

The Political Craftiness in the Demolition of the Patani Kingdom between 1584 and 1711 in Southern Thailand: A Study of *Hikayat Patani*¹

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Abstract

The spread and development of Islam in the archipelago cannot be separated from the merchants and navigators and also *ulama*. The arrival of the traders and *ulama* not only brought the Islam religion, but also Islamic literature, such as *Hikayat Patani*, one of the classic pieces of Malay literature influenced by Islamic thought relating the prosperity of the Patani Kingdom (presently in southern Thailand) for the period between c.1584 and 1711. Pattani's golden age was during the reign of its four successive queens from 1584 where the kingdom's economic and military strength was greatly increased. However, by the middle of the 17th century, the Patani kingdom fell into gradual decline because of political intrigues and craftiness. Most studies regarding the history of the Patani kingdom focus on the glory and the greatness of the kingdom. Only a few researchers have endeavored to describe the collapse of the kingdom and also the fall of the empire. By applying Critical Discourse Analysis, this research will investigate the political intrigues and the craftiness within the Patani kingdom and the gradual declination of the kingdom. This article describes the intrigue conducted by the treasurer of the kingdom. The first intrigue was agitating the king's sons to rebel against the Patani kingdom. The second was the manipulation of the Patani nobles to destroy all of the

descendants of the Patani dynasty. The third was an attack on the palace. On the other side, the queen of Patani used her yellow shawl as an intrigue to show her supporters implicitly that she gave up the palace for the unity of the kingdom.

Keywords:

Introduction

The history of Islam in Southeast Asia is closely related to the history of Islamic discourse transmission. The spread and development of Islam in the archipelago cannot be separated from the merchants and navigators who come from the Middle East (Robert Day, 2002). The arrival of the traders from the Middle East and Islamic countries in South East Asia not only brought the Islam religion, but also brought Islamic culture in the form of literary art such as *Hikayat* (Al-Attas 135-136). *Hikayat Patani* is one of the classic pieces of Malay literature influenced by Islamic thought that related the prosperity of the Patani Kingdom (presently in southern Thailand) for the period between c.1584 and 1711. The Islamic color of literary works were transformed by *ulama* (includes Arab/Indian traders) who had a significant role in spreading Islam in Nusantara and were a primary element in the introduction of Islam.

Hikayat Patani is related to Patani or the Sultanate Patani, which is known to have been part of the ancient Srivijayan Kingdom. The Patani Kingdom was the earliest Malay state to convert to Islam and was certainly known to the Portuguese who first visited the port in 1516. The fall of Malacca to the Portuguese in 1511 increased Patani's popularity with India's Muslim traders. Patani was ruled by a mixture of Sultans and Sultanahs (Malek, 1993: 66). Patani's golden age was during the reign of its four successive queens from 1584, known as Raja Hijau 1584-1616 (the Green Queen), Raja Biru 1616-1624 (the Blue Queen), Raja Ungu 1624-1635 (the Purple Queen) and Raja Kuning 1635-1686 (the Yellow Queen), when the kingdom's economic

and military strength was greatly increased. However, by the middle of the 17th century during the reign of the last queen, Patani fell into gradual decline. This decline has many factors, included external and internal. The intrigues as the implicit factors in *Hikayat Patani* make the story more interesting and seem to *Sejarah Melayu* (Braginsky, *The Heritage* 346).

Most studies of *Hikayat Patani* focus on the political glory of the kingdom and the advanced civilization of Patani. However, only a few researchers have endeavored to describe the political intrigues and craftiness present in the Patani kingdom and how the end of the Patani kingdom came about. Several studies portray the political discourse and the glory of the kingdom (Porath 45-65; Bradley, *The World*). So far, however, there has been no scholarly presentation on the critics of the kingdom's demolition involving the political intrigues. That is the point of this research: that behind the glory of the kingdom, there were inside enemies that threaten the unity of the kingdom.

Based on the background, this study has investigated the political intrigues and craftiness within the Patani kingdom with the aim to describe the macro and micro language system and investigate the factors of gradual declination of Patani. The demolition of the Patani kingdom for the period between c.1584 and 1711 can become a model for government learners.

Theoretical Framework

This research used Critical Discourse Analysis following Norman Fairclough to analyses the text of *Hikayat Patani* (*Critical Discourse Analysis: Papers* 35-52). Discourse is the “use of language seen as a form of social practice.” Therefore, discourse analysis is “... how texts work within socio cultural practice” (*Critical Discourse Analysis: Papers* 7). Critical discourse analysis is a method for analyzing multi discipline linguistics, sociolinguistics or sociology in another science. Critical discourse analysis serves to know how the language is produced as a part of social function (*Critical Discourse Analysis: The Critical Study* 10). This means that discourse analysis considers the context of discourse, such as the background,

circumstances, events and conditions. Thus, discourse analysis looks at text and context to provide the historical context in which the text was created and how that situation created the text.

According to Fairclough, discourse in regards to language is a social practice. The functions are, *first*, to construct what are variously referred to as “social identities” and “subject positions” for social “subjects” and types of “self”. *Second*, discourse helps to establish social relationships between people. *Third*, discourse contributes to the construction of systems of knowledge and belief (*Discourse and Social Change* 64). Fairclough divided discourse analysis into three dimensions: text, discourse practice and socio-cultural practice. The analysis of discourse practice involves attention to the processes of text production, distribution and consumption.¹

An Overview of the Patani Kingdom

Hikayat Patani is a chronicle of the Patani sultanate in the northern part of the Malay peninsula. This story was composed in the 17th and 18th centuries. The story consists of several parts, with the contents being various and written at various times. The story does not begin with the “myth of dynastic origins”, but about the founding of Patani. There are 94 pages, consisting of six parts. *Hikayat Patani* is an old manuscript, even Nebold used this text as a reference to compose his book entitled *The Political and Statical Account of the British Settlement in the Straits of Malacca*. According to Teeuw, the manuscript of *Hikayat Patani* has at least three copies: manuscript A copied by Munsyi Abdullah in Singapore in 1839, which is currently stored in the Washington library; manuscript B is a script obtained by W.W. Skeat in 1899, which is currently stored at the University of Oxford; and a manuscript originating from a Thai official living in Songkhla copied into Thai language.

Sources regarding Patani may also be found in a Jawi language manuscript that has not been published yet. One of the Jawi manuscripts is meant to be entitled *Sejarah Petani*, which is now stored in the Malay Manuscript Center, Kuala Lumpur (MS 809). The

¹ Norman Fairclough, *Critical Discourse*.....p. 9.

manuscript is still in a very good condition and dates back to 1202H (1787 AD). There is a page written in containers and interesting and decorated with a colorful pattern. The manuscript measures 24.5 cm x 17 cm and consists of 66 pages, from an unknown author. The title of the manuscript is summarized as follows: “*Dengan ini hamba telah menulis sebuah kitab Sejarah Petani dengan ingat-ingatan* [By this I have written a Book of the Farmer’s History with Remembrance]”. According to the author of this manuscript, the first king of Patani, named Raja Anistra, converted to Islam: “*Ini raja Petani kedua yang membuka negeri Petani ialah Raja Anistra, raja ini mula-mula bawa Islam dan mula-mula sekali memeluk Islam di dalam Petani ini* [The second peasant king who opened the farmland is King Anistra, this king first brought Islam and first embraced Islam in this Farmer].” In the Malay Manuscript Center there is also a copy of *Hikayat Patani* (MS 2933) measuring 22 cm x 16 cm. The Jawi writing on the manuscript is still bright and easy to read using black and red dakwat. The manuscript consists of 96 pages, with pages 1-20 lost. One interesting feature of this manuscript is that the spelling of the name for Patani is “Fathani” just like the spelling used by Sheikh Daud bin Abdullah al-Fathani when he made a copy of *Tarikh Fathani*.³

Hikayat Patani is the story about the kingdom of Patani. Previously, the Patani kingdom in the 14th century was commonly known as Langkasuka and the name of Patani was not found at that time. *Tarikh Fathani* said:

Syahdan riwayat hikayat raja Petani zaman dahulu itu ialah pelabuhan besar bagi negeri Lanqasuka ini, dan tempat masyhur berniaga berdagang. [The ancient history of the ancient King of the Petani was a great harbor for this Lanqasuka state, and a popular trading place.]

The port center is located in an area called “Kampung Ghu Sembilan” close to the sea. The origin of the name “Patani” started with a chairman named Phaya Tu Kerub Mahajana who ruled in Maligai City. His city was later taken over by his son Phaya Tu Naqpa. The word “Patani” is based on the name of a man who says that he was

Encik Tani. The king's meeting Encik Tani begins with his passion for hunting animals in the forest. While hunting in an area near the beach, his hunting dog barked at a white turban. Phaya Tu Naqqa walked in the hunting area and met Encik Tani. The king then mobilized the people in the area and called it Patani Dar al-Salam. During his reign, the king was struck by a strange illness and only succeeded in being cured by one *ulama* Pasai named Shaykh Sa'id. After recovering from the illness, the king then embraced Islam and assumed the title Sultan Ismail Shah Zillullah fi Alam.

The story in *Hikayat Patani* is not much different from the story in *Tarikh Patani*. The difference is about the name of the first king; *Tarikh Patani* said that the first king was King Seri Bijaya from Balimban (Palembang). The incident occurred in the 8th century when the King of the Bijaya Series attacked Lanqasuka and won it in battle; King Seri Bijaya searched for a new area for the city and the country and finally came upon a fertile agricultural area called Tok Tani. The place was then called Pak Tani, and eventually became a Farmer. Another story mentions the word "patani" was taken from this beach. When the king was hunting, he found a deer on a beach. That's when the king said, "this beach" is gradually becoming "Patani".

Hikayat Patani mentioned that the Patani kingdom was originally ruled by King Phaya Tu Kerub Mahajana, located in Mahligai City. After he died, the kingdom was led by his son, Phaya Tu Antara which was held with Paya Tu Naqqa. At the time of Paya Tu Naqqa, the name of the land of Patani opened with the name of Patani Dar al-Salam. The name is related to Islam when Islam entered the territory of Patani. Islam was brought by Syeh Said, a religious teacher from Pasai, Aceh. Paya Tu Naqqa was renamed Sultan Ismail Syah. He had three children, the oldest son was Sultan Mudaffar Syah, the second a princess named Siti Aisyah, and the youngest was named Sultan Mansur Shah. Before embracing Islam, the three children were still named Budha, respectively Tunku Mahacai, Cherub Picai Paina and Mahacai Pailang. The oldest and youngest sons, Mudaffar Shah and Mansur Shah, later became the successor rulers of the kingdom.

After them, there is no longer a successor to the throne by men. The Patani dynasty was then led by female monarchs, descendants of Sultan Mansur Shah. The first queen was Raja Hijau. This citation shows the descendants of the Patani dynasty:

Arakian maka Syaikh Sacid pun memberi nama akan paduka anakanda baginda yang tua itu Sultan Mudhaffar Syah dan yang tengah perempuan itu dinamainya Sitti A'isyah dan yang bungsu laki-laki dinamainya Sultan Manzur Syah. [Then Shaikh Sacid also named his oldest son Sultan Mudhaffar Syah and the middle of the four women named Sitti A'isyah and his youngest son named Sultan Manzur Shah.] (HP, p.7)

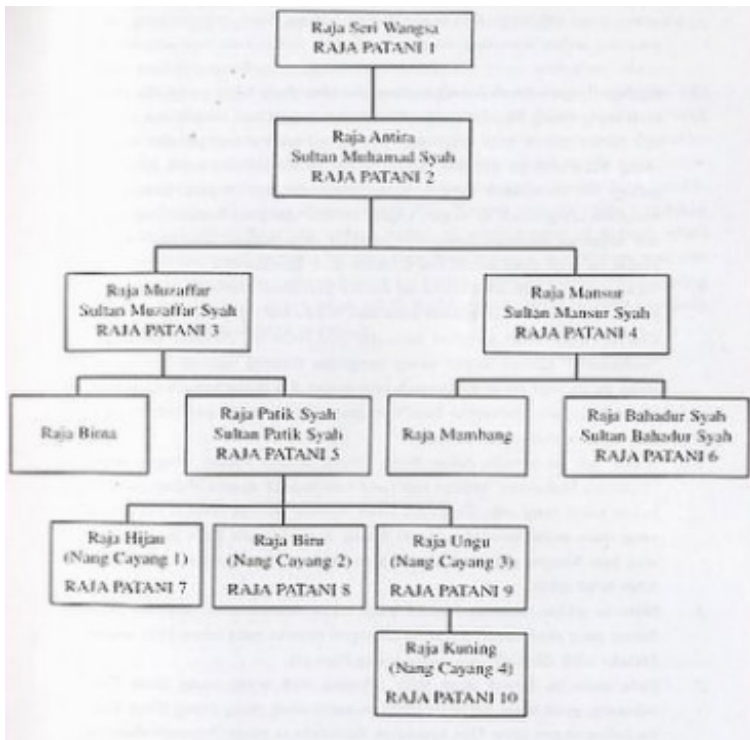


Fig. 1. *The Descendants of the Patani Kingdom (see Sejarah Petani)*

Discussion

The story related in *Hikayat Patani* has similarities with other stories. This can be seen in the separation of dynastic government that can be equated with Malay history. In addition, the piercing of the attack on Patani or about the commander debate can be likened to *Hikayat Hang Tuah*. However, the prominent theme in *Hikayat Patani* is about the ruse and intrigue within the palace of Patani that can be likened to *Hikayat Bakhtiar*. Fraud and intrigue in this story was performed by the prime minister against the ruler of the Patani kingdom. The first intrigue of the prime minister was to incite the sons of the kings, but simultaneously attempt to console the royal heirs.

Hikayat Patani explains that internal political turmoil occurred after the sultan Manzur Shah died and declared that after his death the kingdom would be handed over to Sultan Patik Siam as the fifth Patani king. This can be seen in the following quotation:

Hatta antara berapa tahun lamanya Sultan Manzur Syah diastakhta kerajaan itu maka baginda pun gering. Arakian maka diwasiatkan oleh baginda: “Apabila nurmala bunga di peraduan Sultan Patik Siamlah disuruh tabalkan. Syahdan tatkala mangkat baginda Sultan Patik Siamlah ditabalkan orang. (HP, p.95)

[for several years, the Sultan of Manzur Shah was the king of the kingdom and the king was sick. He said, “When I died, Sultan Patik Siam will be a king.”]

Starting from when Sultan Manzur Shah died, intrigue and bad ways were done both by the people in the kingdom and also the heirs of the kingdom who fought to occupy the number one seat in the kingdom of Patani. Here is an excerpt from the story of the prime minister’s incitement against the king of the Patani kingdom:

Hatta antara dua bulan Seri Amrat muafakat bicara dengan RajaBambang itu. Maka adalah dua tiga orang pula pegawai yang jadimuafakat dengan Seri Amrat akan menyerta Raja Bambang itu. Hatta pada suatu hari ketika fajar maka pintu Kota Wang itu pundibuka oranglah, maka Raja Bambang pun naik

gajah betina bertimbalrengga dengan bundanya, lalu berjalan masuk kedalam Kota Wang diiringkan oleh Seri Amrat dengan segala pegawai yang muafakat itu. Setelah sampai ke balairung maka Raja Bambang pun riyak gajah di serambi rung itu, lalu turun dari gajah berjalan masuk ke istana; bundanya ditinggalkan diatas gajah. Arakian tatkala itu Sultan Patik Siam duduk bersama dengan Pera' eau. Setelah dilihat Pera' eau salah kelakuannya Raja Bambang itu maka Pera' eau pun segeramenyambut Sultan Patik Siam itu diribanya dan dipeluknya. Maka kata Raja Bambang: "Letakkan saudaraku itu, jangan engkau riba." Maka kata Pera' eau: "Bunuhlah aku dahulu. Apabila aku sudah mati manaperintahmulah akan saudaramu ini." Syahdan maka Sultan Patik Siampun ditikam oleh Raja Bambang didalam ribaan Pera' eau itulah. (HP, p. 96)

For two months, Seri Amarat has consolation with Raja Bambang. So two of the three officers who are in agreement with Seri Amrat will be accompanying Raja Bambang. One day when the dawn was opened, Raja Bambang went up with a female elephant with his mother and went to Kota Wang to be sealed by Seri Amrat with all the officials. Upon reaching the hall, Raja Bambang took the elephant to the porch, then descended from the elephant walking into the palace; his head was abandoned on elephant. At that time Sultan Patik Siam sat down with Pera' eau. After seeing Pera' eau immediately Raja Bambang welcomed the Sultan Patik Siam and hugged him. So Raja Bambang: "Put my brother, do not be useless. "Kill me first, when I die where your command is to be your brother. Then Sultan Patik Siam was stabbed by Raja Bambang].

The quote shows that the final heir of the kingdom is carried out by Seri Amar Pahlawan as *bendahara* (prime minister) through the hands of Raja Bambang who killed Sultan Patik Siam by stabbing with a dagger. But not long after, Raja Bambang was also collapsed by the Seri Amarat. Although what Raja Bambang did was at the incitement of the prime minister, but the people present at the time thought that Raja Bambang was the one who wanted the royal seat and thus killed the Sultan Patik Siam, who was also his brother, who had become the fifth king of Patani Kingdom:

Setelah sudah Sultan Patik Siam dua bersaudara itu mangkat, maka Raja Bambang pun keluar mendapatkan bundanya di balairungitu, lalu naik gajah berjalankeluar hendak pulang ke rumahnya. Setelah sampai antara langgar di hadapan Pintu Gajah itu maka Raja Bambang pun diradak oleh Seri Amrat dengan tombaknya kena lambungnyaterus ke sebelah. Maka Raja Bambang pun jatuh dari atas gajahnya lalu mati, dan bunda Raja Bambang pun mati diatas gajahnya ditikamoleh orang yang dibawah gajah itu. Arakian maka orang didalam negeri itu pun gemparlah mengatakan Raja Bambang merebut kerajaan Sultan Patik Siam dan Raja Bambang pun sudah mati dibunuh oleh Seri Amrat. (HP, p. 96)

[After Sultan Patik Siam the two brothers died, Raja Bambang went out to get his father in the hall, then went by elephant out of the house to go home. After a collision in front of the Elephant Gate, Raja Bambang was struck by the Seri Amrat with his spear in the side. So Raja Bambang fell from the top of his elephant to death, and the mother of Raja Bambang died on his elephant stabbed by the elephant. Then the people in the country were shocked to know that Raja Bambang took the kingdom I Sultan Patik Siam and Raja Bambang was killed by Seri Amrat].

After the two died due to the sedition of Seri Amrat, next Sultan Bahdur was appointed to be the 6th king of Patani. The same tragedy and intrigue happened to both heirs of the Patani Kingdom between Sultan Bahdur and Raja Bima:

Arakian setelah datanglah kepada hari Jumat maka Seri Amar Pahlawan pun masuklah bertunggu di balairung. Syahdan tatkala sudah orang nobat subuh juga maka pintu Wang pun dibuka oranglah. Maka Seri Amar Pahlawan pun keluarlah menyambut Raja Bima. Tatkala itu Raja Bima pun sudah hadir diatas gajahnya. Arakian maka Raja Bima pun berjalanlah masuk kedalam Kota Wang diiringkan oleh Seri Amar Pahlawan. Setelah sampai ke balairung maka Raja Bima punturun dari gajah lalu berjalan masuk ke istana. Syahdan tatkala itu Sultan Bahdur baharu bangun dari pada beradu berdiri di pintu pengadapan keluar bermain. Maka Raja Bima

pun sampai. Setelah dilihat oleh Raja Bima Sultan Bahdur berdiri di pintu itu maka Raja Bima pun mengunus kerisnya, lalu ditikamnya kena dada Sultan Bahdur terus ke belakangnya. Maka Sultan Bahdur pun rebah lalu mati. Setelah dilihat oleh Raja Bima paduka adinda mati itu, maka Raja Bima pun keluar ke balairung naik gajah berjalan hendak pulang. (HP, p. 99)

[After coming in Fridays, the Seri Amar Pahlawan went on waiting in the hall. Then when the door of Wang was opened by the people, so Seri Amar Pahlawan went out to greet Raja Bima. At that time Raja Bima was late on his elephant. Then Raja Bima walked into Wang City and tilted by Seri Amar Pahlawan. Upon reaching the hall, Raja Bima came down from the elephant and walked into the palace. Then Sultan Bahdur just got up from standing at the door of the tune out play. Then Raja Bima came. After being seen by Raja Bima, Sultan Bahdur standing at the door then King Bima took his dagger, then stabbed him to the chest of Sultan Bahdur directly behind him. Then Sultan Bahdur fell and died. After seeing Raja Bima on his death the king, then Raja Bima went out to ride the elephant back].

The quote is the way how the minister killed Sultan Bahdur with the hands of others. In this case, the *bendahara* (Seri Amrat) used the hand of Raja Bima by inciting him which then makes Raja Bima hate Sultan Bahdur and kill him. It shows how Raja Bima killed the Sultan Bahdur due to Seri Amar. Then Raja Bahdur was killed by the Kris's Raja Bima.

Setelah sampai ke hadapan / balai gendang itu maka Raja Bima pun diradak oleh Seri Amar Pahlawan dengan lembingnya kena perutnya terus ke belikatnya. Maka Raja Bima pun rebah diatas gajahnya lalu mati. Syahdan orang pun gemparlah didalam negeri itu mengatakan Raja Bima merebut kerajaan Sultan Bahdur dan Raja Bima pun sudah mati dibunuh oleh Seri Amar Pahlawan. (HP, p. 100)

[Upon reaching the front of the drum, Raja Bima was swept away by Seri Amar Pahlawan with his spear bowed to his abdomen. Then Raja Bima fell from his elephant and died.

People were shocked in the country that Raja Bima took over the kingdom of Sultan Bahdur and Raja Bima was killed by Seri Amar Pahlawan].

Not only did Raja Bahdur die as the heir to the kingdom, but Raja of Bima eventually also died by the *bendahara*, Seri Amar Pahlawan. The death of Raja Bima is also part of the intrigue of the minister to remove all of royal descent. For that reason, Raja Bima killed Raja Bahdur, which strengthen the reason for the Seri Amar Pahlawan to eliminate Raja Bima by reason of loyalty to the king of Bahdur.

After the death of the king of Bahdur, there is no longer any male heirs. Thus, a woman was the one who ascended the throne. The first female monarch who occupied the position as ruler was King Ijau. It is said that in the hands of King Ijau, the kingdom had glorious political relationships with other countries, such as China, Siam and Holland. In addition, King Ijau received guests from Japan and Spain. Even the port of the Patani kingdom became a port between nations and a center of trade among nations (Al-Fatani 20). Therefore, during the time of King Ijau the Patani kingdom became crowded with Westerners and emerged as the largest Islamic center of Aia Tenggara (Chapakia 19).

Setelah bendahara sampai ke hadapan tangga rung itu maka Pera'cau pun mengambil sellendang pada tubuhnya, maka dilemparkannya kepada bendahara, maka segera disambut oleh bendahara, dibelitkannya padakepalanya. Setelah sudah bendahara memakai serban itu, maka bendahara pun menghunus keris dari pinggangnya diletakkan ke tanah. Maka bendahara pun bertelut di bumi menjunjung duli Pera'cau tiga kali berturut-turut. Syahdan tatkala bendahara bangkit dari pada menjunjung duli itu, maka bendahara pun menyembah pula seraya bertitah: "Daulat Tuanku bertambah-tambah daulat sadat Duli Tuanku diatas takhta kerajaan yang mahamulia." Maka bendahara pun menyembah pula, lalu berjalan kembali berhenti di Takih. Dan Pera'cau pun berangkatmasuk ke istana. Arakian pada malam itu semuanya segala menteri hulubalang Sai berhimpun mengadap bendahara dengan takutnya. Maka

sembah segala mereka itu: “Bagaimana Tuanku perbuat yang demikian? Habislahhamba. Tuanku sekalian ini ditumpas orang dan anak yang dalam perut ibunya pun tiadakan dihidupnya.” Maka bendahara pun tertawa menengar kata segala mereka itu. Maka kata bendahara: “Jangan tuantuan sekalian takut; cadat segala raja-raja tiada mengubahkan barang yang sudah dititahkan itu.” Maka sembah sekalian mereka itu: “Pada masa itu tiada hamba Tuanku lihat bentara m.enjunjungkan titah Pera’cau kepada Tuanku.” Maka kata bendahara: “Karena sudah Pera’cau minta nyawa kepada beta.” Maka sembah segala mereka itu: “Pada masa mana Pera’cau minta nyawa kepada Tuanku itu?” Arakian maka bend ahara pun suka tertawa melihat segala menteri hulubalang itu sangat takut. Maka bendahara pun mengambil serban dari kepalanya serta katanya: “Inilah tanda Pera’cau itu minta / nyawa kepada beta; masakan beta semu tuan-tuan sekalian?” Maka segala mereka itu punbaharulah suka hatinya menengar sabda bendahara itu. (Hp, p.102)

[Once the treasurer came to the front of the rung ladder, Pera’cau took their own, then threw it to the treasurer, then immediately received by the treasurer, put it on his head. After the treasurer used the turban, the treasurer also pulled the kris from his waist to the ground. So the treasurer was wrestling on the earth upholding Pera’cau three times in a row. When the treasurer arose from the place of honor, the treasurer also worshiped him, saying: “Your Majesty has increased your Majesty on the throne of the majestic throne.” The treasurer also worshiped, then walked back to Takih. And Pera’cau goes to the palace. On that night all the ministers of the Sai rulers gathered with the treasurer with fear. And all the people said to him, “How do you do this? You are my servant, my lord has been cut off, and the son in his mother’s wounds is dead.” The treasurer laughed to hear them. Then the treasurer said, “Do not be afraid, for all the kings have not changed the matter.” And they said to him, “At that time your servant did not see the king’s command.” The treasurer said: “Because Money has begged for life to beta.” And he said to them, “At what time did your money come to your lord?” And then the bend was so laughed to see all the minister’s ministers were very

scared. Then the treasurer took a turban from his head and said, “This is the sign of Money that you ask for, the beta of all you lads?” Then all the people were eager to hear the words of the treasurer.

The incitement done by the *bendahara* and the intrigue in killing the royal descendant was done by the treasurer because of his ambition to become king. The ambition is also because of personal grudges because he came from the Sai dynasty that had a bad relationship with Patani. The intricacies of the treasurer reached their peak during the time of Raja Ijau. The treasurer managed to incite the royal officials of the kingdom to leave Raja Ijau. Even Raja Kelang is the belief of his father, he was reluctant to help Raja Ijau. By leading some servants who still believed him, Raja Ijau met the treasurer by offering his yellow scarf and himself wearing a green shirt. The symbol of the yellow scarf is the life he asked of the Treasurer. In this case, the King Ijau did not immediately ask for life, but used the color as a symbol. In the Islamic tradition, the green color is symbolic of residents of heaven. In this case, as if the Green King had given up his heart to pick up his death. While the scarf he threw at the Treasurer who had rebelled against him that he had willingly handed over his kingdom to him because for the Malay king, self-esteem is more valuable than a kingdom (Braginsky, *Yang Indah* 345).

Conclusion

Based on the above explanation, it can be said that *Hikayat Patani* is an historical text that tells about the origin of the kingdom of Patani and its rulers. In addition, the political aspects of the story not only tells about the success of the kingdom, but also about the intrigues of the treasurer who is also the prime minister of the kingdom of Patani. The ambition to rule the kingdom became his motive. Intrigue is done not only to demagogue, but also kill all the royal descendants. The yellow scarf worn by Raja Ijau proves that the treasurer is the brain of the split that takes place within the kingdom.

Notes

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³ Syaikh Faqih Ali in the introduction named as “Tarikh Petani”, and some called “Risalat Tarikh Petani” see Abdullah, Mohd Shaghir. *Tarikh Fathani*. Khazanah Fathaniyah, 2002, p. 3.

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