

Malay Cultural Landscape Aesthetics in Traditional Malay Literary Texts

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Traditional Malay literature is a social document that can serve as a source of reference to study Malay civilization in various fields, including landscape architecture. Documentation of various types of landscape design, such as the city of the Malay kingdom, palaces and gardens in traditional Malay literary works is presented by the author through the setting in the work. Each design of the landscape is composed based on specific principles to suit the needs of the community. Accordingly, the aim of this study is to analyse the framework of the Cultural Landscape Aesthetics model with principles of the local Malay wisdom, guided by the composition of Malay city landscapes as portrayed in the traditional Malay literary texts. The design of this study is qualitative where library research methods and text analysis are used. The study is based on selected traditional Malay literary texts. The instrument used is a checklist of text analysis formulated based on the principles of 'Theory of Landscape Aesthetics' (Bourasa, 1988, 1999). The findings show that the Malay community has mastered Malay landscapes based on the aesthetics of its own cultural landscape. In addition to designing the landscape to meet the needs of biological, cultural, and thinking as in the 'Theory of Landscape Aesthetics', the community designs the landscape to meet the demands of emotional and religious needs.

Key words: *Malay Cultural Landscape Aesthetics, City of the Malay Kingdom, Traditional Malay Literary texts, Theory of Landscape Aesthetics, Text Analysis.*

Introduction

Traditional Malay literary works are social documentations that can be used as reference to study Malay civilization in various fields, including landscape architecture. This is because an author writes based on the reality of his time covering anything seen and heard (Lestari Setyowati, 2018). Traditional Malay literary works used in this study include oral literature and documented writings, comprising folklores, literary saga, panji legends, historical literature, law and constitution, as well as epics, either in prose or traditional Malay poetry.

In the context of traditional Malay literary works, the author documents knowledge of the Malay community in the field of landscape through the settings in the texts or works, such as the Malay royal city, the Malay royal palace and the Malay royal gardens. Each of these landscape designs is depicted based on specific principles in accordance with the needs of the ancient Malay community (Azman A. Rahman & Sharuddin Mohamad Ismail, 2015). Therefore, this study will find the knowledge of the ancient Malay community in the field of landscaping based on specific principles, using traditional literary works as reference. The landscape of the Malay city was chosen as the subject of study in traditional Malay literary texts to highlight the Malay cultural landscape aesthetics (Nur Huzeima Mohd Hussain & Byrd, 2012) as it was able to portray the ancient Malay civilization in holistic landscape architecture as a center of administration, a center of economic activity, as well as the center of Malay intellectual and cultural development.

Research Problems and Issues

This study introduces the Malay Cultural Landscape aesthetics with specific principles as a model of framework in the study of Malay landscape, which is one of the areas in the field of landscaping which local Malays are knowledgeable in. Studies on the cultural landscape as one of the branches of local Malay knowledge have received little attention, especially with regard to traditional Malay literary texts as a major source of research. For example, the Book of tib (Book on Medical Science) which belongs to the traditional science library has been the subject of several studies to highlight local Malay knowledge in medicine through the study by Moses, Nik Yusri and Muhammad, Azhar and Wan Yusoff, Wan Faizah (2017).

However, the study of based on landscape of a Malay city with reference to traditional Malay literary texts is lacking. In a study by Ahmad Zamil Zakaria, Mohd Sabriza Abd Rashid and Shazwani Ahmad (2016), traditional literary texts were only part of their study to identify elements of traditional Perak landscape along the Perak River. Other studies of landscapes should also be deduced from external theory as the basis of the study. For example, a study

by Intan Khasumarlina binti Mohamad Khalid (2014) in her study of "Healing Garden" as the Basis of Designing the Modern Landscape, using the principles of Healing Garden discussed by Western scholars such as Rawlings R. (1988) and Vappa AG (2002) as the turning point of the study.

In this case, it goes without saying that the use of landscapes theory or principles from outside cultures has significant implications from the point of academic debate and can be the basis to a starting point for Malay culture principles, models, or theories. However, there is a need for a framework of Malay-based landscape models in future studies of traditional Malay landscapes in order to debate traditional Malay heritage landscapes based on the real worldview of the Malay community. Therefore, this study needs to be done in characterizing the Malay Cultural Landscape aesthetics as a model framework in studying Malay-identified landscapes in Malaysia which is useful to discuss the Malay landscape of Malay heritage according to the worldview of its people.

Aims and Objectives

This study aims to propose a framework of Malay Cultural Landscape Aesthetics model with specific principles as one of Malay local wisdom, based on the composition of Malay city landscape as depicted in traditional Malay literary texts with a starting point from the Theory of Landscape Aesthetics (1988, 1990).

Methodology

The design of this study is a qualitative design using library research methods and text analysis. The study is based on selected traditional Malay literary texts, where the texts contain descriptions of the settings of a Malay kingdom/city, castles and royal Malay gardens comprising various genres in the form of prose or traditional Malay poetry.

The instrument used is a checklist of text analysis formulated based on the Theory of Landscape Aesthetics (Bourasa, 1988, 1990). This theory combines landscape aesthetics with landscape development capabilities that meet the needs of human behaviour, culture, and the human mind. In terms of human behaviour, a landscape development should be able to provide the biological needs of a human being that is safe and able to offer protection to its inhabitants. It is emphasized by Bourassa (1988) as follows: "... self-protection requires an environment which facilitates activities such as hiding, escaping, or fighting whether one is human or animal." This is considered to be the most basic biological requirement of a place to delve or habitat for both humans and animals.

In terms of culture, landscape development should be able to highlight the identity and stability of the cultural identity of a nation. The need for this cultural identity stems from the desire of a group of people to protect their identities and to ensure the stability of their cultural identity by imposing certain controls on the environment (Bourassa 1988). This control can be in the form of a law enacted by the government in respect of the need to preserve cultural heritage features that can symbolize and preserve the nation's cultural identity in the future in the planning and construction of its landscape. For example, through landscape characters that become specific symbols based on the history of a nation's civilization, social, economic and political influences.

In terms of the human mind, the development of the landscape must be able to highlight the creativity that is acceptable in the cultural context of a nation. In this regard, cultural biology and creativity should be seen as a "system of constraints and opportunities", which is about constraints in landscape aesthetics. The system of opportunity and constraints in the paradigm of landscape aesthetics opens up an opportunity for individuals (landscape designers) to transform the landscape according to their own creativity. However, such designers should be aware of the constraints inherent in their work. In this case he must know when it is time to comply with the cultural rules of his society (and even his biological law), and when is he able to change the values of the culture. Landscape designers also need to know when to use different strategies (according to their creativity), but still within the context of the rules (culture) and laws (biological) that exist in their society (Bourassa 1990).

The data collected will be analyzed descriptively based on the themes that have been developed based on the principles of Theory of Landscape Aesthetics in the instrument provided as follows:

Table 1: Analytical Checklist of Old Malay Capital Landscape Compositions in Malay Literary Text based on the Principles of Theory of Landscape Aesthetics

MODE	Principles of Theory of Landscape Aesthetics	Name of Capital City/Title of Texts	Text Extract	Element of Landscape found in the Texts
HUMAN BEHAVIOUR	Biological Principles -Security - protection			

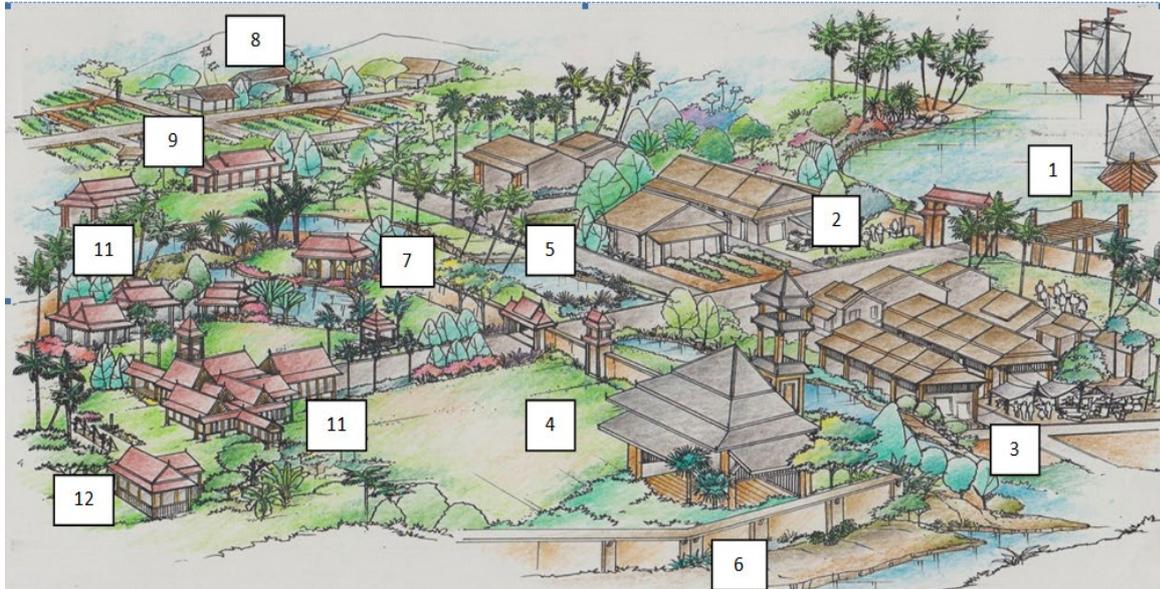
HUMAN BEHAVIOUR	Principles of Culture - Principles of identity symbolization and identity stability			
HUMAN MIND	The Principles of Creativity -Constraints and opportunity			

Findings and Discussion

Traditional Malay literary works illustrate the structure of the landscape elements of the Malay kingdom as divided into several sections, namely, administrative centers, settlements, villages, urban centers / economic activities, and public settlements as described in the study by Meor Ahmad Noor Meor Hamzah (2001). The government administration center houses a castle / castle complex (including a royal garden) surrounded by city or trench and fenced for security purposes. The settlement for nobles and palace workers is known as the village. It is located next to the royal city (administrative center) and the city center to facilitate administrative affairs. According to Meor Ahmad Noor (2001) his position is outside the royal city but close to the city and is often known as village such as Kampung Bendahara , Kampung Temenggung, Kampung Laksamana and so on.

The city center is marked by the words “pasar” (market) and “lorong” (avenue) which today refer to shopping malls and highways that are central to economic activity. In the context of the ancient Malay government, the existence of a port was an important landmark for the emergence of a city. Thus, the position of the city as depicted in traditional Malay works is located by the sea or by the river. This is in line with the role of the sea and river as means of communication in the past. The position of the city was not far from the royal city to facilitate his majesty’s dealings with merchants. Ordinary people's settlements are outside the village. This is where the common people lived in an ancient Malay government. Apart from palaces, towns / alleys, the settlement for the nobles in the Malay kingdom also houses a mosque that marks the progress of the Malay civilization in the development of various knowledge through Islamic teachings. This can be illustrated through the following drawing:

Figure 1. Illustration of ancient Malay kingdom based on traditional literary works (Source: Hasrina Baharum, 2015)

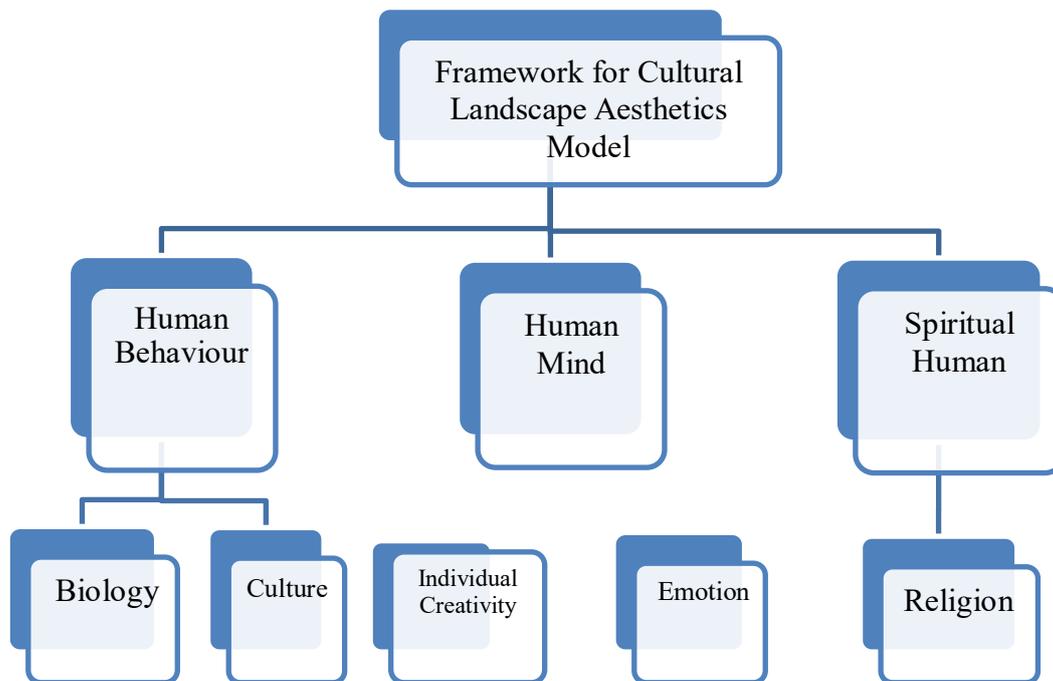


Key

1. Port; 2. Alley / Road; 3. Market; 4. Mosque; 5. Palace Gate; 6. Fence; 7. Prohibited Garden/ Bath; 8. Public Settlement; 9. Settlement for higher ranking officers; 10. Secondary Castle; 11. The Grand Palace; 12. Royal Kitchen

The analysis on literary works shows that the Malay community has mastered the science of Malay landscape based on its own cultural landscape aesthetics. In designing its capital landscape, the Malay community has been identified as having the knowledge to organize the elements of landscape according to the rules of their civilization. In addition to meeting the biological, cultural, and psychological needs as in the Theory of Landscape Aesthetics, the Malay community has transformed the landscape to meet emotional demands and religious needs. This can be proven by the results of the study obtained from the text analysis as shown in the following diagram:

Figure 1. Framework for Cultural Landscape Aesthetics Model {Source: Hasrina Baharum, (2015) adapted from Bourassa (1988, 1990)}



The figure above shows the framework of the Malay Cultural Landscape Aesthetics Model, as findings from the text analysis conducted on selected traditional Malay literary texts using Theory of Landscape Aesthetics. The analysis of literary works shows that the knowledge of the Malay landscape should not only be deduced from the point of view of human behaviour and the human mind as emphasized in the Theory of Landscape Aesthetics, but also from the spiritual point of view involving religion. Studies on the role of landscapes in the life of Malay community based on traditional Malay literary works show that landscapes play an important role in all aspects of their lives to meet biological, cultural, individual creativity, religious and emotional needs.

In fulfilling their biological needs, they relied on the landscape to secure a safe place and were able to offer self-protection when threatened by the enemy as outlined by The Theory of Landscape Aesthetics. In addressing cultural needs, the Malay community also needed a landscape that reflected cultural identity, as Bourassa (1988, 1990) argued in The Theory of Landscape Aesthetics. Traditionally, the Malay community in ancient times needed a landscape that could provide food / water and medical resources for survival. In addition to

cultural aspects, the ancient Malay community also needed a landscape that could serve as a platform for providing the space and equipment needed to succeed in cultural activities.

From the standpoint of the human mind, studies of traditional Malay literary works show Malay landscape also provides an opportunity to express individual's creative ability in landscape composition. In this case the Malay Royalties as landscape architects of the city are free to be creative, as discussed in the Theory of Landscape Aesthetics, but within the cultural rules of their society. In addition, traditional Malay literary works also show that the ancient Malay community developed a landscape that could meet their emotional needs, especially to find emotional and entertainment serenity. In this regard Plutino & Polito, (2017) state that, "The geographical emotions activate the ability to see the landscape from an unconventional perspective, and also to gain intangible values that exalt a geo-emotion-knowledge dimension of landscape (p.47).

In addition, studies of traditional Malay literary works have found that the principles of the Malay landscape must start from a spiritual point of view to meet the reliance by the ancient Malay community on a landscape that meets their religious needs.

Overall, traditional Malay literary works show that there are five principles of Malay landscape based on traditional Malay literary works, namely landscapes that meet biological needs (habitat and personal space when threatened by enemies), landscapes that meet cultural needs (symbols of identity, food / water sources, medical materials and infrastructure of cultural attraction), landscape as a spark of the mind (expression of individual creativity and individual emotion), and landscape for spiritual (religious) needs. Further discussion of the findings is as follows:

Landscapes That Meet Biological Needs

An analysis on traditional Malay literary works shows that the composition or design of the ancient Malay kingdom has applied the principles of home security of for its inhabitants, in line with the principles of habitat security and self-defense as set forth in the Theory of Landscape Aesthetics. The application of this principle is characterized by landscape elements such as a drainage system that acts as a buffer in protecting the city during war. The kingdom of the Malay empire was also depicted with elements of the city, namely, high walls and fences, mounted mines to safeguard or obstacles to enemy progress. Examples of the use of these elements are found in *Sulalatus Salatin / Sejarah Melayu* through the design of the kingdom of Gangga Negara, a Malay government located at Dinding, Perak.

After some time, King Suran finally reached a land called Gangga Negara and the King was known as Raja Gangga Syah Johan. Though the land was situated atop a mountain hill, the view from the front seemed too high, and the view from its rear seemed too low; there is now a city on the land of Dinding, in Perak. When Raja Gangga Shah heard the news of Raja Suran coming, he summoned all his people to gather, ordered the city gates to be closed, and all the buildings shut, and the trenches were filled with water. Then all Raja Suran's people arrived and surrounded the city. Thus, all Raja Suran's people could not show up... (A. Samad Ahmad, 1979, p.10).

The above excerpt illustrates the existence of a Malay kingdom which has adopted the landscape design of a city with home security in the Malay world in ancient times. It can be seen that the central government of the Ganges is protected by cities and water-filled trenches as a system of defence and national protection against enemy threats. A similar situation can be seen in the landscape composition in the Kembayat state capital as described in the poem by Siti Zubaidah China War: The country is described in the Chinese Civil War as follows:

This is my hometown,
There are seven layers of the city,
The city outside has stone walls
And another one the city of steel

The other is the city of brass,
This is the third city,
The fourth layer as well,
Plated with copper.

Third city perforated copper,
The sixth layer silver is poured,
The seventh layer silver is carved,
Gold and silver door handles (Abdul Mutalib Abdul Ghani, 1991, p.145-146).

In the above portrayal it appears that the elements of the city, which are layered and solid is a part of the implementation of the principle of home security in the landscape composition, particularly, to protect its administration centre from encroachment. To enhance its security, the city is built of solid materials such as stone, steel, copper and silver. It is evident that the existence of the city and the drainage system surrounding the central government /

administration (palace complex) as depicted in this work shows that the dominance of the ancient Malay community in transforming the city / kingdom landscape following the concept of home security in the past is in line with what Bourassa argues. (1988, 1990).

This is emphasized by Bourassa (1988, p.245) as follows: "... self-protection requires an environment which facilitates activities such as hiding, escaping, or fighting whether one is human or animal." This is considered to be a basic biological need for a place to live or habitat for humans or animals. It is therefore not surprising that the city landscape of Malay kingdoms at the time was designed with high security features as a basis of defence and precautions are taken to avoid the threat from enemies.

Development of Landscapes that Meets Cultural Needs

Cultural needs refer to the principles of the Malay landscape that link the aesthetic satisfaction of the landscape with the ability of the landscape to meet the needs of the Malay community in terms of culture, namely identity requirements, ways of obtaining food and clean water resources, medical access as well as infrastructure for space and equipment for the fulfillment of customary activities related to their culture. Traditional Malay literary works show the application of these principles by the ancient Malay community in the construction of the Malay city landscape.

The cultural landscape plays an important role in human life (Augustine Towonsing, 2017). An analysis of traditional literary works has found the application of the principles of landscape development that highlight the cultural identity of the Malay community through unique and distinctive palace landscape compositions. For example, in *Misa Melayu* it is said that Sultan Iskandar had given it to his nobles and his cohorts to build a palace different from the existing one. This can be seen in the following excerpt:

After a while, it was said that His Majesty was planning to build a palace on the island of Indera Sakti. Then one day, before him was the crown prince and nobles and commanding officials and all the assemblymen. His Majesty spoke to the crown prince and nobles, "Indeed, we want to form a kingdom on this island of Indera Sakti, it is already complete with its citadel as it is customary for the ancient royalties, we have done so now; we are about to build a palace for ourselves; as no other king before this has ever done as I would do; that is the reason we want to build it, so that our generation will be remembered later." (Raja Chulan, 1968, p.90).

In this excerpt Sultan Iskandar has ordered his officials to establish a new kingdom complete with towns, drainage system, and palaces on the Island of Indera Sakti. Although in concept, the composition or design of the state to be developed is similar to the state established by the previous kings, but the palace, as one of the elements of the landscape that would become His Majesty's palace, should be constructed with a design capable of asserting its governmental identity. This is evident through the statement, "We are now about to build a palace; as no previous king has ever done as I would do; that is why we want to build it, so that our time will be remembered later" in this excerpt. This principle is in line with the principles of landscape as a symbol of the identity of a nation as outlined in the Theory of Landscape Aesthetics.

In addition to identity, the principles of landscape development that meet the cultural needs also emphasize the development of landscapes that meet the needs of the cultural life of the community in obtaining long term food / water supply and medical supplies. For example, in *Sulalatus Salatin/Sejarah Melayu* in Singapore's royal palace, Wan Seri Beni used his environment to raise animals such as mousedeer, deer, antelope, buffalo, fish, and shrimp as a source of food for the entire palace. This is reflected in the following excerpts:

Wan Seri Beni said, 'Why does my son need to go far to play? Aren't there hundreds of barns full of mousedeer and antelopes? And dozens of buffalo sheds? And dozens of shrimp fish pools? So, to want to play far... we don't have to let our kids go '(A. Samad Ahmad, 1979: 36).

The above excerpt shows Wan Seri Beni's episode preventing Seri Teri Buana from opening a new kingdom on the grounds that it is rich in natural resources as a food source. It is closely linked to the economic activities of ancient Malay community, such as collecting and searching for food by harvesting fruits, hunting for livestock, farming and raising livestock for livelihood. This has also influenced the Malays as they transformed the landscape of their city. In this regard, they will ensure that livestock such as shrimp, poultry, and deer are also important elements in the development of the landscape, in order to meet the needs of food.

Apart from that, traditional Malay literary works show that water source is also a part of the city landscape element to meet a variety of functions, whether as an environmental temperature control element, to supply drinking water to all residents of the kingdom, as

well as to be agents for cleaning, cooking, agriculture, trade and so on. This is evident in most of the city landscapes of the Malay empire described in traditional Malay literary works. As an example, *Sulalatus Salatin/Sejarah Melayu* illustrate the application of the principle through the construction of a well in building the Sultan Alau'din Riayat Syah's kingdom upstream the Johor River. This can be seen in the following excerpt:

The land is now complete with its city and drainage system, from the downstream of Serting River, from the upstream of the Johor River; then the Bendahara and His Majesty Seri Nara hastened the people to a build a palace and mosque, a second royal audience hall and kitchen, pavilion, wells, and more (A. Samad Ahmad, 1979, p.291-292).

In the above excerpt, the water element is shown via the "wells" which is the source of water for living needs of the people living in the city of Johor at that time. Absence of water element can cause many problems in a kingdom such as heat, crop and livestock destruction. The most obvious example is in the *Hikayat Sultan Bustaman*. In one episode, the work depicts the people from the Kingdom of Badrani being ordered to transport water into the castle to meet the various needs of its water-scarce inhabitants and this is illustrated in *Hikayat Sultan Bustaman* as follows:

So, seen countless people carrying water, some carrying on the head, some cradling, some on wheels, and some on bullock-carts and water loaded vehicles, some entering into the palace gate, some into the palace door in never ending back and forth movements (Putri Minerva Mutiara, 1996, p.149).

In the excerpt above, it is depicted that people worked together to find a source of water for the whole kingdom, especially in the palace. In addition, in solving the water crisis in the palace of Badrani, a skilled craftsman, Bustaman, was hired to find springs of water and subsequently built a well or pond for the palace.

Too big a well was constructed such as a pond made of black stone bound with five metal bonds in alternating arrangement, it was too exquisite a work. Several places are made in tiers such as for the lime bath ceremony and the seating hall all organized with various creations at each tier. ... Then the swirling water filled the pool calmly (Putri Minerva Mutiara, 1996, p.149).

The seriousness of the Badrani Kingdom's government in handling the water crisis as illustrated in the *Hikayat Bustaman* in the above excerpt shows the ancient Malay community's emphasis on the principles of landscape development that prioritized the availability of water resources on its site to meet the diverse needs of its residents. This principle is seen as very important to be applied in every palace landscape composition that is built to prevent future problems.

Another important point is that the ancient Malay community developed a landscape that provided medical access to its inhabitants to acquire plants and livestock that were raised or hunted by its inhabitants for the purpose of healing illnesses. The leaves, flowers, roots, and stems of plants and animal organs, such as elephant bile, snake bile, and fat for that purpose. This situation is different from modern times where natural resources are not the main source of medical supplies.

Dependence of the Malay community on natural resources derived from the medicinal material landscape is reflected in traditional Malay literary works such as *Hikayat Gul Bakawali*, *Syair Ken Tambuhan*, *Hikayat Terong Pipit*. In traditional Malay literary works, trees of high medicinal value are usually grown in a special, isolated, and locations which are difficult to access by ordinary people. For example, the Bakawali flower in *Hikayat Gul Bakawali* is planted in Princess Gul Bakawali's garden, where its location is rarely found by ordinary humans. It is featured in Gul Bakawali's biography as follows:

Then, Tajul Muluk came to the pool of gems bound with onyx agate and emerald. Then he saw a beautiful flower in the middle of the pool, which had a nice fragrance. Then Tajul Muluk's thought, 'Surely there is nothing other than this, this is the bakawali flower, this is it' (Siti Hawa Hajj Salleh, 1997, p.29).

In this excerpt, the Bakawali flower was found only in Princess Gul Bakawali's forbidden garden and at that time Tajul Muluk had to wander and face various obstacles in search of the flower to cure the eyes of his father who was blind.

While *Syair Hikayat Ken Tambuhan* also explained the goodness of Wijaya Mala and Gandapura flowers planted in Mandu Ratna garden in curing all kinds of diseases including reviving the dead. This is stated in *Hikayat Syair Ken Tambuhan* as in the excerpt below:

The bloom is said to be milk,
Placed by Dewi Sugarba,
His Majesty wishes to righteously possess the earth,

Reviving Raden Puspa Kencana.

(Noriah Mohamed, Mariyam Salim, & Wahyunah Abd. Ghani 2002, p.120).

In regard to the superiority of the flower in reviving the dead is explained in the last two stanzas, "His Majesty, wishes to righteously possess the earth, / Reviving Raden Puspa Kencana. In addition, *Hikayat Terong Pipit* portrayed water from Banjaran Sari garden that is able to revive the dead. In the context of the *Taman Banjaran Sari* story is said to have been able to revive Terong Pipit (a minister's son), Jerun (the son of a village headman), Gelam (a warlord's son) and Pukulun Duli Baginda (Raja Sulung Jawa's son) who all died in a battle. This case is described in the *Hikayat Terong Pipit* as follows:

When it was heard by the third princess, each one rises up and fetches water from Banjaran Sari and then pours over the bodies of Terong Pipit, Jerun, Gelam and Pukulun Duli Baginda. After a while the four Terong Pipit brothers sneezed and opened their eyes. (Panglima Ali Mudin Panglima Hassan, 1964, p.187-188).

Beliefs on natural endeavour as a medicine in reviving the dead in the above passage show the influence of Hindu culture in the life of ancient Malay society. History states that a number of traders from India immigrated into the Malay world bringing culture and art with them. For example, Hindu culture advanced in Aceh through its adaptation to local culture and traditions (Muhammad Ariffin, 2017, in Shamsul Rijal, 2011). Therefore, in the context of the above excerpt, there has been adoption of customs and culture from the Hindu culture.

Besides that, in the aspect of culture, the Malays helped to push forward the development of landscapes that could become the infrastructure to carry out activities related to customs. According to Abdullah Sani Ahmad, Jamil Abu Bakar and Fawazul Kahir Ibrahim (2006, pp. 27-28), these customs are all daily life events that embrace aspects of trust, social relations, legislation, and natural habits. Every human being needs to go through the different stages of life such as being an infant, child, single, married, childbearing, grandchild, and then death. In each stage of life, one must go through various customs involving marriage, baby showers during pregnancy, and customary rituals for newborn children and others (Abdullah Sani Ahmad, Jamil Abu Bakar, and Fawazul Kahir Ibrahim, 2006).

The need to carry out these various customs in the life of ancient Malay community also had an impact on the practicalities of their knowledge. In this case they need a certain room / equipment / material to allow the customs and culture to be carried out triumphantly. Therefore, in traditional Malay literary works, there are many landscaping principles that

emphasize aspects of providing space / equipment to allow all activities related to cultural customs and ceremonies to be carried out.

For example, in *Hikayat Awang Si Ambok*, a perfect palace landscape was found in terms of providing space to allow the marriage ceremony between Tuan Pemangat Nila Di Gubah and Tuan Puteri Kelaban Judi to be carried out in grandeur. In this case the court yard and the plains are the place where the common people gather and stand by to hold the marriage ceremony. In addition, various sports can be held to enliven the event. While the prohibited garden becomes a place where the bride and groom undergo the “bersiram” (bathing) ceremony, while the front part of the court yard is known as “peinginan tujuh ringkat” becomes the venue for the wedding ceremony. All of these are described in *Hikayat Awang Si Ambok* as follows:

Then regarding the situation where the people are rollicking in the castle grounds, in the courtyard and in the fields, continue with all kinds of games keeping awake eating and drinking from the evening until the morning of the seventh day.

So, when the morning merges with the chirping of magpie as the cockerel crows, and maidens-in-waiting, the housekeeper and the caregiver are already in the bathing pool in the royal garden, each with ... turmeric mixed powder, the seventh ‘pulasan’, a bar of shampoo, water from seven river outlets ...

As soon the bride and groom set foot at the ‘peinginan tujuh ringkat’, they go seven rounds around it. Then both of them are immediately welcomed (Rahim Dulani 1986, p.76-83).

The manifestation of certain spaces such as "castle grounds", "courtyard area", "field", "royal gardens" and “peinginan tujuh ringkat” in a palace landscape allow royal wedding ceremonies to be carried out appropriately. In addition, the materials needed to celebrate the events, such as turmeric mixed powder, the seventh ‘pulasan’, a bar of shampoo, water from seven river outlets are also obtained from natural sources which form part of the elements of a city landscape. This shows the application of the landscape principles as an infrastructure that provides the space / places and equipment / materials needed to celebrate cultural activity by the Malay people of the past in developing their landscapes, especially when designing palaces which is an important landscape element for the Malay city landscape. This case differs from the Theory of Landscape Aesthetics which only focuses on certain landscape characters as symbols of identity and historical heritage that need to be preserved and guarded (Bourassa, 1988).

Developing Landscape That Meets the Needs of Creativity

Traditional Malay literary works also show that the Malay society emphasizes the development of landscapes that can meet the needs of the human mind, namely as a space to express the power of creativity and human emotions. Emphasis on the development of landscapes that are able to meet the needs of expression of individual creativity can be seen in *Sulalatus Salatin/Sejarah Melayu* through the following excerpt:

There was also a large palace of seventeen rooms, in a space of three fathoms wide; large armful poles, seven levels to the peak. Amongst them a roof was given of which a horizontal roof was attached, and an additional roof connected to the house in triangular shape, all carved and attached an additional veranda.

The veranda was constructed of geometrical shaped wood; all were painted with golden water. The peak is red glass, when exposed to the blazing sun it apparently looks like a jewel. But the walls of the palace are all attached with planks, then they are attached with a large Chinese mirror, when the sun rays touches, it seems to be in flames, the shine is unbearable to the naked eye.

The castle beams are made of Kulim wood, a cubit wide, and with the thickness of three fingers. The palace ledge is two cubits wide and one cubit thick, and the wooden poles for the forty doors of the palace are all carved and painted in golden water. The palace's construction was too exquisite, not one of the royal palaces under the sun was similar to that at that time (A. Samad Ahmad, 1979, p.143).

The portrayal in the greatness of palace building art in the above excerpt shows the Malay kings as architects of their palace landscapes having the opportunity to design a palace (which is one of the important elements in the Malay city landscape) based on their own creativity. This can be seen through the unique description of the art of building a palace of seventeen rooms with stunning aesthetic characteristics. All of these exhibit a part of the creativity of landscape architects in the construction of the Malay palace.

However, the ancient Malay community who had certain restraints to creativity, that was not to be excluded from the cultural regulatory environment of their society. For example, the need to glorify the nation's culture, especially those related to customs, palace landscapes need to be equipped with certain halls, in addition to other elements that show creativity in

the art of building the palace discussed earlier. In this case, the hall may be constructed even as a separate institution or connected to the palace. Examples can be seen through *Sulalatus Salatin/Sejarah Melayu* as in the following excerpt:

So, Sultan Mansur Syah commanded the Bendahara to construct the palace and the royal audience hall. It is desired that it should be completed within a month. Thus, Bendahara mobilized people to build the palace and hall. The people from Ungaran built a large castle, the people from Sugal a palace, and the people from Buru a palace, and the people from Suir a palace, and the people from Pancur Serapung built a royal audience hall. (A. Samad Ahmad, 1979, p.145)

The building of the royal audience hall in the excerpt above is important as a space to carry out official events such as coronation ceremonies and royal weddings. Therefore, the building of this hall became a necessity in the palace which became a part of the Malay city landscape. In this case the king's consent towards cultural control in creativity has to do with the nature of the king's institution which holds its cultural values. The royal coronation ceremony that needs to be held in the royal audience hall, for example, is important in strengthening the sovereignty of the king. This sovereign power is manifested after a king takes the royal throne. Therefore, the manifestation of the royal audience hall as a room in the palace is important for the coronation ceremony which is necessary to establish the sovereignty of the king. In this respect, compliance towards cultural regulations in terms of creativity or cultural restraints in creativity (in this context is to make the hall as a mandatory element when designing palace landscapes) has an important role in gaining people's support to strengthen their sovereignty. In this case Bourassa (1990) confirms the following: "The tripartite paradigm is also helpful in framing research questions. For example, questions about the role of designer or planner can be viewed as questions about the role of personal strategies within the context of cultural rules (and, rather more speculatively, biological laws). In other words, how should the designer's creativity be constrained by existing values? When should designer be subservient to existing values? When should the designer attempt to change the rules? And when should designers merely employ different strategies within the context of existing rules" (p. 806-807).

Landscape Development that Meets Emotional Needs

Malay landscape science also emphasizes the principle of building landscapes that meet the human emotional needs for entertainment, tranquillity and excitement. In the life of the ancient Malay community which was concise and simple, they depended entirely on the

surrounding landscape to fulfil their emotional needs. This can be seen through the realization of a garden, whether there is a function as a bathing place or amusement park in the palace area.

In the tradition in the life of ancient Malay kings, the garden in the palace was not merely a place for bathing, but also as a space for the inhabitants to entertain and calm the mind, especially for the prince and princesses. In the *Hikayat Syah Mardan*, for example, the appearance of a bathing park which is also a place to play and entertain Princess Kemala Rakna in her palace. This case is illustrated in the following excerpts:

Once the princess went playing around to Puspa Berahi Park accompanied by all the noble women, the maidens-in-waiting, all of her caretakers. After reaching the park, then she entered the bathing garden. After bathing, then she went to collect all the flowers with all the maidens, and her caretakers.

In the garden there are too many colours of flowers such as frangipani flowers and ylang-ylang flowers and Ceylon ironwood flowers and night-flowering jasmine flowers and peacock flowers and jasmine flowers in various appearance. Instantly the flowers bloomed, too fragrant. All the flowers and all the fruits became suave. Some were fluttering, some such as the mangoes and mangosteens and grapes, pomegranates, raisins, dates, in many colours were as if offering themselves to the princess.

So, the noble women, maidens rush to pick the flowers and pluck the fruits happily (Zabedah Abdullah, 2000, p.7-8).

The excerpts above show the existence of a garden landscape in the palace as a place to entertain the princess through bathing activities while picking flowers and fruits. While the prince was entertained in the hunting grounds through hunting animals, according to their gender needs. *Hayat Hang Utah* and *Sula latus Salatim/Sejarah Melayu. Hikayat Hang Tuah* explained the hunting park became a place where the king "has fun" and "played" in the field. This is illustrated by following the excerpt:

In the middle of the kingdom there was a lake that was so vast that it looked like the sea, apparently even if the elephant was standing across it, it would be invisible. All kinds of fish are released into the lake. In the middle of the lake there is an island too high, always foggy, square in shape. On the island various forms of plants and flowers and all fruits were planted. So, if his majesty wants to have fun that is the place he goes to play. At the edge of the lake, stood a luxurious forest, so all the wild animals were released into the

forest. If his majesty wanted to hunt he would go there (Kassim Ahmad, 1975, p.488-489).

In *Sulalatus Salatin/Sejarah Melayu*, the hunting ground became a place where Raja Suran hunted to fill his leisure time as an important form of entertainment in the past. This case can be witnessed through the following excerpt:

The city was large, there were seven mountains in it, and the middle of it was a lake so vast, like the sea, apparently, if an elephant stood on the other side, it would not be seen from this side, so all fish were released in the lake. In the middle of the lake there was an island too high, always misty as if covered with mist; then the island is planted with various woods of all kinds of fruits and flowers that exist in this world, everything is there; if Raja Suran wanted to have fun, he would go there. At the edge of the lake he had a forest too luxurious; so, all wild animals were released there, and if Raja Suran was about to hunt or trap an elephant, he would go into the forest (A. Samad Ahmad, 1979, p.17).

Text excerpts from traditional Malay literary works show the garden in the palace which is a part of the landscape of the Malay kingdom that offers space for Malay monarchs and their relatives to fulfill their emotional needs following their respective gender. This case starts from the principle of Malay landscape which does not emphasize beauty as part of their emotional needs. As an example, in the study by Nur Huzeima Mohd Hussain, Khalilah Hassan, & Norizan Mt Akhir (2018) relating to the Traditional Malay Landscape stated that aesthetic needs originated from the front area of the house, then towards the back and behind the house. Each space that is realized represents the respective roles and functions to pursue daily needs and activities. All these needs are important in filling the emotional needs of the Malay people in ancient times.

Development of Landscapes that Meets Religious Purposes

In addition, it was found that the Malay community of the past helped to emphasize the design of the city landscape that could meet the spiritual needs of its inhabitants. This can be seen through the construction of mosques /surau as one of the elements in the design of landscapes that are important in the development of a Malay city landscape. Analysis of traditional Malay literary works finds elements of the mosque / surau to be a necessity in every design of the city or the new town that will be built.

The existence of a mosque is not just as a place of worship or a sign of a Malay Islamic kingdom, but also a centre of intellectual development that can fill the personalities with noble personality. This is so because the mosque also plays a role as an educational institution that develops knowledge, especially those related to the teachings of Islam, including the fields of monotheism, Usuluddin, Hadith, Aqidah (Islamic creed), morals, Tajwid (about rules governing pronunciation during recitation of the Quran), and so on to the entire population. *Syair Siti Zubaidah Perang China* proved this case through the design of the kingdom on the island of Paringgi which had the surau / mosque as part of the design elements of the landscape. This case can be witnessed in the following passage:

His Majesty leaves,
Built a kingdom,
With his daughter, princess Zubaidah
As well as four ministers.

Pious preachers are everywhere,
Seated with His Majesty,
Ceremonies and surau exist,
As well as trenches and a kingdom (Abdul Mutalib Abdul Ghani, 1991, p.46)

In the excerpt above, the surau / mosque was not merely a place of worship, but more as a centre for the development of knowledge through the educational events held there. The mosque was also used as a meeting place for scholars, religious scholars from all over the world to exchange views and share knowledge in providing spiritual development in the direction of producing a Malay society that is knowledgeable and devoted to God. All these had been implemented through a design of the kingdom's landscape that conceptualizes spiritual development. In *Sulalatus Salatin/Sejarah Melayu*, the mosque becomes an important element in landscaping when opening a new land. This case can be witnessed in the following excerpt:

Then Sultan Mansur Syah commanded the Bendahara asking him to build the palace and the royal audience hall. It had to be completed within a month. So, the Bendahara mobilized his people to build the palace and hall. People from Ungaran built the main palaces, ... people from Tungleh built mosques, people from Bintan built palace fences, people from Muar built the treasury ...
When it was ready, the higher ranking officials stayed in city with a fortress made of kulim wood, the Riun River was made into a canal; when the palace was ready, the inner and outer royal audience halls and detention place, the

pavilion (hall where the drum used to call for prayers is kept) and the mosque were ready, the Sultan Alau'd-Din Ria'yat Syah moved in, accompanied by His Majesty's brother and the Bendahara, all the ministers and commanders of the whole kingdom (A. Samad Ahmad, 1979, p.145, 311).

In *Sulalatus Salatin/Sejarah Melayu*, the mosque is the centre for religious activity, especially during Ramadan. The Malay monarch is depicted as the leader in any religious activity such as to be the imam for the terawih prayer at the mosque as shown below:

On the twenty-seventh night, while holding a prayer mat to the mosque, the Temenggung (the minister who maintains internal security) heads the elephant; then the ladies and all the instruments of the kingdom and the drum, all were paraded first to the mosque. When it is the night the king takes leave as in a customary day after terawih prayers (additional prayers performed by Muslims at night after the Isha prayer during the holy month of Ramadan). On the next day the "Laksamana" (Admiral) paraded with the turban, customary of the Malay royals when heading to the mosque in a tengkolok (headdress) and in a shirt with sarong, ... (A. Samad Ahmad, 1979, p.79).

The mosque is also important in managing and addressing issues related to the life of the Malay community including managing death. It is featured in the *Sulalatus Salatin/Sejarah Melayu*, as follows

After sixty-seven years of Sultan Muhammad Syah's rule in his kingdom, he returned to the mercy of Allah Taala, inna li'eahi wa inna ilaihi raji'un. And it was undertaken by all the nobles, as was customary of the royalty to be placed on yellow cloth. And all the equipment were lifted up over the royalties; delivered by sixteen royalties; and burning of incense by the sixteen royalties; four men to one king and the light by sixteen royalties; sixteen royalties adorned the sash; a silver gold donation on trays with turmeric rice by four royalties; donation of bundles of cloth by four royalties.

Sultan Muhammad Syah's body was raised on a parade and crowned; then Raja Ibrahim was crowned. After that the body was paraded to the mosque in a march past and instrumental music. First, the wick with light moves first; then those adorned in the sash; then the casket parade. Upon reaching to the mosque, there was a prayer (A. Samad Ahmad, 1979, p. 83).

In the above passage, the body of the deceased king is taken to the mosque for prayers before it is buried with full customary burial ceremony. Therefore, the placement of mosques in the city/ kingdom landscape design of the Malay kingdom is very important, but it is a must in considering its importance in the spiritual aspects of life or death. In the case of the mosque, it is a place for the building of the soul, the development of the mind, the centre of true education, without being ignorant or having inclination towards the evil (Mazlan Ismail and Mohamad bin Yusof, 2018).

Conclusion and Suggestion

Overall the study of traditional Malay works found the principles of the Malay landscape to be holistic and balanced according to its cultural cosmology. The development of the Malay landscape should not only consider human needs in terms of biological, cultural (human behaviour), and individual creativity, (human mind) but also emotional (human mind) and religion (spiritual).

From a biological point of view, the landscape to be developed should be able to meet the needs of the community in obtaining a safe, functional, systematic, and perfect / complete home. While cultural aspects emphasize the development of the landscape which promotes cultural identity, provides ample food and water resources, as well as a potent source of medicines for their long-term survival, and provides the necessary space and equipment to thrive on cultural activities.

From the mental point of view, Malay society needs landscaping as a space for the expression of creativity and emotional outburst. From a spiritual perspective, traditional Malay society needs landscapes that can meet religious needs. This study is important in presenting a framework of the Malay cultural landscape aesthetic model that may be used as a starting point in the study of Malay landscape heritage or traditional Malay landscape. However, the framework of this model needs to be tested in the study of Malay heritage in the future in an effort to establish it as a model or theoretical framework of a stable Malay cultural landscape with superior characteristics and in comparison, with theories of external cultural landscapes such as East and West.

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