



UNIVERSITI PUTRA MALAYSIA

**ARCHETYPES OF IDEAL MEN AND DREAMED WOMEN IN
LEYDEN'S TRANSLATION OF THE MALAY ANNALS**

NOOR AZAH CATHERINE ABDULLAH.

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**ARCHETYPES OF IDEAL MEN AND DREAMED WOMEN
IN LEYDEN'S TRANSLATION OF *THE MALAY ANNALS***

By

NOOR AZAH CATHERINE BT ABDULLAH

**Thesis submitted to the School of Graduate Studies, Universiti Putra Malaysia
in fulfilment of the Requirement for the Degree of Master of Arts**

March 2006



DEDICATION

Bismillaahir rahmananir rahiim

To my parents

And the heroes in my life:

Ibrisam Nadzri

Muhammad Zulhilmi

Muhammad Zulfadhli

Muhammad Zulkhairi

Thank you for your support and understandings
when Mama was busy studying

To my committee members

Dr Noritah Omar

Dr. Washima Che Dan

Thank you for the books you lent,
the times you spent,
and the never ending encouragement
that you have given.

Your smiles eased the weight of this thesis mile after mile.

ayuhai ayahanda bonda
terimalah susunan sepuluh jari anakanda
mohon perkenan menelusuri hikayat ini
bukan niat
mencemar daulat
tetapi hati sering teringat
akan pahatan-pahatan kelibat
dalam helaian muka surat
gah ayahanda jelas tertera
ayu bonda apakah gerangannya
maka anakanda tatap gambaran
nukilan tun sri lanang
pengubat jiwa yang rindu bayangan

ayuhai ayahanda bonda
di medan kemenangan anakanda raikan
di tempat ayahanda bonda jatuh
kan anakanda bina titian teguh
pintal tali semangat kukuh
pinjamkan waja jiwa
agar langkah anakanda terus mara
sebagaimana anakanda bangga akan ayahanda bonda
banggalah juga ayahanda bonda akan anakanda

siti kelabu, julai 2005

Abstract of thesis presented to the Senate of Universiti Putra Malaysia
in fulfilment of the requirement for the degree of Master of Arts.

**ARCHETYPES OF IDEAL MEN AND DREAMED WOMEN
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March 2006

Chairperson : Noritah Omar, PhD

Faculty : Modern Language and Communication

This paper examines the archetypes of the men and women in *Malay Annals / Sejarah Melayu*. It combines Jung's archetypal theory with Derrida's Deconstruction to unveil the un-highlighted archetypes concealed beneath the hyperbolic portrayal of men and the dimmed images of women by looking beneath what Jung termed as the "props", "crutches", and the "cover from the rear" to study what Derrida termed as the "double writing" that carries multiple meanings. It closely examines the characters' journeys closely in relation to their *nafs* (passions) and *aql* (reasons/intelligence) and look at the 'holes' in the 'whole' selves in the stories to highlight the hidden or concealed archetypes to uncover the men's follies behind their glories and the women's strengths beneath their dimmed portrayal.

Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia
sebagai memenuhi keperluan untuk ijazah Master Sastera

**TIPA INDUK LELAKI SEJATI DAN WANITA IDAMAM
DALAM LEYDEN'S TRANSLATION OF *THE MALAY ANNALS***

Oleh

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Tesis ini mengkaji tipa induk lelaki sejati dan wanita idaman dalam *The Malay Annals / Sejarah Melayu* terjemahan Leyden. Ia menggabungkan teori tipa induk Jung dan teori deconstruction Derrida untuk menyingkap tipa induk yang tersorok di sebalik keagungan watak kaum lelaki dan kekaburan watak kaum perempuan dengan menyingkap apa yang Jung istilahkan sebagai “props”, “crutches”, and the “cover from the rear” dan mengkaji apa yang Derrida istilahkan sebagai “double writing” yang membawa pelbagai makna. Ia meneliti perjalanan hidup watak-watak berkaitan dengan nafsu dan akal yang mereka miliki serta cuba mencari serpihan-serpihan tipa induk yang tersembunyi di sebalik representasi mereka bagi menunjukkan bahawa di sebalik kegemilangan watak lelaki terselit juga kekurangan mereka dan di sebalik kekaburan representasi watak wanita terdapat pula kekuatan mereka.

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DECLARATION

I hereby declare that the thesis is based on my original work except for the quotations and citations which have been duly acknowledged. I also declare that it had not been previously or concurrently submitted for any other degree at UPM or other institutions.



NOOR AZAH CATHERINE BT ABDULLAH

Date: 17 May 2006

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CHAPTER I

INTRODUCTION

This paper examines the archetypes of men and women in Leyden's Translation of *The Malay Annals*. It blends Derrida's Deconstruction and Jung's Archetypal perspectives to unveil the un-highlighted and concealed archetypes behind the hyperbolic portrayal of men surrounded by their glorious achievement, skill and success and the dimmed images of women surrounded by their silences and disappearances from the scenes. One of the contributing factors to this uneven portrayal resulted from the men's and women's positions in the Malay society where men occupied the public sphere and women occupied the private sphere.

This positioning resulted from two main reasons that are traceable to the Malays' traditional perceptions of men and women. Firstly, men are "said to function more effectively outside the house where as women are said to function effectively in the house" (Sharifah Zaleha Sharifah Zaleha Syed Hassan "Peranan Sekolah Agama dalam Pembentukan Identiti Wanita di Zaman Kolonial: Kajian Kes Tarbiah al Banat", 19-32). Secondly, men are perceived to possess nine reasons and one passion known as *akal (aql)* and *nafsu (nafs)* respectively in the Malay language whereas women are said to possess one reason accompanied by nine passions. Thus men's effective functions and their nine reasons validated their positions in the public spheres. Due to the number of the reasons they possess, men were perceived as more rational in carrying out the tasks of the ruler, administrator, and defender of the country (known as *kerajaan*) compared to the women who were perceived as

more emotional due to their nine *nafsu*. Thus the perceived number of nine passions in women validated men's action in confining the women in the private sphere in order to control their passions.

Of Reasons (*Akal*) and Passions (*Nafsu*)

To list down all the *akal*/reasons would be quite impossible because they are indeed numerous. The Malays consider the amount of reasons/intelligences that one possesses as merely a drop of water in the ocean (*setitis air di lautan*) or a grain of sand in the desert (*sebutir pasir di padang pasir*). The faculty of reasons/intelligences that one possesses vary from one person to the other. Likewise *nafsu*/passions are numerous and endless. The Malays consider them as never ending and can never be satisfied. This is reflected in their saying *ikut nafsu lesu* which means if you follow your passions you will be weak and powerless.

A Malay dictionary, *Kamus Dewan* (1989) defines *akal* as *budi, fikiran; daya upaya, ikhtiar; and muslihat, and tipu daya*. It also includes 15 sayings to illustrate the word *akal*: *akal budi; akal bulun, akal kancil, akal keling; 'akal ubi; akal geladak; akal melintas; akal dua jengkal; akal sejengkal; akal tiga jengkal; akal akar berpulas tak patah; akal tak sekali datang, runding tak sekali tiba; ilmu dan akal dihalai-balai itulah tanda orang lalai; lubuk akal/tepiian ilmu and akal-akal*. The first meaning of *akal* refers to good deeds or contributions (*budi*) and thoughts (*fikiran*). The second meaning of *akal* refers to ability or capacity to do something and it can mean effort, depending on the context the word *daya upaya* is used. The word *ikhtiar* in the second meaning refers to the means of doing something as in

mencari ikhtiar (to look for means/ways). The third meaning of *akal* is related to concealed intention (*muslihat*) and trick (*tipu daya*). Therefore in short, the word *akal* refers to both thoughts and actions. The following are the meanings of *akal* as defined by *Kamus Dewan*:

- akal budi*—*fikiran sihat* (healthy thoughts)
 - akal bulun; akal kancil; akal keling; akal ubi*—*tipu muslihat yang licin* (clever and neat trick)
 - akal geladak*—*tipu muslihat yang jahat* (evil tricks)
 - akal melintas*—*fikiran yang mendatang* (a thought that crosses one's mind)
 - akal dua jengkal*—*merasa diri sama dengan orang lain* (to feel at par with others)
 - akal sejengkal*—*merasa diri lebih daripada orang lain* (to feel better than/excel above the others)
 - akal tiga jengkal*—*merasa diri kurang daripada orang lain* (to feel inferior /lacking compared to others)
 - akal akar berpulas tak patah*—*peribahasa orang yang pintar dan tidak mudah kalah dalam bersoal jawab* (a proverb which refers to a clever person who cannot be easily defeated verbally)
 - akal tak sekali datang runding tak sekali tiba*—*peribahasa tidak ada usaha yang serta-merta menjadi sempurna* (a proverb which to refer to the condition where effort do not immediately materialise)
 - ilmu dan akal dihalai-balai itulah tanda orang lalai*—*peribahasa jangan lengah menyelidiki ilmu-ilmu dan menambah pengetahuan* (a proverb which means do not delay in investigating knowledge and adding the knowledge)
 - lubuk akal tepian ilmu*—*peribahasa dikatakan kepada orang yang pandai* (a proverb which refers to an intelligent person)
 - akal-akal* means to pretend (*pura-pura*) or to purposely act (*dibuat-buat*)
- (Note: The words in brackets are mine.)

If we look closely at the meanings of the word *akal* given by *Kamus Dewan* we will see that they are related to survival skills such as using thoughts and efforts both positively as in *fikiran sihat* and negatively as in *muslihat* and *tipu daya*. The dictionary defines *berakal* as a person who possesses *akal* and this person is intelligent/clever (*cerdik*) and capable of thinking (*berfikir*) and looking for means (*ikhtiar*). [Please take note that the Malay language does not distinguish between the singular and plural form of the word *akal* and *nafsu*] Among the men's *akal* in

The Malay Annals are their skills in ruling the country, using clever and sometimes cunning war strategies, ability to use *ilmu batin* (magical power related to inner strength) as displayed by Tun Jana Khatib, and their verbal competence just to name a few.

Passion or *nafsu* is given three meanings by *Kamus Dewan*. The first meaning is related to intense yearning/longing (*keinginan yang keras*); intense wish (*kehendak hati yang kuat*); intense want (*kemahuan yang kuat*); intense urge, drive or desire (*dorongan hati*). The word *hendak* and *mahu* can be used interchangeably. The dictionary also states *nafsu id* as doing something in a hurry without further thinking as the result (*nafsu berbuat sesuatu dengan tergesa-gesa kerana nafsu dengan tidak berfikir panjang*). The second meaning of *nafsu* is given as *hawa nafsu* that it defines as *kehendak hati yang kuat untuk melakukan sesuatu yang melampau atau kurang baik seperti berseronok antara lelaki dan perempuan dan lain-lain* which means a strong desire to do something extreme or not good as in having pleasure between a man and a woman. Note also the Malay manner (mild, not straight forward but use a winded way) in conveying the meaning of *nafsu* related to sexual desire. It defines the word as the enjoyment (*berseronok*) between a man and a woman. The third meaning of *nafsu* is given as *nafsu makan* (desire to eat); *nafsu amarah* (angry desire); and the *nafsi* either refers to a person's *nafsu* or the self-centred person who thinks of himself/herself only).

The first meaning of *nafsu* is related to the strong feeling to do something and the second meaning is specifically related to eros while the third meaning is related to physiological desire and emotion. The second meaning of *nafsu* defined above is intimately related to the words *berahi*. *Kamus Dewan* (1989) defines three meanings of *berahi*. The first meaning is defined as *kasih (cinta) yang amat sangat* which means a very deep love. The second meaning is *rasa suka akan seseorang (dengan bernafsu ghairah)* which means the feeling of love towards someone (sexually) and the third meaning refers to the superlative form of like as in *amat suka*.

Like the word *akal*, the word *nafsu* is widely used in Malay sayings and proverbs. Among the often-used saying to illustrate the dangerous consequence of *nafsu* is *ikut hati mati, ikut rasa binasa* which MBRAS translates as “to give way to one’s desire is death, to give way to one’s passions is destruction” (84). The existence of desire for something that is hard to get is reflected in *ingin di buah manggis hutan, masak ranum tergantung tinggi* (desiring the wild mangosteen, ripe and juicy, high up in the tree) while a desire greater than one’s capability is reflected in *ingin hati memandang pulau, sampan ada pengayuh tiada* (the heart wants to view the island, a boat s/he has [but] a paddle s/he has not). Of a person who fully succumbs to his/her desire is said to be *beraja di mata, bersultan di hati* (let the eyes be the king and the heart be the sultan).

Gathering from the definition given by *Kamus Dewan*, *nafsu* or passion is not limited mere emotions (feelings, wish, want, urge, desire and sensation). It also related to the physiological needs of the body such as to eat (sleep, cloth and shelter included) to reproduce and to have emotion. If *akal* is related to actions driven by thought then *nafsu* is related to actions driven by emotions. Like thoughts, not all emotions are negative. Some are constructive and crucial to our survival. Therefore from the definitions above, analogically speaking, it can be said that the relation of passions/emotions to the psyche is like sense of touch to the physical body: they alert us and tell us whether the state/condition is favourable. For example, when we touch something cool it soothes our skin thus we prolong the touch but when we touch something hot it hurts our skin thus we quickly withdraw from it. Like wise when we experience happy feelings we want to be in that state for a long time (if not forever) but when we experience frustration we want to get rid of it as soon as possible.

Iman al-Ghazzali in *The Alchemy of Happiness* illustrated the composition of the body to a kingdom. To him, the physical body is the kingdom; the “soul / heart” is the king with reason acting as the prime minister (*wazir*) and the different senses and faculties as the army. Al-Ghazzali considers passion as the revenue collector and anger as the police officer. [Note that passion and anger both reflect emotion]. And according to him passion and anger should not be killed but they need to be kept in subordination to the king (soul/heart) for they have their own functions to serve. From al-Ghazzali’s lens, if the word ‘soul’ is used interchangeably with ‘heart’ (as indicated in the English translation) which is the source of passion/ *nafsu*

then passion can be considered as superior in position compared to reason for the king is more superior than his prime minister. Thus the soul is closer to passion (related to the heart) rather than reason (related to the mind).

As reflected in the definition given by *Kamus Dewan*, the Malays tend to use sayings (peribahasa) to perceive *akal* and *nafsu*. *akal* is often associated with men. Having an *akal* means having reason, intelligence, and wisdom. The Malays highly value *akal*. It is a crucial means of survival as reflected in the stories of *Sang Kancil*, (a mousedeer, also known as *pelandok*) a small animal that possessed numerous *akal* at its disposition to save itself from difficult situations. *The Malay Annals* highly praised the men for their *akal* for example they used the Muslim's notion *kiblat* (the direction the Muslims face to when they pray) to save themselves from the most dangerous fighting area during war and they Malacca delegation the act of eating uncut *kangkong* as their excuse to see the never-seen-before face of the maharaja of China. The Malays also caution the people about the negative side of *nafsu* such as the uncontained desire and passion which are to be avoided as reflected in a saying *ikut hati mati ikut rasa binasa* which is translated in MBRAS "to give way to one's desire is death, to give way to one's passions is destruction" (84). Thus the Malays are advised to keep their *nafsu* in check by a saying *mengukur baju di badan sendiri*. It literally means to measure the jacket according to the size of one's body that means to avoid excessive expenditure or doing things beyond our capacity.

The danger of uncontained passions and desires are also reflected in the hadith. In hadith, it is said that, “hell is surrounded by all kinds of desires and passions” (B8-327-494) and “fighting with passion is the greatest fight” (MM1-556-199 W). Thus, lacking in *akal* and having excessive *nafsu* became a solid and valid reason for the men to confine and limit the movement of women.

The number of *akal* and *nafsu* are numerous and the type of *akal* and *nafsu* that one possesses from form one person to the other. They could be less than or more than nine. Like number three (for example in the ablution ritual where one washes certain parts of the body three time) and number seven (for example in the seven trays of gnats’ hearts requested by Putri Gunung Ledang), number nine is also an archetypal number. It is the sum of thrice three ($3 \times 3 = 9$) and therefore could be viewed as representing perfection. Therefore it could be inferred here that the Malay people of long ago use nine *akal* to illustrate the notion of perfection in men’s *akal*. Ironically, the number nine in the women’s *nafsu* does not signify the perfection of the *nafsu* but it reflect their imperfection.

Growing up watching Malay classical movies, reading various re-envisioned stories based on the characters in *The Malay Annals* and reading Shellabear’s *Sejarah Melayu* had opened different dimensions and perceptions in looking at the patriarchy’s order of things in *The Malay Annals*. Despite the hyperbolic portrayals of men in the public spheres, there were numerous times when their perceived to be one *nafsu* empowered their nine *akal* and caused chaos to the men’s self-constructed order of things. The examples of these instances can be seen in the

stories of Malec al Zaher's *dayang*, the unnamed daughter of Sang Rajuna Tapa, the *dayangs* of Sultan Mudzaffar, and the story of Tun Fatimah. (*dayang* means the female attendants of the palace)

More often than not, the images of women, especially the women in the earlier parts of *The Malay Annals*, were portrayed as “popping in and out” of the pages like the silent figures on a cuckoo clock. Their appearances were portrayed long enough for us to ‘see’ them got married and gave birth to children. Their nine *nafsu* were not portrayed as dominant as what is suggested in the perceived *akal / nafsu* relation.

The earlier women's (from Putri Shaher-ul Bariyah to Tun Cudu) silences and disappearances from the scenes arouse suspicions and doubts to their assumed to be happily-ever-after marriages if we take their silence (absence of their voices) in *The Malay Annals* to indicate their happiness in their parents' or husbands' private spheres. Their existences were revealed during the account of relating the genealogy of kings and during their marriages and giving births before they were made to fade away from the pages. This made them more like apparitions instead of humans. They became the silent, faceless, and voiceless beauties (*wajah jelita tanpa rupa tanpa suara*), living their prescribed personae; locked by blind loyalty; mentally and emotionally bound by *jiwa hamba* (enslaved soul); and physically confined to the private spheres.

These kind of portrayals lead us to believe in the women's archetypes as the inferior, immobile, un-intelligent, and incapable of managing themselves and thus

lead us to accept that they deserved to be “locked” in the private sphere waiting for the men to “export” them out of their parents’ private spheres to their husbands’ private spheres upon reaching marriage maturity age. Although the latter women (during the era of Putri Racan to Tun Fatimah) began to display their protests and began to break away from the archetypes of the silent, loyal, and obedient women, having being told from the man’s lens their negative actions were often illuminated thus their positive archetypes were concealed and this leads to the suspicion on the possibility of the existence of misogynistic elements.

The Malay Annals

Literally true to the private spheres they occupied, the stories in *The Malay Annals* did not reveal much about the women’s lives. This situation probably occurred because of the nature of the production/writing of the book itself. The writing of the book was initiated by the sultan, accomplished by Tun Sri Lanang who derived his sources from oral narrators. Both Shellabear and Leyden identified the sultan as Sultan Abdullah (*Shellabear 1987:4; Leyden 2001:3*) and he was the “*Yang DiPertuan di Hilir*” (Shellabear) or “*Ruler in the Lower Reaches*” (Brown’s *The Malay Annals 1952:1*). Tun Sri Lanang:

... took the command upon his head, and his limbs were bowed beneath the weight of it. Then did he bestir himself to diligence, at the same time praying for help from God, the Creator of the universe, and from his prophet, the chiefest of mankind... for the information of my descendants who come after me, that they may be conversant with history and derive profit therefrom (*Brown’s Malay Annals, 1-3*).

Maka berkejutlah diri fakir pada mengusahakan dia; syahdan memohon taufik ke hadzirat Tuhan *sani’l-’alam*, dan minta ampun kepada sahabat

yang *akram* ... supaya akan menyukakan duli hadirat baginda.
(Shellabear's *Sejarah Melayu*, 3)

...[to] compose a history ... for information of posterity, who shall come after us (*Leyden's Malay Annals*, 3)

Thus it can be said that *The Malay Annals* was written by men at the instruction of a man for the future men—presumably so because men were expected to carry on their tradition and take their so-called rightful positions in the public sphere. These pre-set purposes of providing stories for the future generations and at the same time pleasing the Sultan made both the compiler and the narrators became very obsessed in highlighting the men, making them the central and important public figures presented hyperbolically to illuminate their super personalities, abilities, reason and/or their powers. This was probably done to compensate for the loss the men suffered at the hands of the white colonials. Based on historical fact, the Malacca Empire fell into the hands of the Portuguese known as *Feringgi* or *Benggali Putih* in *The Malay Annals* at 1511. The introduction to Shellabear's *Sejarah Melayu* states that *The Malay Annals* was written during the reign of Sultan Ala'u'd-din Ri'ayat Shah who was at that time residing ('bernegeri') in Aceh. (Shellabear 1987:2). The excessive praise of the sultans, court ministers and warrior might have been hyperboles used to heal the sense of loss suffered by the traditional Malay Court as well as to boost their depressive spirits after the fall of Malacca and at the same time it helped the sultan to face the turbulent political situation at that time, as the captive of Aceh.

Based on manuscript Number 18 of the Raffles collection the first text may be dated about 1535 at the latest and the second at 1612. It stated that it was written in the