

Intertextuality and Islamic Literary Narratives in Kabanti Bunga Malati from Buton, Southeast Sulawesi

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Abstract

This study explores the intertextual relationships and Islamic narratives in Kabanti Bunga Malati, a traditional oral literary work from Buton, Southeast Sulawesi. Kabanti serves as a medium for conveying religious, moral, and social values within the Butonese community. Kabanti Bunga Malati by La Ode Muhammad Nafiu offers advice on the ideal Muslim character, including the importance of humility, self-purification, self-control, and avoiding unlawful acts. This research employs a qualitative descriptive method with intertextual and hermeneutical approaches. Julia Kristeva's theory of intertextuality is applied to understand the relationship of Kabanti Bunga Malati with other Islamic texts, such as the Qur'an, Hadith, and Sufi literature. Friedrich Schleiermacher's hermeneutical approach is used to analyze the Islamic messages within the text, focusing on both linguistic structure and authorial intent. The primary data comes from the Kabanti Bunga Malati manuscript, while secondary data is derived from relevant books and scholarly articles. Data collection techniques include reading, note-taking, and describing key points related to the research topic. Data analysis employs content analysis, chosen for its ability to identify themes, patterns, and relevant categories from the collected data. The findings show that Kabanti Bunga Malati plays a crucial role in conveying Islamic teachings through poetic form, religious symbolism, and strong moral messages. It has a close connection with various classical Islamic texts, including the Qur'an, Hadith, Sufi literature, and other Islamic literary works. The Islamic narrative in this text emphasizes the balance between ritual and morality in daily life and highlights the importance of self-reflection as a mirror to achieve spiritual purity. These findings are expected to contribute to the study of Islamic literature in the Nusantara and enrich the understanding of the role of local literature in preserving religious teachings and cultural values in Butonese society.

Keywords: Kabanti Bunga Melati, Intertextuality, Islamic Narrative, Islamic Nusantara Literature, Buton.

1. Introduction

Kabanti is a form of oral literary tradition that has developed within the Buton community in Southeast Sulawesi, serving as a medium for conveying customary, religious, and moral values. In this tradition, Kabanti is not merely a form of entertainment but also acts as a tool for transmitting religious teachings, advice, social critique, and moral values to the community (Muslim, 2019; Hidayatulloh, 2020). Kabanti encompasses various topics such as ethics, the relationship between humans and God, and social norms, making it an effective tool for informal education (Sahlan, 2012). The existence of Kabanti helps to preserve Buton's culture and local wisdom,

serving as an important means of maintaining the continuity of traditional values and religious teachings amidst the changes of modern times (Tundreng et al., 2023).

Kabanti in Buton was written in manuscript form using the Wolio language and Arabic-Malay script. The tradition of writing kabanti in this region reached its peak in the 19th century, particularly during the reign of the 29th Sultan of Buton, Muhammad Idrus Kaimuddin (1824–1851). In addition to being recognized as a sultan, Muhammad Idrus Kaimuddin was also renowned as a scholar and a prominent literary figure. As a poet, he produced numerous Kabanti works that were deeply infused with Islamic teachings (Ilyas, 2017). In addition to him, several other literary figures emerged from the Buton royal court, such as La Ode Kobu (Metapasina Baadia), La Ode Muhammad Nafiu (Yarona Labuandiri), and H. Abdul Ganiu (Kenepulu Bula).

Kabanti Bunga Malati by La Ode Muhammad Nafiu (Yarona Labuandiri) is a poetic work that offers advice on the morals and behavior of an ideal Muslim, emphasizing the importance of maintaining purity, humility, avoiding lies, and steering clear of forbidden acts. Kabanti Bunga Malati also reflects the concept of true courage, which lies in the ability to control one's desires and teaches the meaning of wealth, which is not solely measured by material possessions but by the willingness to share. At the end of this kabanti, the author stresses that the purpose of his poem is to serve as a mirror for readers, encouraging them to self-reflect before facing death. The messages conveyed through Kabanti Bunga Malati embody a blend of Islamic values and Buton's local wisdom, highlighting how this oral literary tradition serves as an important medium for spreading and internalizing religious teachings within the community's everyday life.

Research on Kabanti has been conducted in various previous studies. One of them is the research by Ali Rosdin (2014), titled "*Aspek Kultural 'Bismillahirrahmânirrahim' dalam Keislaman Orang Buton: Kajian terhadap Kabanti Ajonga Inda Malusa*." This study reveals that the meaning contained in the Kabanti manuscript Ajonga Inda Malusa reflects a transcendental aesthetic experience related to tawhid, the awareness of God's oneness as the only ultimate entity. Through hermeneutic analysis supported by literary sociology theory, it was found that the expression *bismillahirrahmânirrahim* is a literary tradition of Sufi poets in the Buton Sultanate, representing Islamic etiquette based on the Qur'an and Hadith. This tradition played a significant role in shaping the Islamic paradigm of the Buton community in the past, integrating the religious dimension into all aspects of their lives.

Furthermore, the research conducted by Hardiman and Ardianto (2016), titled "*Kabhanti Wuna Media Komunikasi Tradisional dan Tantangannya di Era Globalisasi*," highlights that Kabanti Muna, as a form of traditional art, functions as a medium for conveying moral messages, ethics, and cultural values that remain relevant for preservation in the current era of globalization. Kabanti contains many messages that are still significant and worthy of being conveyed in modern times. While kabanti from Southeast Sulawesi is generally known for its use of Sufi-oriented words, terms, and imagery, kabanti Kulisusu tends to focus on elements of nature, particularly those related to maritime life.

The research conducted by Dina Komalasari et al. (2022), titled "Didactic and Humanistic Philosophical Value in Literature Kabanti Buton," illustrates how the moral and ethical values in the poem Kabanti Bula Malino can provide life lessons and encourage the creation of a better social life filled with wisdom and humanity. Additionally, the study by Heksa Biopsi Puji Hastuti et al. (2023), titled "Considering the Position of Men and Women in Kabanti Ajonga Indaa Malusa: The Concept of Preparing Ideal Family in Buton," reveals how Kabanti Ajonga Indaa Malusa reflects the views of the Buton community regarding the ideal roles of men and women in the family and how these responsibilities and roles complement each other to create household harmony.

Furthermore, the research conducted by Nur Santriani Utari Azim et al. (2024), titled "Semiotic Analysis of Kabanti Tula-Tulana Koburu," reveals that Kabanti Tula-Tulana Koburu conveys a deep reflection on various aspects of life, such as death, limitations, challenges, hope, and the meaning of human existence. The text emphasizes the transient and vulnerable nature of humanity, as well as the importance of facing destiny with deep awareness and careful preparation. Additionally, this Kabanti serves as a moral reminder to avoid negative behaviors such as arrogance, excessive euphoria, and actions that violate norms.

This research will focus on Kabanti Bunga Malati, a traditional literary work from Buton that contains Islamic narratives and local cultural aesthetics, which have not yet been explored by the academic community. The study aims to analyze the intertextual relationships between Kabanti Bunga Malati and other texts and to identify the Islamic narratives embedded within them. This focus is expected to offer new insights into the dynamics and richness of Buton's traditional literature, which remains largely untouched by scholars.

In analyzing Kabanti Bunga Malati, the intertextuality approach provides a relevant analytical framework to understand how this text connects with other texts within the Islamic literary tradition. The theory of intertextuality, as introduced by Julia Kristeva, emphasizes that every text is always intertwined and interacts with other texts (Kristeva, 1977). Through the intertextual approach, one can observe how the moral values and religious teachings in Kabanti Bunga Malati are drawn from, adapted, or interpreted from Islamic sources. Additionally, this approach enables researchers to delve deeper into the relationship between Kabanti Bunga Malati and other local traditions.

In addition to the intertextuality approach, the researcher also employs Friedrich Schleiermacher's hermeneutic perspective. Schleiermacher's hermeneutics provides a comprehensive analytical framework for understanding Islamic narratives in Kabanti Bunga Malati. This approach involves two main aspects: grammatical interpretation, which examines the linguistic structure and historical meanings of words, and technical interpretation, which focuses on the author's intent and broader worldview (Schleiermacher, 1998). By applying Schleiermacher's hermeneutics, the researcher can explore how Kabanti Bunga Malati conveys Islamic teachings within the socio-cultural context of Buton society.

This research is expected to provide new insights into the richness of traditional Buton literature, particularly in the context of Islamic narratives conveyed through Kabanti Bunga Malati. Additionally, it aims to contribute to the development of Islamic literary studies in the Nusantara, demonstrating how religious teachings can be internalized and expressed through local literary works. Furthermore, this research is anticipated to pave the way for future studies exploring the relationship between oral traditions and the cultural and religious identity of the Buton community.

2. Research Methods

This research is a qualitative descriptive study. The qualitative method was chosen to guide the understanding and in-depth exploration of phenomena through the process of collecting and analyzing non-numeric data (Nassaji, 2020). The data sources for this research were obtained through a literature study method. The literature study was conducted as a crucial phase in the research process by gathering references from existing literature, thus gaining a comprehensive understanding and reviewing theories closely related to the research topic (Adlini et al., 2022). The data sources in this study consist of primary and secondary data. The primary data source in this research is Kabanti Bunga Malati, written by La Ode Muhammad Nafiu (Yarona Labuandiri). Meanwhile, the secondary data sources in this study include books and scientific articles that serve as supporting and complementary references for the research. The data collection techniques in this research involved reading, noting, and describing key points related to the research topic. The data analysis technique in this study employs content analysis. Content analysis was chosen because it can identify relevant themes, patterns, and categories from the collected data (Krippendorff, 2019).

3. Results and Discussion

3.1. Kabanti Bunga Malati

Kabanti Bunga Malati is a traditional literary work from Buton, Southeast Sulawesi, written by La Ode Muhammad Nafiu, also known as Yarona Labuandiri (d. 1930). The manuscript of Kabanti Bunga Malati is preserved in the British Library under the code EAP212/3/23 as part of the effort to preserve Butonese literature through the Endangered Archives project. Below is the transliteration and translation of Kabanti Bunga Malati:

No.	Transliteration of Kabanti Bunga Malati	Translation of Kabanti Bunga Malati
1.	Sii saangu kabanti oni wolio # Akarangia mia moka bongo-bongo	This is a poem in Wolio language # Composed by a foolish person
2.	lpituana ngangaranda momampodo # Abanti-banti karona momadakina	Offering a heart that cannot reach far # Reflecting on one's own flaws
3.	Teafikiri kadakina feelina # Inda saangu amalana malapena	And remembering his wrongful deeds # Not a single good deed he holds
4.	Bari-baria mingkuna inda kana # Amisikini inda tesampokanana	All his actions are incorrect # His poverty is unmatched
5.	Ahina mpuu indamo akosimbau # Dadiakamo ingkomi malapena	His disgrace is beyond comparison # Because you are all good people
6.	Teingkomiu momalapena mingkuna # Teemo duka mofahamuna kasega	And you possess noble character # Along with a brave disposition
7.	Fikiri mpuu sapupu limiu # Ingkita sii takosaro isilamu	Think as carefully as possible # We are adherents of Islam
8.	Tembakana takosaro isilamu # Tau rampana pemingkua momalape	We are named Muslims # Because of our virtuous behavior
9.	Tee malingu saro sampo simbauna # Asala fikiri iaku kabongo-bongo	And every name similar to ours # Perhaps only my foolish thoughts
10.	Teembakana takosaro isilamu # Tapeeloa malingu momalangana	We are named Muslims # We seek all that is noble

11.	Tape karido malingu modakina # Soopodona okalope isarai	We distance ourselves from what is evil # Enough goodness in the shariah
12.	llarangina tapekarido mpuu # Mai rangoa komiu manga andiku	What was composed is to avoid entirely # Listen, my younger siblings
13.	Teingkomiu mosiraha momakasu # Baa-baana otandana isilamu	And you, close acquaintances # The first sign of Islam
14.	Tapekangkilo karota te pakeata # temoduka tapekangkilo mingkuta	Is purifying ourselves and our garments # Our behavior must be improved
15.	Tapeeloa malingu mingku yitambe # Ogau-gau boli umakasuia	We should act with humility # Falsehood should not be approached
16.	Moharamuna opekaridoa mpuu # Tuamo sii tandana isilamu	And all that is forbidden should be shunned # Such are the signs of Islam
17.	Ofahamuna malo-malo konowia # Kufikiria kabarina pituangu	We awaken ourselves morning and evening # My thoughts amount to seven
18.	Ise kabeka juaaka akaea # Talu piara apaaka oincaju	First is fear, second is shame # Third is preservation, fourth is awareness
19.	Lima sabara anaaka pekalambe # Ompuu-mpu kamondona pituangu	Fifth is patience, sixth is humility # Doing good completes the seven
20.	Tuamo sii pakea momuliana # Okalapena minaaka idunia	This is the garment of nobility # Its goodness stems from the world
21.	lakherati amembali sikisaa # Mairangoa kasega momaiapena	In the afterlife, punishment is faced # Listen to the virtue of courage
22.	Okasegana malingu mia malape # Mincuanapo isarongi amasega	The courage of every good person # Is not called bravery
23.	Nesabutuna atalo sabara lipu # Tabeanamo isarongi amasega	If it's only about conquering every land # But true bravery is
24.	Atalo mea hawa nafusuuna # Mincuanapo isarongi amaeka	When one controls his desires # Not called a strong person
25.	Nesabutuna apendee apogera # Tabeanamo isarongi amaeka	Or a skilled fighter # Except those who possess fear within themselves
26.	Hengga akana mendee beamate # mincuanapo yisarongi amakaa	Protected until the end of life # Not called a strong person
27.	Nesabutuna asuungi batu buti # Tabeanamo isarongi amakaa	If they only lift heavy stones # But rightly called strong
28.	Apooli faradhu alimbati sunati # mincunapo yisarongi amalute	When they fulfill both the obligatory and the voluntary acts # Not called weak
29.	Nesabutuna yinda pooli mingku # tabeanamo yisarongi amalute	If they are merely incapable of working # But truly called weak
30.	Mosaangu indamo te amalana # mincuanapo yisarongi rangkaea	If not a single good deed is done # Not truly called wealthy
31.	Nesabutuna abari arataana # tabeanamo yisarongi rangkaea	If it's just about having abundant riches # But truly called wealthy
32.	Hengga hakuna apekadawuaakamo # Mincuanapo isarongi misikini	If he willingly shares his possessions # In reality, the poor person
33.	Nesabutuna inda tearatana # Tabeanamo isarongi misikini	Is not the one without wealth # But the poor person is
34.	Apelua aarasi kohakuna # Mincuanapo isarongi maradika	One who yearns for others' rights # And humbly accepts his fate
35.	Nee sabutuna apoupua ipau # Tabeanamo isarongi maradika	Still hoping for what belongs to others # Not truly called free
36.	Amaradikamo iwaana narakaa # Mincuanapo isarongi apintara	If it's just about holding positions # Truly, the free one is
37.	Nesabutuna alentu sabara giu # Tabeanamo isarongi apintara	Already free from hellfire # Not truly called knowledgeable
38.	Hengga saangu dosana amataua # Mincuanapo isarongi amakida	If it's just about counting all things # Truly knowledgeable is
39.	Alawaoni yinda kasunu-sunu # mincuanapo yisarongi amakida	One who is free from sin # Not truly called intelligent

40.	Alawani nangkiru yinda baraaakea # Minucanapo isarongi motandai	If fluent in answering questions # But truly called intelligent
41.	Nesabutuna inda mali-malingu # Tabeanamo isarongi motandai	One who has insight beyond appearances # Not called a memorizer
42.	Sakija mata inda abaraaka opuna # Mincuanapo isarongi ahafili	If he does not forget God for even a moment # Not called a reciter
43.	Nesabutuna ahafili quraani # Tabeanamo isarongi ahafili	If it's just about memorizing the Quran # Truly called a reciter
44.	Akanamea malingu mingku malape # Mincuanapo isarongi asilamo	When all his actions are correct # Not truly called a martial artist
45.	Nesabutuna inda kanea tobo # Tabeanamo isarongi asilamo	If only not harmed by a dagger # But a true martial artist
46.	Hengga sanganga inda kanea oni # mincuanapo yisarongi islamu	Whose every word remains flawless # Not truly called a Muslim
47.	Nesabutuna aturu asambahea # Teahajimo ambuli imadina	If it's just about diligent prayer # Or even the body already performs hajj
48.	Tabeanamo isarongi isilamu # Moo saangu indamo teamarana	But truly called a Muslim # Is one who never gets angry
49.	Ozahirina tawa obatinina # kawaiaku morikana kabanti siy	In both outward and inward states # For me, in writing this poem
50.	Sakuburimo yinda teikapoikaku # simbau mpu takamata paiaa	I wrote with no other purpose # As if we are looking into a mirror
51.	Barasalana bitaosi sabantara # waktuna yindapo tamate siy	May we follow it for a moment # Before we encounter death
52.	Nedaangia tabatanga majulena # kokurampuu komiu aronipea	Only God knows the end # O Lord, I implore Your grace
53.	Simbauduka laengana mokona # kopeelua komiu rangampea	Forgive me, for I have many faults # And grant my heart to be strong
54.	Osabutuna iyaku abari mpuu # momajulena oniku teamangkuku	For me, the reasons are too many # Especially for my children and my siblings
55.	Soomo opu yitu momataua # tekuimani waopu amponi yaku	Only God knows the cause # With my faith, O Lord, forgive me
56.	Bari-baria dosaku molapasina # tee dosaku yindapo yipewauku	All my past sins # And those I have yet to commit
57.	Satotuuna amponimu alalesa # oadilimo atopene kabarina	Indeed, Your forgiveness is vast # Your mercy is truly abundant

Kabanti Bunga Malati presents a narrative that reflects the author's spiritual and moral journey towards achieving balance. As a text that embodies Islamic values, this Kabanti offers the perspective that being a Muslim is not only measured by formal acts of worship but also through daily behavior that reflects sincerity, patience, fear of God, and wisdom in safeguarding oneself from reprehensible acts. The narrative begins with the author's confession as an ignorant person who seeks the attention of the audience, demonstrating humility as part of self-awareness, aiming to draw the reader closer to the messages being conveyed.

In the following section, the author provides a warning about moral conduct by emphasizing the importance of purity in behavior and the obligation to avoid forbidden actions. The author imparts moral advice on avoiding falsehood, maintaining the cleanliness of one's clothing and body, and cultivating positive habits such as rising early, which are signs of religious devotion. Additionally, this kabanti distinguishes between true courage and physical strength, highlighting that true bravery lies in the ability to control one's desires, and strength is not solely measured by physical capability but by endurance in performing righteous deeds.

The author also highlights the distinction between wealth and wisdom, where true wealth is the willingness to give to others, while wisdom is measured by one's ability to remain free from sin. This kabanti touches on issues related to morality, the virtues of social interaction, and the importance of maintaining consistency in good behavior until the end of life. The main message conveyed is that being a Muslim is not solely measured by formal worship but by the ability to control emotions and forgive—manifestations of spiritual and moral balance in daily life.

3.2. Intertextual Relationship of Kabanti Bunga Malati with Other Texts

The intertextual approach to Kabanti Bunga Malati can provide insights into the relationship of this text with other texts within the Islamic literary tradition. Using Julia Kristeva's theory, intertextuality not only highlights how one text reflects, adopts, or modifies elements from other texts, but also how the text actively engages in dialogue with previous works (Maclean et al., 2018; Oropeza & Moyise, 2016).

Intertextuality in Kabanti Bunga Malati is not limited to implicit references to Islamic moral and ethical teachings but also relates to various other textual sources that have strongly influenced its formation. Some of the key texts underlying Kabanti Bunga Malati include the Qur'an, Hadith, Sufi literature, and other classical Islamic literature that serve as its moral and spiritual foundation. Additionally, the oral tradition and local literature of Buton also play a crucial role in shaping the cultural and aesthetic context of this Kabanti. The following are the texts that form the background of Kabanti Bunga Malati:

Qur'an

Kabanti Bunga Malati contains many ideas rooted in the teachings of the Qur'an, such as the concept of morality and the importance of good conduct. For instance, the teaching to maintain personal purity and cleanliness of clothing (lines 13–14) refers to the concept of cleanliness as taught in the Qur'an, such as in Surah Al-Muddathir, verse 4: "And purify your garments." This concept aligns with the Qur'anic teachings that emphasize physical cleanliness as an integral part of worship, as reflected in various other surahs.

Additionally, the theme of self-control in this Kabanti is grounded in the teachings of the Qur'an, such as in Surah Al-A'raf, verse 201, which states: "Indeed, those who fear Allah, when an impulse touches them from Satan, they remember [Him] and at once they have insight." This verse emphasizes the importance of the ability to control oneself and maintain proper behavior.

Hadith of the Prophet Muhammad SAW

Many moral teachings reflected in Kabanti Bunga Malati also have roots in the hadiths of Prophet Muhammad SAW. One relevant example is the hadith concerning the definition of true courage. In one hadith, Prophet Muhammad SAW said: "The strong man is not the one who is good at wrestling, but the strong man is the one who can control himself when he is angry" (al-Bukhari, 2018). This aligns with a verse in Kabanti that emphasizes that true courage is the ability to control one's desires (verse 24).

Moreover, the emphasis on patience and trust in God's will (tawakal) that appears in this Kabanti also aligns with various hadiths that highlight the importance of these virtues. A hadith narrated by Abu Hurairah reports that the Prophet Muhammad SAW said, "Whoever remains patient, Allah will grant him patience, and no one is given a better and more abundant gift than patience" (al-Bukhari, 2018). This demonstrates how Kabanti absorbs the moral values explicitly taught by the Prophet Muhammad SAW.

Sufism Literature and Islamic Moral Teachings

Many moral and spiritual teachings in Kabanti Bunga Malati bear similarities to Sufi teachings found in classical Islamic literature. For instance, the concept of the seven principal behaviors (verses 18–19) is reminiscent of the discussion on maqamat (spiritual stages) in Sufism, which consist of virtues such as patience (sabr), trust in God (tawakal), renunciation (zuhud), and fear of Allah. In Sufi literature like Risalah al-Qushairiyyah by Al-Qushayri and Ihya' Ulum al-Din by Al-Ghazali, these behaviors are described as crucial steps toward attaining closeness to Allah. In Risalah al-Qushairiyyah, Al-Qushayri explains that these stages form the foundation for a Sufi as they journey along the spiritual path toward Allah. Meanwhile, in Ihya' Ulum al-Din, Al-Ghazali provides an in-depth understanding of the importance of these virtues as essential steps in the process of soul purification. (al-Ghazali, 2018; al-Qushayri, 2018).

Moreover, the concept of spiritual strength being prioritized over physical strength is also a recurring theme in Sufi teachings. This highlights the strong influence of Sufism in shaping Kabanti Bunga Malati, where the text serves as a medium to convey Islamic spiritual values to the people of Buton.

Classical Islamic Literature

Kabanti Bunga Malati also shows similarities with several classical Islamic literary works, such as Qasidah Burdah by Imam Al-Busiri, which praises and teaches Islamic ethics through poetry. Just as Qasidah Burdah uses poetry to convey moral messages and self-discipline, Kabanti Bunga Malati similarly utilizes the local poetic format to impart the same teachings.

The similarity between Kabanti Bunga Malati and Qasidah Burdah lies in the use of poetic form as a medium of instruction. Both utilize poetry as a tool to convey moral messages, ethics, and spiritual teachings aligned with Islamic values. Poetry becomes an effective medium because its structure and rhythm can emotionally influence the reader or listener, allowing spiritual and moral messages to resonate more deeply.

In Kabanti Bunga Malati, moral and spiritual teachings are conveyed through language and symbolism familiar to the people of Buton, while Qasidah Burdah employs linguistic style and references that resonate within the Arab and Islamic cultural context. However, their objectives are similar: both aim to shape individual behavior in accordance with Islamic teachings through reflection, self-control, and the practice of virtuous ethics (Nihayah, 2015).

Specifically, both Kabanti Bunga Malati and Qasidah Burdah use poetry as a means to internalize Islamic values into daily life. By emphasizing the importance of ethics and self-control, these works also portray a reflective spiritual journey. Thus, Kabanti Bunga Malati can be understood as a form of Islamic acculturation through a locally relevant approach while maintaining an essence that aligns with the universal values of Islam, as exemplified in classical works like Qasidah Burdah.

In addition to Qasidah Burdah, Kabanti Bunga Malati also shares similarities with Nasihat al-Muluk by Al-Ghazali, which emphasizes the importance of behavior and morality for rulers and the general public. Like Nasihat al-Muluk, this Kabanti offers universal advice that can be applied by everyone, both as individuals and as members of society.

The similarity between Kabanti Bunga Malati and Nasihat al-Muluk lies in the universal nature of the advice they convey, which is not limited to a specific group but can be applied by every individual in daily life. Although Kabanti Bunga Malati uses a local cultural approach, the values it imparts encompass teachings on noble behavior, relationships with others, and one's connection with God, which are relevant within both the social and spiritual context of the community. This is similar to how Al-Ghazali structured Nasihat al-Muluk to provide broad guidance on improving human conduct, both as leaders and as members of society.

In Kabanti Bunga Malati, there are advisory elements aimed at guiding the behavior of the broader community to reflect higher virtues such as kindness, patience, and modesty. This aligns with Al-Ghazali's purpose in Nasihat al-Muluk, where he emphasizes that good behavior is not only essential for leaders but also for every individual in order to create a just and prosperous society (Eslami & Moniri, 2020).

By offering universal advice, Kabanti Bunga Malati reflects an effort to shape both individual and community behavior with moral and spiritual teachings aligned with Islam. These values are not confined to the context of power or specific elites but permeate all levels of society. Therefore, Kabanti Bunga Malati can be regarded as a comprehensive guide to life, much like Nasihat al-Muluk, which is not only directed at rulers but also provides guidance to the general public on living a life rooted in morality and spirituality.

Oral Traditions and Local Literature of Buton

In addition to Islamic texts, the oral tradition and local literature of Buton also play a significant role in shaping Kabanti Bunga Malati. Buton's rich oral traditions, filled with poetry, pantun, and folklore, provide the format and structure for this text. The use of pantun as a medium for conveying moral teachings demonstrates an effort to align Islamic teachings with local forms of expression familiar to the Butonese people. During the early stages of Islam's spread in Buton, da'wah strategies often incorporated Islamic teachings with local traditions to facilitate their acceptance by the community. In this context, Kabanti Bunga Malati reflects a fusion of Islamic values and local culture, a hallmark of the Islamization process in the Nusantara.

Overall, Kabanti Bunga Malati is not merely a standalone text but rather the result of a dialogue between various texts and traditions. The influence of the Qur'an, hadith, Sufi literature, and classical Islamic literary works is evident in the moral and spiritual narratives conveyed. On the other hand, this text is also deeply rooted in Buton's oral traditions and local literature, showcasing the adaptation of Islamic teachings within the local cultural context.

3.3. Islamic Narrative in Kabanti Bunga Malati

Through Schleiermacher's hermeneutical analysis, Kabanti Bunga Malati reflects a holistic and contextual Islamic narrative, conveyed through moral messages expressed in poetic and symbolic language. Friedrich Schleiermacher's hermeneutical approach will explore this text from two main aspects: grammatical interpretation and psychological interpretation. These two aspects work together in an effort to uncover the meaning and intent behind the text of Kabanti Bunga Malati. The following are the Islamic narratives embedded in Kabanti Bunga Malati:

The Importance of Purity of Heart and Self-Control

The Islamic narrative in Kabanti Bunga Malati emphasizes the importance of preserving purity of heart and self-control in practicing Islamic teachings. In Kabanti Bunga Malati, the Islamic narrative highlights the central role of purity of heart and self-control as the foundation for practicing Islam. This text emphasizes spiritual significance and inner purity through the metaphorical symbol of "jasmine." In Butonese culture, the jasmine flower symbolizes purity and sanctity. The use of this symbol serves as a reflection of the Islamic concept of

qalibun salim (a sound heart), which is the essence of a noble Muslim. The purity of heart not only pertains to the cleansing of negative traits but also emphasizes sincerity of intention and moral integrity.

The depiction of jasmine in Kabanti Bunga Malati refers to a comprehensive understanding of Islam, which is not limited to outward ritual practices but also encompasses the inner and moral dimensions. This aligns with Al-Ghazali's perspective, which emphasizes the importance of the inner dimension in Islam, including purity of heart, correct intentions, and sincerity in every act of worship (al-Ghazali, 2018). In this view, the purity of the heart becomes the primary measure for every action performed by a Muslim.

In addition to purity of heart, this text also emphasizes self-control as a form of true courage. In Butonese tradition, the concept of courage is not solely defined by the ability to face enemies physically but rather by the ability to control one's desires and maintain behavior in accordance with Islamic teachings. This illustrates that self-control is understood as the mastery over negative impulses that could corrupt morality. This concept aligns with the teaching of *jihad an-nafs* in Islam, which refers to the struggle against one's own desires to attain virtue and obedience to Allah. (Shihab, 2013).

The Importance of Self-Reflection and Islamic Identity

In Kabanti Bunga Malati, self-reflection becomes an essential part of a true Muslim's identity. Self-reflection is depicted through the symbol of the "mirror," which in Islamic literary tradition often represents the need to evaluate and improve oneself. This symbol encourages individuals to turn inward, assess their behavior and intentions, and correct any shortcomings to align with Islamic teachings. This concept is in harmony with the teachings of *tasawwuf*, which emphasizes the process of *muhasabah* (self-introspection) in the pursuit of *tazkiyatun nafs*, or the purification of the soul (al-Ghazali, 2018).

The Islamic identity in this kabanti is not merely defined by a name or title but rather by behavior and concrete actions. In several lines, the author explicitly states that being a Muslim means living a life that reflects Islamic values, such as purity of heart, submission to God, and care for others. Islamic identity is not measured solely by formal status or symbolic attributes like a name but by behavior that embodies moral Islamic values, including purity of heart, submission to God, and concern for fellow humans. This reflects the concept of *akhlak* in Islam, which emphasizes ethical practice and behavior as a true representation of faith. (Ibn Miskawaih, 2017).

The True Meaning of Strength, Wealth, Intelligence and Courage

The Islamic narrative in Kabanti Bunga Malati presents a comprehensive teaching on the meanings of strength, wealth, intelligence, and true courage from a moral and religious perspective. Strength, in the context of this narrative, is not merely demonstrated through physical ability but rather through the capacity to fulfill religious obligations and practice self-control. This is evident in the author's emphasis that a truly strong person is not someone who can physically defeat opponents, but someone who can control their desires and consistently follow religious commandments. Additionally, Kabanti Bunga Malati defines wealth not just as material possession but also as the quality of generosity and the ability to share with others. Thus, the author asserts that the truly wealthy are those who are willing to give and take social responsibility, in line with Islamic teachings that view wealth as a trust to be used for the benefit of others.

Furthermore, the concepts of intelligence and wisdom are also interpreted within moral and spiritual dimensions. The author does not merely assess intelligence based on intellectual ability or memorization skills, but rather on spiritual maturity and the ability to guard oneself from sin. In this regard, Kabanti Bunga Malati promotes a holistic understanding of Islam, where true intelligence and wealth are not solely focused on intellectual or material aspects but encompass moral and spiritual depth. Thus, this text implicitly emphasizes the importance of balancing worldly needs with a strong religious devotion as the fundamental foundation for living a meaningful and responsible life.

Moral and Spiritual Education Through Islamic Narratives

Kabanti Bunga Malati serves as a medium for moral and spiritual education in the Butonese community. Schleiermacher's hermeneutical approach reveals that this kabanti is not merely a poetic work but also a means to convey moral and religious teachings that are relevant to everyday life. Through its teachings on the meanings of strength, wealth, intelligence, and true courage, the author seeks to instill Islamic values that encompass all aspects of life, from ritual dimensions to moral and social dimensions.

The use of symbols such as "jasmine" and "mirror" reflects an effort to internalize Islamic values into the daily lives of the Butonese people. These symbols not only convey moral messages implicitly but also help the audience understand Islamic teachings within the framework of their local culture. Thus, Kabanti Bunga Malati creates a syncretism between Islamic teachings and Butonese cultural values, allowing for a more holistic and contextual understanding of Islam.

Overall, Kabanti Bunga Malati portrays a holistic and contextual Islamic narrative through Schleiermacher's hermeneutical analysis, understanding Islamic teachings as a life guide that encompasses all aspects, from rituals to morality and ethics. This narrative emphasizes the importance of purity of heart, self-control, self-reflection,

and balance between ritual and morality in practicing Islam. Kabanti Bunga Malati determines Islamic identity not only through a name or title, but also through behavior and actions that embody Islamic teachings. Butonese society understands Islam as a comprehensive moral guide, as illustrated by the teachings on the meaning of strength, wealth, intelligence, and true courage. Therefore, Kabanti Bunga Malati serves not only as poetry but also as a profound medium for moral education, deeply relevant to the lives of the Butonese people.

4. Conclusion

Based on the research findings, it can be concluded that Kabanti Bunga Malati is a traditional literary work with profound moral and spiritual significance. This work reflects a comprehensive Islamic narrative, manifested through ethical messages and local cultural symbolism. Through the choice of the jasmine flower as a symbol, the text portrays purity of heart as the essence of a true Muslim, while self-control is identified as the true form of courage from the perspective of Islamic teachings.

From an intertextual perspective, this research reveals that Kabanti Bunga Malati shares a close connection with various classical Islamic texts such as the Qur'an, Hadith, Sufi literature, and other Islamic literary works. This intertextual relationship is not only limited to the adoption of moral teachings but is also evident in the adaptation of poetic forms and the use of religious symbols that serve as mediums for spiritual instruction. The strong influence of Sufi literature is clearly reflected in the moral narrative, which emphasizes the importance of self-control, patience, and asceticism (*zuhud*) as stages in the journey toward self-purification.

The Islamic narrative in Kabanti Bunga Malati is conveyed through moral messages that emphasize purity of heart, self-reflection, and the balance between ritual and moral dimensions in daily life. This narrative explicitly communicates the universal values of Islam by using local cultural symbols, thus creating a holistic and contextual form of Islamic narrative. Islamic identity is not solely defined by formal attributes but rather by tangible actions that reflect sincerity, piety, and social responsibility.

Overall, this study finds that Kabanti Bunga Malati functions not only as a spiritual guide but also shapes societal views on the meanings of strength, wealth, intelligence, and true courage. So, Kabanti Bunga Malati does a good job of combining Islamic teachings with the Buton culture by using intertextual strategies and symbols. It also serves as a useful way for the community to learn morals.

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