
Teaching Islamic values through traditional stories**Satya Gayatri*, Okta Firmansyah, Dyani Prades Pratiwi**

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ABSTRACT

This research is motivated by the lack of appreciation to explore the values of the Minangkabau story, even though the report also conveys a religious message. By using the close reading technique, this paper interprets the various moral messages contained in 11 Minangkabau stories, namely Anak Mudo, Limau Anyuik, The Honest Child, Batu Manangih, Bocah Tangkuluak, Carito Bukik Balacan, Kuciang jo Harimau, Rumah Raksasa, Urang Kayo Sampilik, Kawan nan Setia, and Tupai jo Limbek. From the analysis of this story, moral messages were found, such as honesty, respect for mothers, humbleness, and helping each other. This morality is seen as Islamic, based on the two measuring tools Gus Dur regarding the principle/consistency and sincerity of the message content and the reality of the Minangkabau people's customs intertwined with Islam. This story articulates the Minangkabau community's ability to cultivate themselves by adhering to traditions and Islam.

Keywords: morality, value, message, Minangkabau story, Islam

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INTRODUCTION

There are many folklores in Minangkabau literature; some are in the form of stories. Stories that used to develop among Minangkabau people are oral in nature, such as the story of *Malin Kundang*, which is very well known to the lesser-known story, namely the story of *Lebai Malang*. However, much of this story has been lost from the memory of the Minangkabau people, including older people (Gayatri, 2015). Oral stories that are not professionally documented will easily be lost to their owners. Even though the process of inheritance is easy and fun, it can be done by telling stories through jokes or singing (Djamaris, 2011). To educate and teach, oral stories contain advice, guidelines, and education with the hope that readers can emulate good deeds. Therefore, oral literature goes hand in hand with religion, belief systems, manners, and other moral education (Ratna, 2014), because the tradition of storytelling or storytelling is a tool for motivation, skills, and learning. Storytelling has twofold pedagogical value. First, create authentic teaching situations because children learn naturally, and stories embody social and cultural realities in the environment. Second, enrich practical knowledge experience relevant to children's social and cultural context. In addition, stories are also an effective and flexible way of teaching and learning (Musfiroh, 2008; Jirata, 2013).

Minangkabau stories contain various themes. The theme is the same as the totality of meaning or ideas contained in a story (Stanton, 2012). Several themes stand out in Minangkabau oral stories, namely the disobedience of children to their parents, love for others, patriotism in fighting for justice, sincerity and determination, the importance of strengthening kinship ties, and so on. If you follow the dichotomous classification of themes between traditional and non-traditional themes, then the themes contained in Minangkabau stories tend to be grouped as traditional themes, namely themes that are always normative and related to morality, about what is good and what is bad. bad, between truth and lie (Sarumpaet, 2000). The theme of stories like this has almost disappeared from circulation, especially for children today, so it is very ironic if we convey values that are all adopted from outside cultures. This

paper aims to recall the noble values that exist in oral stories. Stories like this will generally also be found in other cultures with different patterns considering the varied nature of orality (Finnegan, 1992).

This paper aims to interpret the various moral messages in Minangkabau stories, especially to analyze stories that function as educational media and are relevant to morality in Islam. Values education is the most striking function in the oral tradition. Therefore, it needs to be studied earlier without denying the two functions of oral tradition: entertainment and economics (Sunardi, 2012: 413-415). Meanwhile, it is essential to discuss Islamic morality here, bearing in mind the concept of Minangkabau *adat*, which is always associated with the law (*shari'a*, *syarak*) and wisdom (Al-Quran, *Kitabullah*), as the aphorism or philosophy of life of the Minangkabau people which reads “*Adat Basandi Syarak, Syarak Basandi Kitabullah*” (customs that are guided by Islamic law and Islamic law that are based on the Al-Quran, *Kitabullah*) (Azra, 2003). With an emphasis on Islamic values and morality education through story analysis, it is hoped that it will be known how the Minangkabau people process themselves (cultivation of the self) and their society by adhering to Islamic values (Sunardi, 2012: 413).

There are 11 stories studied in this paper, namely the stories of *Anak Mudo*, *Limau Anyuik*, *Anak nan Jujur*, *Batu Manangih*, *Bocah Tangkuluak*, *Carito Bukik Balacan*, *Kuciang jo Harimau*, *Rumah Raksasa*, *Urang Kayo Sampilik*, *Kawan nan Setia*, and *Tupai jo Limbek*. These 11 Minangkabau stories are classified as short stories. They are suitable for telling children because children's stories are short, the plot is simple, easy to understand, and there are few characters (Sarumpaet, 2010). In addition, by telling stories, children are still happy, and conveying messages does not dictate, so children generally like stories (Musfiroh, 2008). The stories also vary with the same motive but are conveyed according to the wishes of the storyteller (Gayatri, 2019). Several stories will be analyzed which tell that rich people should not be stingy, a child should be honest, especially those who are about to be eaten, an arrogant child that does not want to acknowledge his poor mother, loyalty is done in various ways, and so on. The stories above are told in plain language, which children can easily understand. So stories with messages like this can be used as a means of character education for children.

There are several reasons why this story is studied. First, the story has been written down or documented using the folklore documentation method. This documentation was done by Gayatri (2015). This documentation facilitates story analysis because the source data has been archived and validated against possible textual variations. Second, it is based on the desire that these stories be better known among literary researchers and Minangkabau cultural researchers in general. Third, the initial reading of the 11 stories implies that the social message in Minangkabau society is considered to be in line with morality and the teachings of Islam. Education in Islam should be instilled from childhood, even from the womb, because education at a young age provides a foundation or basis for determining a child's moral qualities and telling stories that allow children to interact with their environment.

Much research has been done on oral and written literary works by looking at the messages contained in work and material objects in children's stories. In this study, in addition to the moral messages from the Minangkabau stories, it is then continued by looking at the suitability of the moral messages obtained from each story with the principles and essence of Islamic teachings. Two measuring tools offered by Gus Dur (2001) are used here. The first measurement tool is about adherence to the principle/consistency of the expression in Islam's long breath. Second, regarding the seriousness of the message contained (Wahid, 2001: 146). It is done to find out how far the Minangkabau people cultivate themselves based on Islamic values and how the Minangkabau people internalize Islamic values. It is what makes this study more distinctive than previous studies. Tienn Immerry and Femmy Dahlan (2017), for example, see the influence and function of Malin Deman's kaba as a reinforcer of identity and glue for social integration. Tien and Femmy associate these functions and influences with Minangkabau philosophy, namely the philosophy of extinction and marriage (Immery & Dahlan, 2017).

The study conducted by Hanif (2010) on fairy tales stated that storytelling had many benefits, including; Children are triggered by their critical power and curiosity, stimulated imagination, fantasy, and creativity, trained concentration, trained associations, reading, stimulated the spirit of adventure, cultivate art, understand social values, and nourish the brain. Storytelling is also a moral education tool with an interpretation that is easily understood by children and provides free scope for sympathy and empathy for events happening to others. Storytelling gives space for children to move, when a value that has been successfully taken will be applied, and so on. In a book entitled *Discourse on the Development of Islamic Education* by Muhaimin, he reveals that “Islam is universal and applies to all

mankind, so its teachings provide a conceptual basis for education and national education” (Muhaimin, 2004: 11). The definition of Islam and the religion of Islam besides having similarities and a very close relationship, there are also differences. Islamic religious education is a conscious and intentional effort shown to students to have good character following Islamic religious teachings, or in other words, make Islam their way of life. In looking at the education conveyed in the story, one has been carried out between the story of Malin Kundang and *Batu Menangis*. Both of these stories have the same moral values that can be implemented in everyday life, such as life at school. These moral values, among others, relate to honesty, humbleness, and not boasting that are adapted to reality. These two stories in learning can be applied mainly to learning Indonesian literature.

Through literary works, it can provide and instill values in a child and convey moral messages captured from the attitudes and behavior of the characters (Fitrah, 2012). Morals in literary works can be seen as a mandate or message the author conveys to the reader. Fictional literary works always offer moral messages related to the noble qualities of humanity, fighting for human rights and dignity. The sublime humanity is essentially universal (Nurgiyantoro, 2012), and those qualities are owned and believed to be confirmed by humans worldwide.

In analyzing these 11 Minangkabau stories, the moral message in fiction from William Kenny (1966) is used as a conceptual framework. Kenny said that morals are more complex than themes, even though both represent a concept or meaning in the story. The theme forms the basis of the story related to life experiences such as problems of love, affection, longing, death, and so on. The theme is synonymous with the main idea or purpose of the story. Some themes are the main theme, and there are additional themes (Nurgiyantoro, 2005). Morals are sometimes as meaningful as a theme because both aim to convey a message. The author's moral message is designed in such a way through the characters in the story. The message described relates to human values, such as fighting for universal human values. Thus, it can be interpreted that themes are still distinguished from morals. Kenny (1966) stated that morals are a small locus in the theme; it is one part that composes the theme, and the theme does not tend to advocate specific ideal values to the audience. In the context of the study of oral stories, morals in stories are understood as ideal values imagined by collective society as creators of stories written into stories.

METHOD

This study analyzed material objects using qualitative methods that pay attention to natural data in the form of stories. Qualitative research maintains values in literature based on works in the form of texts submitted. One of the characteristics of qualitative research is to give primary attention to the meaning and message of the story, and what is in the story is natural and occurs in each socio-cultural context.

To find out the moral message in a story, the analysis is then directed by looking at the elements in the story itself, both events (scenes), plot, characters and characterizations, setting, point of view, and so on. All the elements found in a story need to be read carefully and repeatedly. Not reading separately or fragmentary of each aspect of the story, but reading the connection of each element. How each element of the story supports each other in forming the totality of meaning in which there is a moral of the story. How to read using close reading techniques in structuralism or intrinsic studies (Nurgiantoro, 2012: 36-37).

RESULTS AND DISCUSSION

This section presents the results of the analysis of the 11 Minangkabau stories. To facilitate the presentation of data and its analysis, the stories are grouped based on the assumptions of their moral message. There are six moral message assumptions: honesty, respect for mothers, love for creatures of God, humbleness, helping each other, and solidarity. The end of this article also contains the compatibility of the moral messages found with values in the Islamic religion. One story may have more than one moral message, but what is highlighted is the dominant moral message compared to other moral messages.

Moral Message: Honesty

There are three stories that state the importance of honesty or frankness. The three stories are *Anak Mudo*, *Limau Anyuik*, and *Anak nan Jujur*. The story *Anak Mudo* tells of an honest and pious boy

who lives in *nagari*¹. The boy's honesty and frankness were tested when he found a kuini fruit that had drifted into the stream, a place used for bathing and ablution. Without thinking, he took the fruit and immediately ate it. It is told again that Anak Mudo is always overshadowed by guilt because he has eaten a kuini fruit that is not his. That feeling always carried over, and after the noon prayer, the boy tried to find the person who had the kuini fruit.

The boy paid for his mistake by tracing the river to find out where the kuini fruit came from in the hope that he could meet the fruit owner to apologize. Thanks to his sincerity, he finally found a kuini tree trunk. Not far from the tree, there is a shelter hut. He also met the owner of the cottage, which he believed to be the owner of the kuini fruit. The young man's guess was correct that the hut's owner owned the kuini fruit he had eaten. The young man then confessed his mistake to the owner of the kuini fruit and apologized and made his day for the fruit he had eaten. The apology can be seen in the story excerpt below.

“... Ambo mandi di aia tadi, kasumbayang. Waktu itu tampak dek ambo kuini anyuik ciek, lalu ambo ambiak, langsung ambo makan,” kato anak mudo. “Sasudah ambo makan, ambo sumbayang, kamudian takana-kana dek ambo kuini yang dimakan tadi sia yang punyo. Kuini yang ditanam dek urang, awak makan sajo, mako badoso awak baitu manuruik kaji,” lanjut anak mudo. “Jadi kini ambo minta maaf ka Apak dek kuini lah tamakan dek ambo.” (Gayatri, 2015: 2).

(...I bathed in the water earlier and will pray. At that time, I saw one drift away, then I took it and ate it immediately,” said the young man. “After I eat, I pray. Then I remembered who had the kuini eaten earlier by the servant. Kuini has been grown by people; I eat it, then it's my sin according to the recitation (Islamic teachings),” continued the young man. “So now I apologize to you because the kuini has been eaten by me.”)

This dialogue quote is an indicator of the complete moral teachings contained in the story. A sporty child of Mudo admits mistakes because he is instilled with an attitude of honesty. This story then continues to the fragment where the owner of the kuini fruit will forgive if the young man wants to marry his daughter. It is told in the story that the woman who was nominated had no arms or legs. Hearing Kuini's words, the young man was pensive and thought for a long time, but finally, he accepted the marriage proposal so that his apology would be accepted.

The statement 'having no hands and feet' is a metaphor for hands and feet that are not used for those who take what is not their right, such as stealing. In a different statement, it is explicitly emphasized that this metaphorical expression means that girls are well-behaved.

“Pak, Bapak kecekan anak Bapak tadi indak ba kaki, ndak ba tangan. Nyatonyo kini anak Apak cukuik sadonyo, rancak pulo lai. Apo makasuik Apak sabananyo ko?” tanyo Anak Mudo. Dijawab Bapak tadi, “Nyo baitu maa, Nak. Anak ambo ko inyo ba tangan tapi tangannyo ndak digunokannyo ka nan buruk, kok kaki digunokannyo untuk pai ka surau. Samo jo Ang, kakinyo digunokan untuk nan elok.” (Gayatri, 2015: 3).

(“Sir, you said your daughter didn't have legs or hands. In fact, now your child has everything and she is beautiful. What do you mean by this?” asked the Young Man. The father answered earlier, “Yes, that's it, son. My daughter has hands, but her hands are not used for bad things, and her feet are used to go to the mosque. Same with you; your feet are used for good.”)

The dialogue between the young man and the owner of the kuini fruit above further emphasizes the moral message of the importance of doing good and being honest. In order for the teachings of honesty to be conveyed clearly to children, an explicit dialogue at the end of this story is needed. It is easy for the children who are the target of this story to perceive the “correct” meaning as desired by the people who

¹ *Nagari* is the smallest customary territorial unit in Minangkabau culture. *Nagari* is autonomous. Some Minangkabau dialects call this concept *Nagari*.

created this story. The moral message about honesty will directly address children intentionally without needing interpretive work. Conveying a moral message about honesty in *Anak Mudo's* story can be interpreted directly, literally, and in explanation text, intending that children are not burdened with interpretations of a set of historical and cultural codes in reading messages in stories (Firmansyah, 2021).

The second story that also conveys the moral message of honesty is the story of *Limau Anyuik*. This story has the same message, but how it is conveyed is explicit with *Anak Mudo's* story, especially in the beginning. If *Anak Mudo* tells of a pious boy who finds and eats a kuini fruit without the owner's permission, then in *Limau Anyuik*, the main character is a poor boy who eats a lime without the owner's permission. The journey of the two main characters in both stories in finding the owner of the fruit is similar. The two of them walked along the water flow until they finally found a fruit tree and a nearby hut. Although the two stories show similarities, as usual in oral literature, there are slight differences. The difference is not significant; it only lies at the end of the story, namely the conditions that must be fulfilled by the character so that the owner of the fruit accepts his apology. In the story of *Limau Anyuik*, before being asked to marry his daughter, the owner of the lime fruit also metaphorically describes his daughter as having no hands, feet, eyes, or ears. In the end, the poor boy's school was paid for until he graduated from police school. His success was thanks to the honesty he had. This moral message is decisive in this section which conveys the message of having a pious, good, and beautiful wife and finally having a happy household. This is illustrated by the quote below.

... *Dek mancaliak kaluruihan anak ko taniaek lah dek rang gaek ko untuak masikola kan inyo. "Lai namuah ang den sarahan ka sikolah?" tanyo Tuangku itu baliak. "Kok lai, iyolah lah den sikolah ang sampai tamat." Inyolah masuak sikolah polisilah anak iko sampailah inyo tamat. Lah tamat inyo sikolah, mangeceklah Tuangku itu. "Lai namuah ang den nikahan jo anak den? Tapi anak den iko ndak batangan, ndak bamato, ndak ba kaki, ndak batalingo do."* (Gayatri, 2015: 60).

(Seeing the honesty of this child, this old man intends to send him to school. "Do you want me to hand it over to school?" asked *Tuanku* (the lime owner) again. "If you want, I will pay for your school until you graduate." Then the boy joins the police school to graduate. When he had finished school, *Tuanku* said, "Do you want to marry my daughter? But my child has no hands, no eyes, no legs, no ears").

The police profession here is a symbol of stability and success. Some parents dream their children can work as uniformed (office) employees, including being a police officer. It is an alternative description that is easy to find in reality about the ideal job for some Minangkabau people besides being a well-known entrepreneur overseas. It is also on this basis that this story seeks to motivate children to act honestly with the hope of becoming established and successful, as symbolized by working in the police.

Another story that encourages children to be honest is *Anak nan Jujur* or The Honest Child. From the title itself, a reader or listener can catch the trajectory of the message this story wants to convey, namely honesty. The story tells of a poor child who goes abroad. By migrating, he hopes to improve his family's poor economy. Once when a child character was about to go overseas, his father ordered:

"Ang sipaik nan ka ang pakai kamaanyo juo ang pai iyo sikap jujur, ndak buliah mangicuah-ngicuah," kecek apaknyo iko. (Gayatri, 2015: 61).

("The character that you will use wherever you go is an honest attitude, don't do anything scamming," said his father.)

The dialogue from the father's character to his son reinforces that honesty is the main moral message of the story *Anak nan Jujur*. This honest attitude is further emphasized when the child character meets three robbers in the jungle on the way to the overseas place.

"Hai anak mudo kama ang?" kecek panyamun itu. Ndak dijawabnyo do. "Lai ado ang bapiti?" keceknyo panyamun iko baliak. "Lai, Pak," jawabnyo. "Dimaa ang lotakan?". "Di bawah katiak, Apak." jawab anak iko tadi. Dek lah tigo kali dijawabnyo takah itu, tantu berang

urang panyamun itu. "Maa ang latakan di bawah katiak den?" kecek urang panyamun itu. "Iko piti di bawah katiak den ang," kecekyo baliak "Ondeh ... Jujurnyo anak iko ndak tantu dek inyo ka mati do," kecek salah surang panyamun. Iko anak ketek baru lah pandai mangecek jujur." (Gayatri, 2015: 62).

("Hey young man, where are you?" said the thief. He didn't answer. "Do you have any money?" Asked the rogue. "Yes, sir," he replied. "Where did you put it?". "Under the armpits, sir," answered the boy earlier. Because he had answered like that three times, of course, the robbers were angry. "Why did you put it under the armpit?" said the robber. "Here's the money under my arm," he said back. "Oh! To be honest, this kid didn't know he was going to die," said one of the thieves. This is a little kid who is just good at telling the truth.")

The honesty that is depicted through the characterization of the boy can also provide other benefits and make the three thieves aware that they no longer do the job of robbing. Third, the thieves are told to repent and study Islamic teachings in the Surau (small mosque). Finally, the life of a rogue is good-natured and has a lot of wealth. Meanwhile, the child is invited to live in the house with the thieves, and his school is paid for so that both of them live happily.

As with the stories of *Anak Mudo* and *Limau Anyuik*, the conclusion of *Anak nan Jujur* is indeed clichéd and depicted in black and white. The story shows that good will always overcome evil or honesty will always bring happiness. This approach is understandable because traditional stories have a tendency to convey universal themes in a direct and explicit manner.

Moral Message: Respect Mother

The moral message that is explained next is about respecting mothers. This moral message is represented by three stories entitled *Batu Manangih*, *Boncah Tangkuluak*, and *Bukik Balacan*. *Batu Manangih* tells of a beautiful girl. This child is known to be lazy, he never wants to help his mother with work. In fact, they both live in poverty, and his father has died. Their poverty is shown by not eating for three days. This condition forced them to go to other areas to find work. There they work as *pairiak padi*² in exchange for rice from the employer. The lazy child still doesn't want to help her mother work by letting her work alone. The character of a child who is not good is strengthened by eating rice given by someone as a reward for the work that has been done. The mother thought the people at work had forgotten to give her rice, but her child had eaten the rice. A child does something inappropriate and very heinous to her mother. Therefore, the child character becomes wretched and dies unnaturally. This story gives a powerful moral message to the audience.

The next fragment in the story of *Batu Manangih*, when they are about to go home, the mother asks her daughter to help her pick up the leftover rice. However, this arrogant and lazy child rejected her. On their way home, they had to cross a muddy river, but the daughter did not want to go with her mother because of her pride. When she crossed, the clouds were suddenly overcast and heavy rain fell. The heavy rain made the mud even more challenging to pass through, so the mud swallowed up the child's body. At that time, the child remembered asking her mother for help. However, her mother ignored her because she was annoyed and hurt by the nature of her child, so the child really couldn't be helped anymore. This condition can be seen in the narrative section below.

"Ondeh, lah dilulualah kau dek tanah, takah iko bana baranak," kecek amaknyo. Anak gadih tu lah diluluanyo dek tanah. (Gayatri, 2015: 48).

("Oh! I wish you would be swallowed by the ground! Why is my child like this?" said her mother. The ground swallowed up the girl.)

² *Pairiak/mairiak padi* is a tradition in Minangkabau to release rice from the stalks, which can be done together or alone. *Mairiak* is done by trampling rice that has just been harvested.

This story, in the end, informs that in the vicinity of the river, which is believed to be the location of the incident, a long stone was found. This stone is believed to be the form of the girl. The appearance of the girl who turned into a stone makes it easier to convey a moral message to the children around the location of the stone.

Batu Manangih's story reminds the reader of *Malin Kundang's* story. These two stories have a strong intertextual relationship. In other words, *Batu Manangih* can be called a variant of the main story of *Malin Kundang*—as a result of the reception. Because the main theme and content of the moral message in these two stories are the same even though there are differences in the storytelling or the characters. Similar themes and moral messages with *Malin Kundang* are also found in two other stories, the story of *Bocah Tangkuluak* and the story of *Bukik Balacan*. *Tangkuluak*, in the Minangkabau language, means a scarf placed on the head. The *tangkuluak* the girl wore turned into stone because her mother cursed her. The mother's swearing and the incident can be seen in this story quote.

... “Ondeh, Tuhan Allah hukumlah anak den ko,” pintak mandehnyo. Sasudah itu, inyo pulang baduo ka rumahnyo. Ka pulang itu inyo malalui sawah nan baboncah-boncah. ... Tabonam-tabonam juo toruih tinggalah tingkuluaknyo sajo. Nan inyo lah tabonam, tingga tingkuluaknyo sajo. Kudian tangkuluaknyo itu manjadi batu. Makonyo banamo bocah tungkuluak (Gayatri, 2015: 95).

(... “Oh, Lord! Punish my child,” she pleaded. After that, they went home together. Before going home, she went through the muddy rice fields. ... The body is also immersed, and only the nape remains (on the surface). Then her neck turned to stone. That's why it's called the tengkuluk kid (*bocah tangkuluak*)).

Similar to the stories of *Batu Manangih* and *Bocah Tangkuluak*, the story of *Bukik Balacan* also teaches the audience a message to respect mothers.

Relatively similar themes, moral messages, or story motives are understandable. The transfer of oral stories and differences in the process of acceptance by the community is the basis of this oral tradition itself (Finnegan, 1992). Compared to written literature, oral stories have a greater chance of being adapted and appropriated into works that differ from source works. This variation is a form of appreciation and interpretation by connoisseurs of oral literature (Teeuw, 2003). Because it is spoken, listeners of oral literature can become the next speakers, and each speaker creates according to the potential and conditions of the story being conveyed (Finnegan, 1992; Hidayat, 2001).

Moral Message: Humble

The story of *Kuciang jo Harimau dan Rumah Raksasa* (The Giant's House) has a moral message that implies a moral message and teaches us to be humble. *Kuciang jo Harimau* is a fable story that tells the origin of why cats and tigers are enemies. In ancient times it was said that cats and tigers were close friends, so cats teach many things to tigers. However, when the tiger asked to be taught to climb, the cat refused to teach it. The cat is worried that if the tiger is taught to climb, it will chase and catch the cat. Tigers obviously run faster than cats, but cats climb much smarter. With this in mind, the cat does not want to teach the tiger to climb, even if it is being pushed threateningly, as in this quote.

Tapi si Harimau taruih minta ajaan juo mamanejek. “Kok ndak ang ajaan,” kecek harimau ka kuciang, “ka den makan ang jo cirik-cirik,” kecek harimau. Iyolah nan kuciang iko tatap ndak namuah maajaan mamanejek ka harimau. Itulah sampai kini makonyo kuciang kalau tacirik taruih dikubuaannyo. Inyo takuik kok tabaun dek harimau biko dikajanyo dek harimau tu. (Gayatri, 2015: 54).

(But the tiger kept asking to be taught to climb too. “If you don't teach me,” said the tiger to the cat, “I will eat you with (your) excrement,” said the tiger. Yes, the cat still doesn't want to teach the tiger to climb. Until now, when a cat defecates, it continues to bury it. He was afraid that if he smelled the tiger, he would be chased by the tiger.)

The nature of the tiger in this story implies pride. He feels that he is entitled to all the expertise he has. The tiger has the ambition to become an animal superior to other animals. Pride is implied from the story *Kuciang jo Harimau* with a moral message not to be arrogant and to feel great. The same moral message is implied by the story *Kuciang jo Harimau*, which is to respect anyone, even if that person has a small body, because there are advantages. A cat's body is smaller than a tiger, but it climbs well.

The story of *Rumah Raksasa* also teaches a moral message not to be arrogant. This message was obtained from a giant's failure about eating up seven fish sellers. These seven people sleep in the giant's house because they spend the night selling fish. Usually, they stay overnight at the place of whoever they meet. Considering the journey was still long, the seven fish sellers found a house and decided to sleep over. The house belongs to a giant, and he feels great fortune with seven people in his house because he intends to eat the seven people while sleeping. The giant is confident and sure that he managed to eat seven humans because his body is small compared to himself.

To make sure the seven fish sellers were asleep, the giant checked by asking. However, the seven people knew the evil intentions of the giant and took turns answering the giant's questions. At that time they left the house one by one. At that time, the giant checked to see if everyone was asleep, but no one answered. At that time, the giant entered the room and found the room empty. The seven people who were targeted to be eaten have escaped. The monster becomes furious and annoyed at his stupidity, as stated in this part of the story.

... mangarumeh lah si raksasa ko dalam hatinyo. "Ondeh, badan den sajo nan lai godang, tapi bisa juo den konai kicuah dek urang nan badan ketek tu. Den kiro den bisa ka makan lomak tigo hari iko, tapi takicuah sadonyo. Iyo ndak parolu badan godang do yo nan parolu pikiran nan godang," pikianyo. Salamaiklah urang nan batujuah itu dari santapan si raksasa. (Gayatri, 2025: 88).

(...the giant growled in his heart, "Oh, I think my body is big, but people with small bodies can also trick me. I thought I could eat well in three days, but I was fooled. Yes, you don't need a big body, you need a big brain," he thought. Save the seven people from the giant's meal.)

The growl of the giant above reinforces this story's moral that getting out of a difficult situation requires only physical abilities but, more importantly, using the brain. The arrogant nature symbolized by a big giant will not bring success in contrast to the minds of the seven fish sellers with a diamond mind, even though their body is small. They convey the message that luck can be achieved by not being arrogant, using the brain, and helping each other.

Moral Message: Helping Each Other

The last three stories discussed in this section are the stories of *Urang Kayo Sampilik*, *Kawan nan Setia*, and *Tupai jo Limbek*. The first story teaches about the importance of helping each other. *Urang Kayo Sampilik* tells the story of a woman who is rich but very stingy. This woman has no children even though she has been married for a long time. He prayed to God to be blessed with a child even though the child was striped. Long story short, the rich man's prayer was answered, and he had a son with striped skin like a cat.

The boy grew up but was called the name *Balang*. Balang slowly realizes his difference from others, so he tries to find answers to why his skin is different. Balang went to the forest and the events he encountered. In the jungle, Balang meets people with strange behavior. Balang also met a tree with heavy fruit, but the animals did not eat it.

At the end of the story, Balang meets the person who conveys the truth, and Balang's skin changes and is no longer striped. From that trip, Balang met and learned the lesson that people will hate stingy people. Seeing a person found in the forest with his lonely condition and who does not want to share with others does not bring good luck. The message from *Si Belang's* journey is that stingy people are not good in life. It is shown from a tree that bears heavy fruit, indicating that a treasure is stored and unused because the person who kept it has forgotten. People like this are a sign of people who are greedy for property in the world and don't use it for others.

With his experience, Balang advised his parents to give alms diligently and not be stingy with other people. Then Balang, with their parents, lived in a harmonious environment, and there were no poor neighbors anymore. This statement can be seen from this story quote.

"Iko aden lah sobok jo kabenaran. Iko badan den alah elok. Kini baitulah, Yah. Bueklah nan elok-elok lai. Salamo ko ambo danga Ayah ndak namuah sadakah do, pancikik, kanaa harato sabanyak iko? Iko ado pulo harato di ateh bukik. Lai namuah Ayah maambiak? Ameh, harato karun," kecek si Balang (Gayatri, 2015: 24).

("I have met the truth. My body is already beautiful. Now that's it, Dad. Make the goodness. All this time, I have heard that you don't want to give alms; you are stingy. Where did this treasure go? There is also a treasure on the hill. Do you want to take it? Gold, a treasure," said Balang.)

The moral message can be captured in the story *Urang Kayo Sampilik* which invites listeners to be able to give and donate their wealth to people in need. Any moral and religious messages will always convey so that people have a generous attitude. The stored wealth will not bring blessings to those who have it. This is symbolized in this story by people with unusually large bodies, such as pot bellies, striped skin, or fruit from plants that are not beneficial to people. This imaginative storytelling style serves as a strategy so that the children who are the target of the story become interested and later are expected to grow up to be benefactors as found in the moral message of this story.

The suggestion to help each other can also be found in the stories of *Kawan nan Setia* and *Tupai jo Limbek*. The story of *Kawan nan Setia* is also a fable that tells of the friendship of a snakehead fish and a mouse. Mouse was ill, and chicken eggs were the only medicine that cured the mouse. With that friendship, the snakehead fish is determined to find chicken eggs in various ways, even though it is impossible to do so because it is impossible for the body to lift the chicken eggs. In addition, snakehead fish can only survive in water, while chicken eggs are found on land. However, determination and a sense of solidarity, impossibility, and physical limitations can be defeated by snakehead fish. The snakehead fish finally got a chicken egg to cure mouse disease.

The same situation applies to the mouse. When a snakehead fish is sick, only a crocodile's heart can cure the snakehead fish's disease. Because of their strong friendship, the mouse struggled to find the crocodile's heart for snakehead fish medicine. A job that is not easy to get a crocodile's heart by a small mouse. Thanks to his efforts, the mouse got the crocodile's heart, as the narrative below shows.

Wakatu inyo kalua, tabao dek inyo hati buayo. Lamo mancik itu bausaho untuak manolong kawannyo ikan ruan tadi. Diagiahannyo hati buayo cako ka ikan ruan tu. Lah sonanglah ikan ruan tu dari panyakiknyo. Iyo bona setia kaduo binatang itu. Dek kasetiaannyo bausao inyo untuak manolong kawannyo untuak mancarian ubek sabisanyo (Gayatri, 2015: 77).

(When he came out, he was carried away by the heart of a crocodile. For a long time, the mouse tried to help its friend, the snakehead fish. He gave the crocodile's heart to the snakehead fish. After that, the snakehead fish recovered from the disease. Absolute loyalty of the two animals. Because of his loyalty, he tries to help his friends to find medicine as best as he can.)

In the next story, *Tupai jo Limbek* also conveys a moral message about the importance of helping each other, which can be seen from the relationship between the two characters. Almost the same as *Kawan nan Setia*'s story, *Tupai jo Lambek*'s story also has a motive about the friendship of the two animals; one of them is sick, and the other is looking for medicine. The difference between the *Tupai jo Lambek* story and the *Kawan nan Setia* story is the type of animal used as the central character. Below is a description of *limbek* fish (catfish) getting eggs.

Akhirnyo, tibo pulolah di dakek tupai. Diambuannyo ka tupai. Pacahlah talua, mandilah tupai jo talua sampai ka kapalonyo bagai. Cegaklah tupai dek ditolong limbek (Gayatri, 2015: 6).

(Finally, he arrived near the squirrel. He threw it to the squirrels. Crack the egg, bathe the squirrel in the egg up to its head too. Cure the squirrel because it helped *limbek*.)

Minangkabau Stories: Islamic Morality and Values Education

The various moral messages from the 11 stories discussed indirectly also show the morality adopted by the Minangkabau people as the owners of the stories. Morality is common sense and applies universally. Through stories, the Minangkabau people promote or communicate various morals. Below, the moral message in the story can also be used as a medium of education for children and the general public.

Table 1. Moral Message in the stories

Moral Message	Story
Honesty	<i>Anak Mudo</i> <i>Limau Anyuik</i> <i>Anak nan Jujur</i> <i>Batu Manangih</i>
Respecting Mother	<i>Boncah Tangkuluak</i> <i>Bukik Balacan</i>
Humble and not Arrogant	<i>Kuciang jo Harimau</i> <i>Rumah Raksasa</i> <i>Urang Kayo Sampilik</i>
Helping Each Other	<i>Kawan nan Setia</i> <i>Tupai jo Limbek.</i>

The traditional locality of the Minangkabau people is closely related to Islam; there is a morality of honesty, respect for mothers, humility, and helping each other, which can be expressed based on Islamic teachings. This aligns with the Minangkabau traditional philosophy: "Adat basandi syarak, syarak basandi Kitabullah" (Abidin, 2016; Rahmat, 2012). Islam teaches the same morality. In other words, the stories of *Anak Mudo*, *Limau Anyuik*, *Anak nan Jujur*, *Batu Manangih*, *Boncah Tangkuluak*, *Carito Bukik Balacan*, *Kuciang jo Harimau*, *Rumah Raksasa*, *Urang Kayo Sampilik*, *Kawan nan Setia*, and *Tupai jo Limbek*, are ones of the articulations of Minangkabauan customary morality as well as Islam.

It would not be an exaggeration if the 11 stories here were said to be "stories with Islamic nuances". Abdurrahman Wahid mentions two main measurement tools to determine the Islamic artistic (including literary) expression level. First, namely adherence to the principle/consistency of the expression itself in the long breath of Islam, and second, the seriousness of the content of the message itself (Wahid, 2001: 146). Through these two measurement tools, Gus Dur tried to broaden the meaning of "Islamic art" by reviewing the core message and spirit of the art itself. If Islam (in its breadth—not limited to minded fiqh) is part of that message and spirit, then it is possible to say that it is part of "Islamic art" (Firmansyah, 2021). Likewise, the core message and spirit of the 11 Minangkabau stories are discussed here. The moral messages of honesty, respect for mothers, humbleness, and helping each other are also the essence of *muamalah* taught by Islam. Islam here becomes an integral part of the customary conception of the Minangkabau people.

Conveying honesty in Islamic teachings, for example, and also found in the stories of *Anak Mudo*, *Limau Anyuik*, and *Anak nan Jujur*, teachings and messages are mutually exclusive with different delivery methods. Still, the message emphasizes the honesty is the same. Many texts can be referred to in order to legitimize this honesty. Hadith about honesty contained in Riyadus Shalihin, a book of authentic hadiths compiled by Imam Nawawi (w. 676 H). Regarding being honest (*shidq*), Imam Nawawi quoted a hadith from Ibn Mas'ud. Bukhari and Muslim state that honesty is part of goodness (*al-birr*), and goodness will lead to heaven, and vice versa for liars will be herded into hell (An-Nawawi, 1999, p. 79). In addition to showing the hadith about the practice of honesty, Imam Nawawi also includes verses from the Qur'an related to honesty, such as QS 9:119, QS 33:35, and QS 47:21.

There will never be a direct message of Islam in the stories of *Anak Mudo*, *Limau Anyuik*, and *Anak nan Jujur*. At first glance, the three stories only state messages of honesty in the context of broad social norms represented by the characters in the stories. But following the measurement tools offered by Gus Dur above, the honesty in these three stories is clearly in accordance with the concept of honesty in Islam, as explained by Imam Nawawi, especially by relying on Minangkabau traditional

teachings, philosophy, values, norms, or laws, which Islam very strongly influences. The relevance of the story's moral message to Islamic teachings contained in the Al-Quran is listed in the table below.

Table 2. Story Relevance with Al-Quran

Moral Message	Story	In Quran
Respecting Mother	<i>Batu Manangih</i>	QS 19:32
	<i>Boncah Tangkuluak</i>	QS. 17:23
	<i>Carito Bukik Balacan</i>	
Humble/Modesty		QS 15:88
	<i>Kuciang jo Harimau</i>	QS 62:215
	<i>Rumah Raksasa</i>	QS 25:63
		QS 31:18
Help Each Other		QS 18:95-96
	<i>Urang Kayo Sampilik</i>	QS 5:2
	<i>Kawan nan Setia</i>	QS 28:33-35
	<i>Tupai jo Limbek.</i>	QS 48:29
		QS 49:10

Looking at the issue of the function of one of the stories as a means of education, conveying messages, and the values contained therein (Danadjaja, 2002). Values are easy to find through the intrinsic markers of each story, the characters and their characterizations, dialogues, storylines, and the story itself. Traditional stories, especially stories for children, have an easy message to find because there are not many issues raised, and the plot is simple and easy to understand (Sarumpaet, 2010). On the one hand, the values of honesty, respect for mothers, modesty, and helping each other found in these 11 stories appear on the surface or are stated explicitly. But on the other hand, its Islamic morality seems subtle, so its reading also needs to review the locality of the people who created it.

Moral education here is carried out not formally through religious pulpits but is conveyed creatively-artistically through stories. Minangkabau stories are generally oral in nature, and the narrative is conveyed through storytelling traditions in the form of singing (dance) accompanied by music and demonstrated in the sense of performance. This demonstration is taken for two reasons: first, the moral message can reach the level of experience (aesthetics) or taste (Sunardi, 2012: 413). Second, children who are the target of stories can be entertained to enjoy (pleasure) stories, and efforts to internalize the values contained in a story can be effectively instilled from a young age (Sunardi, 2012: 414). Thus, this story fulfills its function, not only as a valuable education but also as entertainment. This function, especially regarding values or morals, also shows how the Minangkabau people cultivate themselves (cultivation of the self) and their society by adhering to Islamic values (Sunardi, 2012: 413).

CONCLUSION

A story as one of the strategies to instill educational values in children. Through stories, children are not confronted with the legal-formal aspects of these values but instead are confronted with creative forms that are entertaining and can elevate each child's aesthetic experience. Values education for children can be carried out not through religious pulpits or social-family forums but by telling stories about values education that is interesting and imaginative, including being given a touch of performing arts.

In relation to Minangkabau, the moral message in Minangkabau stories is related to Islamic morality. Islam is the axis of values in the Minangkabau customary system. The story has moral messages about honesty, respecting mothers, being humble, and helping each other. The analysis was carried out on 11 stories, namely *Anak Mudo*, *Limau Anyuik*, *Anak nan Jujur*, *Batu Manangih*, *Bocah Tangkuluak*, *Carito Bukik Balacan*, *Kuciang jo Harimau*, *Rumah Raksasa*, *Urang Kayo Sampilik*, *Kawan nan Setia*, and *Tupai jo Limbek*. The story contains moral values and is relevant to the teachings of Islam. Even though the connection is not seen explicitly, if one looks at the essence of each story, it is found that the message is compatible with Islamic morality. Thus, Minangkabau stories are a suitable and creative medium for teaching morality and Islamic religious values.

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