

Teachings of Patience and Sincereness in the Oral Tradition of Childhood *Nolam* in Talang Maur, Lima Puluh Kota District, West Sumatra

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ABSTRACT

The article entitled "Teachings of Patience and Sincerity in the Oral Tradition of Childhood *Nolam* (*Nolam Kanak*) in Talang Maur Lima Puluh Kota District, West Sumatra discusses the nature of the *Nolam Kanak* tradition. Adhering to the concept of tradition initiated by Vansina, the tradition needs to be inherited so that the values contained in it can be applied in life. To find out these values, this research used descriptive analysis method. From this method, the researchers found that the nature of the *Nolam Kanak-Kanak* oral tradition instills the teachings of patience and sincerity as well as a motivation for people to live life. The teachings were delivered in a very beautiful language, namely in the form of poetry. Then, it is spoken with a very distinctive rhythm. Therefore, children's *nolam* texts can be called an art. The most important thing about the *Nolam Kanak-Kanak* tradition is that there is no misunderstanding in the community's understanding of the concept of child death at an early age.

Keywords: *Childhood Nolam, Oral Tradition, Patience, Sincerity.*

1. INTRODUCTION

Vansina stated that tradition is an (unwritten) message [1]. Referring to the *Big Indonesian Dictionary*, the word message means 'orders, advice, requests, mandates conveyed through other people' [2]. Vansina further explained that maintaining the message is a task from generation to generation [1]. Related to this tradition, in the region of Nagari Talang Maur, Lima Puluh Kota Regency, West Sumatra, there is one tradition whose condition is assumed to be almost extinct, namely the oral tradition of *nolam* (*nalam*) [3][4]. The location where the tradition lives is quite far from both the city government center and the district capital, which is about 25 km or takes about 45 minutes of travel.

The term *nolam* is used by the people of Talang Maur. However, in other places, such as in Mungka, which is still next door to Talang Maur, they call this tradition *hikayat*. Meanwhile, in Pariaman, Agam, and Pesisir Selatan, it is called *nazam* [5] and some also use the term *nalam*. In connection with the difference in terms, the article with the title "Nazam: Pakiah Geleng Islamic Art" written by Yusriwal [6] explains this very well. Yusriwal traced the terms *nalam* and

nazam from several dictionaries that existed at that time.

In the *Minangkabau-Melajoe-Riau Language Dictionary* [7] by M. Thaib St. Pamoentjak found the word *nalam*, but did not find the word *nazam*. According to him, *nalam* can be equated with *nazam* which means 'telling stories with lagoe, especially about religion or which contains teachings. *The General Indonesian Dictionary* (Poerwadarminta, 1984) collects the words *nalam* and *nazam*. "Nalam" means composition of poetry (poems); "reveal": rhyme (poetry); telling stories with songs; "spoken": rhyme; tell with song; compose. "Nazam": as rhyme (poem); essay; "to sharpen": to rhyme; fabricate; compose; night. Then, in the *Big Indonesian Dictionary* starting from the first edition to the last or fifth edition in 2018--contained the words "nalam" and "nazam". "Nalam": composition of poetry (poems, essays); "live": reading poetry or telling stories with songs; rhyme (poetry); "to rehearse": to narrate with a song; compose; rime. "Nazam": a poem of Persian origin, consisting of two lines, rhyming two-two or four-four, it is about a loyal and virtuous court servant.

In addition, Yusriwal [6] also refers to several research results that have conducted studies on *nalam*

and *nazam*. From the results of the study, it can be seen that there is no agreement on the use of any of the terms, either *nalam* or *nazam*. This is exemplified by Yusriwal: Agus Deaman (1984) uses the term "nadam", Dada Meuraxa (1974) "najam", Wan Mohd. Shaghir Abdullah (1993) "nazham", Emral Djamal (1999) "nizam. However, Yusriwal stated that researchers used the word *nazam* more, for example Labai Sidi Rajo (1899), Tuan Haji Ahmad bin Haji Abdul Rauf and Tuan Haji Omar bin Haji Othman before 1928, Harun Mat Piah (1989), Baharudin Ahmad (1992), Umar Junus (1997).

In the context of this paper, what is meant by *nolam* or *nalam* is a sung poem, which contains good teachings, such as an understanding of the levels of good and bad, heaven and hell, and news of death (interview with Datuk Bijo, 2021).

As Vansina stated above that tradition is a message. Likewise, with this *nolam* which is one of the traditions owned by the Talang Maur community which of course has a message that needs to be passed down from generation to generation. However, the condition of the *nolam*'s life force is threatened so that the message that should have been passed on from generation to generation has now simply stopped.

The condition of the *nolam* oral tradition was discovered after conducting a literature mapping study in Lima Puluh Kota Regency in March 2021. From interviews conducted with traditional speakers, community leaders, and community owners of the tradition, it was found that only two speakers of the *nolam* oral tradition were over the age of 65 years. The speaker never again appeared to say *nolam*. The speaker's lack of performance has something to do with the community that owns the tradition. In this case, it is illustrated that the community also feels that they no longer have any interest in their traditions. If studied further, of course, there are many factors that cause the *nolam* tradition to be threatened with extinction.

However, the focus of this paper does not lead to that. This article will discuss the "message" contained in the oral tradition of *nolam*. This is done in an effort to save the contents or contents. If the saving of tradition itself cannot be done, it does not mean that its essence or essence cannot be saved. It can be analogous to a manuscript that is almost destroyed, but in certain parts there is still something that can be known about the text. As observers or researchers, we may not be able to save the manuscript, but we can still save its contents.

Therefore, this article intends to discuss the teachings of patience and sincerity contained in the *nolam* text. There are several types of *nolam* according to the title, namely "Childhood *Nolam*", "Prophet Shaving *Nolam*", "Prophet Barompeh *Nolam*", "Burial Torment *Nolam*", "Death Pain *Nolam*",

"Khabar Mahsyar *Nolam*", and others. All types of *nolam* are sung in every *wirid* (a religion teaching) recitation activity, religious commemoration, and circumcision of the apostle. Especially for the death of a child, it is prioritized to convey "Nolam Kanak-Kanak". In this case, the researcher specifically discusses "Nolam Kanak-Kanak".

According to Yunus [5] in his research entitled "Literary Protest against Religious Understanding: Childhood Nazam Studies" (2001) states that the text of *nolam* (or Yunus using the term *nazam*) is the work of Karimullah bin Umami Labai Sidi Rajo from the Sungai Pua. From Yunus' book, information was obtained that Karimullah bin Umami Labai Sidi Rajo composed many Islamic literary works such as *nazam* poetry, poetry containing religious teachings. In addition to "Nazam Kanak", his works are "Nazam Dangers of the Hereafter", "Prophet Shaving", and the poem "The Padang Panjang Earthquake". Besides being known as a poet at the time, Karimullah bin Umami Labai Sidi Rajo was also a writer of story and history books. Based on Yunus's statement, "Nazam Kanak-Kanak" has been published 18 times in the Arabic-Malay (Arabic Pegon) edition by HMS Sulaiman and even continues to this day in the Latin edition.

Related to this article, the source of research data was "Nolam Kanak-Kanak" in the Minangkabau language with the Talang Maur language style. When compared with the Indonesian version of "Nazam Kanak-Kanak" in Yunus' book, "Nolam Kanak-Kanak" is no different because the Minangkabau version is only a translation from Indonesian. Even though it has been written down, *nolam* is still delivered orally by the speakers.

As a literature review, the research which is directly related to Nolam Kanak is the research that was conducted by Yunus. In addition to using the printed *nazam* text, Yunus also took field data in three places, namely Pariaman, Agam, and Pesisir Selatan. In his research, Yunus saw the myth that the death of a child in the *nazam* poem circulated in the community that supported it. The death of a child is considered to have a function that does not exist in the view of Islam. One of them is that a child who dies in his childhood will become a resident of heaven who will benefit his parents in the hereafter to be guaranteed as a resident of heaven as well. This assumption also means that the death of children in this world is a sadness, but also a blessing for parents in the hereafter, assuming that the child is the legitimacy of his parents to enter heaven. With his research, Yunus wants to investigate whether the "Nazam Kanak-Kanak" will have an influence on the development of trust that develops in three regions, namely Pariaman, Pesisir Selatan, and Lima Puluh Kota. In addition, he also revealed the extent to which

the content of the nazam supports the myth or the extent of the influence of the nazam literature [5].

In addition, the nazam research conducted by Putra [8] with the title “Theocentric Humanism in Minangkabau Islamic Literature: A Study of Minangkabau Nazams. With the theocentric humanist concept, the researcher concludes that nazam has teaching and coaching values related to Islamic teachings.

In terms of the object of this research, it has similarities with the research conducted by Yunus, namely using the Nalam Kanak-Kanak text. However, what distinguishes this research is the context of the text. The context of the text here is the place where the tradition lives and develops. In this case, the nalam tradition lives in the Talang Maur community.

2. METHODS

Nolam is a form of oral literature. Oral literature research requires a unique method [9]. By formulating the opinion of Alan Dundes, Endraswara revealed three stages of oral literature research methods, namely 1) collection, 2) classification, and 3) analysis. This research also refers to the three concepts.

The three methods are carried out using the following technique. First, the author conducted a field survey. Second, oral and written data collection. Oral data was collected by conducting interviews with Nalam Kanak speakers, community leaders, ulama, and community owners of traditions. The oral data collection technique was carried out by recording (audio or audio-visual), recording, shooting, and observing. Collecting written data by photographing Nalam Kanak found in the field and then retyping it. Fourth, data classification, and fifth, data analysis.

Data analysis was carried out using a descriptive method, namely the data collected was compiled, analyzed, and interpreted [10].

3. RESULTS

3.1. Nalam as Art

Minangkabau people used to know the tradition of *maratok* or wailing. The tradition has a different name in each region. One example is in the Lima Puluh Kota area, specifically in Bukik Limbuku, which is known for the ratok Bawak tradition. Ratok Bawak is a tradition of mourning corpses [11]. The tradition of ratok Bawak lives in a limited environment, namely in the family of the Payobada Tribe, especially the descendants of the nephew of Penghulu Basa Nan Koruk's son who died. The tradition is generally carried out when a male relative dies. All the oversized objects belonging to these people are removed during the ratok Bawak procession. People who are left behind, like, the corpse's mother will lament the good that her child has done. In her lament, the mother also

tried to persuade her daughter-in-law to accept the death patiently and sincerely. The corpse's wife also mourned her husband who had left. If the husband who has died has more than one wife, then the wives are like competing in mourning for their husbands. they tell all the behavior of her husband during life.

At that time the tradition of ratok Bawak really lived in the community. The ratok Bawak procession is a spectacle by the surrounding community. The family also facilitates the tradition, namely presenting or inviting ratok craftsmen who really have the expertise to mourn. The tradition of inviting ratok artisans (a singer in the traditional art that is practiced) because the family is not good at mourning the corpse with a sad and heart-wrenching song. The ratok's lament will trigger the family to cry even more and even beat their bodies and roll over in front of the corpses.

The tradition of ratok Bawak in the end did not continue because there was a prohibition on displaying it by ninik mamak and penghulu. The ban was also issued by the family of the Penghulu Basa nan Koruk as the owner of the tradition.

The prohibition came out along with the increasing public understanding of Islamic teachings. In Islam, it is not permissible for a person to lament and even torture himself at the time of death. In the hadith there is a threat in the form of a special punishment in the hereafter for people who like to mourn over corpses. It was narrated from Abu Malik Al-Ash'ari radhiyallahu 'anhu, the Prophet sallallaahu 'alaihi wa sallam said,

الْفَخْرُ فِي الْأَحْسَابِ، أَرْبَعٌ فِي أُمَّتِي مِنْ أَمْرِ الْجَاهِلِيَّةِ، لَا يَنْزَكُونَهُنَّ النَّايِحَةُ إِذَا: وَقَالَ وَالطَّعْنُ فِي الْأَنْسَابِ، وَالْأَسْتِسْقَاءُ بِالْجُورِ، وَالنِّيَاحَةُ لَمْ تَنْبُ قَبْلَ مَوْتِهَا، تُقَامُ يَوْمَ الْقِيَامَةِ وَعَلَيْهَا سِرْبَالٌ مِنْ قَطْرَانٍ، وَدِرْعٌ مِنْ جَزْبٍ

“There are four special things of ignorance that are still attached to my ummah and they have not left it: (1) boasting of the merits (strengths or greatness) of their ancestors; (2) denounce nasab (lineage); (3) attribute the rain to certain stars; and (4) and niyah (wailing for the dead).”

In another hadith it is stated that the Prophet sallallaahu 'alaihi wa sallam separated himself from his people who mourned the dead. It was narrated from the companion of 'Abdullah bin Mas'ud radhiyallahu 'anhu, the Prophet sallallaahu 'alaihi wa sallam said,

لَيْسَ مِمَّا مِنْ صَرْبِ الْخُدُودِ، أَوْ شَقِّ الْجُيُوبِ، أَوْ دَعَا بِدَعْوَى الْجَاهِلِيَّةِ

"It is not from our group who slaps the cheek, tore the collar of the shirt, and calls out with the call of

jahiliyyah (wailing)." (Narrated by Bukhari no. 1294 and Muslim no. 103) [10].

The majority of Minangkabau people are followers of Islam, who are famous for their traditional philosophy of life, based on the *syarak* (the law of Islam), and the *syarak* with the book of Allah. Thus, all behavior and actions must refer to the book of Allah and the hadith of the prophet that was revealed to the messenger of Allah.

Traditions that are not in accordance with religious teachings began to be abandoned. They turned to the tradition introduced by the surau people, namely Nalam Kanak-Kanak. As explained by Datuk Bijo (interview) that the Nalam Kanak-Kanak tradition developed because people were not allowed to mourn the dead bodies.

The Nalam Kanak tradition is present in the community in the form of art. Nalam Kanak—Kanak is declared an art because the text in the form of poetry is sung to convey it. Nalam Kanak-Kanak poetry is sung by the nalam craftsman with a distinctive rhythm. The very solemn rhythm of the nalam craftsman is enough as a heart healer for the family who is grieving because of the death of their child. Sadness over the departure of their child who became their baby is not that easy to get rid of. However, the content or content contained in the nalam text is enough to make them think, absorb, and reflect on the test that befell them.

The presence of *Tukang Nalam* in the homes of families who died in childhood were invited and some even came of their own volition. There are male and female nalam artisans. They came with the aim of comforting the family so as not to drag on in sadness. Usually this event is held on the second night after the death of the child and can continue on the following night according to the wishes of the family. The reading of Nalam Kanak-Kanak's poetry begins after the tahlilan or yasinan program, around 21.00-22.00. The implementation time is also not fixed, sometimes adjusting to the needs of the family.

The nalam artisan at the event was also treated to food and drinks. The dish is not a must, but as a sign of the host's gratitude to his guests.

3.2. *Children Nalam as Text*

The Nalam Kanak-Kanak texts found in Talang Maur consist of several titles, namely 1) "Khabar Kanak-Kanak di Sarugo"; 2) "Kanak-Kanak Kalua di Sarugo"; 3) "Kanak-anak Batamu dengan Ayah Bundo"; 4) "Baimbang Doso jo Pahalo"; and 5) "Kanak-Kanak Mancari Ayah jo Bundo". The following is an explanation of Nalam Anak and what is contained in the text.

Khabar Kanak-Kanak dalam Sarugo (Children's News in Heaven)

*Tolan sahabat donga curito
Iyolah sungai dalam sarugo
Dari pado dadiah putih aianyo
Minuman kanak-kanak nan mudo-mudo*

*Dalam sarugo pokannyo rami
Tatapi bukan tompat jua bali
Pokan kanak-kanak barami-rami
Tompat bamain basuko hati*

*Dalam sarugo kayunyo godang
Rantiang dan dahan bacabang-cabang
Buahnyo lobek bukan kupalang
Rasonyo manih sampai katulang*

*Daunnyo rimbun tidak takiro
Satiok rantiang lobek buahnyo
Rasonyo sojuak sangat manihnyo
Itu makanan dalam sarugo*

*Sangatlah sojuak itu makanan
Kanak-kanak rusuah gaduah pun bukan
Mandongga ayah bolahan badan
Saroto bundapun semikian*

*Rusuahnyo itu talalu sangat
Sampai badiri hari kiamat
Ayah dan bundo batapo sipat
Maso di dunia kok kurang ibadat*

*Rusuahnyo hati bukan kapalang
Sadikit tidak bahati sonang
Hari kiamat jikalau datang
Ayah dan bundo batapo sayang*

*Babitu halnyo satiok hari
Di bawah kayu banama Tubi
Mangona ayah balahan hati
Sarato bundo damikian lagi*

*Jikalau datang angin sarugo
Kayu Tubi itu nyoriang bunyinyo
Singguang-basingguang daunnyo
Lobiah bak buni biola Cino*

*Di bawah kayu data sakali
Kasiaknyo omeh intan dan podi
Tompat kanak-kanak barami-rami
Bamain-main basuko hati*

*Kanak-kanak bamain ka sana si nan
Di bawah kayu rimbun daunnyo demikian
Itu karajo sapanjang zaman
Mananti kiamat tuhan datangkan*

*Hari kiamat jikalau tibo
Kapado Jibril turun suaro
Wahai Jibril dongakan kato
Kaluakan kanak-kanak sakarang nangko*

*Hondak kaluakan sakarang kini
Di bawah kayu banamo Tubi
Poi manyonsong ayah dan Umi
Kapadang kiamat buliahnyo nanti*

*Mandongo kato demikian bunyinyo
Jibril bajalan dengan sugiro
Lamo sasaat sampailah tibo
Di bawah kayu Tubi namonyo*

....

Translation

Tolan friends hear the story
It's a river in heaven
From the white curd of the water
Young Children's Drinks

In the paradise of hemp week
But not a place to buy and sell
Children's week is bustling
Playground for joy

In heaven the wood is big
Branches and branches
The fruit is absurdly dense
It's sweet to the bone

The leaves are lush beyond measure
Every branch is full of fruit
It's cold, it's so sweet
It's food in heaven

It's very cool food
Even the kids are noisy, aren't they
Listening to dad parting
And so is the mother

The chaos is too much
Until doomsday stands
Father and mother how nature
The time in the world is less worship
The chaos of the heart is absurd
a little displeased
Doomsday if it comes
Mom and dad how dear

That's how it is every day
Under the wood called Tubi
Remembering father mate
And the mother is like that again

If the wind of heaven comes
Tubi wood is loud
Alluded to dannya
More like Sina's violin

Under the flat wood
The sand is gold and diamonds
Crowded nursery
Play happy

Children play here and there
Under the leafy wood
It works all the time
Waiting for the apocalypse God will come

Doomsday if it comes
To Jibril the voice goes down
O Jibril listen to the words
Get the kids out right now

Take it out now
Under the Wood named Tubi
Go meet dad and Umi
Can he go to the field of doomsday later

Hearing the word like that sounds
Jibril walked quickly
It took a while to arrive
Under the Tubi wood his name is

....

In this section the text explicitly describes the state of childhood in heaven and also describes the beauty and pleasures of heaven. The atmosphere of heaven is described as a river whose water is made of milk for the children to drink, there is a market where they gather and play with joy, there is a tree whose fruit is very sweet to enjoy. However, all the pleasures were not complete for them because they had not been able to mingle with their father and mother. The children still feel lonely until the apocalypse comes. When the apocalypse came, the children were expelled from heaven and gathered under the Tubi tree by Jibril on the orders of Allah. They will all be taken to the apocalypse to await the arrival of their father and mother. At that time the children wore very luxurious clothes and diamond jewelry, both boys and girls. At that time, in his left hand he held an umbrella to protect him from the heat and in his right he held a jug filled with water to give to his father and mother when they met.

Kanak-Kanak Kalua dalam Sarugo (Children come out in Heaven)

*Takadia Allah Tuhan nan kayo
Kanak-kanak bajalan pulo basamo-samo*

*Jikalau godang samo godangnyo
Laki-laki perempuan ado bedonyo*

*Bajalan baiak bukan kupalang
Batolan-tolan basamo-samo godang
Cahayonyo payuang celang gumelang
Tangkainyo perak intan bakarang*

*Daunnyo ameh indah bacayo
Ditimpone paneh bamego-mego
Tirai di topi yakup parmato
Karunia Allah Tuhan samato*

*Lamo bajalan ado sasaat
Tibolah pulo di padang kiamat
Payuang dikombang dek sangat angek
Sojuak rasonyo tubuah pun sonang*

*Kanak-kanak bajalan sampailah tibo
Di tongah padang kiamat namonyo
Batomulah jalan basimpang duo
Kanak-kanak baronti pulo di sano*

*Simpang jalan sudahlah torang
jalan sarugo kampuang yang monang
Basimpang lagi pulo di bilang
Ayah jo bundo di mano goran*

*Hati nan rusuah bacampua riang
Ayah jo bundo rasokan datang
Togak di situ bahati mamang
Di tongah jalan basimpang duo*

*Aia mato bacucua kiri dan kanan
Duduak bamonuang baibo hati
Kanak-kanak duduak barami-rami
Ayah jo bundo di mano kini*

*Di mano ayah bundo sakarang
Lah putiah mato dek mamandang
Di tongah jalan duo basimpang
Ayah jo bundo bolun datang*

*Kanak-kanak manyoru pulo di sanan
Togak badiri di simpang jalan
Wahai Allah Tuhan Rahman
Ayah jo bundo di mano gorang
....*

Translation

God's destiny is rich
Children walk together
If it's big, it's the same size
Men and women are the same

Going amazingly well

Hang out together the drums
The light of the umbrella is shining
The stem is silver, diamond is rocky

The leaves are golden, beautiful and dangerous
Overwhelmed by the heat of bamega-mega
The curtain on the edge of the gem Jacob
God's gift alone

Long walk there is a moment
Arrived in the Field of Judgment
The umbrella on the deck is very warm
It feels cool and the body is delicious

Children walk until they arrive
In the middle of the field of doomsday his name
Meet the two-way cross
The kids stop there too

The crossroads are clear
The winning village heaven road
It's said to be crossing again
Where's mom and dad

A chaotic heart mixed with joy
Mom and dad feel dating
Stand up there, be careful
In the middle of the crossroads

Tears flowing right and left
Sitting contemplating barhiba heart
Children sit together
Where are mom and dad now

Where are mom and dad now
My eyes are white from looking at
In the middle of the road two intersect
Mom and Dad haven't come yet

The children are also calling there
Standing tall at the crossroads
O Allah, Lord Tahman
Where are mom and dad
....

In the second text, it is told that children are flocking to the apocalypse. On their way they met a two-way intersection, at that intersection they waited for their father and mother. They hoped that their mother and father would go down that road. They waited a long time but father and mother had not yet come. Everyone who passed in front of them was always asked whether the old man was his father and mother. The parents who were questioned admitted that they were indeed his parents. This is evidenced by the explanation that the child's face is similar to theirs. Then, the father and mother immediately asked for

water in the child's jug because he was very thirsty. However, children do not immediately believe it. The child also asked the day of birth and death. If the question is answered, the child will give the water that the father and mother asked for. However, the water will not be handed over if the question is not answered. It turned out that the two parents were not the father and mother. Then the child continued to look for and ask every parent who passed in front of him.

***Kanak-Kanak Batamu dengan Ayah Bundo
(Children Meet with Father and Mother)***

*Sukonyo hati bukan kupalang
Ayah dan bundo nyatolah torang
Sampai batamu tangan dipogang
Lalu dicium dipaguk pinggang*

*Ayah dan Bundo bapalun-palun
Dipogang anak lalu dicium
Kasiah bacorai batahun-tahun
Ayia dikendi lalu diminum*

*Ayia diminum hilang dahago
Sangatlah Sojuak lomak rasonyo
Kapado anak lalu bakato
Wahai anakku cahayo mato*

*Wahai anakku bolahan badan
Salamo bundo anak coraikan
Tidaklah lupu diangan-angan
Jikalau lalok jadi rasian*

*Tidaklah bundo basonang hati
Jikalau lalok manjadi mimpi
Bak raso iduik anak nan mati
Mato tabangun hilang sakali*

*Sadikit tidak bahati sonang
Minum tak sojuak makan tak konyang
Rasonyo tubuah bak bayang-bayang
Kuruih lah badan litak lah tulang*

*Wahai anakku bolahan badan
Di mano dapek iko pakaian
Goang dan subang parmato intan
Podi mutiara Yakup Marojan*

*Di mano dapek golang dan subang
Bapayuang omeh baturang-turang
Tangkainyo perak intan bakarang
Kapado bundo borilah torang*

Kanak-kanak itu bakato

*Wahai lah ayah sarato bundo
Parosaian bundo sudahlah nyato
Parosaian ambo dongakan pulo*

*Parosaian ambo hondak dongakan
Salamo ambo bundo coraikan
Sungguah banyak parosaian
Bukan kupalang susah pikiran*

....

Translation

The joy of the heart is absurd
Mom and Dad, it's clear
Until we meet hands held
Then kissed on the waist

Mom and dad are swinging
Holding the child and then kissing
Love divorced for years
Water in a jug and then drink

Drink water to get rid of thirst
It's so cool it tastes good
To the child then said
O my son the light of the eye

O my son cleavage
As long as the child's mother divorces
Don't forget to dream
If you sleep so rasian

No mother is having fun
If sleep becomes a dream
Like the taste of life anan who died
Eyes wake up lost once

A little displeased
Drinking is not cold, eating is not full
The body feels like a shadow
Skinny body tired bones

O my son cleavage
Where can I get this clothes
Diamond bracelet and earring
Budi pearl Jacob Marjan

Where do you get bracelets and earrings?
Under the golden umbrella
The stem is silver, diamond is rocky
To mother, give light

The boy said
O father and mother
Mother's feelings are real
Listen to my feelings too

The feeling I want to hear
As long as I am divorced
So many feelings
It's absurdly hard to think
....

In the third part, it is an episode of the child meeting his father and mother. They hugged and missed each other because they had not seen each other for years. Father and mother drink water in a jug that their child always carries. At that time they told each other what they had experienced when the separation occurred. Father and Mother told how sad they were when their child died. The sadness made him unable to eat so that his body became thin. Similarly, the child narrates that death is painful for him. He had to be separated from his father and mother as a place to depend. The sadness is even more painful when the people he left behind mourn his departure. The pain felt like a hammer raining down on his body. Destroyed and melted all limbs when loved ones mourn his departure. As a cure for the child's sadness, the angels came to comfort him and gave him fine clothes and luxurious jewelry. However, all of that has not been able to cure a child's longing for his father and mother. Happiness comes when they are together.

Batimbang Doso jo Pahalo (Weighing Sin and Rewards)

*Rundiang sudah habih bincangan
Daripado Allah turun pidoman
Wahai Jibril hondak dongakan
Sakalian umat hondak halaukan
Halaukan umat pulo samonyo
Ka tongah padang kiamat namonyo
Janganlah tingga surangpun juo
Buliah ditimbang doso jo pahalo*

*Mandongang pidoman daripada Allah
Kanak-kanak itu sangatlah susah
Mamikiakan bundo sarato ayah
Kok borek doso ka narako hawiyah*

*Jibril sugiro pulo mahalaukan
Surangpun tiado nan tingga
Babagai Langkah umat di sanan
Satongah poruk inyo kosongkan*

*Babagai rupo umat malangkah
Sotongah pulo kakinyo guyah
Togak bapincang antaro cakah
Kapalo baantuak jadilah pocah*

*Padang mashyar sangatlah susah
Kamano diimbau ibu dan ayah
Badan nan robah umat mamijak
Bak buni aruwah darunnya tapak*

*Allahurobbi lowehnyo padang
Tidaklah tontu bujua malintangnyo
Sojuk rasonyo mato mamandang
Manusia bajalan tatungkuk tatilantang*

*Laamo bajalan di padang pato
Di padang maukuf baronti pulo
Mananti hukum supayo tapinto
Bayiak dan buruak di sanan nyato*

*Bayiak dan jaek nyato di sanan
Barang siapo buruak bagian
Hitam mukonyo bak rubah-rubah topian
Tontu narako tompat kadiaman*

*Tontu di situ bayiak dan jaek
Karano baru sudah diliek
Roman barubah mukonyo pucek
Dalam narako tatulih tompek
....*

Translation

Negotiation is over
Than Allah descends the guidelines
O Jibril want to hear
All the people want to get rid of it

Get rid of all the people
In the middle of the field of doomsday his name
Don't leave anyone either
Can sin and reward be weighed?

Hear guidance from Allah)
Children are so hard
Thinking of mom and dad
If the sin is heavy, go to hell hawiyah

Jibril immediately dispelled
No one is left
The various steps of the people there
Half empty stomach

Various kinds of people walk
Half of his legs are wobbly
Upright limping between cakah
Heads fall apart

Padang masher is very difficult
Where are you asking mom and dad

The body that fell, people stepped on
Like the sound of a tread's spirit

Alluhurobbi, the field is clear
Not necessarily transverse
It's cool to see the eye
Human walking face down

Long walk in the data field
In the field of Maukuf Baronti too
Waiting for the law to be prosecuted
The good and the bad there are real

Good and evil are real there
Whoever is bad part
His face is black like a fox's edge
Of course hell is a place to live

Of course there is good and evil
Because it's just seen
Roman turns pale face
In hell is written place
....

In this section Allah ordered Jibril to gather mankind in the field of Judgment. At that time all human beings will be weighed all the good and bad deeds. Listening to this, the children are worried about the fate of their father and mother. If the father and mother have worse than good, then Hawiyah Hell is the place. Jibril immediately did his duty to herd all mankind. At that time, all human states were shown. There are people who limp their way, there are people who beat their heads until they break. Some were trampled by other people because so many people at that time were all busy determining their own destiny. Some shouted and roared because the scales of ugliness were more. When walking on sidratulmuntaha the person immediately fell into hell. There are also those who walk sidratulmuntaha like lightning, that's a human who has a lot of deeds. In the crowd, the children were also busy looking for their father and mother.

Kanak-Kanak Mancari Ayah dan Bundo (Children Looking for Mom and Dad)

*Wahai sahabat tolan saudara
Kito hontikan khabar naroko
Kapado kanak-kanak kumbali kato
Mancari ayah saroto bundo*

*Kanak-kanak itu lalu bajalan
Ditongah padang batolan-tolan
Payuang dikiri kendi dikanan*

Barisi ayia akan minuman

*Bajalan pulo kian kamari
Payuang dikombang di jinjiang kendi
Dibuang pandang kanan dan kiri
Ayah dan bundo tiado lagi*

*Ayah dan bundo tiado berjumpa
Sudah batimbang dosa pahalo
Sakarang kini ontah dimano
Ontahlah hanyuk masuk naroko*

*Kanak-kanak manyoru maso disanan
Wahai ya Allah Tuhan Rohman
Ayah dan bundo dimano goran
Masuk naroko buruak bagian*

*Kanak-kanak manangih lalu mangaruang
Wahailah ayah bundo nan kanduang
Maso didunia kami di dukuang
Kini bacorai dek buruak untuang*

*Ayah dan bundo untuangnyo malang
Maso didunia batapo sayang
Mangasuah kami tingga sumbayang
Kini bacorai sobab dek malang*

*Maso didunia batapo susah
Mangasuah kami sangatlah payah
Manyosahkan kain loyo dan muntah
Amal sumbayang tidak bapaidah*

*Wahailah ayah sarato bundo
Sayang di anak tidak takiro
Amal ibadat tidak mangapo
Kini barondam dalam naroko*

*Wahailah bundo nan kanduang
Sambilan bulan bundo manganduang
Sampailah layia kami didukuang
Kini lah sansai dek buruak untuang
....*

Translation

O dear friend, brother
Let's stop the news of hell
To the children again the word
Looking for mom and dad

The children then walked
In the middle of the field together
Umbrella on the left, jug on the right
Contains water for drinks

Walk here and there
Umbrella carried in a jug
Throw away right and left
Mom and Dad are gone

Mom and dad don't meet
Already weighed the sin of the reward
Now it's somewhere
I don't know, I'm going to hell

Children call for time there
O Allah, Lord Rahman
Where are Mom and Dad?
Enter hell bad part

Children cry and then roar
O real mother and father
Time in our world supported
Now scattered because it's bad luck

Father and mother are fortunately poor
Time in the world how dear
Raising us to pray
Now divorced because of bad luck

How hard is the time in the world
Taking care of us is so hard
Washing sluggish cloth and vomiting
Prayers are useless

O father and mother
Love for children is immeasurable
Worship is okay
Now soaking in hell

O real mother
Nine months pregnant
Come to the end we are supported
Now it's Sansei because it's bad luck
....

In this last part, it is told that the children are looking for their father and mother who still have not met when considering the practice. The children kept walking looking for their father and mother, carrying water in a jug in their right hand and an umbrella for shelter in their left hand. Children continue to walk while lamenting the fate of their parents who may have gone to hell because they still haven't been found. In the midst of their desperation, the children begged Allah to allow them to meet their father and mother. If the parents have been in hell, the children are also willing to be put in hell as long as they can gather together with their parents. Allah granted the child's wish by ordering Jibril to remove the two parents of the child. Allah has forgiven the sins of the father and

mother of the child. Jibril immediately carried out Allah's orders. Jibril went to hell with the children to pick up her father and mother. Jibril conveyed what the purpose of his arrival was to the angel Malik. Malik opened the door of hell, where the fire was blazing and very hot. Children enter hell and take their father and mother out. As inhabitants of hell, the father and mother of the child have black marks on their foreheads. The black mark disappeared after they bathed in Bukik Araf which is located between heaven and hell. Then the child with his father and mother entered heaven with a very happy feeling.

In essence, Nalam Kanak-Kanak's poetry is sung in the midst of a family that is experiencing grief, none other than to instill patience, sincerity, and motivation to worship Allah. The following will describe the meaning of these three key words, namely patience, sincerity, and motivation.

Nalam poetry as a literary work certainly has a function for the heir community. According to Horace, alluding to the function of literature means to unravel the relationship between humans and literature [13]. In other words, as the following expression goes, "good literature is the second path to truth." In essence, the function of literature is expressed by Horace in very short words, but dense in meaning, namely *dulce et utile* which can be translated as "entertainment" and "teaching" [13]. Therefore, the function of literature only plays on the two realms of the word.

The same is true of Nalam's poetry. Nalam poetry is spoken in the midst of a family who is experiencing grief on the seventh night and so on if the family still wants to get together to release their grief.

The death of a child is not something that is easily forgotten and will never even be forgotten for the father and mother because God places the child in a very noble position in the life of his parents. According to Kristina [14], among the honors that Allah has bestowed on their parents are 1) children are a trustee, as can be seen in the Al-Quran Surah Az Zariyat verse 56 [15]. Amanah literally means 'something entrusted to someone else'. Based on this, it means that parents who have children are creatures who are trusted by God to entrust the creatures he created. As a parent, you must take care of the trust that was entrusted to you. 2) children are a gift from Allah. The presence of children can bring happiness to their parents [15]. 3) children as a test and a trial for their parents (At Taghabun verse 15) [15]. 4) Children as the successor of the lineage (Al Baqarah verse 133) [15]. The presence of children is the successor of offspring and the ideals or dreams of their parents. Therefore, parents have an obligation to educate their children on the path of goodness. 5) Children as guardians of parental rewards. In this context what is meant is a pious child. Children who have obedience and piety only to Allah. His piety guarantees that his prayers for

his parents will be answered. 6) Children as independent beings, namely children have their own destiny. All attitudes and actions taken by children are their accountability to Allah [14].

However, when the death of a child comes in the lives of parents, they must be sincere and patient to accept it. In this context, nolam poetry plays a role in providing entertainment and teaching to the community. *Tukang Nolam* who also has good religious knowledge and insight conveys and explains the wisdom behind the child's death. At that moment the family instilled an attitude of patience, sincerity and at the same time the motivation to increase piety to Allah.

Patience according to language means "preventing" and "holding back", while according to *syarak* is "restraining the lust from the will and holding back the tongue from complaining, and holding the limbs from hitting the cheeks, tearing clothes because of sadness and so on [16]. Patience is peace of mind in the face of trials. Sincerity means fulfilling Allah's commands without considering any personal gain or reward [16]. Finally, the word 'motivation' is an impulse that arises in a person consciously or unconsciously to take an action with a specific purpose [2].

Talking about patience and sincerity are words that are easy to say, but hard to practice. When someone is afflicted with disaster and we as visitors will say hopefully you are patient and sincere in accepting this test. However, when calamity befalls us, it is so hard for us to be patient and willing to accept this fact. However, as religious people we are obliged to have and practice patience and sincerity in ourselves so that all the tests and trials we face can be accepted with grace.

The teachings of patience and sincerity are instilled through the nolam text. Explicitly in the text is described the condition of all humans in the afterlife for all the deeds they have done while in the world. The final destination of the afterlife is said in the text only two, namely heaven and hell. If you don't want to feel the torments of hell, then as a human being, you are submissive and obedient and patient and sincere for something that has been determined by Allah. Don't complain about the destiny that Allah has given, then Allah will put the people into paradise.

All the descriptions of human life that have been described in the text of *Nolam Kanak-Kanak* above are enough to teach listeners to motivate themselves to do their best in life so that they do not become losers.

4. CHILDREN'S NOLAM TEXT IN TOLANG MAUR'S COMMUNITY PERSPECTIVE

No matter how good a teaching is if it is accepted and interpreted wrongly, then what is wrong is not the teaching. However, people who interpret it wrong. Another analogy that was conveyed by *Ustad 'a million people'*, *Zainuddin M.Z.* is when you measure wood, is it wood that goes with the meter or the meter that goes with the wood. The wood should follow the meter. If the meter goes with the wood, if the wood is too short, the meter is cut.

Related to this, the *Nolam Kanak-Kanak* text contains good values that are very appropriate to be conveyed to the community, especially for the family of the deceased child. However, according to *Yunus* from the results of his research in the three regions of *Agam, Pariaman, and Pesisir Selatan* the text of *Nolam Kanak-Kanak* is misinterpreted. The people there consider that the death of a child at an early age is a guarantee for parents to enter heaven. The error is more visible when there are parents who pray for their children to die at an early age. With the hope that the parents will get the intercession of the child who died.

However, this is not the case for the *Talang Maur* community. From the results of interviews with local people, it was stated that the death of children before puberty was indeed believed to be a *wasilah* for their parents to enter heaven. However, it is not understood that easily for them. They understand that if the test of death can be accepted with sincerity and patience, then heaven will be the reward.

Such understanding of the *Talang Maur* community cannot be separated from the role of the *ulama* in the area. According to *Datuk Bijo*, who is also a preacher in *Talang Maur*, he stated that every *wirid* recitation in our *surau (ustad)* always reminds the public regarding issues of *aqidah*, the last days, heaven and hell and their application in life. As far as he knows, there is nothing to worry about people's understanding of the *Nolam Kanak-Kanak* text.

5. CONCLUSION

Nolam Kanak-Kanak is a poem that is sung especially at the time of the death of a child at an early age or before puberty. The way of conveying and in terms of the form of the text, the *Nolam Kanak-Kanak* tradition is seen as a work of art. This tradition can be spoken by men or women. Usually the *Nolam Kanak-Kanak* tradition is delivered at night after the *tahlilan* or *yasinan* event.

As a text, *Nolam Kanak-Kanak* contains good values that really deserve to be passed on to the next generation. Among the values of goodness are summarized in patience and sincerity which must be

the life guidelines for every human being. The community's perspective on the Nalam Kanak-Kanak tradition is good. There is no visible error in the community's understanding of the concept of child death. This straightening of understanding is a sign of the strong role of the ulama in instilling religious issues in the community.

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