

Similarities in Textual Contents between Burung Simbangan Poetry and Siti Zubaidah Poetry

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Abstract—One of the scripts stored in the Lambung Mangkurat Museum, Kalimantan Selatan Province, is Burung Simbangan Poetry. The interesting part is that this script has several similarities to Siti Zubaidah Poetry. This research is a philological study, of which the research aims to reveal the existence of a script amidst the owner's ethnicity. The method applied to understand these scripts is a qualitative method using a content analysis technique. The data source comprises both of scripts documents. The findings of this study include several similarities in the narrative between Burung Simbangan Poetry and Siti Zubaidah Poetry. These similarities are the stories about (i) a protagonist who has multiple wives; (ii) a first wife (the oldest), who assists her husband in a war until victory; (iii) a first wife (the oldest), who disguises herself as a man; (iv) a protagonist who is imprisoned in a poisonous well; (v) a protagonist who is hit by a chained arrow; (vi) the oldest wife, who assists her husband in reclaiming a young wife kidnapped by an enemy; and (vii) a protagonist assisted by four loyal *patih*, or commanders.

Index Terms—myth, legend, philology, Burung Simbangan Poetry, Siti Zubaidah Poetry

I. INTRODUCTION

One of the scripts stored in Lambung Mangkurat Museum, Kalimantan Selatan Province, Banjarbaru, is Burung Simbangan Poetry. It is a Banjar classic written in Jawi letters by an anonymous author. From the language and paper used, this poem is believed to have been written in the early 1800s or early 1900s. Meanwhile, from its content, which is filled with India-Hindu nuance, this poem can be considered a literary work under the influence of India-Hindu. The script of Burung Simbangan Poetry has 1003 stanzas.

One interesting factor is that this script bears several similarities to Siti Zubaidah Poetry, while if it is examined according to genre and period, these two scripts are very distinct. According to genre, Burung Simbangan Poetry is categorized as myth, while Siti Zubaidah Poetry is legend. According to time period, Burung Simbangan Poetry is a part of Banjar classical literature from the age of India-Hindu and Siti Zubaidah Poetry is part of Banjar classical literature from the age of transition from Hinduism to Islam.

Syair Siti Zubaidah is well-known in Kalimantan Selatan. In the 1970s, this poem was performed every Saturday night on Radio Republik Indonesia (RRI) Banjarmasin by Ms. Saniah. At this time, in villages, people gathered in the homes of those rich enough to have radios. They came there with one purpose: to listen to Syair Siti Zubaidah performed by Ms. Saniah.

Similar to Burung Simbangan Poetry, Siti Zubaidah Poetry was also written in the Jawi alphabet. The Melayu scripts, especially those stored in Lambung Mangkurat Museum, are mostly written in the Jawi alphabet, as only the few educated people in Banjar were able to write using Latin letters. Most people were illiterate of the Latin alphabet but knew the Jawi alphabet.

These people learned the Jawi alphabet from religious teachers directly at these teachers' houses. In these houses, they also learned about Islam. During this period, Islamic holy books were written in the Jawi alphabet. Therefore, with their knowledge of the Jawi alphabet, written communication, including letters from teachers to their disciples and literary works in this era, were also written in the Jawi alphabet. Sometimes, the scripts written in the Jawi alphabet were also called Jawi books. This paper aims to compare Burung Simbangan Poetry and Siti Zubaidah Poetry.

II. RESEARCH METHOD

This study used a qualitative method with the texts as the primary data source. To understand these texts, the researcher applied a hermeneutic approach and content analysis technique. A hermeneutic approach is an approach that prioritizes persistence and accuracy in reading texts. Repeatedly reading texts is a method used to grasp the meaning along with the details and that takes those details into account, as well. This approach is inseparable from the content analysis technique. Krippendorff (2004) stated that content analysis is "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use".

The hermeneutic approach and the content analysis technique are interconnected. How content analysis works, which is known as hermeneutic circles, becomes how hermeneutics works in order to understand the messages of a text. Krippendorff (2004) argued that "The analysts acknowledge working within hermeneutic circles in which their own socially or culturally conditioned understanding constitutively participate". The hermeneutic circle is an observation

and thorough reading of textual contents to understand the overall content of the text. The observation and thorough reading of the text followed by partial observation and reading of the text is continuously repeated; therefore, this activity is similar to an unsaturated circle. The saturation ends when the essential meaning of the text is considered precise.

In relation to the hermeneutic circle, Ricoeur (2012) restated three important aspects in attempts at interpreting, defining, and explaining a text. These three aspects include: (i) to interpret the text's verbal meaning is to interpret it wholly; (ii) defining a text is to define it as an individual; and (iii) a literary text involves a horizon of potential meanings, which can be actualized in many different ways.

III. LITERATURE REVIEW

Burung Simbangan Poetry and Siti Zubaidah Poetry are the inheritance of Banjar classical literature in the form of texts. Usually in literary studies, classical literature in the form of scripts is first studied by philologists using their philological theories. These philologists are at the vanguard of textual research. Robson (1994) argued that for classical literary works to be "read and comprehended", two things can be done: to present and interpret the multiple meanings contained within the text itself.

Philology originates from a Greek word of *philos* or 'love' and *logos* or 'word' and is commonly affiliated with the study of textual content or meaning of an ancient script (Sudjiman, 1995). This ancient script was composed by an ancient community. Due to these inherited scripts, today's generation can acknowledge the life in the past. The scripts depict the overview of a past culture, the culture of the ancestors of a nation. Philology attempts to reveal the cultural products of a nation through the study of language used in the written inheritance (Baried, 1985). Some types of culture of an old community (traditional community) are discussed in classical scripts. These classical texts comprising traditional people's culture are called scripts.

Philological studies require the patience and precision of researchers. In studying a script, the only data source is the script itself. The author and the society it was written in and existed in are no longer valid due to the passing of generations and time. Effendi (2017) argued that humans who supported a culture no longer exist due to changes in ages and generations; however, because of their legacy in the form of readable scripts, the traces of their culture from time to time can be perceived and understood by the next generations. From these scripts, the next generation can understand and inherit the values of humanity, spirituality, views of life, skills, and other legacies that are supposed to be known and embraced. Different from modern literary works, other than the work itself as a research data source, researchers can still perceive the community of readers and other cultural environments that lived together with these literary works. In other words, the interpretation of modern literary works is easier and more certain than the interpretation of ancient literary works. However, the result of a study or research is truly determined by the researchers' integrity.

Other than the absence of a possible interaction between the researcher and other data sources but the script, the researcher also faces another obstacle, which is the fact that generally the script was oral. It is uncertain exactly when these oral stories were transcribed by a copyist as a written script. Ikram (1997) argued that the birth of classical or traditional literature is very different from the birth of a modern literary work. In the traditional world, the connection between literature and the society it was born in is very close. The literature circulated within the community and became theirs until it was written down. It was clear that the line between oral and written literature was blurry.

Nusantara literary scripts can be categorized into four periods. First, the scripts containing the original stories of Nusantara. Second, the Nusantara scripts filled with stories with an India-Hindu nuance. Third, the Nusantara scripts containing stories combining Hindu and Islamic nuances. Fourth, the Nusantara scripts with an Islamic nuance (see Effendi). Generally, the writing was known in Nusantara land when Hinduism began to spread. In this period, the stories with an India-Hindu nuance were circulated among the community.

After the arrival of Islam, the copying of scripts became popular. Moslem Nusantara litterateurs skillful in writing Arabic letters collectively copied many scripts they were familiar with. It did not matter whether it was original, Hindu-nuanced, or Islam-nuanced— everything was copied in the Arabic-Melayu or Jawi alphabets.

The scripts with an Islamic nuance written in the Jawi alphabet were known as literary books. Fang (1991) argued that literary books comprised of a wide range of studies, including about Alquran, interpretation, *tajwid*, broadcasts, *ul-Islam*, proposals, *fiqh*, Sufi science, *tasauf* science, withdrawal, remembrance, *rawatib*, prayers, talismans, treatises, wills, dan the book of tib (medicine, incantations). Furthermore, the Jawi alphabet was not only used for literary books with a nuance of Islam but also for writing literary works with a nuance of Hindu (including Burung Simbangan Poetry). Jawi means the people of Java, including Melayu. Arabic people in the past considered Nusantara the island of Java. Therefore, the Melayu writing using Arabic letters was known as the Jawi alphabet (Isa, 1999).

The stories in Banjar scripts are mostly legends and myths. Legends are stories that are believed by the authors' society to be based on true events, while myths are stories that are also believed by the authors' society but are also considered sacred by the authors. The sacredness of the myth can be seen when the narrative begins with certain rites, such as burning incense and reciting prayers that have to be performed by the storytellers. Legendary and mythical stories are filled with pralogical aspects in which the stories are logical to the creators of the story yet illogical to others. These aspects include humans who are immune to weapons, weapons that launch fire, humans who can fly, etc. (Effendi, 2017).

Liaw Yock Fang (1991) stated that there are few Siti Zubaidah Poetry scripts. The oldest script is stored in the SOAS library (MS 37083) dated 1256 H (1840 M). Siti Zubaidah Poetry has 3373 stanzas. Sayekti and Jaruki (2016) transliterated the script of Siti Zubaidah Poetry stored by a resident of Marabahan (Kalimantan Selatan). The script had been transliterated from the Jawi into the Latin alphabet by Irawan (2009).

IV. THE SIMILARITIES BETWEEN BURUNG SIMBANGAN POETRY AND SITI ZUBAIDAH POETRY

Several similarities between the Burung Simbangan Poetry script and the Siti Zubaidah Poetry script are presented in this study.

A. A Protagonist with Multiple Wives

The protagonist in Burung Simbangan Poetry has a number of wives. Similar to that story, the protagonist in Siti Zubaidah Poetry also has a number of wives. However, the argument about this case has had different bases or reasons. In Hindu literature, having multiple wives was considered a prestige for a knight. A wife seized during a war, especially a war that involved many knights from different creatures (physical and spiritual creatures), raises the value of the knight. He would become very respectable and admirable. In the literature with a Hindu nuance, a knight can have as many wives as he wishes. This refers to the magical ability possessed by the knight. The more powerful he is, the more wives he can have.

Different from Islamic literature, marriage is conducted in order to fulfill the mandate of the Prophet Muhammad. The Prophet recommended or allowed men to have four wives on the condition that they act fairly toward their four wives.

The character in Burung Simbangan Poetry who has multiple wives was Wijaya Karti, who already had 39 mistresses and was seeking another to reach 40. The lyrics depicting the knight can be seen in the following Burung Simbangan Poetry.

Original poetry	Meaning
<i>Wijaya Karti raja bestari Tiga puluh sembilan ada berputri Tetapi belum diambilnya istri Karenalah lagi hendak mencari</i>	Wijaya Karti the powerful king Thirty-nine ladies are his own But not yet taken as wives So much to look for
<i>Kuranglah satu barisi galuh Lagi mencari seorang tubuh Hendak mencukupkan empat puluh Jadi mencari bersungguh-sungguh</i>	It still one more young lady More looking for a body Want to make forty So, he seek hardly

Another character in Burung Simbangan Poetry with multiple wives was Manik Suntana. Manik Suntana is the main character in this story and is described as having two wives: an unnamed one and a wife named Princess Gumilang Sari. Princess Gumilang Sari was obtained by Manik Suntana after he had defeated a number of knights who had also competed for her.

In Siti Zubaidah Poetry, it is mentioned that the protagonist, King Ahmad Syah, also has four wives. The happiness and harmony among these four wives are depicted in the following lyrical stanzas.

Original poetry	Mean
<i>Raja Ahmad Syah terlalu suka Beroleh istri elok belaka Sama tak jemu dipandang mata Keempatnya sama dikasihkan juga</i>	King Ahmad Shah too much love Got beautiful wives Similarly, all are nice see The four were equally astonished
<i>Keempat putri terlalu suka Berkasih-kasih bagai saudara Putri Rahmah pandai memelihara Mengikuti perangai bunda saudara</i>	The four wives too much like Love each other like a sister Princess Rahmah expert in preserving Follow her mother's attitude
<i>Terlalu kasih akan madunya Tidak bercerai keempatnya Terlalu sangat baik hatinya Laku Zubaidah habis diturutnya</i>	Too much love for her concubines The fourth no divorce Too very good-hearted Zubaidah's conduct was followed over

B. The First Wife Assisting Her Husband in War

In Burung Simbangan Poetry, Lord Manik Suntana and his four commanders were defeated in a war against Wijaya Karti. Manik Suntana, who rode a white tiger, was pierced by Wijaya Karti's arrow. The arrow turned into a chain and bound him and his white tiger. Manik Suntana then fell down into the wilderness.

In his plight, Manik Suntana removed a bunch of flowers from a pouch. The flowers turned into a lady (who is Manik Suntana's first wife). She was sad to see her husband in that state. He told her what had happened to him. Upon hearing his story, she was also engulfed in this sadness and was willing to assist him in a war to reclaim his young wife.

Eventually, the war was won by Manik Suntana, thanks to the help of his powerful first wife (oldest wife). The event of the oldest wife assisting her husband in a war in Burung Simbangan Poetry is depicted as follows.

Original poetry	Meaning
<i>Macan putih Manik Suntana Terlalu sangat gundah gulana Panah rantai itu terkena Jatuh malayang ke sini sana Ia pun jatuh ka tengah hutan Dibawa panah yang kasaktian Hati di dalam tarlalu rawan Air matanya jatuh barhamburan</i>	White Tiger of Manik Suntana Over of upset Both were shot by an arrow conjured a chain Fall float zig zag They fell down into the wilderness Dragged by a magic arrow His heart too vulnerable The tears fell down scattered
<i>Gundah sangat tiada terpari Di dalam hutan seorang diri Kembang diungkai dengan lestari Lalulah hidup menjadi putri Tuan putri sakit hatinya Melihatkan hal itu suaminya Lalulah segera ia bartanya Apakah kakang asal mulanya Manik Suntana menyahut perlahan Berbagai warna yang dikatakan Sedikit tiada yang bertinggalan Putri mendengar belas kasihan</i>	His deep sorrow imperceptible In the woods alone Flowers taken out from the pouch Then transformed into a princess The Princess hurts hearted To see the state of her husband She immediately asked What happened my dear Manik Suntana responded slowly Various colors were said Not a bit left behind She heard lovingly
<i>Tuan putri berhati goyang Ia berkata pada sekarang Katanya aduh paduka kakang Adinda hendak turut berperang</i>	The princess heart swung She said at present She said oo...my honey Let your lover leave for fighting
<i>Tuan putri intan habandung Anaknya ajar meminta tolong Bersaru-seru mintalah tolong Kedegaran ka surga Kayangan Mendung</i>	Princes Intan is akin a beautiful painting She begged to the God Ask for help Her voices reached heaven Creating a cloud
<i>Sakalian Dewa membari berkat Rantai hilang pada sesaat Manik Suntana sukanya sangat Lalulah segera hendak berangkat Terlalu suka di dalam dada Istrinya dipeluk dicium serta Jika tiada emas adinda Pastilah mati badan kakanda</i>	The Gods bless her The chain disappeared flashy Manik Suntana was very happy Leaving the wilderness immediately Too much glad in the heart His wife was hugged and kissed If no gold were yours Certainly, I became a dead body

In Siti Zubaidah Poetry, King Zainal Abidin's wife, Siti Zubaidah, came to free him and his four commanders who were taken hostage by seven Chinese princesses. Thanks to her help, King Zainal Abidin and his four commanders were freed and won the war. In attempts to free her husband, Siti Zubaidah disguised herself as a man named Syahar. Syahar was accompanied by her best friend, Rukayah Putri. Rukayah also disguised herself as a man named Nahar. The event is narrated in Siti Zubaidah Poetry as follows.

Original poetry	Meaning
<i>Syahar itu sangat gagahnya Kunci besi dapat dipatahkannya Sama sekali dibukakan semuanya Terlalu suka di dalam hatinya</i>	Shahar looked very gallant The iron lock can be broken Absolutely everything was open Too much love in his heart
<i>Setalah pintu sudah terbuka Tampaklah wajah sultan paduka Tanda yakin cahaya di muka Separti kuning tampaknya juga</i>	After the door was open Looks at the face of the lord The signs are sure to light up in advance Yellow spots seem to be as well
<i>Syahar pun tidak terpandangan Kepada Nahar disuruh ambilkan Coba Adinda tolong ambilkan Biar Kakanda menyambutnya tuan</i>	Shahar was not seen He asked Nahar to take Please bring me something Let me greet the master

C. A First Wife Disguises Herself as a Man

In the attempt to assist her husband to win the war in both in those examples, the protagonists' wives disguised themselves as men. The disguise of Manik Suntana's wife is narrated in Burung Simbangan Poetry as follows.

Original poetry	Meaning
<i>Tuan putri muda perlinti Menyipat meng-Ajar dewa yang sakti Menjadikan diri laki-laki Pantas manis bukan separti</i>	Young Princess of a pearl Prya to the almighty God To turn him into a man Her appearance is completely akin to a man
<i>Putri meski suka dan riang Bagaikan pakaian lanang-lanang Pantas manis bukan kepalang Memakai senjata tumbak dan parang</i>	Princess felt likes and cheerful Like a man's clothes Her appearance is unbelievable Holding a spear and a machete

In Syair Siti Zibaidah, she disguised herself as a man, as narrated below.

Original poetry	Mean
<i>Kata orang yang punya madah Kepada putri bermohon sudah Lalu memakai paras yang indah Separti laki-laki pakaian berpindah</i>	Says someone with flatter To the Princess begging something Then wear a beautiful face As far as male cloak is moving
<i>Lalu berjalan dengan segera Ke negeri Yunan muda pervira Langsung masuk ke dalam negara Mendapatkan maharaja putra</i>	Then walk right away To the Yunan country as a young soldier Jump directly into the country Got the emperor
<i>Hamba ini tidak berbanyak kata Sudah tertangkap raja yang jaya Ke dalam penjara dimasukkan serta Zubaidah konon menggantikan tahta</i>	I do not say too much Have catch by a glorious king Thrown into the jail Zubaidah supposedly ascended the throne
<i>Akan Zubaidah muda bangsawan Bergantilah nama Syahar Pahlawan Adil dan murah barang kelakuan Kasih kepada teman dan kawan"</i>	Will Zubaidah young patrician Replace her name with Syahar the hero Fair and cheap behavior Love to friends and companions
<i>Adapun Rukayah putri yang paut Nahar konon nama yang nyata Bijak bestari jangan dikata Seorang tidak tahu warta</i>	The Rukayah princess akin a beautiful painting Nahar is supposedly her real name Unbelievable brilliant One does not know the news

D. A protagonist Imprisoned in a Poisonous Well

In Burung Simbangan Poetry, it is mentioned that lord Manik Suntana and his four commanders are put in a prison in the form of a well filled with poison. The prison is locked with three layers and guarded by an army. In Siti Zubaidah Poetry, it is mentioned that King Zainal Abidin and his four commanders are captured by Chinese princesses and then put into a prison with a steel door, wherein flows a deadly poisonous well.

The event of Manik Suntana being thrown into a prison full of poison is related as follows.

Original poetry	Meaning
<i>Manik Suntana sudahlah dapat Sertalah patih yang berempat Kelimanya itu lalu diikat Ke dalam kunjara itu dibuat</i>	Manik Suntana already got Accompany by his four commanders The five were then tied Thrown into the jail
<i>Sudah dibuat ke dalam penjara Dimasukkan racun obat yang tua Serta dikunci berlapis tiga Balatentara suruh berjaga</i>	Already made into prison An old toxic poison was put inside And three layered locked The guard queue outside
<i>Amarah segala menteri dipati Menjaga keranda malamnya hari Setelah sampai ke tujuh hari Dibuang ke laut dengan lestari</i>	The anger of all the commanders Take care of the night coffin After Reaching seven days Thrown to the sea certainly

In Siti Zubaidah Poetry, the event of King Zainal Abidin and his four commanders is depicted as follows.

Original poetry	Meaning
<i>Putri ketujuh mendengar katanya Terlalu sangat malu rasanya Raja Cina sangat murkanya Sambil bertitah dengan marahnya</i>	The seventh Princess heard a news She was too shy about it The King of China was very angry Spoke his anger
<i>Baiklah dia kita siksakan Ke perigi racun kita masukkan Inilah baik kita balaskan Perkataan kita tidak diturutkan</i>	Let us torture them Pour the poison into the well This is our revenge Our words were not obeyed
<i>Setelah didengar berenam putri Titah baginda raja bestari Berkata kepada segala menteri Bawalah dia masukkan perigi</i>	After hearing the six Princesses The virtuous king commands Said to all commanders Bring him to the well
<i>Baginda dibawa putri berempat Ke dalam taman pagar yang rapat Perigi racun penjuru empat Berpintu besi dikunci rapat</i>	The king was transported by the four Princesses Inside the locked tightly garden Four corners of the poisonous well Iron door locked closely

E. A protagonist Hit by a Chained Arrow

In Burung Simbangan Poetry, it is mentioned that Lord Manik Suntana and his four commanders were shot by a chained conjuring arrow by commander Ambak Sigara. In Siti Zubaidah Poetry, it is mentioned that king Zainal Abidin and his four commanders were hit by a chained arrow by a Chinese princess named Kilan Syamsu.

The event of the protagonists being shot by a chained arrow is narrated in Burung Simbangan Poetry as follows.

Original poetry	Meaning
<i>Adapun Patih Ambak Sigara Melihat geger balatentara Amarah patih tiada terkira Bersemedi mengejar Dewa Batara</i>	As for commander Ambak Sigara Seeing his army in turmoil Infinite anger expressed Meditate to God
<i>Menjadikan asap di atas gagana Sampai kepada manik Suntana Gelap pandangan ke sini sana Hatinya bimbang gundah gulana</i>	Make smoke beyond the ultimate cloud Get to Manik Suntana Dark sight everywhere His heart is doubtful and upset
<i>Ambak Sigara semedi pulang Panah rantai segera diting Macan Putih hilang pemandang Lalulah jatuh melayang-layang</i>	<i>Ambak Sigara meditate back</i> Chain arrows immediately appointed The White Tiger lost sight Falling down hover
<i>Macan Putih Manik Suntana Terlalu sangat gundah gulana Panah rantai itu terkena Jatuh melayang ke sini sana</i>	White Tiger of Manik Suntana Too very doubtful and upset The chain's arrow hit them Falling floating zig zag

In Siti Zubaidah Poetry, a similar incident was also experienced by the protagonist, king Zainal Abidin, and his four commanders. That event is depicted by Siti Zubaidah Poetry as follows.

Original poetry	Mean
<i>Pikir putri di dalam hatinya Raja Kumbayat sangat eloknya Dengan adinda sangat patutnya Baik kuambil akan suaminya</i>	The princess thought in her heart Lord Kumbayat was very handsome With her is very well suited Well I took as a husband
<i>Baiklah aku menangkap dia Sayang hatiku membunuh dia Parasnya elok bangsawan mulia Seperti bulan purnama raya</i>	Well I caught him It is too pity to kill him The noble aristocrat is exquisite Like the full moon
<i>Jika sudah di dalam tanganku Masakan tidak menurut kataku Aku perbuat seperti saudaraku Terlalu berkenan rasa hatiku</i>	If it is in my hand Impossible did not follow me I do like my brother Too much to feel my heart
<i>Setelah dipikir sedalam-dalamnya Segera mengambil anak panahnya Dipannahnya Jakfar serta keempatnya Menjadi tali yang mengikatnya</i>	After a deep thought Take an arrow immediately Shooting Jakfar's and the fourth Become a string that binds them

F. A First Wife Assists in Reclaiming Her Husband's Young Wife Who Has Been Kidnapped

In Burung Simbangan Poetry, it was narrated that a wife helps her husband fight to reclaim his young wife who has been kidnapped by the enemy. It was mentioned in Burung Simbangan Poetry that the young wife (second wife) of Manik Suntana was kidnapped by a powerful man named Lord Wijaya Karti. Manik Suntana was helped by his first wife to reclaim her. In Siti Zubaidah Poetry, the first wife, Siti Zubaidah, sincerely forgives the second wife's mistake and marries off her husband to two other ladies.

The event of a first wife assisting in reclaiming her husband's young wife who has been kidnapped is depicted in Burung Simbangan Poetry as follows.

Original poetry	Meaning
<i>Ia pun terbang dengan bersegera Menuju negeri Pasir Sigara Tiada tersebut lagi antara Bertemu kepada balatentara</i>	She flew in a hurry Lead up to the land of Pasir Sigara There is nothing between Meet the army
<i>Berdua itu memandang ke tengah medan Bertemu segala menteri sekalian Orang melihat tercengang heran Manik Suntana datang berkawan</i>	The two looked at the battlefield Meet all commanders People look surprised Manik Suntana came to be a friend
<i>Tuan putri segera berubah Menjadikan dirinya sepucuk panah Mancur cahaya yang amat limpah Siapa memandang berhati gundah</i>	The princess soon changed Make herself as an arrow Emit sparkling light Who looks at the desperate
<i>Manik Suntana muda bestari Memegang panah asalnya putri Bersiku tunggal raden berdiri Panah dilepas dengan lestari</i>	The young and brilliant Manik Suntana Holding the arrows incarnation of the Princess Single angled the lord stands An arrow was shot precisely
<i>Seperti kilat panahnya terbang Suaranya berdengung seperti kumbang Terlalu takut senjata orang Semuanya pada masuk ke kumpang</i>	The arrow flying like a flash Its sound buzzed like a bee Too afraid of people's weapons It is all get into the machete holder

In Siti Zubaidah Poetry, the story of the first wife (Siti Zubaidah) who marries off her husband due to love and devotion to him, as well as to implement Islamic sunnah, is depicted by Siti Zubaidah Poetry as follows.

Original poetry	Mean
<i>Demikian itu konon ceritanya Sultan Abidin dikawinkannya Kilan Cahaya jadi istrinya Sultan Yunan yang memberinya</i>	So, the story supposedly goes The King Abidin was matchmade Kilan Cahaya becomes his wife Sultan Yunan as a matchmaker

Sultan Yunan was an alias for Siti Zubaidah disguised as a man. Therefore, king Abidin has three wives: Siti Zubaidah, Putri Sejarah, and Kilan Cahaya. After a few moments, he was married again by Siti Zubaidah. Siti Zubaidah's reason to do that again was for her husband to fulfill the Islamic sunnah, which allows men to have four wives. The story of Siti Zubaidah marrying off her husband can be seen in the following lyrical stanzas.

Original poetry	Meaning
<i>Adapun Zubaidah putri Berkata kepada suami sendiri Hendak bekerja tujuhnya hari Menikahkan Tuan dengan Rukayah Putri</i>	As for Princess Zubaidah Says to her husband Want to work seven days Get married the Lord with Rukayah Putri
<i>Putri Rukayah Laila yang pautu Dialah jadi saudaranya beta Budinya banyak kepada kita Biarlah sama naik setahta</i>	Princess Rukayah Laila the beautiful akin a painting She is become my sister Her buddy is much to us Let us get up the throne
<i>Baginda mendengar kata istri Baginda tersenyum manis berseri Katanya wahai kemala negeri Sudahlah banyak kakanda beristri</i>	The lord heard the wife say He smiled sweetly He said, oh my country jade I have a lot of wives
<i>Mohonlah kakanda tuan kurniakan Beristri tidak kakanda niatkan Tuan seorang sudah sangat kucitakan Meskipun seribu istri tidak kusamakan</i>	Ask your best friend Married do not your intension Only you are my destiny Although a thousand wives do not make me crazy
<i>Zubaidah tersenyum memandang muka Sambil berkata lakunya suka Istri kakanda barulah tiga Hukum syara sampaikan juga</i>	Zubaidah smiled at her face As she says he likes Your wife is only three Sunnah law recommends four
<i>Cukup empat apa salanya Karena laki-laki sudah adatnya Sunat konon mengikut nabinya Janganlah pula mengurungkannya</i>	What is wrong with four wives Because men have their custom Sunnah was said to follow the prophet Do not abandon it

G. A Protagonist Accompanied by Four Loyal Commanders

In Burung Simbangan Poetry and Siti Zubaidah Poetry, the protagonists were accompanied by four loyal commanders. In Burung Simbangan Poetry, the protagonist, Lord Manik Suntana, was accompanied by four commanders, and in Siti Zubaidah Poetry, the protagonist, King Zainal Abidin, was also accompanied by four commanders.

In Burung Simbangan Poetry, the protagonist, Manik Suntana, was accompanied by Patih Layang Tarbang, Simbar Gunung, Umbak Sigara, and Sangga Alam. The story of the four commanders who were loyal to the protagonist, Manik Suntana, is narrated in Burung Simbangan Poetry as follows.

Original poetry	Meaning
<i>Adapun Patih Layang Terbang Di atas awan ia pun datang Tiada berpisah empat orang Dengan segala senjata parang</i>	As for commander Layang Terbang Even beyond the cloud he came No separation of four people With all the machete weapons
<i>Simbar Gunung Ombak Sigara Bersama terbang di atas udara Sangga Alam sama bermara Berpisah dengan balatentara</i>	Simbar Gunung and Ombak Sigara Together fly over the air Sangga Alam move forward Separated with their troops
<i>Patih yang empat di atas angkasa Bertemu dengan Manik Suntana Sujud menyembah patih keempatnya Berkabar segala tingkah lakunya</i>	The fourth commander on the sky Meet with Manik Suntana Praying to worship the fourth one Tell all stories
<i>Manik Suntana berkata perlahan Kitalah ini apa pikiran Tempat pencuri sudah ketahuan Putri pun sudah di dalam taman</i>	Manik Suntana said slowly This was what our mind is The place of the thief was caught The princess was already in the garden
<i>Keempat Patih menyembah sekarang Gustiku jangan berhati goyang Ayo ke sana kita berperang Merebut putri intan dikarang</i>	All commanders worship now My Lord do not upset Let us go for fight Snatch the Princess Intan at the rock

In Siti Zubaidah Poetry, the protagonist, King Zainal Abidin, was accompanied by four loyal commanders. They are Jakfar Sidik, Umar Baki, Abdullah Sani, and Muhammad Muhyidin. These four loyal commanders fiercely fight the Chinese army attacking the Kumbayat nation. The following lyrical stanzas depict their loyalty and heroism in protecting and fighting for the Kumbayat nation and their King.

<p><i>Jakfar Sidik segera berlari</i> <i>Umar Baki wazir yang gahari</i> <i>Abdullah Sani muda bestari</i> <i>Terjun dari balairung sari</i></p> <p><i>Muhammad Muhyidin berdatang sembah</i> <i>Kepada Baginda usul yang pitah</i> <i>Ampun tuanku duli khalifah</i> <i>Sekalian rakyat mau dikerah</i></p> <p><i>Jakfar dan Umar Abdulah serta</i> <i>Masuk mengamuk memerang senjata</i> <i>Tampik dan sorak gegap gempita</i> <i>Laku seperti gajah yang meronta</i></p>	<p>Jakfar Sidik immediately ran Umar Baki the vizier of the king The young and brilliant Abdullah Sani Plunge from the royal audience hall</p> <p>Muhammad Muhyidin come and pray To his lord speak fluently Mercy my lord oh your majesty All the people want to be deployed</p> <p>Jakfar and Umar Abdulah accompany Enter the arena raging by holding weapons The air was filled with the whoop and uproar Akin a struggled elephant</p>
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V. DISCUSSION

The similarities between the scripts of Burung Simbangan Poetry and Siti Zubaidah Poetry indicate that one of them copied from or was influenced by the other. Looking at the genre, Burung Simbangan Poetry, whose genre is myth, existed before Siti Zubaidah Poetry, whose genre is legend. As seen from the aspects influencing the narrative, Burung Simbangan Poetry was influenced by Indian Hindu literature, which existed before Siti Zubaidah Poetry, which was influenced by Transitional Period literature, which was a transition from Hindu to Islamic society.

There are some indications that Burung Simbangan Poetry was a literary work with India-Hindu influence. This indication comes from the existence of (i) characters mediating to obtain supernatural powers, (ii) characters who can fly skillfully, (iii) a journey to choose a husband, (iv) the vicious Garuda bird, (v) utilization of magical tools, including arrow, mace, *cupu* (hole of mast), etc., (vi) stories about Gods and their powers in governing the universe, and (viii) stories about spiritual creatures, such as ghosts, giants (Djamaris, 1989).

If Burung Simbangan Poetry was an India-Hindu-influenced myth, then Siti Zubaidah Poetry was a transitional-period-influenced legend. Some indications of the latter are: (i) a very vivid Islamic nuance, such as characters proficient in reciting the Quran, religious characters, etc.; and yet, (ii) there is still an India-Hindu nuance, such as characters who mediate, who can fly skillfully, and the use of *isim* (incantations or mantra) used as a talisman or to cleanse the body from poison.

The similarities elaborated above can support the existence of a similar contextual content in both forms, which is predicted because Siti Zubaidah Poetry was influenced by Burung Simbangan Poetry, which has nuances of India-Hindu influence. In other words, Siti Zubaidah Poetry was a literary work of the Transitional Period, which was a transitional period from an India-Hindu influence to the Islamic literary age.

The existence of similarities between Burung Simbangan Poetry and Siti Zubaidah Poetry come from Siti Zubaidah Poetry having adopted some parts of the narrative of Burung Simbangan Poetry. This narrative adoption occurred because Siti Zubaidah Poetry was a literary work of the Transitional Period, one easily compared to the literary work of the Hindu Period. In the Transitional Period, the Moslem population of Indonesia did not have their own literary works, so that Indian-Hindu literature was adopted first and or treated as a source of inspiration in writing literary works.

Similarities between literary and cultural works often occur in the history of world literature. The most popular example is the similarity in literary ideas that elevates the forbidden love story, for example between Romeo and Juliet and between Layla and Majnun. This similarity can occur because of the existence of archetypes, along with personal memories and experiences common to all humanity. This idea becomes a part of universal unconscious. These archetypes are shared by all cultures, independent of time and place (Avci, 2016).

In the Indonesian context, the influence of Hindu literature on Islamic culture is very strong, especially in Java. This can be seen from the influence of the Mahabarata and Ramayana stories, which are then manifested in the form of puppet performances. The puppets, introduced in 1443 by Sunan Kalijaga, tell the stories of the Mahabarata and Ramayana. However, all literalism is thus transcended into universalism, with a strong component of indigenous cultural values. The new Muslim community in Java reinterpreted particular episodes (plays) and characters in terms of Islam (Yousof, 2010).

VI. CONCLUSION

Similarities between Burung Simbangan Poetry and Siti Zubaidah Poetry stem from Siti Zubaidah Poetry adopting some part of the narrative of Burung Simbangan Poetry. This narrative adoption occurred because Siti Zubaidah Poetry was a literary work of the Transitional Period, one that was more easily compared to the literary works of the Hindu Period. In the Transitional Period, the Muslim population of Indonesia did not have their own literary works, so Indian-Hindu literature was adopted first and or treated as a source of inspiration in writing literary works.

The similarities between Burung Simbangan Poetry and Siti Zubaidah Poetry are (i) stories about romantic polygamy and living in harmony, (ii) stories about the first wife (oldest wife) assisting her husband in war so that he can win it, (iii) stories about the first wife disguised as a man, (iv) stories about a protagonist who is imprisoned in a poisonous well, (v)

stories about a protagonist who is hit by a chained arrow, (vi) stories about the oldest wife assisting her husband in claiming his young wife who is kidnapped by the enemy, and (vii) stories about a protagonist accompanied by four loyal commanders.

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