

**MYTHOLOGY IN *SULALATUS SALATIN*:
A MORAL RESPONSIBILITY IN FULFILLING
THE KING'S VISION**

¹Nor Anita Binti Mat Isa
noranita_ss@yahoo.com

²Norazimah Binti Zakaria
norazimah@fbk.upsi.edu.my

*Fakulti Bahasa dan Komunikasi, Universiti Pendidikan Sultan Idris,
35900 Tanjong Malim, Perak*

Abstract: *The Sulalatus Salatin is clearly a form of historical literature that contained a lot of stories, myth, especially during the period pre-Melaka until the existence of Melaka itself. The objective of this study is to identify the mythological aspect and its kinship with the king's authority. The research will use cultural theories. Mythology has always been connected with the tales of gods which always have a kinship with the constituents of faith. This element usually associated with the beginning of a race or ancestral root of an individual, especially royalties which were invariably tied to the extraordinary & peculiar tales. In the essence, mythology is the tale of the origins which encompasses the roots of blood line, the name of a place, the arrival of Islam, etc. In the context of societal belief, mythology is not just something respectable, but the mythical event was thought to actually took place and studied as something sacred. This clearly proves that myth has already existed even before the emergence of Tun Seri Lanang as the author of Sulalatus Salatin. Therefore, this research is produced with the aim to observe the mythological elements in the text of Sulalatus Salatin and the role of its story as a moral duty in fulfilling the King's wishes.*

Keywords: *Sulatus Salatin, Historical Literature, Mythology, Moral Responsibility.*

Islam came to the East in the 14th and 15th century isn't exclusively for the purpose of spreading its teaching, but also introducing the Jawi writing system to the palace as those who were literate during that era are from the royalties. Thus, it is not unusual there some of the study of historical literature that was penned without the name of the author during the traditional period. This is because there is no proper training institution in that field during the traditional period, hence the concept of professionalism in writing was not learned.

Muhd Yusof Ibrahim (2010: xii) explains that this situation occurred because of the position of the historian whose generally feels that the ownership of the literature is not important. If the ownership was claimed, the details were not included. The rationale behind this attitude is that the author, allows their work to be copied by other authors assuming that the masterpiece produced by them are collectively owned by society. The author feels that it is one of their effort to encourage the development of knowledge during that era for the greater good of the society.

In this context, the traditional Malays society which was closed in their cultural loop still influenced by their environment. According to Aripin Said (2010:13), the environment does not only provide them in terms of sustenance, journey and etc but also influencing the way they act and think. Generally, life's overview is a concept that explains the relationship between mankind and universe which was viewed as a whole especially view through a specific view influenced by a system of value.

Generally, a traditional literature usually highlighting the cultural value and life's value of a nation whilst the said literature was penned. Therefore, it is concluded that the cultural & life's value through analysis of a literature as something to hold on to in the said writings. The existence of mythologies in *Sulalatus Salatinis* part of a significant trait that related to the reality of Malay

society during that era who were living within the strong influence of animism and Hindu-Buddha.

METHOD

The Definition of Mythology and its Relationship as a Moral Responsibility

It is undeniable that the majority of the historical literature text in 14th to 19th century contains mythological elements. Historical masterpieces in the form of annals usually written by the author at the behest of the Sultan to praise Yang Dipertuan Besar Negara or showcasing the importance of royalty's view of a kingdom. The *Sulalatus Salatin* isn't just a canon text containing a number of historical literature, but also touched the intellectual aspects of Malay society that once existed.

Tatiana A. Denisova (2011: 17) explains that mythology is a crucial part of intellectual life. Mythology is a mirror of public opinion, which is the opinion of commoners, the traditional way of thinking that cannot be changed swiftly or intentionally. If the research was done by excluding the information from the text which was thought to be irrelevant, we will ruin the original text. Therefore, it is ruled that the inspection of historical text must remain pure so that the text won't be altered by one's opinion or the current opinion of this era.

While Hashim Awang (1987: 61) explains that mythology or myth are beliefs and creeds which were accepted without any evidence just like myths in some religions. In other words, myth is a form of folklore that is illogical, but being pushed as an occasion that really happened. Such occasions are from human life, animal or a universe which was viewed as strange, peculiar and out of logic.

The context of Malay folklore, Zalila Sharif and Jamilah Hj. Ahmad (1993: 106) stressed that myth or the tales of origins are considered the truth and thought as sacred. Myths tell tales of the creation of the world, mankind,

death, the specific form of animals, the shape of topography, natural occurrences, plants and etc.

From the academic perspective, the correlation between mythology and moral responsibility, we cannot degrade the people who lived hundreds of years before us because of our modernist view. This is because the Malays in the past are not naïve. According to Tantiana (2011: 18) when an author of the chronicle or annals inserted a peculiar tale in his work, there's must be a message that he is trying to convey to the readers. In short, the scholars must learn to acquire the understanding of the message that the author's trying to communicate to society.

In the *Sulalatus Salatintext*, the myths are focused on religious beliefs. The myths are considered as noble and sacred containing religious values that the society must embrace and accept. The existence of mythology in historical literature is not just for entertainment, but serves as a greater role by inseminating zeal and awareness of the society, especially the palace's author in the effort to strengthen the ruling Malay king's influence which appearing extraordinary while advising the cruel kings delicately through the misfortunes that happened during the time period.

Types of Mythology and its Function in Malay Literature **The Mythology of the Kings Ancestry**

One of the most important mythology in terms of the history of the development society is the original mythology of the origins of the Malay kings. The main objective of the highlighted mythology of the origins of the Malay kings in the *Sulalatus Salatin* is to exhibit the positive traits of the king in highlighting the issue of justice and the legitimacy of his kingdom while strengthening the roots of the origins of Malay kings. In this text, we can observe the effort of transformation done by the author in delivering the story of the origins of the king's ancestry influenced by Islam. When the story was perceived as the truth, sacred, supernatural in nature, then the mythology

function to levitate the status of their nation. The narrative was done consciously using the mythology as the medium to levitate the image of the ruling monarch.

Abu Hassan Sham (1977: 113) stressed that if a mythology is sacred and contains religious elements, the mythology must be respected and trusted. For an example in the text of *Sulalatus Salatin*, author highlighted the tale of the mythology about the origins of the ancestry of the Malay Melaka King that was said to be originated from the ancestry of King Iskandar Zulkarnain Syah or also known as Alexander the Great.

So, immediately thereafter, the Prophet Khidiralaihi s-salam stood up and mentioned the name of Allah Subhanahuwataala, and says his prayer for Prophet Ibrahim Khalilu'llah and the former prophets; then he read the sermon of marriage to King Iskandar, and hinted that word to King Kida Hindi. Thus says Prophet Khidir to him: "Know ye King Kida of Hindi, that our king is the one who was handed over the kingdom of this world to him, from the south to north. As for now, that you have a child, too beautiful; his will is to ask from you, and to be taken by King Kida Hindi as son-in-law, to unite all the descendants of King Iskandar, until the day of Judgment (*SulalatusSalatin*, 2014: 5 - 6)

Based on the example presented, the association of the renowned great Iskandar Zul-Karnain from Macedonia and the root of the Malay kings ancestry came to be.

It started with the tale of the birth of King AristunSyah from the marriage of King Iskandar and Princess Syahrul-Bariyah until the birth of King Suran who was famous for his knowledge of the sea and its content. He then built a locked glass chest with lock mechanics built within the chest itself. When the chest was completed, he then went into and locked himself in the said chest and had it lowered into the sea. His majesty's situation was clearly described as follows:

..., then Raja Suran looked into the chest, and he saw all of the wealth of Allah Subhanahuwataala. with the destiny of the Almighty, then the chest of Raja Suran fell into the earth named Dika. (*SulalatusSalatin*, 2014: 14)

Once he reached the kingdom of Dika, he was married off to the Princess Mahtabu'l-Bahri, who was the daughter of King Aktabu'l-Ard. During his 3 years of marriage in the kingdom of Dika, he was blessed with 3 princes.

If we observed such tale, in reality, it is impossible for a human being to live at the bottom of the sea since it is against the rule of nature. However, there is a reason for the application of such mythology by the palace's author which was to depict the Malay kings was extraordinary and different from a normal human being. Therefore, the unusual traits of the Malay kings should be a clear sign that they are the most qualified leader to lead the traditional Malay community in that era.

Next, after living in the kingdom of Dika for a certain period of time, King Suran thought that it's time for him to leave the bottom of the sea. He is worried about his son growing up on the surface. The sudden appearance of the King of Jin AmaghiahPeri had given a chance to King Suran to request him to prepare three crowns for his 3 princes before leaving the kingdom of Dika. He also left a message to Raja Aktabu'l-Ard for when his 3 princes reach adulthood, they must be send back to the surface world so that the crown of the kingdom of IskandarZul-Karnain can be passed down to the next generation.

... After awhile, the 3 princes grown up; the eldest named Raja Aktabu'l-ArdNilaPahlawan, the second prince named KrisynaPandita, and the third prince is named NilaUtama. So the three sons of the king asked about their father to their grandfather, Raja Akti'l-Ard. Raja Aktabu'l-Ard replied, "Your father is the descendant of the great king Raja IskandarZul-karnain of Sulaiman 'alaihi s-salam ancestry. Your father asked you to return the world once all of you grown up. Now, it's time for all of you to return to the world" (*SulalatusSalatin*, 2014: 19)

It is obvious that the mythology of Malay politic regarding the origins of the ancestry of the Malay kings proving the legitimacy of the ruling of Malay royalties by possessing magical powers to administer the kingdom with fairness and just. The tale of the affiliation of the link of ancestry between the

Malay kings and IskandarZul-Karnain didn't only manifest the responsibility of the palace's author in *Sulalatus Salatin* but encouraging the Sultan of Melaka to embrace Islam with his subject.

Next, if we observed the narrative in the text, the greatness of the king is measured by through the level of extraordinary of the tale of his ancestry. Such trait can be observed through the incident saw by Wan Empuk and Wan Malini when the three princes of King Suran descended to Bukit Si Guntang (Si Guntang Hill).

... He sees his paddy bearing gold, with silver leaves and stalk of suasa. Wan Empuk said, "The glow we saw yesterday was our paddy bearing gold, silver and its stems." Wan Malini said, "I saw yesterday at Bukit Si Guntang, not our rice paddy." So they both climbed to Bukit Si Guntang. Then he saw the land of the hill had turned into gold in color.

... all three of them are dressed in royal clothing of the king with the highest quality of manikam; wearing a third crown, a sight to behold. So Wan Empuk and Wan Malini were astonished to see the three youths; a parang and a wooden stick in his hand, one holds a spear and one holds a sword, all of them made of gold. (*SulalatusSalatin*, 2014: 20 -21)

The extraordinary occurrence at Bukit Si Guntang (Si Fountain Hill) exhibits that when the belief has already taken root in the society in that era, inescapably the tale of the Malay king's ancestry became something respectable and sacred. The symbolism of paddy plant bearing golden fruit, silver leaves and stem from suasa (a type of yellowish metal which contains a mixture of gold and copper) clearly exhibits the undisputed position of Malay kings. Coherently, the effort of authoring the *Sulalatus Salatin* done by Tun Sri Lanang during that era was a moral responsibility in elevating the social status of the Malay king's ancestry especially the king of Melaka.

This matter was recognized by NoriahTaslim (1993: 22) that mythology and legend, possess the motive repeatedly with a goal of visualizing the charisma of the king in terms of fulfilling a conventional concept about the greatness of the king. For an example, when King Iskandar marries the daughter of King Kinda Hindu, Princess SyahrulBariah in a

ceremony held by Prophet Khidir who was considered as a holy man in Islam. All of this description is a mythology of the origins to prove that the king is an extraordinary human being, great and sovereign. In short, the main objective of the spread of this mythology is to elevate the status of the kings.

Mythology of Beliefs or Social System

In this context, there are assumptions in some individuals about anything being 'planted' through the books discussing classical literature that every palace authors "told by the king" must satisfy king's wants. The existence of the mythology of beliefs or social system presented in the text of *Sulalatus Salatin* was meant to strengthen the loyalty of the citizen. Tun Sri Lanang was not just a palace author, but he was also a Bendahara (treasurer) of the palace. Therefore, when he penned this historical roman literature, he was following the king's wishes. This matter was exhibited in the introduction of *Sulalatus Salatin*:

Among them, there is a great, noble, and nobler person than any other. Then he said to the fakir, "I hear that the Malay Hikayat is brought by the people from Goa; let us improve our customs, to be known by our descendants who are later than us, and may be reminded by all of them. And may they gain benefits from it. " once the fakir heard that, it became a heavy burden upon the allazimurakkabun 'alajahlihi, Tun Muhammad his name, Tun Seri Lanang is his name, Paduka Raja is his title, Bendahara, the son of OrangkayaPaduka Raja, (*Sulalatus Salatin*, 2014: 2)

As a Bendahara, Tun Seri Lanang had a rather unique and ambiguous as stated in the *Sulalatus Salatin*. Furthermore, if we observed his ancestry, he was from the ancestry of Mani Purindam who inherited the title of the treasure of Melaka. Maybe from another perspective, Tun Seri Lanang was close to the king because of his family relationship with the king. However, from another perspective, he might be closer to the people. Therefore, it is understandable that sometimes Tun Seri Lanang voicing the voice of the king, but also considering himself as a commoner. This was clearly exhibited in the passage below:

After the fakir allazimurakkabun 'alajilii (heard the decree of His Majesty) *** then fakir in his effort, pray to Allah, the Lord, and ask the letter to the Prophet sayyidil-anam, and ask forgiveness to our best friend; then fakir wrote this hikayat, Kama sami'tuhu min jaddiwaabi, to please the king's wish. So the name of the hikayat is "SulalatusSalatin," namely the words of the kings, Hazihidurratul-akhbar, wal-amsal, this is the pearl of all the stories and light as it is. (*SulalatusSalatin*, 2014: 2)

Based on the passage above, it clearly shows that the majority of the traditional historians or authors always seeking the blessing of God, humbling themselves by considering themselves as someone 'poor', 'unwise', 'silly' and etc. This phenomenon reflects the custom of manner during that period that showing how graceful and humble these historians in executing their task in authoring their creation while hoping for the blessings of the Almighty God so that their work will bring benefit to mankind.

However, Umar Junus (1984: 141) thinks that as a palace's author, one may not follow the will of the king without any compromise. He must follow it through his own interpretation. He must be able to present his interpretation wisely, by manipulating till the deepest layer so that it is acceptable by the public. This was clearly exhibited through the agreement of Wa'ad between Sri Tri Buana and DemangLebarDaun when Sri Tri Buana wanted to marry the daughter of DemangLebarDaun named RadenRatnaCendanaPuri. In the Wa'ad, Sri Tri Buana represented the government (king) while DemangLebarDaun represented the people.

Through the agreement, both parties agreed to adhere to each other's role as stated in the wa'ad. From the king's side of the agreement, the party agree to the resolution that they will now chase away commoners from the palace or humiliate or degrade them. If the commoners rebel, they shall be killed. However, for the commoners, they agreed that they will not rebel against the king no matter how cruel the king is and they will not spill the blood (kill or hurt) of the king. Below are the contents of the wa'ad:

And so Sri Tri Buana said, 'your descendants must not betray their king even if he's cruel or kill him if they're injured or retreated from his kingdom'.

DemangLebarDaun then said, 'understood your Highness, if that's the agreement for our descendants,' so the Sri Tri Buana said 'let us agree to this wa'ad'. And so Sri Tri Buana sworn himself and DemangLebarDaun to the agreement. 'if any of the king violates this agreement between him and his people, Allah shall destroy his kingdom and his throne'. And Allah subhanahuwataala bestowed upon the Malay kings to not humiliate any Malay no matter big was the offense, nor tied or hanged or humiliated till death sentence. If a Malay king humiliate a Malay, his kingdom shall perish. (*SulalatusSalatin*, 2014: 25 - 26)

In this case, Tun Seri Lanang had manipulated it so that he can present his critique and evaluation about the situation he's in. Tun Seri Lanang is not only a writer who just writes without thinking. He was an intellectual who realized the darkness of the future of his people. Not just that, he also realized his forte as an author with his own ideology and outlook. This state of affairs is distinctly different about the public perception of the classic literature author who was intended to conform to the norms of the company. In such position, will induce him to offer evaluation and criticism.

For example, in abiding the king's decree, Tun Seri Lanang did not neglect the interest of the people with the wa'ad that has set up the frame for *Sulalatus Salatin*. This is because the king and the people cling to the wa'ad will live a safe and peaceful life. A just king will create peace and prosperity to the realm and the masses. Same goes to the masses who were loyal to the king will live peacefully and safe. Otherwise, the king who disavows the agreement in the wa'ad will receive reprisal which is loss of power and his kingdom. Same goes to the masses who were disloyal to the wa'ad, they shall be punished and perish with their family members.

He stressed that wa'ad is a form of agreement mythology that symbolizes the relationship between the king and the people in maintaining the harmony of social and state life. The king and the people must understand each other's duties and act according to the rules set forth. The king should

rule fairly and stay away from acts that are cruel to the people. The people must be loyal and respectful to the king and never rebuke the king. The signing of wa'ad has formed a backbone of the entire *Sulalatus Salatin* writing.

Through this text, there are many events that show the adherence of the two parties to the resolution of the world, including the story of the king's justice and the loyalty of the people who made progress of the state of Melaka. Among others is that is the justice of Sultan Mansur Syah as a just and wise sultan. During his reign, the state of Melaka saw tremendous progress that expanded power to several states in the Malay world such as Mengkasar and Majapahit. Sultan Mansur Syah also made trade and diplomatic relations with various states outside the Malay World such as Siam and China. This made Malacca an empire that was feared and nurtured by some other powers and became the focus of merchants from all over the globe, including from Arabia and India. This situation allowed the people to prosper and Melaka became prosperous.

Likewise, the Sultan Alau'd-Din RiayatSyah justice is described as a just sultan and cares for the people's spirits. In some ways, he emulated the Islamic and the Caliph Ar-Rashidin way of ruling. For instance, he embraced the Islamic law by imposing the amputation sentence on individuals or groups who steal the property that was not belonging to them. He himself 'go and see the state of affairs on the ground' to eradicate the criminal offence of theft in Melaka. This method was practiced by the Caliph Umar Al-Khatab who also go and meet the people on the ground to get to know the problems faced by the masses. The dedication of Sultan Alau'd-Din RiayatSyah had brought peace to the state of Melaka.

In addition, in fulfilling the concept of wa'ad, the author of *Sulalatus Salatin* also highlights some breach of the stipulations in the wa'ad, which carries the destruction of the King and the people. Among them is the tyranny Raja Iskandar Shah of Melaka who became the ruler of the Singapura after the

death of Paduka Seri Maharaja. He had a Bendahara named Sang Rajuna Tapa. The daughter of Sang Rajuna Tapa was one of his concubines and the king was really fond of her. However, as a result of defamation, she was sentenced to a dishonorable death, she was impaled near a corner of a market. Sang Rajuna Tapa, felt very embarrassed by the events had conspired with the Majapahit Empire and stated his willingness to help the Majapahit Empire to defeat Singapura Empire by opening the gates of Singapura. As a consequence, the Singapuraempire fell into the hands of the Majapahit Empire and Raja Iskandar had to flee from Singapura.

Raja Iskandar's brash action was clearly a violation in the accord of wa'ad which stated if the people was subjected to a death sentence, the king must not humiliate the dead in any conditions. The rashness of his action has caused the masses to lose their temper and betrayed the king just like Sang Rajuna Tapa did. The king must realised that the betrayal of the people may cost them their power and empire.

The Mythology of the Origin of the Name of Astate

The efforts to glorify the malay Kings rules continue with the steadfast relationship between the king and the masses with the help of the mythology of the origin of the name of the place or the founding of a new state which was indirectly aimed to cement the greatness of the ruler. In short, the grandeur/greatness of a king wouldn't be complete if he doesn't have a kingdom or a nation. The text of *Sulalatus Salatin* was penned with the aim of highlighting and empowering the uniqueness of the founding of the state and simultaneously strengthen the position of the ruling king.

It is broadly known that in the text of *Sulalatus Salatin* there are two mythologies regarding the beginning of the foundation of two locations that became the center of civilization at international level, namely the founding of Temasek or Singapore and the founding of Melaka. *Sulalatus Salatin* presented the mythology of the origin of the name with the story of the

founding of the Singapura by Sri Tri Buana. One day, while playing near the sea, Sri Tri Buana reached Temasek. In that instant, something extraordinary happened; a storm blew over until his boat was filled with water. The storm has driven him to throw all of the cargo in his boat, but the storm won't stop. Sticking with the advice of his minister, MenteriBupala, he then threw his crown into the sea and then the storm suddenly stopped. When the sea finally calm, Sri Tri Buana then departed to visit the land of Temasek along with his beloved wife and accompanied by his ministers. Once again, a strange phenomenon happened.

While resting underneath a tree, in front of the nobles discussing the affairs of setting up a kingdom; he commanded his people to cut to woods in the field; suddenly an agile beast, with red fur, shades of black on its head and shades of white its chest; it was strong, bigger than a ram. It jumped and vanished. Seri Tri Buana then asked, 'what is the name of the beast?'. Nobody answered his question. DemangLebarDaun then answered, "from what I've heard Your Highness, such beast is known as a lion, Your Highness."

And so Seri Tri Buana said, "we should make this place into a state since there's such as a strong beast in it; we shall call Temasik as Singapura". It known as such name till this day as "Singapura" (*SulalatusSalatin*, 1914: 40)

The sudden appearance of a lion is a sign that Singapura will become a strong and successful kingdom. Furthermore, the characteristic of the lion, which was agile and physically strong, giving the impression that the land will become a renowned nation internationally.

YusoffIskandar (1986: 164) Explains that Singapura is derived from the public figure of animal 'Singa' (lion) and 'Pura' in Sanskrit, which means city. Singapura literally means the City of Lion which was founded by Sang NilaUtama. When Sri Tri Buana finally rule Singapura, it is clear that his kingdom was prosperous and possessed an Entreport described as follows:

And so, Sri Tri Buana sits on his throne is his palace with Wan Seri Beni's kingdom in Singapura. It was a very prosperous state, the trade reached from the Gulf of TanjungRu, coming to the ditch, people's village; from the land to Tanah Merah. *SulalatusSalatin*, 2014: 41)

Quoting Aripin Said (2010: 13), the Malay society in the past was truly conservative about every aspect of beliefs which plays an important role in their life. The Malay society was very influenced by their environment. In their daily life, they seem to depend primarily to their surroundings in every aspect of life. The same can be observed through the tale of the founding of the state of Melaka with the existence of a mousedeer and two hunting dogs of Raja IskandarSyah. If the founding of Singapura was linked to the agile beast as a direct element in naming the state, Melaka got its name from a tree of Melaka to where Raja IskandarSyah leaned on after getting back from upstream from Bertam.

So King Iskandar Shah walked and went to a river named Bertam; where the downstream are hilly. So the king came there, stopped under a tree, and then he ordered to hunt; Suddenly the dog ran chased by the mousedeer. He said, "This is a place for a state, if the dogs were scared of a mousedeer; what about the people?"

The ministers then said, 'It is just as your said'. And the king said, what is the name of this wood? And he said, "Melaka, my lord." And then Raja IskandarSyah said "if so, Melaka shall be the name of this state". (*SulalatusSalatin*, 2014: 71)

Even though the opening of Melaka was based on the name of a Melaka tree, the element of the animal was still the basis of the name of the state. Furthermore, the extraordinary story of a mouse deer chasing away the Raja Iskandar's hunting dogs had impressed him. Thus, it is not surprising that even as a small state, Melaka was able to rise as one of the centers of civilization of the world in terms of the center of trade, the center of Islamic propagation, the hub of education and etc.

YusoffIskandar (1986: 150) explains that mythology about the origin of a place, usually related to the elements of animals and nature such as trees, fruits and etc. Animals in the myth usually extraordinary in nature; agile, big, smart, pretty and etc. Examples of agile animals are lions, mousedeers and dogs.

Based on the two examples of the mythologies of origin the founding of Singapura and Melaka, we can ascertain the reason of why the author inserted the element of mythology is to create a sense of divinity of Kingship. In a polity, a king is not just acted as the ruler but also a divine owner of a kingdom. It is undeniable that such mythologies are to cement the position of the kings who founded the state or kingdom. Therefore, the mythologies were intentionally penned in such way to boost the divinity and greatness of the king depending on the form and the ways of the kingdom was founded. This is because, the more peculiar and strange the tale of the founding of the stat/kingdom, the more divine the king. If we observe the actual fact, both of this traditional Malay kingdom, Singapura and Melaka was 2 of the most powerful traditional Malay kingdoms ever existed in the history of Nusantara in 13th till 16th century.

The Mythology of the Arrival of Islam

Myths were also related to the history of the arrival of Islam in Melaka and Pasai. The primary reason of myth about the Islamisation was to differentiate the way of the masses embraced Islam and the way of the king embraced Islam. The Islamisation of the king supposedly happened in their dream directly from Macca. In the said dream, the king was said to meet important Islamic figures and missionaries linked to the propagation of Islam in Melaka and Pasai. This privilege appears to match the social and political aspect of the king himself who have a high social status in the society.

Through the highlighted myth, we were able to learn that the propagation of Islam in Melaka happened through the king. Next, the Islamisation of the king was succeeded by the nobilities and the masses. The myth about the arrival of Islam can be observed through the tale of Islamisation of Raja Kecil Besar. In the Malay History, Raja Kecil Besar was said to meet Rasulullah PBUH in his dream. In the said dream, Rasulullah PBUH had taught him to recite syahadah. Rasulullah PBUH then told the king that his new name will now change to Sultan Muhammad. Once the king

awoke from the dream, his body was said to smell of fragrance and he was also circumcised. He was able to pronounce syahadah fluently.

After a while on his throne, one night Raja Kecil Besar dreamed of someone who is handsome, a prophet; Rasulullahsalla'llahu 'alaihiwasalam. The prophet then said to him, "say *Asyhaduallailahai'l Allah waasyhaduanna Muhammad-ar-rasulullah.*" And so, Raja Kecil Besar did as the prophet told. The prophet then spoke to him, "You name is Sultan Muhammad Syah. Tomorrow afternoon during Asr, a ship will arrived from Jeddah, the crew will land the shore of Melaka, performing solah. You must listen to whatever he says to you. Raja Kecil Besar then said, "I will do as you say". And after that the prophet salla 'llahu 'alaihiwasalam vanished. (*SulalatusSalatin*, 2014: 72)

Through the example stated, it is clear that the ruler of Melaka embraced Islam directly from Prophet Muhammad PBUH. Abdul RahmanRukaini (1994: 165-166) explains that the arrival of Islam was acknowledged by history. However, the tale written by the author of *Sulalatus Salatin* its arrival is rather magnificent. The arrival of Islam to the realm of Malay was described by *Sulalatus Salatin* directly between the Malay kings and Prophet Muhammad PBUH.

The mythology of the origins of the arrival of Islam was clearly functioned as one of the methods used to stress the importance of the teaching of Islam to the masses. Tun Seri Lanang had thought and planned the description of facts and his writing techniques carefully. Not just that, he brilliantly linked actual and fiction events without jeopardizing the position of the king. The depiction was clearly presented in the event that happened after Raja Kecil Besar embraced Islam:

The next day, when Raja Kecil Besar woke up from his sleep, he noticed his body smelled of fragrance and he also circumcised. He knows phrase by his heart "in my dream, *Asyhaduallailahai'l Allah waasyhaduanna Muhammad-ar-rasulullah,*" and when people heard that phrase, they came inside the palace. And the Queen said, "was he possessed by a Devil or is he insane?" I better inform the Bendahara" (*SulalatisSalatin*, 2014: 73)

All of the events described by the author in the text were not questioned by the traditional Malay society since part of the mythological

elements stated was already implanted in the minds of the society itself. The strong root of the belief among the traditional Malay society has roots deeply that anything came from the author, become their reality. Such description proven by the event of the arrival of Syed Abdul Aziz to Melaka during the time of Asr as dreamed by Raja Kecil Besar.

And then later that day, during Asr, a ship came from Jeddah and anchored. A makhdum disembark from the ship. Syed Abdul Aziz was his name and then he prayed on the beach of Melaka. Everyone was surprised to see his behavior. They keep asking among them, “why is he moving like that?”. Everyone came to see the makhdum, the commotion was heard inside the palace. The king then ride his elephant accompanied by his ministers. The king saw the makhdum’s praying just like what he saw in his dream. The king then said to the Bendahara and all of the ministers, “This what I saw in my dream”. (*SulalatusSalatin*, 2014: 73 – 74)

Tun Seri Lanang’s intellectualism in fulfilling his responsibility in elevating the status of the king is unquestionable. When presenting this story, he did not have to think about the authenticity of the story because as a palace’s author, he was convinced that the traditional Malay society will believe his tale.

Questions about the authenticity of the facts about any events did not arise since the facts presented are reasonable and logical. Thus, his ability to develop the narration of the *Sulalatus Salatin* in such a way that it was able to influence the minds of the traditional Malay society that the propagation of the Islam starts with the Islamisation of their kings. In addition, Tun Seri Lanang also elevated the king to the position at the same level as Prophet Muhammad PBUH and as the caliph on the face of the earth. Putting the king in the highest status is in accordance to the concept of the “shadow of God on the face of earth”.

The king was the chosen one who possessed extraordinary traits bestowed by Allah SWT compare to the masses. The belief that came from the Hinduism regarding the position of the king in the society was strengthened when a new concept was presented, which was Sultan have the same position

as the king but more superior in the eyes of Allah SWT. This description was clearly manifested by the author through the will of BendaharaPaduka Raja to his beloved heirs.

After a while, BendaharaPaduka Raja fell sick. Bendahara then summoned all of his descendants who lives far away (one or two day journey). When all of them gathered, BendaharaPaduka Raja said his final will; “my childrens, you shalt not exchange your religion with this world as it is transient; everything that lives will wither and die. Keep it to your heart to do good to Allah Taala and Rasul Allah *salla ‘llahu ‘alaihiwasalam* and you shalt not forget to abide to your just kings and prophet *salla ‘llahu ‘alaihi was salam*, just like two diamonds on a ring, especially the king himself is akin to Allah; when you do good to prophet, Allah. Allah Taala decreed: *ati ‘ul-lahawa ‘ati ‘urRasula was ulilamriminhumi* which is do good to Allah and His prophet and your king, this my will to you. You mustn’t forget it, may you gain rewards in the hereafter. (*SulalatusSalatin*, 2014:

Through this passage, the king’s roles as a sultan was to execute the syariat of Allah SWT on the face of the earth. In the will, BendaharaPaduka Raja told his heirs to never exchange their religion with worldly affairs because the world is just a temporary loan and perishable. He also told them to always serve the king because serving the king is akin to serving Allah SWT. The existence of a king in a state is cherished because the king was considered as the soul and spirit to the masses.

Based on the example of the events discussed, it is understandable that the glory of the king embracing Islam through Rasulullah SAW has directly changed the form of ruling of the king to be more *ZillahuFil-AlamFil-Ard*. The concept of king is closely tied to religion with the aim to strengthen masses trust to the glory and divinity of the king. Therefore the Islamisation of the king directly from Rasulullah PBUH without any medium symbolises only a few distinguished individuals are able to meet Rasulullah PBUH in their dream. The kings were thought to be a shadow of Allah and simultaneously protects his people.

The Mythology of Allegory (Symbolism)

It is clear that the traditional Malay narrative contains a lot of benefits and lessons that was considered as didactic from the occurrence of events. The role of the palace author was to reveal the criticism to the king and convey them delicately in the form of interesting tales. The mythology of allegory was authored to convey criticism to unjust rulers. Yet, as the palace author who was bound to the concept of loyalty to the king, Tun Seri Lanang wisely planned his narrative to criticize the cruel king by inserting the allegorical elements in his work.

The event of Singapore attacked by the swordfish was a form of allegory mythology that was highlighted by the author. Before the actual event, the author highlighted the cruelty of the king who sentenced Tuan Jana Khatib to death because the king was envious of Tuan Jana Khatib's ability of fortune telling by using a bark of Pinang (a type of tree that can be found in the South East Asia region). The bark splits into two in front of a queen. The element of allegory was clearly highlighted by the author as follows:

This is a story told a person who knows the story – the moments of Singapura's downfall. There this one servant of God (Allah), Pasai people, three of them; one them is Tuan Jana Khatib, well versed in *ilmukhayallillahtamamduabelasalam*. one of them went to Samarlanga, the other one went to Bunguran. One day, Tun Jana Khatib walking around the city of Singapura, hooded; he then walked near the palace's gate. When he looked at one of the doors of the palace, he saw a woman, but his view was blocked by a Pinang Gadingtree. He then used his ability and splits the tree into two. This was witnessed by the Paduka Seri Maharaja; he was furious. He then said "Look at this man, Tuan Jana Khatib, showing off his ability in from of my queen". He then commanded his men to execute Tuan Jana Khatib; he was executed at the corner of market where he was stabbed to death. A drop of his blood fell on earth and his body vanishe. (*SulalatusSalatin*, 2014: 67)

The overwhelming jealousy of Paduka Seri Maharaja who thought that Tun Jana Khatib intentionally wanted to show off his abilities to the queen has caused Paduka Seri Maharaja to cruelly execute him. The mercilessness of the king has caused the swordfishes to attack Singapura.

After awhile, the swordfish came and attack Singapura, jumping out of water to the shore. Many people died on shore, killed by the swordfishes – which came of out the sea, non-stop. It was chaos, people running everywhere saying “The swordfish attacked us! a lot of people has died” Then, Paduka Seri Maharaja ride his elephant accompanied by his ministers and warriors. When he reached the beach, he was surprised to the swordfishes, anyone jumped by the fish dies. Since there were too many people died because of the attack, he then commanded the people to make a fort of out their thighs; causing the swordfish to attack them penetrating their thighs. (*SulalatusSalatin*, 2014: 68)

The allegory mythology towards the discrimination and injustice of the ruler was clearly highlighted in the attack of the swordfishes. The ruler of Singapura was described as an unwise, mindless and short sighted king. Every ideas or opinions he suggested solves nothing but causing the demise of his people. The king’s suggested his people to form human shield and use their thighs to stop the swordfishes attack causing a lot of fatal accidents, injury and pain.

In the midst of the conflict, suddenly a little boy came and suggested the king use banana trunks as a shield to stop the swordfish attack. Adhering to boy’s brilliant advice, Paduka Seri Maharaja decreed his masses to collect banana trunks to be transformed into a fort. This was clearly highlighted as follows:

In the midst of the chaos, a boy suddenly came and said “why are using our thighs as the shield? It’ll only harm us. Why don’t we use the banana trunks instead?” Upon hearing that boy’s suggestion, Paduka Seri Maharaja command his people to use banana trunks to build up a fort. And so, when the swordfishes jumped, they stuck to the banana trunks. The people then take this opportunity to kill the swordfishes and eat them. (*SulalatusSalatin*, 2014: 68)

However, once they managed to stop the attack of the swordfishes, Paduka Seri Maharaja did not credit the boy for his wisdom that saved Singapura. The ministers felt threatened and envious of boy’s wisdom. They fear for their positions in the future if the boy grew up, especially when the boy was a commoner. Therefore, the ministers suggested for the boy to be eliminated or killed.

A. Rahim Abdullah, (1990: 70) explains that allegory stressed by the author was the murder of Tun Jana Khatib and the wise boy. It is impossible for the swordfishes to attack a kingdom, but it is the retribution of the injustice of the king toward the masses. For moral perspective, this tale was obviously a form of criticism towards cruel and ungrateful ruler. Also, the ego and envy of the past leaders who worried about their position with the new talents that might jeopardize their positions. The action of the king was purely out of motive to protect their own interests while the masses have no rights and can't object the king even when they were not at fault.

Adhering to the concept of an eye for an eye, it is obviously in accordance with the concept of wa'ad between Sri Tri Buana and DemangLebarDaun. Sang Rajuna Tapa who was wronged by Raja IskandaSyah who believed the slander of concubines towards his daughter. Slander and king's brash action clearly shows the king's rule are about to come to an end. However, the wise author manipulated the narration plot delicately, hiding the masses rebellion towards the king in the narrative of the tale.

Once upon a time, there was a Bendahari of Raja IskandarSyah, Sang Rajuna Tapa was his name. He was from Singapura, he has a daughter who the Raja IskandarSyah's favorite. Other concubines were jealous Sang Rajuna Tapa's daughter, they slandered her. King Iskandar was furious, he ordered his men to impale her at the end of a market. Sang Rajuna Tapa feel ashamed to see the condition of his daughter. He then said, "Even if my daughter indeed was guilty, just execute her; why humiliate her in such fashion?" (*SulalatusSalatin*, 2014: 69)

The concept of breach of wa'ad also affects Sang Rajuna Tapa and his family when he and his wife fall into a river and turned into stones.

And so the king and all of ministers, warriors and his servants departed to Seletar brought by his people, walking along with the king. And then Java came with their victory. However, Sang Rajuna Tapa, with the fate of Allah Taala, wanted to take rice. Suddenly, the rengkiang (a container where people of that era keep their rice) fell into the ditch. Sang Rajuna Tapa fell into the middle of the ditch; he and his wife then turned into stones. (*SulalatusSalatin*, 2014: 70)

Criticism towards the king's arrogance did not end there. This is because since there were kings who wanted to show off his status and wanted something extraordinary for himself in the text of *Sulalatus Salatin*. The tale of Sultan Mahmud Syah asking for PuteriGunungLedang's hand for marriage is clearly a social criticism towards the attitude of the king who wanted to marry a very beautiful woman who was also not an ordinary human being had shown the arrogance of Sultan Mahmud Syah. Allegory in this tale focuses on the uncontrollable desire of the ruler.

And Sultan Mahmud said, "If I wanted to marry a princess, I wanted to marry a princess that other kings can't marry. Therefore, I want to propose PuteriGunungLedang; Laksamana and Sang Setia, I entrusted both of you to propose her on my behalf" (*Sulalatus Salatin, 2014: 213*)

His readiness to meet the strange conditions of marrying the princess clearly shows that he's an arrogant king. His willingness to build a bridge made out of gold from the palace in Melaka to GunungLedang clearly shows that the sultan was willing to squeeze the people for the sake of himself.

Not just that, the king was willing to "torture" his people to prepare things that are hard to find, such as mosquitoes hearts, tears and young pinang water. However, the description of Sultan Mahmud who did not have the heart to sacrifice his own prince, Raja Ahmad for a of the young prince's blood (one of the condition to marry PuteriGunungLedang) was a delicate quip: The Sultan didn't have the heart to kill his own prince (but willingly torturing his people) for the sake of his own lust.

....And so, he said, "I can fulfill her other conditions, but to draw blood from my prince is not something I had heart to do" *Wallahu a'lamu bi'l-sawab, wa ilaihi'l-marji'u wa'l-ma'ab. (Sulalatus Salatin, 2014: 215)*

This was supported by A.Rahim Abdullah (1990: 70) that when there is a demand for a bowl of sultan's blood and a bowl of his prince, he did not proceed with his intention. This is a form of criticism towards the sultan wants above everyone else up to a point where in terms of choosing a wife, the

question of specialty was put first. This situation means that the sultan is too selfish for himself and his family, but putting aside his people.

In the Malay feudal system, the people cannot betray the king in accordance to wa'ad between Sri Tri Buana and DemangLebarDaun. According to Zainon Sheikh Ahmad, (1997: 136), in the Malay feudal system, the king cannot be criticized openly since any form of criticisms are deemed treasonous. The mythology of symbolism is a way to criticize the bad behavior of the king.

Tun Seri Lanang has inserted allegory mythology stories to voice dissatisfaction with the king's unjust behavior. Tun Seri Lanang saw history as a Malay moralist, with a relatively simple policy and thought that good deeds would be rewarded well, and evil deeds would not just impair a person but also ruin his nation. This is a moral obligation of history and mankind, which can be seen as more philosophical and rooted in the thoughts of the Malays in the influence of Hindu and Islamic transitions.

V.I. Braginsky (1994: 173) acknowledges that *Sulalatus Salatin's* author is not only a person who is knowledgeable in the field of historiography, but also a talented literary writer. It's simple, clear and clean style has been acknowledged as a prose for Malay castle prose, highly compatible with its competence as a creator of various descriptions which unmatched by any Malay literary writers.

It is undeniable that a special characteristic of the style is the author's intention to avoid the assessment of the actions of the characters in a straightforward manner. The author tries to express his thoughts about the various events and people through selected stories that are written so expressive that the readers feels like looking at a picture. It turns out, the ingenuity of this allegorical mythology also has a profound effect on audiences who read this historical text.

CONCLUSION

Sulalatus Salatintext is the best source of historical romance produced to study the history of Malay culture, especially in describing the interests of the royal class. Elevating the status and defending the sovereignty of the king in the traditional Malay period is a moral responsibility of the palace author who cannot be denied by society in this modern age. Given that *Sulalatus Salatin* is a canonical text, of course, this text is a text that contains the documentation of the Malay cultural life in feudal times.

The existence of historical elements and mythologies considered sacred in this text actually reflects the traditional Malay culture that combines elements of reality with fictions. Apparently, the creation of this historical romance by the palace author is with a pure intention of recording the history for the next generations, with interesting and special features in the life of the traditional Malay community, especially in the Malay states is presented in such a unique form. It is known that, the Malays have their own world-view, which never betray the king. When connected to storytelling, the palace author should think of the best way of expressing their dissatisfaction with the king without putting their life in danger.

The awareness and the creativity of the author in producing this text, manifesting the intelligence of a variety of unusual characters, whether human or non-human characters are subtle, thus becoming a moral responsibility in fulfilling the king's vision. This is relevant to the concept of social agreement (*wa'ad*) which is strongly held by author *Sulalatus Salatin*, who was very careful in describing humanism issues during the reign of kings of ancient times. The intelligence of the palace's author way of thinking is extraordinary because he has succeeded in highlighting the issue of justice in the kingdom which will bring the state to prosperity but tyranny will lead to the demise of the state.

References:

- Abdul Rahman Rukaini. (1994). *Sejarah Melayu*. Kuala Lumpur: PENERBIT AMAL
- A. Rahim Abdullah, (1990). *Sejarah Melayu: Ulasan dan Kajian*. Kuala Lumpur: PUSTAKA SRI MURNI.
- Abu Hassan Sham. (1977). *Beberapa Aspek Dari Sejarah Melayu*. Kuala Lumpur: Utusan Publication & Distributors.
- Aripin Said. (2010). *Prosa Warisan*. Kuala Lumpur: TINTA Publishers.
- Hashim Awang. (1987). *Glosari Mini Kesusasteraan*. Petaling Jaya: Fajar Bakti.
- Jelani Harun dan Ab. Rahman Ab. Rashid. (2003). *Sulalatus Salatin Sejarah Melayu*. Selangor: Longman.
- Muhd. Yusof Ibrahim. (2010). *Sejarawan dan Persejarahan Melayu*. Kuala Lumpur: TINTA Publishers.
- Noriah Taslim. (1993). "Pengarang Istana dalam Sistem Sastera Tradisional" dlm. *Teori dan Kritikan Sastera Melayu Tradisional*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Sulalatus Salatin (Sejarah Melayu)*. (2014). (peny.) A. Samad Ahmad. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Tatiana A. Denisova. (2011). *Refleksi Historiografi Alam Melayu*. Bangi: UKM.
- V. I. Braginsky. (1994). *Erti Keindahandan Keindahan Erti dalam Kesusasteraan Melayu Klasik*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Yusoff Iskandar. (1986). Mitos dan Legenda Sebagai Unsur Penulisan Sejarah Melayu dlm. *Sastera Sejarah Interpretasi Dan Penilaian*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Zainon Sheikh Ahmad. (1997). *Sejarah Kesusasteraan Melayu Tradisional*. Kuala Lumpur: Elman.