

Social and historical transposition in the *Hikayat Patani*: Julia Kristeva's intertextual analysis

Islahuddin^{ab, 1, *}, Wiyatmi^{a, 2}, Suminto A. Sayuti^{a, 3}

^a Yogyakarta State University, Yogyakarta, Indonesia

^b Patani University, Pattani, Thailand

¹ islahuddin.2023@student.uny.ac.id; ² wiyatmi@uny.ac.id; ³ suminto_sayuti@uny.ac.id

* Correspondent author

Received: June 23, 2025

Revised: April 16, 2026

Accepted: April 17, 2026

KEYWORDS

Hikayat Patani
History
Intertextual
Social
Transposition

ABSTRACT

Hikayat Patani is a literary work born from the Patani community that describes its social and historical conditions. This qualitative study examines social and historical transposition in the *Hikayat Patani* using Julia Kristeva's intertextual approach. The research data source is *Hikayat Patani*, with data collected through text reading and mapping, systematic recording, and contextual analysis. Data analysis includes suprasegmental and intertextual techniques. The study reveals the following social transpositions: 1) Patani port center; 2) Patani trade center; 3) Patani community is prosperous and prosperous; 4) development of Sungai Tambangan; and 5) treasurer in the government. Historical transpositions include: 1) Patani kingdom of the Islamic sultanate; 2) names of the sultans of Patani; 3) Patani led by a female king; 4) female monarch names; and 5) Patani kingdom maritime kingdom. The research reinforces Kristeva's intertextual theory in Malay literature analysis and underscores the role of *Hikayat Patani* as a source of history, culture, and Islamization. These findings support the development of local culture-based teaching materials and the strengthening of Patani Malay identity.

© 2026 The Author(s). Published by Universitas Ahmad Dahlan.

This is an open-access article under the [CC-BY-SA](https://creativecommons.org/licenses/by-sa/4.0/) license.



Introduction

Hikayat Patani is a story that tells about Patani, a small town in the southern part of Thailand. In ancient times, Patani was a sovereign and sovereign Malay kingdom, complete with ports and busy with foreign trade (Fang, 2011). Patani is an area in southern Thailand that has a majority Muslim population, Malay culture, and uses Malay in everyday conversation known as the Patani Malay Dialect, so that Patani is a different area in Thailand (Suhrke, 1977; Syukri, 1985). Patani is a province in southern Thailand that consists of four provinces, namely Pattani, Yala, Narathiwat, and part of Songkhla (Satha-Anand, 1993). Another source states that Patani consists of five provinces, namely Pattani, Yala, Narathiwat, Satun, and part of Songkhla. Patani is an area in southern Thailand where the majority of the population is Muslim, where about 80% of the population is Muslim (Satha-Anand, 1993; Al-Fatani, 2012; Sulong & Machali, 2016). Patani is also a center of foreign trade and is located on the coast (Bradley, 2009; Fang, 2011; Islahuddin et al., 2020a; Islahuddin et al., 2020b). However, since 1650 A.D. Patani experienced prolonged conflicts. The conflict began with a power struggle in the palace which caused the social conditions of the community to become restless, until the collapse of the Patani kingdom (Bradley, 2009).

Hikayat Patani is believed to have been written in the 16th and early 18th centuries, or in 1690-1730 AD. (Bradley, 2009). In classical Malay literature, *Hikayat Patani* is included in the category of historical or traditional historiography, in line with *Malay History*, *Hikayat Raja Pasai*, and *Tuhfat al-Nafis*. In addition to

telling the stories of kings and kingdoms, the works show how social values, power structures, and political and cultural identities are seen from a local perspective (Braginsky, 2004; Piah, 1989). Nonetheless, *Hikayat Patani* has some unique things. First, it originated from the state of Patani, which was the only center of Malay political and cultural power in the territory of modern Thailand. Second, it features female characters as kings, such as the Green King, the Blue King, the Purple King, and the Yellow King (Skinner, 1965). Third, it is an important resource for understanding the cultural and historical identity of the Malays in the border region, especially Thailand-Malaysia (Abdullah, 2001). Therefore, *Hikayat Patani* has an important position in the study of Malay literature and traditional historiography.

Hikayat Patani is a literary work born from the Patani people. Although born in the Patani community, *Hikayat Patani* is not considered an influence from one author to another or the influence of the source of the literary work read by the author. However, *Hikayat Patani* is the work of the author who describes the socio-cultural state of the Patani people at the time the work was created. This is in line with Julia Kristeva's (1980) thoughts regarding intertextuality who states that in literary works there is no problem of the influence of one author on another, or the source of the literary work read by the author. Intertextuality, however, is the transposition of text, meaning that there is a change in the position of the text, from one or more sign systems to another, accompanied by new pronunciation and denotative positions. Each system is a practice that signifies various paths such as transposition which means that there is a change in the position and meaning of the old text towards the new text is adjusted to the author's wishes.

For Kristeva (1980), text is not an object, a separate individual, but a compilation of texts contained in literary works and texts contained outside literary works that cannot be separated between the two. Texts are inseparable from the cultural and social conditions in which they were created. In the making of texts, there are *ideologues* and authors' struggles that are contained in society through discourse. Kristeva (1986) emphasized that literary works are narrative structures that express ideology through signs. Kristeva (1980) explained that *ideologeme* is a cross between the arrangement of texts that are conveyed through speeches so that the speech is assimilated into its own room (*interior text*) and refers to the outer text space. Kristeva (1980) explained that to study texts as intertextuality is to place the text in the social and historical realms. The *ideology* of the text is the focus of understanding the transformation of speech or speech into artifice or text as well as understanding the insertion of the text into social and historical texts. Friedman (1993) added that this *ideology* is manifested along the trajectory of the text, giving it its historical and social coordinates. Allen (2014) also added that *ideology* takes the reader outside the text, which is the ideological representation of the culture of the community.

Hikayat Patani has been researched before, including Porath (2011). The results of the study show that based on the perspective of mimesis, *Hikayat Patani* reveals similarities when depicting the rebellion of the king and queen of Patani against Ayutthaya. *Hikayat Patani* also reveals Patani's superiority over the surrounding Malay kingdoms and territories. However, *Hikayat Patani* breaks the mimetic resemblance to Johor. Another research conducted by Halid (2018) shows that *Hikayat Patani* is the only Malay literary work that details regalia musical instruments in the royal inventory, a complete repertoire of his works, and instructions on how to play them. It is also explained the relationship of *Hikayat Patani* with the history and development of nobat (royal ensemble), which is to understand the function and role of the ensemble in the political culture and maneuvers of the Malay government that developed under the influence of Siam. In addition, another study was conducted by Islahuddin et al. (2020a). The results of the study show that the social conflicts contained in *Hikayat Patani* are in accordance with the conditions of the community at the time the text was created and are still believed in most societies today.

Meanwhile, research related to intertextual has been conducted by Hariyono & Nurhadi (2020). The results of the study show that opposition in the novel seen from the socio-cultural aspect as a domain occurs in eloquence (silariang), arrogance/shame (siri'), and social class. The opposition of the domain is in the form of attitudes and behaviors between the younger generation and the older generation. In addition, Hariyono & Bewe (2022) also conducted other research whose research results show several things, including first, how the transformation model of bissu community figures appears in fictional works; second, the libido of the Bissu community in its sacred place; third, bissu community leaders from marginalized positions against injustice against Darul Islam/Indonesian Islamic Army rebels both physically and verbally; Fourth, the negotiation of Bissu community leaders in saving the faith with syncretism with Islam over the religious purification event. Therefore, in fictional works, the characters of the bissu community show opposition and resistance.

Studies on the *Hikayat Patani* have tended to focus more on historiography, mimesis, and social conflict. Analyses that specifically examine social and historical transposition through an intertextual approach are still limited. This limitation indicates a significant research gap: the lack of studies that integrate intertextual theory with in-depth analysis of social and historical representations in the *Hikayat Patani*. Furthermore, existing literature remains general in nature and has not focused specifically on the

relationship between text, ideology, and the socio-historical context of Patani society. This results in a less clear identification of research problems and a lack of fully demonstrating the study's relevance in a contemporary academic context.

Hikayat Patani was chosen because this story is believed to contain *ideologemes*, namely transpositions that contain information and values of the past as well as cultural elements that are still considered relevant to today's life. This is in line with the opinion of Baroroh-Baried et al. (1994) and Istanti (2010), who stated that in old literary works there are past values and cultural elements that are still considered relevant to today's life, so that an accurate understanding is needed, so that information and values of the past and these cultural elements can be used for their benefit in the present. In addition, the *ideology* is believed to provide harmony between the historical and social contained in the text *Hikayat Patani* with the historical and social conditions of the Patani people which is the background for the creation of the *Hikayat text*. Therefore, the research using Julia Kristeva's intertextual theory aims to find out how *ideologemes* in the form of transposition of social and historical texts in *the text of Hikayat Patani*. This research also provides a more specific and relevant contribution to the development of Malay literary studies, particularly in understanding the relationship between text, culture, and history in the local context of Patani.

Method

This research is qualitative research. Sugiyono (2008) stated that qualitative research is research used to research on the condition of natural objects, the researcher is a key instrument, data collection techniques are carried out by triangulation, data analysis is inductive, and qualitative research results emphasize meaning rather than generalization. Creswell & Creswell (2018) asserts that the discussion of qualitative study methods should determine the steps required to analyze different types of qualitative data to gain a better understanding of text and image data. Meanwhile, Julia Kristeva's intertextual method is used in this study because this research can describe the overall transposition in the *Hikayat Patani*.

Primary data is all data in the form of words, phrases, sentences, paragraphs or narratives, motifs, and symbols contained in the book *Hikayat Patani* that have been transcribed from the original text, namely Arabic-Malay (Jawi) writing into Indonesian by Teeuw & Wyatt (1970) and the book *Hikayat Patani* in Malay by Salleh (2010). Meanwhile, the secondary data in this study is all data in the form of intertextual discourse contained in various literatures including books, journals, and research reports that are relevant to the research. The instrument in qualitative research is the researcher himself (Sugiyono, 2008). Moleong (2010) added that in qualitative research, the researcher himself plays the role of planner, data collector, data interpreter, analyst and reporter of the research. The instrument in this *Hikayat Patani* research is the researcher himself assisted by data tables.

The data collection technique in this study was carried out with several techniques, including: first, text reading and mapping, carried out by reading the text repeatedly to identify words, phrases, sentences, paragraphs or narratives, motifs, and symbols that reflect transposition. Second, systematic recording is carried out by recording findings that are relevant to the purpose of analysis. Third, context analysis is carried out by considering the historical, social, place, and time contexts of the text written in *Hikayat Patani* which reflects the society at that time. Furthermore, the data that has been collected is given a data table in the form of page numbers, rows, and objects.

The validation technique known as triangulation is carried out in this study, namely data triangulation, which is to double-check research data so that the data is truly valid. The validity test of the data in this study was carried out with *intrarater* and *interrater*. *Intrarater* is carried out by observation, scrutiny, and reading repeatedly and many times of *Hikayat Patani*. Meanwhile, *interrater* is carried out by discussion with colleagues who have competencies related to *ideology*, namely transposition in the *Hikayat Patani*, including suggestions and directions from supervisors.

The data analysis technique was carried out using the Julia Kristeva analysis method. There are two steps in analyzing stories, namely first, suprasegmental analysis, which is understanding the speeches in the text of the story to study expressions or speeches in the form of words, sentences, and paragraphs contained in the framework of the story. Second, intertextual analysis, which is the process of investigating the origin of texts outside of the story, to reveal the relationship between the text in the story and the text outside the story. It is from this intertextual analysis that each text is "realized" at various structural levels, and which stretches along its trajectory, until the *ideology* has social and historical similarities. In this way, the text can be defined in its *ideology* (Kristeva, 1980).

The research work steps using Julia Kristeva's intertextual method, among others, first, determining the text of *Hikayat Patani*. Second, analyzing the text of *Hikayat Patani* in two ways, namely suprasegmental analysis (bound variables) and intertextual analysis (independent variables). Third, finding intertextual

relationships in *the ideologeme* of the text of *Hikayat Patani*. Fourth, presenting research data. Fifth, draw conclusions.

Results and Discussion

This chapter is the result of analysis and discussion as an answer to the formulation of the problem, namely, to describe the social and historical transposition in *Hikayat Patani*.

Research Results

Social and Historical Transposition in the *Hikayat Patani*

Transposition is the change in the position of a text from one or more sign systems to another, accompanied by new pronunciation and denotative positions (Kristeva, 1980). Transpositions in *Hikayat Patani* include social and historical transpositions. Social transposition is a transposition related to the social and community of Patani, while historical transposition is a transposition related to the history of the Patani community. The results of the transposition research in *Hikayat Patani* as in Table 1.

Table 1. Social and Historical Transposition in the *Hikayat Patani*

<i>Transposition</i>	<i>Ideologeme Form</i>
Social	Patani Port Center
	Patani Trade Center
	Patani community is prosperous and prosperous
	Development of Sungai Tambangan
	Treasurer in the government
History	Patani Kingdom, Islamic sultanate
	Names of the Sultan of Patani
	Patani led by a female king
	Names of female kings
	Patani Kingdom maritime kingdom

Discussion

Social Transposition in the *Hikayat Patani*

Transposition is the change in the position of the text from one or more sign systems to another, accompanied by new pronunciation and denotative positions (Kristeva, 1980). Meanwhile, social is also known for things related to society. Therefore, social transposition is a change in the position of one text against another text related to society. Social transposition in *Hikayat Patani* is a social text contained in *Hikayat Patani* and has parallels with social conditions in Patani society. In addition, the social transposition is a transfer of the Malay and social kingdom system in the Patani society.

Social transposition in *Hikayat Patani* includes: 1) Patani port center; 2) Patani trade center; 3) Patani community is prosperous and prosperous; 4) development of Sungai Tambangan, and 5) treasurer in the government.

Patani Port Center

The first social transposition in the *Hikayat Patani* is Patani as the center of the port. The port serves as a place for economic transactions, especially related to marine. The more developed the sea trade of a kingdom, the bigger the port. That is what encourages the trade of a kingdom, not only domestic trade, but also foreign trade.

Patani being the center of the port is marked by the existence of the Patani royal port which is never empty of trading activities. In addition, Patani is a very safe country.

Kepada masa itulah dalam daerah negeri Patani sangat senang dan sentosanya segala rakyat. Jikalau (tiada) datang daripada berlayar, tatkala sampai perahu itu ke labuhan bandar Patani ini tiadalah lagi ditunggu perahu di labuhan itu. Jikalau jenis emas perak sekalipun tiadalah siapa-siapa yang mengambil dia (Teeuw & Wyatt, 1970; Salleh, 2010).

At that time, in the Patani state area, all the people were very happy and excited. If (none) comes from sailing, when the boat arrives at the **port of Patani**, there will be no more boats waiting at the port. If there was any kind of silver gold no one would take it (Teeuw & Wyatt, 1970; Salleh, 2010).

The Patani kingdom is a kingdom that has a port as an economic center. The port is a stop for merchant ships that enter and export various goods, both domestically and abroad. In addition, the port of Patani is known to be safe, so people do not feel afraid if they leave their boats in the port because the situation in Patani is very safe.

Patani as the center of the port is a transposition of the Malay and Aceh kingdoms. Patani became the center of the port during the time of the Green King. In the period after the fall of Malacca in 1511 to the Portugis, some Muslim traders moved from the Port of Malacca as the largest port of the Malay and Aceh kingdoms to the port of the sultanate of Patani. This made the Green King happy but wary and hoped that Patani would not fall into the hands of the Portuguese as happened in Malacca. Therefore, the Green King always behaves cautiously and vigilantly (Hamid et al., 2015). Patani is known as a port route for trade that is famous in Southeast Asia starting in the 16th century (Aslan & Suhardi, 2020). In line with that, the port of Patani became the center of foreign sea trade, rivaling other kingdoms in the archipelago. In addition, in the 17th century there was the peak of the glory of the Patani kingdom, which was marked by the control of the Patani kingdom over the control of the waters of the Gulf of Siam and the South China Sea (Mahmud & Al-Fatani, 2018). However, since the Siamese kingdom took control of the Patani kingdom, the bustling port of Patani began to be abandoned by many, although the existence of the Patani port still exists today.

Reid (1988) asserted that Malay ports such as Patani became centers of social and economic interaction between various ethnic groups, namely Malays, Arabs, Chinese, Indians, and Siamese. The port also played a role in shaping the structure of a new cosmopolitan society. Bougas (1990) also emphasized that the Patani port was managed in a structured manner with a customs system, warehouses, and ports, which became a symbol of advanced social and economic civilization. Furthermore, the Patani port center represented a social transposition within Patani society. Kristeva (1986) considered texts as social products formed through the interaction and exchange of meaning within the space of language and society.

Patani port center is a social transposition contained in *the Hikayat Patani*. It refers to the outside world, namely social texts in Patani society. These social texts mention that Patani became the center of the port after the fall of Malacca to the Portuguese in 1511 AD. The existence of a port is proof of the Patani kingdom's ability to control the sea trade area. The port showed the ability of the Patani kingdom to control the waters of the Gulf of Siam and the South China Sea. However, since the Siamese kingdom took control of the Patani kingdom, the bustling port of Patani began to be abandoned by many, although the existence of the Patani port still exists today.

Patani Trade Center

The second social transposition in the *Hikayat Patani* is the Patani kingdom of the center of trade. The Patani Kingdom developed into a trading center because it was supported by the large number of international traders who visited Patani which caused the economic wheels of the Patani kingdom to develop **rapidly**. This is what caused the Patani kingdom to become strong.

Syahadan antara berapa tahun selangnya maka baginda pun mangkatlah dan paduka anakanda baginda Mudhaffar Syahlah dirajakan orang mengganti kerajaan paduka ayahanda baginda itu duduk di atas takhta kerajaan dengan adil murahnya. Maka negeri Patani bertambah sentosa dan makmurnya dan **dagang** senteri pun terlalu banyak pergi datang (Teeuw & Wyatt, 1970; Salleh, 2010).

Shahadan between a few years later, he died and his son Mudhaffar Syahlah was reigned by the people to replace the kingdom of his father who sat on the throne of the kingdom with his generous justice. So the land of Patani became more prosperous and prosperous, and the trade of cement came too much (Teeuw & Wyatt, 1970; Salleh, 2010).

The Patani kingdom became a trading center characterized by the large number of traders, both domestic and international traders who came and went to Patani. This is what causes the wheels of the economy to develop rapidly and the kingdom to become strong.

Patani as a center of trade is a social transposition of the *Hikayat Patani*. Patani became a trading center towards the end of the 17th century, marked by Patani becoming the youngest trading center and *entity* in Southeast Asia. As for Patani's export goods at that time, in the 17th century, including salt, livestock such as cows and chickens, spices, forest products such as white and yellow sandalwood, animal skins, horns, elephant ivory and others. The imported goods are pottery and cloth from China and Japan, cotton and cinnamon from Champa and Cambodia, camphor and gemstones from Borneo, nutmeg and cloves from Ambon, sandalwood from Java and East Timor, spices from Jambi and Inderagiri and others (Mahmud & Al-Fatani, 2018).

Bradley (2009) emphasized that the port of Patani served as a meeting point for traders from various nations. The port became a place where new, more open and dynamic social structures emerged. Alves via Perret (2022) also emphasized Patani's role as a strategic hub connecting the Islamic world and East Asia, creating a new social stratum within coastal communities. Furthermore, Patani, as a trading center, represented a social transposition within Patani society. Kristeva (1986) viewed texts as social products formed through interaction and the exchange of meaning within linguistic and social spaces.

Patani trade center is a social transposition contained in *the Hikayat Patani*. It refers to the outside world, namely social texts in Patani society. These social texts state that Patani is the center of export, import, and enterprise trade. Export trade is sending goods to other countries. As for import trade, it is importing goods from other countries. Meanwhile, *entreport trading*, which is export and import trade activities at the same time. These economic activities led to the development of international trade in Patani.

Patani Prosperous and Prosperous Community

The third social transposition in *Hikayat Patani* is that the Patani community is prosperous and prosperous. Patani became a prosperous and prosperous country during the reign of Sultan Mudhaffar Shah. The state of justice and prosperity is characterized by the large number of people who come and go to the land of Patani.

Syahadan antara berapa tahun selangnya maka baginda pun mangkatlah dan paduka anakanda baginda Mudhaffar Syahlah dirajakan orang mengganti kerajaan paduka ayahanda baginda itu duduk di atas takhta kerajaan dengan adil murahnya. Maka negeri Patani bertambah sentosa dan makmurnya dan dagang senteri pun terlalu banyak pergi datang (Teeuw & Wyatt, 1970; Salleh, 2010).

Shahadan between a few years later, he died and his son **Mudhaffar Syahlah** was reigned by the people to replace the kingdom of his father who sat on the throne of the kingdom with his generous justice. So the land of Patani became more **prosperous and prosperous** and the trade of cement came too much (Teeuw & Wyatt, 1970; Salleh, 2010).

Sultan Mudhaffar Shah replaced the previous king. It was during the reign of Sultan Mudhaffar Shah that Patani became prosperous and prosperous. This is marked by the large number of people who come and go to the country of Patani to do trade.

The Patani community is a social transposition of the *Hikayat Patani*. The Patani people have experienced a prosperous and prosperous life since the reign of King Mudhaffar Shah (Hamid et al., 2015). Bradley (2009) explains that Patani is depicted as an orderly and civilized land through Islamic law and the leadership of a just king. Braginsky (1998) also emphasizes that prosperity does not only mean material well-being, but also spiritual and social harmony rooted in Islamic principles and morals. Furthermore, Patani sentosa and prosperous community represents a social transposition within Patani society. Kristeva (1986) views texts as social products formed through interaction and the exchange of meaning within the space of language and society.

The Patani prosperous and prosperous community is a social transposition contained in *the Hikayat Patani*. It refers to the outside world, namely social texts in Patani society. These social texts state that Patani has become fair and safe since the reign of King Mudhaffar Shah was marked by international trade that had a positive impact on the Patani people.

Development of Sungai Tambangan

The fourth social transposition in *Hikayat Patani* is the construction of the Sungai Tambangan. The Patani Kingdom became more prosperous after the excavation of the Tambangan River as a source of irrigation by the Green King. The Sungai Tambangan is very important because it is able to irrigate agriculture in the Patani area.

Arakian maka sungai itu pun digali oranglah. Setelah sampai antara Rayau maka Datuk Wang dan Datuk Temenggung pun menyuruh bentara hilir menyembahkan Pera'cau sungai yang digali ini sehari lagi juga sampailah ke Tambangan (Teeuw & Wyatt, 1970; Salleh, 2010).

Arakian, the river was dug up by people. After reaching between Rayau, Datuk Wang and Datuk Temenggung also told the downstream bentara to worship the excavated river Pera'cau **a day later and arrive at the Mine** (Teeuw & Wyatt, 1970; Salleh, 2010).

The Green King was very concerned about the state of Patani. After the political conditions in the palace could be controlled by the Green King. So, Raja Hijau also focuses on improving the economy of the Patani community. It started with the efforts made by the Green King, namely to create a river whose water can be used for agriculture and people's welfare.

The development of Sungai Tambangan is a social transposition of the *Hikayat Patani*. Patani grew into a prosperous and prosperous kingdom during the time of the Green King, namely after the excavation of the Tambangan River, a river that could drain water to all the rice fields of the Patani community. This makes Patani not only experience prosperity in the field of trade, but also in the field of agriculture (Hamid et al., 2015). Welch & McNeill (1989) documented archaeological finds around the Patani River valley, indicating the existence of ancient canal and harbor structures used as logistics and trade routes. Jacq-Hergoualc'h (1997) also discussed the development of archaeology in the Malay Peninsula, including evidence of waterways and canals supporting port cities in and around Patani. Furthermore, development of Sungai Tambangan represents a social transposition within Patani society. Kristeva (1986) views text as a social product formed through interaction and the exchange of meaning within linguistic and social spaces.

The development of Sungai Tambangan is a social transposition contained in the *Hikayat Patani*. It refers to the outside world, namely social texts in Patani society. These social texts state that Patani became fair and safe after the excavation of the Sungai Tambangan, a river that can irrigate all agriculture in Patani, so that Patani experienced progress not only in the field of trade, but also in the field of agriculture.

Treasurer in the Government

The fifth social transposition in the *Hikayat Patani* is the existence of a treasurer in the Patani kingdom. The treasurer is the royal confidant when there are problems related to the kingdom.

*Hatta antara berapa lamanya pada suatu hari maka baginda pun semayam di balairung diadap menteri hulubalang dan rakyat sekalian. Maka titah baginda kepada **bendahara**, "Apa bicara **bendahara** karena kita hendak pergi ke Ayutia dan Bercau itu pun tiada orang lain daripada kita dan daripada sebuah negeri baiklah dua." Maka sembah segala menteri: "Daulat tuanku, sebenarnya seperti titah Duli Yang Mahamulia itu, supaya bertambah-tambahlah kebesaran Duli Yang Mahamulia pada segala negeri yang asing-asing." (Teeuw & Wyatt, 1970; Salleh, 2010).*

Hatta was one of the days when he was in the hall in front of the minister of hulubalang and the people. So, he said to the **treasurer**, "What **does the treasurer** say because we are going to Ayutia and Bercau, there is no one else but us, and from a country it is good to be two." So, all the ministers prayed: "My lord, it is as His Majesty commands, that the greatness of His Majesty may be increased in all foreign lands." (Teeuw & Wyatt, 1970; Salleh, 2010).

King Patani will conduct a diplomatic visit to Ayutia (Siam). Then King Patani also asked for the opinion of the royal treasurer regarding the plan. Then, the treasurer gave a good opinion from the diplomacy visit to Ayutia (Siam).

The existence of a treasurer in the Patani kingdom is a transposition in the Malay kingdom in the Patani kingdom. In line with that, Nuraida (2015) stated that the treasurer is a prime minister-level position and is appointed to assist the sultan in running the government. Meanwhile, in the government structure of the Patani sultanate, the sultan has absolute power. Bradley (2009) also explains that the treasurer played a crucial role in the distribution of power and legitimacy of the palace. Steel et al. (1990) highlight the list of treasurers and other key positions within the Patani government structure as evidence of the bureaucratization of the kingdom. The treasurer in the government represents a social transposition within Patani society. Kristeva (1986) views text as a social product formed through interaction and the exchange of meaning within the linguistic and social space.

The treasurer in the kingdom is a social transposition contained in *the Hikayat Patani*. It refers to the outside world, namely social texts in Patani society. These social texts state that the treasurer is a position at the level of the prime minister and is appointed to assist the sultan in running the government. Meanwhile, in the government structure of the Patani sultanate, the sultan has absolute power.

Transposition of History in the *Hikayat Patani*

The historical transposition in *Hikayat Patani* is a text that contains the history contained in *Hikayat Patani* and has parallels with historical conditions in the Patani community. History is the knowledge or description of events and events that occurred in the past. The transposition of history in *the Hikayat Patani* includes a) Patani kingdom of the Islamic sultanate; b) the names of the sultans of Patani; c) Patani is led by a female king; d) the female monarch names; and e) Patani kingdom maritime kingdom.

Patani Kingdom of the Islamic Sultanate

The first historical transposition in the *Hikayat Patani* is the Patani kingdom of the Islamic sultanate. The Patani kingdom became an Islamic kingdom in the form of a sultanate after the king who founded the Patani kingdom converted to Islam. After that, the king changed his name to Islam. The name change aims to affirm that the Patani kingdom is an Islamic sultanate.

*Telah selesailah Syaikh Said daripada mengajarkan **kalimat syahadat** pada segala mereka itu, maka sembah Syaikh Said, "Ya Tuanku Syah 'Alam, baiklah tuanku bernama mengikut nama Islam, kerana tuanku sudah membawa agama Islam, supaya bertambah berkat duli tuanku beroleh syafaat daripada Nabi Muhammad rasullullahi salla'Llahu 'alaihi wasallam di akhirat jemah." Maka titah baginda,"Jikalau demikian, tuan hambalah memberi nama akan hamba." Arakian maka raja itupun diberi nama oleh Syaikh Said, **Sultan Ismail Syah Zilullah Fil-'Alam** (Teeuw & Wyatt, 1970; Salleh, 2010).*

When Shaykh Said had finished teaching the **shahadat** to all of them, Shaykh Said said, "O Shaykh Syah 'Alam, it is good for my lord to be named after the name of Islam, because my lord has brought the religion of Islam, so that the blessings of his majesty may be increased by the intercession of the Prophet Muhammad (peace and blessings of Allaah be upon him) in the hereafter." So he said, "Then give the servant a name." Arakian then the king was named by Shaykh Said, **Sultan Ismail Syah Zilullah Fil-'Alam** (Teeuw & Wyatt, 1970; Salleh, 2010).

The Patani kingdom is an Islamic kingdom in the form of a sultanate starting when the king embraced Islam, then the king changed its name to an Islamic name, namely Sultan Ismail Shah Zilullah Fil-'Alam which aims to show that the Patani kingdom is an Islamic sultanate.

The Patani Kingdom was an Islamic sultanate that began with the conversion of Islam by King Patani and was the first king to convert to Islam and change his name to Sultan Mahmud Shah. The person who Islamized him was al-Syeikh Shafiuddin who was later awarded the title of Dato' Seri Raja Faqih. With the change of the name of the king of Patani from Raka Antera to Sultan Mahmud Syah, a Patani Malay Sultanate was established (Rahman, 2018). Bradley (2009) explains that the Patani kingdom transformed into an Islamic sultanate, thus establishing Islamic morality as the foundation for political and social stability in Patani. Braginsky (1998) also asserts that the transition from a Malay kingdom to an Islamic sultanate marks a "cosmological transformation," where the concept of the king shifted from "dewaraja" to "zillullah fil-ardh" (the shadow of God on earth). Islahuddin et al. (2020a) also assert that the Islamization of Patani reflects historical and cultural changes that gave birth to a new social order based on sharia and justice. Furthermore, the Patani Kingdom, an Islamic sultanate, represents a historical transposition within Patani society. Kristeva (1980) considers history not as a static past, but as a memory that reappears through traces of semiosis in texts.

Patani kingdom of the Islamic sultanate is a historical transposition contained in *the Hikayat Patani*. It refers to the outside world, namely historical texts in the Patani society. These historical texts state that the Patani kingdom was an Islamic sultanate after the king embraced Islam and changed its name to Islam.

Names of the Sultans of Patani

The second historical transposition in *the Hikayat Patani* is the names of the sultans of Patani. The Patani kingdom became an Islamic kingdom in the form of a sultanate after the king who founded the Patani kingdom converted to Islam. The first king was Sultan Ismail Syah Zilullah Fil-'Alam.

*Telah selesailah Syaikh Said daripada mengajarkan **kalimat syahadat** pada segala mereka itu, maka sembah Syaikh Said, "Ya Tuanku Syah 'Alam, baiklah tuanku bernama mengikut nama Islam, kerana tuanku sudah membawa agama Islam, supaya bertambah berkat duli tuanku beroleh syafaat daripada Nabi Muhammad rasullullahi salla'Llahu 'alaihi wasallam di akhirat jemah." Maka titah baginda,"Jikalau demikian, tuan hambalah memberi nama akan hamba." Arakian maka raja itupun diberi nama oleh Syaikh Said, **Sultan Ismail Syah Zilullah Fil-'Alam** (Teeuw & Wyatt, 1970; Salleh, 2010).*

When Shaykh Said had finished teaching the shahadat to all of them, Shaykh Said said, "O Shaykh Syah 'Alam, it is good for my lord to be named after the name of Islam, because my lord has brought the religion of Islam, so that the blessings of his majesty may be increased by the intercession of the Prophet Muhammad (peace and blessings of Allaah be upon him) in the hereafter." So he said, "Then give the servant a name." Arakian then the king was named by Shaykh Said, **Sultan Ismail Syah Zilullah Fil-'Alam** (Teeuw & Wyatt, 1970; Salleh, 2010).

The Patani kingdom was an Islamic kingdom in the form of a sultanate that began when the king embraced Islam and changed his name, namely Sultan Ismail Shah Zilullah Fil-'Alam.

After Sultan Ismail Shah died, he was succeeded by his son named Sultan Mudhaffar Shah.

*Syahadan antara berapa tahun selangnya maka baginda pun mangkatlah dan paduka anakanda baginda **Mudhaffar Syahlah** dirajakan orang mengganti kerajaan paduka ayahanda baginda itu dudukkan di atas takhta kerajaan dengan adil makmurnya. Maka negeri Patani pun bertambah*

sentosa dan makmurnya dan dagang senteri pun terlalu banyak pergi datang (Teeuw & Wyatt, 1970; Salleh, 2010).

Shahadan between a few years later, he passed away and his son **Mudhaffar Syah** was reigned by the people to replace the kingdom of his father to sit on the throne of the kingdom with his just prosperity. So the land of Patani became more prosperous and prosperous and the trade of senteri came and went too much (Teeuw & Wyatt, 1970; Salleh, 2010).

When the first king of Patani died, he was succeeded by his son named Sultan Mudhaffar Shah to rule the Patani kingdom.

During the reign of Sultan Mudhaffar Shah, the king conducted diplomacy to Siam, followed by the war against Siam. Then, the king was killed in the war. So, Sultan Manzur Shah was crowned king to replace Sultan Mudhaffar Shah.

*Bermula adapun Sultan Mudhaffar Syah peninggalan adinda baginda itu, maka baginda pun peranglah. Syahadan kata perang ini tiada dapat pendapat empunya hikayat ini, melainkan baginda itu peranglah; akan khabarnya itu tiada (di) dengar kerana peninggalan **Sultan Manzur Syah** itu tiadalah diperoleh khabar segala yang tinggal itu daripada mati dan hidupnya atau kemana-mana perginya, kerana tiada barang seorang kembali ke Patani lagi* (Teeuw & Wyatt, 1970; Salleh, 2010).

Starting as for Sultan Mudhaffar Shah, his brother's legacy, then he went to war. The Prophet (peace and blessings of Allaah be upon him) said that this war was not the opinion of the owner of this story, but that he was a war; The news was not heard because of the relics **of Sultan Manzur Syah**, there was no news of all that was left of his death and his life or wherever he went, because no one returned to Patani again (Teeuw & Wyatt, 1970; Salleh, 2010).

When Sultan Mudhaffar Shah fought against Siam and there was no news of returning to Patani, Sultan Manzur Shah also rose to become king in place of Sultan Mudhaffar Shah.

The names of the sultans who ruled Patani, starting from Sultan Ismail Shah, then continued by his son named Sultan Mudhaffar Shah. Then, when Sultan Mudhaffar Shah died while fighting against Siam, Sultan Manzur Shah was appointed to replace the previous king's position. In line with that, Rahman (2018) also stated that there were three names of Sultans who ruled the Patani kingdom before being ruled by a female king. Bradley (2009) explains that the arrangement of the names of the sultans in the text is an attempt at political legitimacy, demonstrating the continuity of Islamic rule in Patani. Steel et al. (1990) also explain that the government structure under these sultans demonstrates an adaptation to the Islamic system of government known in Aceh, Malacca, and Pasai. Furthermore, the names of the Sultan of Patani represent a transposition of history within Patani society. Kristeva (1980) considers history not to be viewed as a static past, but as a memory that reappears through traces of semiosis in the text.

Patani kingdom of the Islamic sultanate is a historical transposition contained in the *Hikayat Patani*. It refers to the outside world, namely historical texts in the Patani society. These historical texts mention that there were three names of Patani sultans who ruled the Patani kingdom before Patani was ruled by a female king.

Patani Led by a Female King

The third historical transposition in *the Hikayat Patani* is that Patani is led by a female king. In general, the leader of a kingdom is a man. However, because all the male descendants of the Patani king died, the Patani kingdom was led by four female kings, namely the Green King, the Blue King, the Purple King, and the Yellow King.

Sebermula adapun Sultan Manzur Syah itu ada berputera tujuh orang, lima perempuan, dan dua orang laki-laki; dan yang tua bernama Raja Ijau dan yang kedua bernama Raja Biru dan yang ketiga bernama Raja Ungu dan keempat bernama Raja Kuning dan kelima anak gundik baginda seorang laki-laki bernama Raja Bima dan keenam anak dengan isteri bernama Raja Emas Kercang dan ketujuh laki-laki bernama Sultan Bahadur Syah (Teeuw & Wyatt, 1970; Salleh, 2010).

Sultan Manzur Shah had seven sons, five daughters, and two sons; and the eldest was named Raja Ijau and the second was named Raja Biru and the third was named Raja Ungu and the fourth was named Raja Kuning and the five children of his concubine were a man named Raja Bima and the sixth son with his wife named Raja Emas Kercang and the seventh son named Sultan Bahadur Syah (Teeuw & Wyatt, 1970; Salleh, 2010).

The son of the king Sultan Manzur Shah had five daughters and two sons. Of the seven kings' children, all four were female kings in the Patani kingdom, namely the Green King, the Blue King, the Purple King, and the Yellow King.

After Sultan Manzur Shah died, there was a conflict in the palace which led to the death of Sultan Bahadur Shah. So his successor was the eldest son of Sultan Manzur Shah and a woman, namely the Green King.

*Maka menteri hulubalang pun masuklah berhimpun di balairung berbicara hendak merajakan ganti Sultan Bahadur itu. Syahadan adapun anak Marhum Bongsu tiadalah yang laki-lakinya lagi melainkan perempuan juga yang adanya itu. Maka **Raja Ijaulah** ditabalkan orang, itulah asal **raja perempuan** mulanya pada negeri Patani ini* (Teeuw & Wyatt, 1970; Salleh, 2010).

So the minister of hulubalang entered to gather at the hall to talk about the king's replacement of Sultan Bahadur. Syahadan as for Marhum Bongsu's son, there is no longer a man but a woman who is also there. So **Raja Ijaulah was enthroned by people, that is the origin of the first female king in this land of Patani** (Teeuw & Wyatt, 1970; Salleh, 2010).

After the death of Sultan Bahadur, there were only daughters in the Patani kingdom. Therefore, the Green King was appointed as king in place of Sultan Bahadur and was the first female king in the Patani kingdom.

Patani led by a female king is a historical transposition in *Hikayat Patani*. The historical text states that there is a history of Patani women kings. The golden and glorious period of the Patani kingdom occurred from 1584 to 1649. At this time, the Patani kingdom was under the rule of a female king known as the Rainbow Kings, namely the Green King (1584-1616), the Blue King (1616-1624), the Purple King (1624-1635) and the Yellow King (1635-1649) (Aziz, 2015). Amirell (2011) also investigated the causes and implications of the institutionalization of women's governance in Patani. Bradley (2009) emphasized that the term "raja" was frequently used for women as well, signaling a shift from the traditional Malay concept of kingship to a more flexible Islamic political formation. Anwar & Muhammad (2016) also emphasized that women as general-political leaders marked a shift in the traditional Malay socio-cultural structure. Furthermore, Patani led by a female king represents a historical transposition within Patani society. Kristeva (1980) argued that history is not viewed as a static past, but as a memory that reappears through traces of semiosis in texts.

Patani was led by a female king is a historical transposition contained in *the Hikayat Patani*. It refers to the outside world, namely historical texts in the Patani society. These historical texts mention that Patani was led by a female king when male descendants had died. This is evidenced by history that states that from 1584 A.D. to 1649 A.D. Patani was led by four female kings, namely the Green King, the Blue King, the Purple King, and the Yellow King.

Female Monarch Names

The fourth historical transposition in *Hikayat Patani* is female monarch names. The Patani Kingdom was led by four female kings. The first female king of Patani was the Green King with the title of Pera'cau. Then followed by the second king, namely the Blue King with the title of Pera'cau as well. When the Blue King died, the Patani kingdom was led by his younger brother, the Purple King with the title Paduka Syah Alam. After that, the kingdom was led by the Yellow King with the title of Pera'cau as well as the last female queen of the Patani kingdom.

*Syahadan adapun anak Marhum Bongsu tiadalah yang laki-lakinya lagi melainkan perempuan juga yang adanya itu. Maka **Raja Ijaulah** ditabalkan orang, itulah asal raja perempuan mulanya pada negeri Patani ini.*

*Bermula **Raja Ijau** di atas takhta kerajaan itu dipanggil orang Pera'cau ikut seperti nama Raja Aisyah itulah* (Teeuw & Wyatt, 1970; Salleh, 2010).

Shahadan as for Marhum Bongsu's son, there is no longer a man but a woman who is also there. So **King Ijaulah was enthroned by people, that is the origin of the first female king in this land of Patani.**

Starting **from Raja Ijau** on the throne of the kingdom, the people of Pera'cau followed the name of Raja Aisyah (Teeuw & Wyatt, 1970; Salleh, 2010).

When there is no longer a man who can be crowned king, then the Green King is the first woman to become the King of Patani. The Green King was titled Pera'cau when he was crowned the King of Patani following the title used by King Aisyah who was the older brother of Sultan Manzur Shah.

Setelah berapa lama Pera'cau di atas takhta kerajaan maka Pera'cau pun gering, lalu mangkat.

*Arakian maka **Raja Biru** ditabalkan orang* (Teeuw & Wyatt, 1970; Salleh, 2010).

After how long Pera'cau was on the royal throne, Pera'cau became ill and then died.

Arakian then **the Blue King** was enthroned (Teeuw & Wyatt, 1970; Salleh, 2010).

The Green King has been ruling for several years. After the Green King became ill and then died, the Blue King was crowned the King of Patani, replacing the Green King.

*Hatta berapa lamanya Pera'cau di atas takhta kerajaan itu maka Pera'cau pun gering lalu mangkat dan **Raja Ungulah** ditabalkan oleh orang pula.*

Adapun Raja Ungu menjadi raja itu menamai dirinya Paduka Syah Alam, tiada diberinya orang panggil Pera'cau (Teeuw & Wyatt, 1970; Salleh, 2010).

No matter how long Pera'cau was on the throne of the kingdom, Pera'cau became ill and died and **King Ungulah was enthroned by the people as well.**

As for the Purple King to be king, he named himself Paduka Syah Alam, there was no person called Pera'cau (Teeuw & Wyatt, 1970; Salleh, 2010).

The Blue King had ruled the Patani kingdom for several years. Then, the Blue King became ill and died, so the Purple King was crowned king, replacing the Blue King. In contrast to the Blue King, the Purple King used the title Paduka Syah Alam when commanding and removing the title of Pera'cau as the title used by previous female kings.

*Hatta antara berapa lamanya Paduka Syah Alam di atas takhta kerajaan itu maka Paduka Syah Alam pun geringlah lalu mangkat. Maka **Raja Kuning** pun ditabalkan oranglah...*

Syahadan Raja Kuning kerajaan itu dipanggil orang Pera'cau pula (Teeuw & Wyatt, 1970; Salleh, 2010).

Hatta is one of the longest times Paduka Syah Alam was on the throne of the kingdom, so Paduka Syah Alam became ill and died. So **the Yellow King** was enthroned by the people...

The Yellow King of the kingdom was called the Pera'cau (Teeuw & Wyatt, 1970; Salleh, 2010).

The Purple King ruled the kingdom of Patani with the title Paduka Syah Alam for several years. Then, His Majesty Shah Alam fell ill and died, so the Yellow King was crowned king, replacing the Purple King. However, after the death of Shah Paduka Alam, the Yellow King used the title Pera'cau again, as the title used before the Purple King ruled the kingdom.

Patani kingdom was led by a female king as evidenced by historical evidence, namely the existence of records that state that after the death of Sultan Bahadur Shah in 1584, Patani was ruled by four female kings, namely the Green King, the Blue King, the Purple King, and the Yellow King, until 1649 AD. Rahman, (2018). In addition, there is also the history of Patani female kings. The golden and glorious period of the Patani kingdom occurred from 1584 to 1649. At this time, the Patani kingdom was under the rule of a female king known as the Rainbow Kings, namely the Green King (1584-1616), the Blue King (1616-1624), the Purple King (1624-1635) and the Yellow King (1635-1649) (Aziz, 2015). Amirell (2011) explains that the phenomenon of female leadership in Patani reflects institutional and social changes within the Malay-Islamic kingdom. Bougas (1990) also asserts that the era of female kings in Patani was a golden age for the kingdom, with trade booming, and Patani achieving extensive regional influence. Furthermore, female monarch names represent a historical transposition within Patani society. Kristeva (1980) considers history not to be a static past, but rather a memory that reappears through traces of semiosis in texts.

The female monarch names are historical transpositions contained in the *Hikayat Patani*. It refers to the outside world, namely historical texts in the Patani society. These historical texts state that the Patani kingdom was ruled by female kings from 1584 A.D. to 1649 A.D. The female kings are four people, namely the Green King, the Blue King, the Purple King, and the Yellow King.

Patani Kingdom Maritime Kingdom

The fifth historical transposition in the *Hikayat Patani* is the Patani kingdom of the maritime kingdom. The Patani Kingdom is a maritime kingdom characterized by the control of the sea area and the development of ports and international trade centered on the port. This caused the Patani kingdom to be very prosperous and safe. In fact, the prosperity of Patani can be likened to if gold or silver were placed in any place, then no one would take it.

*Kepada masa itulah dalam daerah negeri Patani sangat senang dan sentosanya segala rakyat. **Jikalau (tiada) datang daripada berlayar, tatkala sampai perahu itu ke labuhan bandar Patani ini tiadalah lagi ditunggu perahu di labuhan itu. Jikalau jenis emas perak sekalipun tiadalah siapa-siapa yang mengambil dia*** (Teeuw & Wyatt, 1970; Salleh, 2010).

At that time, in the Patani state area, all the people were very happy and excited. If (none) comes from sailing, when the boat arrives at the port of Patani, there will be no more boats waiting at the port. If there was any kind of silver gold no one would take it (Teeuw & Wyatt, 1970; Salleh, 2010).

Patani kingdom is a maritime kingdom characterized by the control of the sea area and the development of a port with a very high level of security. In fact, even if gold or silver is placed in the port, no one will be interested in taking it, considering that the level of people's welfare is very high.

The Patani Kingdom was a maritime kingdom as evidenced by Patani's ability to control the waters of the Gulf of Siam and the South China Sea at that time, so foreign trade had to stop first to Patani, causing Patani to develop into a major port, a destination for various countries in the world (Mahmud & Al-Fatani, 2018). In addition, Patani is a maritime country quoted by Fang (2011) who stated that Patani's trade center is at a port that connects domestic trade and foreign trade. Andaya (2008) also explains that the Patani kingdom flourished due to its location on international trade routes, making it a hub for maritime interaction between the Malay, Chinese, and Islamic worlds. Reid (1988) asserts that Patani was a major port facilitating the trade in spices, silk, and metals in the region and served as a hub for the spread of Islam through maritime activities. Bougas (1990) also shows that the Patani port system was organized in a structured manner with ports, warehouses, and customs regulations, demonstrating the institutionalization of maritime economic power. Furthermore, the Patani kingdom maritime kingdom, represents a historical transposition within Patani society. Kristeva (1980) considers history not as a static past, but as a memory that reappears through traces of semiosis in texts.

Patani kingdom maritime kingdom is a historical transposition contained in the *Hikayat Patani*. It refers to the outside world, namely historical texts in the Patani society. These historical texts state that Patani is a maririm kingdom, which is a kingdom that has sea power not only in the archipelago, but also has control over the Gulf of Siam and the South China Sea. The impact of the control of the sea has made the development of the port of Patani into a large port where trade destinations for various countries in the world. In addition, it is also mentioned that Patani is a maritime country as evidenced by the existence of a port that connects domestic trade and foreign trade.

Conclusion

Based on the results of the analysis and discussion, it can be concluded that the social transposition in *Hikayat Patani* is reflected in several key aspects, including Patani as a port and trade center, the depiction of a prosperous society, the development of the Sungai Tambangan, and the role of the treasurer within the governmental structure. Meanwhile, the historical transposition is manifested through the representation of Patani as an Islamic sultanate, the mention of its rulers, including female monarchs, and its identity as a maritime kingdom. These findings reinforce Julia Kristeva's intertextual theory by demonstrating how historical and sociocultural realities are reinterpreted and transformed within literary texts. Furthermore, this study highlights the significance of *Hikayat Patani* not only as a literary work but also as an important source for understanding history, culture, and the process of Islamization in the Malay world. The implications of this study are particularly relevant for the development of local culture-based teaching materials, as well as for strengthening the cultural identity and historical awareness of the Patani Malay community within educational and academic contexts.

Declarations

- Author contribution** : Islahuddin was responsible for the entire research project. He also leads screenwriting for data collection, transcription, and analysis. The second author, Prof. Dr. Wiyatmi, M.Hum., and the third author Dr. Nurhadi, M.Hum. who is promoter and co-promoter agreed to the final manuscript of this paper.
- Funding statement** : This research did not receive any funding.
- Conflict of interest** : Both authors declare that they have no competing interests.
- Ethics Approval** : Information on Ethics Approval and informed consent statements are required for all articles published in BAHASTRA since 2026.
- Additional information** : No additional information is available for this paper.

References

Abdullah, W. S. (2001). *Hikayat Patani: Sumber sejarah Melayu Patani*. Pustaka Antara.

- Al-Fatani, F. A. (2012). Dilema basa Yawi di Selatan Thai: Antara kesetiaan bahasa dan cabaran semasa. *Jurnal Melayu*, (9), 99-112.
- Allen, G. (2004). *Intertextuality*. Routledge.
- Amirell, S. (2011). The blessings and perils of female rule: New perspectives on the reigning queens of Patani, c. 1584–1718. *Journal of Southeast Asian Studies*, 42(2), 303–323. <https://doi.org/10.1017/S0022463411000063>
- Andaya, B. W. (2008). *Leaves of the same tree: Trade and ethnicity in the Straits of Melaka*. University of Hawai'i Press. <https://doi.org/10.21313/hawaii/9780824831899.001.0001>
- Anwar, S., & Muhammad, J. N. S. (2016). Perhubungan gender dalam masyarakat tradisional berdasarkan Hikayat Patani. *Journal of Business and Social Development*, 4(2), 25–47.
- Aslan, H., & Suhardi, M. (2020). Dinamika pendidikan Islam di Thailand pada abad 19-20. *Nazhruna: Jurnal Pendidikan Islam*, 3(1), 38-54. <https://doi.org/10.31538/nzh.v3i1.476>
- Aziz, A. S. (2015). Konflik politik antara Melayu Patani dan Kerajaan Siam-Thai: Satu kajian puisi-puisi Melayu Patani di laman sesawang. *Prosiding Diskusi Karya Patani USM*, 2-13.
- Baroroh-Baried, S., Sutrisno, S., Soeratno, S. C., & Istanti, K. Z. (1994). *Pengantar teori filologi*. Badan Penelitian dan Publikasi Fakultas (BPPF) Seksi Filologi, Fakultas Sastra Universitas Gadjah Mada.
- Bougas, W. A. (1990). Patani in the beginning of the XVII century. *Archipel*, 39, 113–138. <https://doi.org/10.3406/arch.1990.2624>
- Bradley, F. R. (2009). Moral order in a time of damnation: The “Hikayat Patani” In historical context. *Journal of Southeast Asian Studies*, 40(2), 267–293. <https://doi.org/10.1017/S0022463409000150>
- Braginsky, V. I. (1998). *Yang indah, berfaedah, dan kamal: Sejarah sastra Melayu dalam abad 7–19*. INIS.
- Braginsky, V. I. (2004). *The heritage of traditional Malay literature: A historical survey of genres, writings, and literary views*. KITLV Press. <https://doi.org/10.1163/9789004489875>
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5 ed). SAGE Publications.
- Fang, Y. L. (2011). *Sejarah kesusasteraan Melayu klasik*. Yayasan Pustaka Obor Indonesia.
- Friedman, S. S. (1993). Spatialization: A strategy for reading narrative. *Narrative*, 1(1), 12–23.
- Halid, R. I. B. R. (2018). *The nobat in early Malay literature: A look into the Hikayat Patani*. Indonesia and the Malay World. <https://doi.org/10.1080/13639811.2018.1444963>
- Hamid, S., Bin, M. N., & Yaapar, M. S. (2015). Sejarah kehebatan pemerintahan Raja Perempuan Patani dalam novel Ratu-Ratu Patani. *Prosiding Diskusi Karya Patani USM*.
- Hariyono, S., & Bewe, N. (2022). Bissu's transvestites in the Buginese-Makassar tradition through the transformation of faisal oddang's literary works: An intertextuality study. *Manusya*, 25. <https://doi.org/10.1163/26659077-24020006>
- Hariyono, S., & Nurhadi (2020). Opposition buginese society in novel silariang cinta yang (tak) direstui: An intertextuality study. *Advances in Social Science, Education, and Humanities Research*, 461, 423-427. <https://doi.org/10.2991/assehr.k.200804.083>
- Islahuddin, Tawandorloh, K., & Chema, A. (2020a). Konflik sosial dalam Hikayat Patani. *Stilistika: Jurnal Pendidikan Bahasa dan Sastra*, 13(2), 198–215. <https://doi.org/10.30651/st.v13i2.5026>
- Islahuddin, Tawandorloh, K., Hama, R., & Chapakia, F. (2020b). Transformasi dalam novel Ratu-ratu Patani karya Isma Ae Mohamad: Kajian intertekstual Julia Kristeva. *BAHA STRA*, 40(1), 20-28. <https://doi.org/10.26555/bahastra.v40i1.14960>
- Istanti, K. Z. (2010). *Studi teks sastra Melayu & Jawa (Hikayat Ahmad Muhammad, Hujjatussiddiq Li Daf Azzindiq, Syeh Bagenda Mardam) sebuah antologi*. Elmatara.
- Jacq-Hergoualc'h, M. (1997). Archaeological research in the Malay Peninsula. *Journal of the Siam Society*, 85, 45–70.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. Basil Blackwell.
- _____. (1986). *The Kristeva reader*. Columbia University Press.
- Mahmud, A. R., & Al-Fatani, A. F. (2018). *Kelantan-Patani: Ulama dan intelektualisme Melayu Wilayah Timur*. Majlis Agama Islam dan Adat Istiadat Melayu Kelantan.
- Moleong, J. L. (2010). *Metodologi penelitian kualitatif*. Remaja Rosdakarya.
- Nuraida, D. (2015). Kemajuan ekonomi dan politik kerajaan Melayu Patani pada masa pemerintahan Raja Ungu (tahun 1624-1635). *Buletin Al-Turas*, 21(1), 105-126. <https://doi.org/10.15408/bat.v21i1.3829>
- Perret, D. (2022). *The Sultanate of Patani: Sixteenth-Seventeenth centuries domestic issues*. Dalam D. Perret & J. S. Alves (Eds.), *Patani Through Foreign Eyes: Sixteenth and Seventeenth Centuries*. Archipel Hors-Série. <https://doi.org/10.4000/archipel.2800>
- Piah, M. H. (1989). *Puisi Melayu tradisional: Satu pembicaraan genre dan fungsi*. Dewan Bahasa dan Pustaka.

- Porath, N. (2011). The "Hikayat Patani": The kingdom of Patani in the Malay and Thai political world. *Journal of the Malaysian Branch of the Royal Asiatic Society*, 84(2), 45-65. <https://doi.org/10.1353/ras.2011.0016>
- Rahman, A. H. (2018). *Penggunaan bahasa Melayu dalam naskhah Melayu Patani*. Dewan Bahasa dan Pustaka.
- Reid, A. (1988). *Southeast Asia in the age of commerce 1450–1680*. Yale University Press.
- Salleh, S. H. H. (2010). *Hikayat Patani*. Dewan Bahasa dan Pustaka.
- Satha-anand, C. (1993). Kru-ze: A theatre for renegotiating muslim identity. *Sojourn: Journal of Social Issues in Southeast Asia*, 8(1), 195–218. <https://doi.org/10.1355/SJ8-11>
- Skinner, C. (1965). *The Hikayat Patani: The story of Patani*. Martinus Nijhoff.
- Steel, D. G., Milner, A. C., & Mohamed, M. (1990). The sultanate of Patani: Sixteenth–Seventeenth century trade and state formation. *Archipel*, 39, 95–130.
- Sugiyono. (2008). *Metode penelitian pendidikan pendekatan kuantitatif, kualitatif, dan R&D*. Alfabeta.
- Suhrke, A. (1977). Loyalists and separatists: The muslims in Southern Thailand. *Asian Survey*, 17(3), 237–250. <https://doi.org/10.2307/2643498>
- Sulong, K., & Machali, I. (2016). Dampak konflik dan resolusi konflik terhadap sistem pendidikan Agama Islam di Sekolah Songserm Islam Seksa Patani, Thailand Selatan. *Ulul Albab*, 17(2), 147-162. <https://doi.org/10.18860/ua.v17i2.3546>
- Syukri, I. (1985). *History of the Malay kingdom of Patani* (translated by Conner Bailey and Jhon N. Miksic). Ohio University Press.
- Teeuw, A., & Wyatt, D. K. (1970). *Hikayat Patani* (Bibliotheca Indonesica 5). Martinus Nijhoff. https://doi.org/10.1007/978-94-015-2598-5_4
- Welch, D. J., & McNeill, J. R. (1989). Archaeological investigations of Pattani history. *Journal of Southeast Asian Studies*, 20(1), 27–41. <https://doi.org/10.1017/S0022463400019822>