todorov is a linguist from Russia who states that a text is composed of: equilibrium, disruption, disequilibrium, and new-equilibrium (Ali & Robingah, 2021). Furthermore, it is explained that dis-equilibrium includes recognition and repair the damage. Meanwhile, the value in the *Sang Piatu* text will focus on the value commanded by Allah SWT (divine value).

Findings & Discussion

Findings

The analysis of the narrative structure of the storytelling of Sang Piatu folklore shows that the story has a complete narrative structure. The storytelling of Sang Piatu, which is divided into seven (7) stages, contains all the concepts of narrative structure from Tzetvan Todorov and its development by Nick Lacey. The equilibrium narrative structure is through the part of Sang Piatu learns to pray and learns to grow crops. Disruption narrative in the parts of learning to trade and living independently, disequilibrium narrative for recognition in the parts of learning to pray with the king and finding the magic diamond. Then the dis-equilibrium narrative for resettlement or repair of damage is in the part where the orphan marries the princess and the new equilibrium is in the part where Sang Piatu becomes the king.

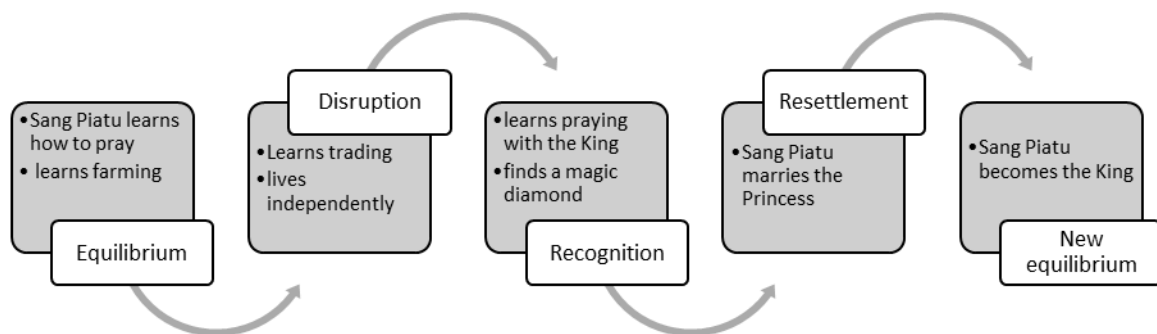


Figure 2: Narrative Structure of Sang Piatu

As for the Islamic values that later became part of the narrative in the storytelling of Sang Piatu folklore, namely; the value of seeking knowledge and sincerity. These narratives are conveyed both implicitly and explicitly through dialog or direct narration of the storytelling.

Narrative Structure

The folktale "Sang Piatu menjadi Raja" is part of 120 story titles ("Batch IV") based on the Decree of the Head of the Curriculum and Book Center of the Ministry of Education and Culture dated November the 30th, 2016. The story was written by Halimi Hadibrata and adapted from the original Kaur Malay story by Malisah from Nangliah with the original title "Sang Piatu belajar sembahyang" (Hadibrata, 2016). This folktale is divided into seven parts, namely: (1) Sang piatu learns to pray; (2) learns to grow crops; (3) learns to trade and live independently; (4) learns to pray with the noble king; (5) finds the magic diamond; (6) Sang Piatu marries the princess; (7) Sang Piatu becomes the king. The seven parts of the story are

a series that cannot be separated so that the story cannot only be told one by one, it must be interpreted as a unified narrative structure.

Todorov's narrative structure as presented is: equilibrium, disruption, disequilibrium and new equilibrium which was later developed by Lacey by adding recognition and repair of the disruption (damage) (Azizaty & Putri, 2018). In the narrative story, equilibrium is found in the initial part, namely (1) Sang Piatu learns to pray, and (2) learns to grow crops. In these two parts, the narrative still tells about the introduction of the activities and routines of Sang Piatu. As is known, the equilibrium stage is the stage where the characters in the story are in a calm or normal state (Azzahro & Salamah, 2023). In both parts, the character's narrative centers on how Sang Piatu began to learn to pray and began to learn farming from his grandmother.

The disruption stage is in the third part (3), which is learning to trade and live independently. In this section the child is narrated as feeling homesick for his parents. As it is known that the theme of the story is about the context of the character who is an orphan (has no parents), of course the main disruption is when the narration has begun to narrate the situation of the character's feelings. The initial narrative disruption can be seen in the following narration:

"The rice fields, fish ponds, lakes and surrounding plants become playgrounds, learning gardens, and gardens for practicing and learning life. What he hears and sees are stored in his memory, becoming life experiences that are sometimes recalled, re-imagined, and evoke various feelings. There is a sense of emotion, a sense of sadness, and especially a sense of longing, especially longing for his mother and father who are no longer alive" (Hadibrata, 2016).

The next narrative is recognition, which is in section four (4) learning to pray with the noble king, and (5) finding the magic diamond. The recognition stage is when characters begin to face and recognize the disturbances that arise (Azizaty & Putri, 2018). In the story of Sang Piatu in both parts, narratives about problems and tests begin to be obtained. In part four, the orphan gets a lesson followed by events that make the orphan understand the lesson given by the King. The lesson "if you don't want to, force a little, if you want to, hold back a little, do the work must be sure, the words of people who mislead don't pay attention, ignore." Containing certain values, part five of the narrative shows the orphan beginning to understand the lessons from the King and being grateful for the lessons learned. The orphan also finds a magic diamond which makes him recognized by the King as someone who appeared in his dream.

The narrative continues to the next section (6), namely, the orphan marries the princess, this section is the repair the damage structure of the story. Azizaty and Putri explained that repair the damage or resettlement is a narrative that seeks to repair disturbances and restore balance (Azizaty & Putri, 2018). In this section the orphan is narrated marrying the king's daughter, in this section it is also narrated how later the villagers of the Gucci and Kaur fields were wisely embraced by the king and the orphan. This section then leads to the new-equilibrium narrative, which is section seven of the orphan becoming king. New-equilibrium is a new balance of storytelling (Azizaty & Putri, 2018). The new balance in question is the formation of a territory by the King consisting of three sub-districts, namely Kedaung, Padang Gucci and Kaur. Sang Piatu became the young ruler who led the three sub-districts

and later became the king to replace the previous king who died. It is at this stage of the narrative that the narration of the folktale of Sang Piatu ends.

Discussion

Narration of Islamic values in the Folklore of Sang Piatu

Folklore is a product of human culture, as a storytelling utterance which is then written into a literary work. In that scope, as previously stated, it is then used as an educational medium, for character education, socio-cultural, environmental, religion and many more. This means that folklore can provide certain values. In the context of this research, the discussion focuses on the value of divine Islamic education, which is the value commanded by Allah SWT. Because the good value is in line with the definition of literature itself, as explained by Chaer, that literature is closely related to the word *Adab* in Arabic and *Adab* (moral) is closely related to individuals who describe narratives, ideas and facts in teaching manners in society (Chaer et al., 2022).

In the story of Sang Piatu, there are at least some divine values that can be obtained, such as: seeking knowledge and sincerity. In the initial part or equilibrium, the narration of the storytelling is more about the orphan learning about many things; praying, farming, trading and living independently. In fact, the emphasis is on learning to pray, which is divided into two parts, namely the orphan learning to pray and learning to pray from the king. The storytelling shows that learning is an important value to be conveyed through the story.

The learning process experienced by the orphan is told starting at a young age and continues until he can understand the lessons he obtains, marries a princess and gets the luck of life. This value is in accordance with the words of Allah SWT in QS. Yusuf verse 22 "*Wa lammā balaga ashuddahū ātaināhu ḥukmaw wa 'ilmā(n), wa kazālika najzil-muḥsinīn(a)*". Meaning: "When he was old enough, We gave him wisdom and knowledge. Thus, We reward those who do good" (Lajnah Pentashihan Mushaf Al-Qur'an, 2016a). This verse is about the Prophet Yusuf AS who as an adult was given many gifts by Allah SWT, such as maturity in thinking, physical strength, power, the gift of prophethood, interpretation of dreams, the secrets of everything and religious knowledge. This verse emphasizes that Allah SWT will reward His worshippers who do good and obey (Lajnah Pentashihan Mushaf Al-Qur'an, 2016a). This is also what is narrated to be experienced by the orphan when he reaches adulthood and maturity, because he learns and obeys, good things will be his reward.

Sang Piatu is also narrated as a critical person. This can be seen through the questions he asks, such as when the orphan learns to grow crops "Grandma, why do we have to pile these straws, just let them scatter on the ground?" and "Why can't the soil for planting our vegetables be solid, Grandma?" (Hadibrata, 2016). This critical personality is also followed by a willingness to learn as seen in the narrative when studying with the king, "Of course I want to study completely" (Hadibrata, 2016).

The narrative about learning values in life can also be seen through the lessons learned by the orphan "if you don't want to, force a little, if you want to, hold back a little, do work must be sure, the words of people who mislead don't pay attention, ignore". After understanding the lesson, the orphan at the end of the story, is told, is raised in rank to become rich, has the position of young ruler and then becomes king. This value narrative is in accordance with the words of Allah SWT in QS. Al-Mujadalah verse 11 "*yarfa'illāhullāzīna āmanū mingkum wallāzīna ūtul-'ilma darajāt*" which means: Allah will certainly raise those who believe among you and those who are given knowledge several degrees (Lajnah Pentashihan Mushaf Al-Qur'an, 2016b). Allah SWT raises the degree of people with knowledge because their knowledge becomes a reason or thought (hujah) that

can illuminate the people (Lajnah Pentashihan Mushaf Al-Qur'an, 2016b). That people with knowledge have several degrees higher before Allah SWT than those without knowledge.

Another value that also exists in the story of Sang Piatu is "*ikhlas*" (sincerity). Etymologically, the word "*ikhlas*" is an adaptation from Arabic which is the noun form of the word "*khalasha*" which means to be safe; to be pure. As for the Indonesian meaning, "*Ikhlas*" means sincere heart; pure heart (KBBI, 2008). Thus, sincerity can be interpreted as an act done as a form of obedience in the hope of getting the pleasure of Allah SWT.

In the story of Sang Piatu, the narrative of sincerity is seen in several parts, but explicitly appears in the dialogue between the orphan and Mr. Mukhlis (uncle Uli) when the orphan wants to entrust sweet potatoes and vegetables when he wants to go to Kendurang village to study with the King.

He muttered, "That's a good name, mukhlis means one who is sincere. Thank you for your kindness." "In that case, I'll just give these yams and vegetables to you, and I'll take the beronang (fish) and baggage later. I want to learn to pray at Raja Mulia's house in Kedurang Village. Please pray for me, Uncle." (Hadibrata, 2016)

Sang Piatu, in the story, is then narrated as giving sweet potatoes and vegetables to uncle Uli. In the storytelling, the emphasis on the explanation of sincerity is done in two ways, namely the name of the character Mukhlis and the actions of both uncle Uli and the orphan. As is known, naming characters and character actions are some of the ways to build characterization and convey messages. Therefore, the naming of the character Mukhlis, which is explained in the narrative of the story, has the meaning of sincerity, which is emphasized by the action of uncle Uli who allows the orphan to leave the sweet potatoes and vegetables, then is responded to by the orphan by offering his sweet potatoes and vegetables, is a form of mutual learning in kindness as well as doing good.

This narration of sincerity is in accordance with the commands of Allah SWT mentioned in several verses in the Qur'an, namely: QS Al-Hajj verse 31 and QS An-Nisa' verse 125. In QS Al-Hajj verse 31 which states, "*Hunafā`a lillāhi gaira musyrikīna bih, wa may yusyrik billāhi fa ka`annamā kharra minas-samā`i fa takhtafuluḥ-ṭairu au tahwī bihir-rīḥu fī makānin saḥīq*" which means: Be upright 'in devotion' to Allah, associating none with Him 'in worship'. For whoever associates 'others' with Allah is like someone who has fallen from the sky and is either snatched away by birds or swept by the wind to a remote place. (Lajnah Pentashihan Mushaf Al-Qur'an, 2016). This verse emphasizes that as His worshipers, it is obligatory to have straight monotheism and worship solely for His pleasure. Then, another verse in QS An-Nisa' verse 125 which says: "*Wa man aḥsanu dīnam mim man aslama waj-hahū lillāhi wa huwa muḥsinuw wattaba'a millata ibrahīma ḥanīfā, wattakhaḥallāhu ibrahīma khalīlā*" which means: Who has a better religion than the one who submits himself to Allah, while he is a *muhsin* (one who does good) and follows the religion of Abraham the Hanif? Allah has made Ibrahim His beloved (Lajnah Pentashihan Mushaf Al-Qur'an, 2009). In this verse, it is mentioned that sincere people are the ones favored by Allah SWT.

The description of the discussion of the narration of Islamic values: demanding knowledge and sincerity in the folklore of Sang Piatu is important because Sang Piatu is included in non-teaching texts, which means that the folklore becomes literacy for students as part of character building. The folklore thus contains certain values as a form of education supported by the government. The narrative construction of the story of the orphan, telling the story of how the orphan learns and is sincere until he gets good and is exalted to become a king, is part of the educational process through folklore literacy. The figure of the orphan becomes a medium to build the harmony of the values to be conveyed with the challenges

of life. The use of the storytelling of the orphan is in line with what Zaini said, that Islamic education must be able to integrate Islamic values that emphasize harmony in life and embed behavioral norms that form an Islamic person (Zaini et al., 2023).

The good values narrated to Sang Piatu eventually become not only a cultural product but also an educational literacy product. Elihami explained that Islamic education is the process of transferring values, both the value of divinity, humanity and the value of Islamic teachings from one generation to the next (Zaini et al., 2023). The folklore of Sang Piatu becomes the entrance to educate Islamic values. Because the values of Islamic education are the principles of life that are formed in a person's personality so that the person chooses actions based on the guidance of the Qur'an (Islamic religion).

Conclusion

The results of this study also show that narratives in folklore can be studied broadly or multi-perceptively. Folklore can be studied from the perspective of its value content, in this case is Islamic values. The results of the research discussion show that the narratives of the folklore contain the value of seeking knowledge and the value of sincerity conveyed through storytelling, dialogue and monologue in the folklore of Sang Piatu. The fact that the folktale is a non-teaching textbook, part of cultural and character literacy education, the Islamic values are part of the educational process. The folklore of Sang Piatu as an educational medium of building Islamic values.

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