

Islamic Values in Malay Culture

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Abstract

Known collectively as the "Malay World", the Malays are an Austronesian ethnic/ethnic group that inhabits the Malay Peninsula, the east coast of the island of Sumatra (Bangka Belitung, Jambi, Riau, Riau Islands, South Sumatra, and North Sumatra), the southern part of Thailand, the southern coast of Burma, the island of Singapore, the coast of Borneo, and small islands located nearby. In this case the author tries to present how Islam entered and developed in the Malay land which was not immediately accepted directly, but through various kinds of adjustments so that the Islamic styles brought from Arabia could be accepted in the Malay land. The method used in this writing is a qualitative research writing method using descriptive data in the form of written or spoken language from actors and people who can be observed, in the process of data collection is carried out by collecting sources that can be used as references to writings and documents that are full of facts which result in the development of cultural acculturation from various aspects of the lives of Malay people in various layers, Islamic colours are applied to oral texts or cultural practices such as mantras, songs, offerings, and dances. Mantras and chants thus appear Islamic from the outside, despite the fact that they still retain previous beliefs.

Keywords: *Islam, Islamic Value, Malay world, Culture*



Introduction

The largest Muslim population in the world is found in Southeast Asia. In Malaysia, Brunei Darussalam and Indonesia, Islam is the majority religion. In addition, Muslim minorities can be found in Singapore, the Philippines, Thailand, Vietnam and Burma (Myanmar). Geographically, Southeast Asia is a special and fascinating location for the growth of world religions. As a result, almost all major religions, especially those that have travelled far, have visited and been influential in various parts of the region, including Islam. The claim that Southeast Asia has the largest Muslim population is not even hyperbole. In Southeast Asia today, there are about 240 million Muslims, or about 42% of the region's overall population. That number represents nearly 25% of the 1.57 billion Muslims worldwide.¹

Malay culture has flourished across the archipelago, not only in relation to Islam, but also through trade that has shaped and disseminated the culture to become a dominant nation in the world. We frame this achievement as part of national history that can motivate people to create the future of the country, not just as a historical event to be remembered in an academic setting or in lectures.

There are two stages in the propagation of Islam in the Malay Realm: the initial resistance and the subsequent resistance. There are different views on when Islam first entered the Malay world; some believe it happened in the ninth century, some in the eighth century, and others claim it came earlier, especially since the time of Prophet Muhammad, or the seventh century AD. There is no denying that Arab merchant ships had arrived in the Malay world even before the birth of Islam. The Malay Archipelago was known for its rich agricultural produce that was in great demand by other nations.²

Method

The research method known as qualitative research uses descriptive data in the form of written or spoken language from actors and people who can be observed. This qualitative technique is used to understand and examine an event, incident, social dynamics, attitudes, beliefs, and perceptions that affect a person or group of people. Therefore, establishing basic assumptions marks the beginning of the research process with a qualitative approach. After that, it is connected to the use of research logic. After that, the data from the survey is interpreted.

According to Saryono, qualitative investigations are carried out to see, study, explain, and characterise the characteristics or peculiarities of social impacts that

¹ Dr. Hj. Helmiati M.Ag, *Sejarah Islam Asia Tenggara* (Pekanbaru: Nuansa Jaya Mandiri, 2014), 1.

² Muhayudin Haji Yahaya, *Islam Di Alam Melayu* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1998), 3.

cannot be captured by quantitative methods, namely research. In this research, the author uses Descriptive Analytics in which the data collection process is carried out by collecting sources that can be used as references to writings and documents that are full of facts. If these formats are not numerical formats, they will be placed on survey sites. Data analysis is in the form of an explanation of the situation under study while the presentation is in the form of a story explanation.

Results and Discussions

Islam and Malay

To understand Islamic thought, methodology and space, it is imperative that we understand the overall framework of Islam for life. understanding of the concepts, links and movements of the basic principles that underpin and define Muslim thought, Methodology and structure of life.³

Starting from the idea that religion serves as the foundation of culture, it can be seen in Malay society from the length of their lives. Beginning with the animist-dynamic beliefs of the Nusantara's predecessors, Hinduism and Buddhism were followed by Islam, which is a monotheistic religion.

The Malays abandoned their traditional beliefs after coming into contact with Islam and became interested in this new religion. They were attracted to Islam for at least two main reasons: firstly, it could address issues that other religions and ideologies had not been able to address, such as the mystery of life and death. Secondly, spiritual purity, moral excellence, and the refined appearance of language are highly valued in the Islamic faith. All of these are very much in keeping with adat resam, a Malay practice that supports culture. Therefore, this religion can be used for life and death, in the eyes of the Malays.

The reality of Malay culture, which is rich in ancestor worship, was the biggest challenge faced by the community in the early days of Islam. In response to this reality, Islam, which was nurtured by the ulama, undertook a number of cultural initiatives slowly but surely, namely:

1. The focus of Malay culture, which is still heavily influenced by components of previous beliefs or faiths, has shifted from spirits (gods) to Allah, whose power is greater than all creatures and their world.
2. Islamic colours are applied to oral texts or cultural practices such as mantras, chants, offerings and dances. The trick is that chants begin with the phrase Bismillah and end with Allah and Muhammad. Mantras and chants thus appear Islamic from the outside, despite the fact that they still retain previous beliefs in their presentation.

³ Abdul Hamid Abu Sulayman, *Azmah Al-Aql Al Muslim*, ed. Rifyal Ka'bah (Jakarta: Media Da'wah, 1994), 5.

3. Islamic imagery is used in works (especially literature) to compete with works that still contain shirk. Such as jejampian, doa, and lemu were created to match these diverse mantras and feature more prominent Islamic themes. With the hope that the sick person's condition will improve (*tawar*) or not, *Tawar* is used instead of chanted mantras for therapeutic material. In many situations, people turn to prayer in the hope of finding redemption. Lemu, on the other hand, is the kind of knowledge that is considered "essential" to understanding anything, and it comes from the interpretation of Qur'anic and hadith texts.
4. Enhancing Malay culture through the creation of diverse textual works. The majority of Malay writers are ulama. They also wrote *hikayat*⁴, poetry, *gurindam*⁵, and tarekat poetry to expand the Malay Islamic cultural canon in addition to some works for the benefit of Islamic propagation.

At first glance, the method of Islamicising literature by adding Islamic colours (at the beginning and end) to the mantra text seems ineffective as the content still contains remnants of ancient ideas. However, the overall result of wearing Islamic clothing is to subordinate the powers emanating from the spirits to the authority of Allah. The process of Malay culture's conversion to Islam can begin in the safest way possible. This approach will eventually have a significant impact on the Malay thought process. In the course of events, a kind of logic develops, according to which it is better to question Allah directly if He has power over spirits. Of course, in this way, the Malays' perception of the power possessed by spirits has changed to one of Allah's power.

Since literary works provide strongly held or perceived values, the Islamisation of the Malay value system went hand in hand with the Islamisation of their literary works. Malay literature that embraced Islamic principles immediately changed the foundation of the beliefs or values of the community. The Islamisation of this value system begins with the shift from the worship of gods to the worship of Allah, the replacement of various old religious symbols with Islamic symbols, and the revision of myths that were previously based on customs or beliefs of the ancestors to reflect the teachings of Islam. these changes in meanings to the customary values of the Malays who adhere to animism-dynamism, Hindu-Buddhism are more directed towards Islamic or Malay culture that contains Islamic values.

Malay Maritime Society

⁴ Hikayat comes from the Arabic hikayah which means story, story, history or tale. Kusinwati, *Mengenal Karya Sastra Lama Indonesia* (Alprin, 2020), 48.

⁵ Gurindam is a type of old poetry that emerged after our ancestors came into contact with and were influenced by Tamil culture. The characteristics of gurindam are (1) each stanza consists of two lines, (2) the two lines are linked to form compound sentences, (3) the first line of each stanza provides the prerequisite conditions for the formation of the effect in the second line, and (4) the content is in the form of advice. S Sukmawan et al., *Menyemai Benih Cinta Sastra* (Universitas Brawijaya Press, 2015), 214.

Southeast Asia is strategically located in terms of international shipping and trade from a geographical point of view. The Southeast Asian region, sandwiched between the Indian Ocean and the South China Sea, serves as the centre of the sea traffic network connecting the Eastern and Western hemispheres. The Strait of Malacca serves as a major crossing point. Since the first century AD, China, Arabia and India have maintained trade relations with traders from Southeast Asia.⁶

While local merchants traded Southeast Asian products, foreign traders stopped to exchange goods both from their home countries and from countries they had visited. While the islands of eastern Indonesia were the centres for producing the spices needed by foreign traders, the islands of the Malay Peninsula and Nusantara were the nucleus for producing the wealth of the planet.⁷

The monsoon winds, which have two distinct phases: the west monsoon, or sailing season, and the east monsoon, or off-sailing season, are essential for marine navigation.⁸ Until the sailing season arrived, traders used the east wind to repair ships, build communities and interact with the local population. The Islamisation of Southeast Asia was facilitated by the encounters of Muslim traders. The Islamisation of the Malay Archipelago laid the foundation for the establishment of the Malay Muslim state as a trading city in the archipelago from the 13th century.

After Parameswara married the daughter of the Sultanate of Samudera Pasai and converted to Islam, he wanted to create a free port for Arab traders, which led to the establishment of the Sultanate of Malacca in the 15th century.⁹ It is clear that changes in the economic, political, social and cultural spheres of local communities were influenced by trade interactions.

The Sultanate of Malacca was the largest and busiest trading centre in Asia in the Malacca Strait throughout the fifteenth century. Relationships with China, Java and India formed the basis of Malacca's trading power. Malacca served as the centre of economic, scientific and Islamic expansion in Southeast Asia. Students from different regions were taught about Islam by Malacca teachers, who also actively promoted the religion throughout the Southern Philippines. In 1474, the leaders of Pahang, Kedah and Patani in the Malay Peninsula embraced Islam. In Sumatra, Islam also spread to Rokan, Kampar, Siak and Indragiri.¹⁰

Different locations in the waters of the Straits of Malacca, particularly the Malay Peninsula, developed as vassal territories of Malacca as a result of Malacca's growth.

⁶ George Ritzer, "Teori Sosiologi: Dari Sosiologi Klasik Sampai Perkembangan Terakhir Postmodern," *Yogyakarta: Pustaka Pelajar* 11 (2012): 3.

⁷ Sartono Kartodirdjo, *Pengantar Sejarah Indonesia Baru, 1500-1900: Dari Emporium Sampai Imperium*, vol. 1 (Gramedia, 1987), 1-2.

⁸ Kartodirdjo, 1:2.

⁹ Uka Tjandrasasmita, *Pertumbuhan Dan Perkembangan Kota-Kota Muslim Di Indonesia Dari Abad XIII Sampai XVIII Masehi* (Menara Kudus, 2000), 8.

¹⁰ Ira M Lapidus and Ghufon A Masadi, "Sejarah Sosial Ummat Islam: Bagian Kesatu Dan Dua/Ira. M. Lapidus," 2000, 721-22.

The importance of the Malays in world trade is supported by Malacca's status as a world trade centre.

Since the 15th century, Malay traders have played an important role in regional trade due to the intensity of the large influx of foreign traders, including Arabs, Persians, Turks, Chinese, Indians and Japanese. As middlemen to purchase merchandise from Eastern Indonesia, laden Malay merchant ships dominated regional trade routes.

Malacca, Patani, Ayudhaya, Johor, Aceh, Brunei, Makassar, and port cities in Java were among the trading centres where there were numerous Malay merchant groups between the 15th and 17th centuries. They created trade networks with Malay as the main language of trade connecting the commercial centres.¹¹ Besides being the commercial language in Southeast Asian trading centres, the Malay trading orientation, concentrated in commercial cities, dominated inter-island trade and shipping.

Products from Southeast Asia have been transported to various international ports around the world, including Europe, through international shipping and trade activities. Italian entrepreneurs Nicolo d'Conti and Ludovico di Varthema led the first European maritime trade trips to Southeast Asia in the 15th century. When the Portuguese arrived in Malacca in an attempt to first colonise Southeast Asia and monopolise pepper and spice commodities from Eastern Indonesia to Europe, there was an increase in demand for spices and pepper in Europe's international ports during the 16th century. This led to a flurry of voyages by European traders from Venice, Barcelona and the Hanseatic.¹²

Southeast Asia's international trade suffered after the influx of European countries. The framework of international trade was disrupted by the Portuguese intrusion in Malacca in 1511, particularly in the waters of the Straits of Malacca. Malacca's economy continued to deteriorate as many foreign businessmen, especially Muslim traders, avoided the city. New trade centres emerged in Sumatra, Java, Maluku and Borneo as a result of this intervention, and Muslim traders were given new routes to the Sunda Strait via the Peninsula or the west coast of Sumatra.¹³

The evolution of the spread of Islam to other parts of Southeast Asia was influenced by changes in transport routes. The Sultanate of Aceh, the sultanates of the Malay Peninsula and the Islamic kingdoms of Java were the three successor centres of power to the sultanate of Malacca as the political and cultural centre of Muslims in the 17th century.¹⁴

¹¹ Anthony Reid, *Asia Tenggara Dalam Kurun Niaga 1450-1680 Jilid 2: Jaringan Perdagangan Global* (Jakarta: Yayasan Obor Indonesia, 2011).

¹² D G E Hall, "Sejarah Asia Tenggara, Terj," Soewarsha., Cet. I, Surabaya: Usha Nasional, 1988, 197.

¹³ Reid, *Asia Tenggara Dalam Kurun Niaga 1450-1680 Jilid 2: Jaringan Perdagangan Global*.

¹⁴ Lapidus and Masadi, "Sejarah Sosial Ummat Islam: Bagian Kesatu Dan Dua/Ira. M. Lapidus."

Due to the success of the Portuguese in the spice trade in the European market, other European countries such as Spain, the Netherlands, and Britain attempted to monopolise the spice trade. One of the main factors in the defeat of the Southeast Asian trade monopoly was the militarised European trade organisation. Between European powers and local sultanates and kingdoms, there was a struggle for commercial hegemony, which led to a number of wars that led to colonialism and territorial domination.¹⁵

Malay Islamic literature

Although historical evidence shows that Islam has been present in the archipelago since the first Hijri (seventh century AD), the process of mass Islamisation, symbolised by the emergence of various Islamic institutions, seems to have started only after the twelfth to sixteenth centuries AD.¹⁶ If so, Harun Nasution's assertion that Islam did not come to Indonesia during the golden age of thought and high culture, but rather when it was already in a state of collapse due to conventional thought and its patterns of *tarekat* and *fiqh* would have come to pass.¹⁷ In fact, this historical path then influenced the style of Islamic thought that spread in Indonesia, then at the same time had implications for efforts to trace its intellectual treasures.

The introduction of Islam in the archipelago influenced and even contributed greatly to the advancement of the archipelago's thought. These contributions included the development of new nationalist ideas and concepts, intellectualism, and the emergence of a humane society.¹⁸ Moreover, as Islam spread throughout the archipelago, it was able to support the development of several disciplines, especially Malay literature, both among the upper class (the court) and the lower middle class (the people). The efforts of the missionaries to Islamise the archipelago led to the emergence of Islamic movements and institutions, both in the form of communities and powerful kingdoms, in various parts of the archipelago. By then, these kingdoms had developed into centres of Islamic civilisation in addition to their capacity for political manoeuvring and commercial dominance.

In terms of the implications of searching for intellectual treasures, Islamic thought in Indonesia, including the various discourses of *fiqh*, philosophy, Sufism, and of course, literary thought, can only be traced back to the 12th century, and in some cases, for various reasons, far beyond that century. This is because the process of Islamisation in the archipelago only accelerated after the 12th to 16th centuries. The

¹⁵ Reid, *Asia Tenggara Dalam Kurun Niaga 1450-1680 Jilid 2: Jaringan Perdagangan Global*.

¹⁶ Quraishi Azra et al., "Advancements in Seed Potato Production through Tissue Culture at NARC," in *Research and Development of Potato Production in Pakistan. Proceedings of the National Seminar Held at NARC, Islamabad, Pakistan, 23-25 April, 1995*. (Pak-Swiss Potato Development Project, Pakistan Agricultural Research Council, 1995), 26-31.

¹⁷ Harun Nasution, "Teologi Islam: Aliran-Aliran Sejarah Analisa Perbandingan," 2008.

¹⁸ Syed Muhammad Naquib al-Attas, "Islam Dan Kebudayaan Melayu," in *Makalah Dalam Seminar Peradaban Islam Se-Malaysia, Tahun, 1972*, 6-7.

concepts of Hamzah al-Fansuri, later refined by Syamsudin Sumatrani, the thoughts of al-Raniri, al-Sinkili and al-Maqassari as found in their various monumental works, have generally been used by scholars as a starting point in this regard.

Since the 19th century, Islam grew to become one of the most widely spread religions in the archipelago, which now includes Indonesia, Malaysia, Singapore, Brunei, the Philippines and beyond. This had a significant impact on Malay literature, including poetry, prose and folklore. Since then, Islam has assimilated into the culture and literature of this region, adding new perspectives to works already written and influencing the development of new works.

Poetry/Gurindam

In Malay poetry, Islam influences the theme, style, and content of the work. Many Malay poems reflect the teachings of Islam, including about spiritual life, morality, and ethics. Some poems also convey religious messages and Islamic values. These poems often contain praises to Allah, the Prophet Muhammad, and prominent Islamic figures.

Gurindam is an ancient style of poetry that has only two lines and one concluding syllable. So, it is essentially a two-stanza poem. Of course, Gurindam Twelve by Raja Ali Haji is the most famous. The famous leader of the Malay nation of all time. Gurindam, according to Raja Ali Haji, is a word that rhymes with its pair at the end, although he only uses one pair to complete his phrase; for example the first rhyme corresponds to the term, and the second rhyme corresponds to the solution.¹⁹

Gurindam 12 offers broader guidance on topics related to religion and community organisation. Here are some excerpts from Gurindam 12 taken from Riau's Gurindam 8. As well as poetry and pantun that are often used at weddings and other important events for the people of Riau, Gurindam, poetry and pantun are a matter of cultural pride for the people of Riau.²⁰

Gurindam was introduced by Hindus or under the influence of Hindu literature. Gurindam is derived from the Indian Tamil language from kirindam which first means proverb or parable. Around 100 AD, Hinduism or the influence of Hindu literature brought Gurindam to Indonesia.

A whole gurindam, a long Malay poem, consists of two lines of phrases with the same closing rhythm. The type of question, problem, or agreement is presented in the first line, and the resolution to the problem, issue, or agreement is presented in the second line.

Example of Gurindam Lama:

¹⁹ Akmal Akmal, *Kebudayaan Melayu Riau (Pantun, Syair, Gurindam)*, Jurnal Dakwah Risalah, vol. 26 (Pekanbaru: Jurnal Risalah, 2015), 165.

²⁰ Akmal, *Kebudayaan Melayu Riau (Pantun, Syair, Gurindam)*.

"Pabila banyak mencela orang, Itulah tanda dirinya kurang Dengan ibu hendaknya hormot, Supaya badan dapat selamat"

"Terhadap ibu hendaklah hormat, supaya diri dapat selamat dengan ayah janganlah durhaka agar Allah tidak murka"²¹

Prose/Hikayat

Hikayat is a type of prose fiction that includes histories, fairy tales, and fables upon fables. The Arabic term for "story" is the origin of the word "Hikayat". A hikayat is a long narrative containing many unbelievable and miraculous events, some of which may have actually happened.

The influence of Islam is also very visible in Malay literature, particularly in history and hikayat (historical stories or epics). Since the 14th century, many Malay epics have recorded actual events or myths in an Islamic context, including events during the period of Islamic expansion in the area. The "Hikayat Raja Pasai", a famous story describing the arrival of Islam in Sumatra by Arab traders, incorporates Islamic features.

Dick Hartoko and B. Rahmanto define hikayat as a type of Old Malay prose story that describes the prowess and valour of famous people, kings, or saints in and around the palace with all their supernatural powers, oddities, and miraculous characters, sometimes resembling a historical account or taking the form of a true story.²²

Hikayat Hang Tuah, the most famous work of Malay literature that tells the story of Hang Tuah during the prosperity of the Malacca Sultanate, is one example of a classic Malay literary hikayat that will be featured in this article. Admiral Hang Tuah is very famous. His father was Hang Mahmud, and his mother was Dang Merduwati. Hang Tuah was their first child. They travelled to Bintan Island, where the king lived, in search of food due to the hardships of life. They set up an establishment and lived a very basic life.²³

Hang Tuah's friends were all brave. Hang Jebat, Hang Kesturi, Hang Lekir, and Hang Lekiu were their names. The five of them went sailing once upon a time. Many thieves intercepted them in the middle of the ocean. They were brought ashore with techniques used by Hang Tuah. They showed resistance there. While the others fled, they killed eleven thieves. They claimed to be from the Siantan and Jemaja districts and were captured on the orders of Gajah Mada of Majapahit.²⁴

²¹ Haji Ali Raia, *Gurindam Dua Belas Dan Sejumlah Sajak Lain* (Riau: Yayasan Pustaka Riau, 2002).

²² Dick Hartoko and Bernardus Rahmanto, *Pemandu Di Dunia Sastra* (Kanisius, 1986).

²³ Schap Bot Genoot, *Hikayat Hang Tuah I* (Jakarta: Pusat Bahasa Kementerian Pendidikan Nasional, 2010).

²⁴ Bot Genoot.

It was supposed to attack Palembang, but ended up in Malacca due to strong winds. Finally, the king was pleased with Hang Tuah and his friends for their bravery. Once upon a time, the market was a raging place. People ran away in fear. The man could also be killed by Hang Tuah. Later, Hang Tuah was chosen to serve the king as a court vocalist. He was ordered to attack Palembang, which had been taken over by the Siantanese and Jemala. After his achievements, Hang Tuah was given the position of admiral. Hang Tuah was often dispatched abroad, including to China, Rum, Majapahit, and even on pilgrimages. At the end of his life, Hang Tuah lived in Tanjung Jingara.²⁵

Cerita Rakyat (Folklore)

Malay folklore also shows the influence of Islam. Despite the fact that folktales are largely regional in nature and rooted in the indigenous culture of the archipelago, Islamic themes have been introduced into these stories. Islamic moral lessons or religious ideals such as justice, honesty, and humility are reflected in some folktales.

In addition, Malay folktales usually feature Islamic figures such as the Prophet Muhammad or Sufi figures. Even stories from Arabic or Persian literature with Islamic roots have been transformed into some folktales.

Islamic doctrines are implicitly communicated by Malay poets through tales about prophets. The Hikayat of Prophet Muhammad and the Devil, Hikayat Putri Salamah, which contains the prophet's advice on the obligations of a Muslim wife, and Hikayat Seribu Masalah, which features a conversation between the prophet and the leader of the Jewish people, are some examples. Stories of the Prophet Teaching Ali, Stories of the Prophet Teaching his daughter Fatimah, Stories of the Poor, and other Stories are among many more that still carry the teachings of Islam. (In addition, Stories involving non-Muslim characters from Islam and the Companions of the Prophet).²⁶ Various Islamic heroic stories were also written by Malay Muslim authors, such as Hikayat Amir Hamzah, Hikayat Muhammad Ali Hanafiah, Hikayat Mali Saiful Lizan, Hikayat Semaun, and others.

According to Winstedt, the archipelago is the setting of many stories. These originate from Persian and Arabic countries. Copying and adapting requires subject matter experts who are fluent in both languages. The majority of adapters were Malays who attended Islamic educational institutions for their education. Because the languages needed to learn Islamic teachings at the time were Arabic and Persian.²⁷

²⁵ Bot Genoot.

²⁶ Rusdin Rusdin, *Islam Dan Sastra Melayu Klasik*, HUNafa: Jurnal Studia Islamika, vol. 2 (Kuala Lumpur: HUNafa Jurnal Studia Islamika, 2005).

²⁷ Richard Olof Winstedt, *A History of Malay Literature*, Journal of the Malayan Branch of the Royal Asiatic Society (Kuala Lumpur: JSTOR, 1940), 243.

The Islamic writing tradition had a significant influence on the creation of traditional Malay literature. The language and names of historical works such as *Kitab Tuhfat al-Nafis*, *Sulalat al-Salatin*, and others were heavily inspired by Arabic words. Each historical writing often begins with an introduction (*muqaddimah*), *hamdalah*, *salawat*, and personal remarks. In fact, it often uses Arabic and Persian words that the reader is already familiar with, such as *Shahdan*, *alkisah*, *Nabi*, and others. You can also include Quranic verses such as *Wallahu A'lam bi alsawab* or *Wailaihi marji'un wa al-Ma'ab*, which are often used in Islamic writing.²⁸

In traditional Malay writing, authors often do not include their names. The following reasons are thought to be the cause:

1. Most writers are thought to do their job honestly for God's sake, so others do not need to know who the author really is. They only mention the year of the work or, at most, the last few lines of the essay or epic (he only uses a pseudonym including the words "*al-Faqir*" or "*al-Mukhlis*").
2. Since these literary works contain historical information about Islam and Islamic events, they are considered to belong to the Islamic community.
3. They say they have no right to mention their names because their publications are adaptations or translations of the original Arabic or Persian texts.
4. The majority of authors were considered the property of the state because they wrote on the orders of the king (or other ruler).

When viewed from the perspective of Islamic philosophy and doctrine, which is present in every Malay writer's writing, traditional Malay Literature still contains many flaws, errors, and mistakes. This is because, although most of the material is incorporated as a tool of *da'wah*, the author's understanding of Islamic creed is still lacking. As a result, components of non-Islamic beliefs, such as *Hikayat*, *A* hadith whose source is unclear concludes the author's account of the Prophet's shaving: "Then the words of Allah's Apostle: Whoever does not include this account of my shaving, then that person is not of my people."

Islam influenced not only the subject and content of Malay literature, but also the language and rhetorical devices used in these works. Malay often borrowed words and phrases from Arabic, demonstrating the tremendous influence of Islam on Indonesian literature and culture.

Overall, Islam has had a significant influence on Malay literature, encompassing prose, poetry, and folklore. This influence shows how Islam has melded with the local culture, producing a variety of literary works alongside its religious features.

Variety of Malay Islamic Art

²⁸ Rusdin, *Islam Dan Sastra Melayu Klasik*.

Every Malay region in Indonesia certainly has a variety of cultural trends. Unlike the culture near the coast that served as a trading centre and was influenced by the assimilation and acculturation of local culture by migrants, the agrarian culture in the hinterland that was not influenced by foreign cultures grew faster than the civilisation near the coast. The administrative power of the kingdom also became the centre of cultural resources embraced by its supporting population with the development of urban cores. However, at that time, the majority of the people preserved traditional cultural practices from prehistoric times until the introduction of Islam, ensuring the indigenous culture survived. Indonesia's Hindu-Buddhist culture then formed a unique Hindu-Buddhist style.

The introduction of Islam to the Malay domain by traders from India, Persia and China around the 7th century AD cannot be separated from the Islamic Fine Arts brought. They introduced their distinct cultures and promoted Islamic doctrines, which led to increased cultural acculturation. As Islam spread, scholars also contributed to the development of art in the countryside. For example, Islamic preaching was communicated through the medium of diverse arts, which had roots in earlier pre-Islamic arts. Islamic arts were also developed by masters in the palaces of the Islamic Kingdoms as a medium of devotion to the ruler (Raja/Sultan).

The archipelago is home to a wide variety of Islamic artworks. Of these, mosque structures and sultanate palaces display the most examples of architectural design. In addition, tombstones and graves often have Islamic ornaments. Since the year of the deceased's death is engraved on the tombstone, some tombstones engraved with Arabic letters are even fairly accurate time estimates. To illustrate, consider the gravestone of Fatimah binti Maimun who died in 475 Hijri, a very old year. If the year is determined by the Gregorian calendar, it would be approximately 1082 AD. Islamic artworks from Indonesia also include sculptures, paintings, carvings, and calligraphy of course. Most of these artworks can be found in the Malay realm of Sumatra.

Islamic art describes artworks that are influenced by the principles and teachings of Islam. Islamic aesthetics are reflected in the use of geometry, calligraphy, symmetry, and religious symbols in Islamic art, among other elements. Islamic art not only adorns works of art but also provides a space for introspection and the search for truth.

Islamic art has a significant and widespread influence in the Malay region. The following Islamic symbols are often found in Malay artworks:

1. Calligraphy

Calligraphy one of the most distinctive styles of Islamic art is Arabic calligraphy. The Arabic letters used in calligraphy are exquisitely and painstakingly crafted, often recreating key verses from the Quran or Islamic idioms. Arabic calligraphy often includes geometric or botanical ornaments.

The art of khat, by definition, is “the art (skill) of writing Arabic script or Jawi script in a distinctive or unique style resulting in beautiful writing.” This skill can also be defined as “the art of writing beautifully with a pen.” In addition, it is also known as Fann al-Khat in the sense of the skill of erasing scribbles or writing stains.²⁹

Malay calligraphy is the practice of creating beautiful writings (khat) from verses of the Quran which are then arranged by name and chronological order.³⁰ Throughout history, calligraphy has provided many spaces for Muslims to express themselves artistically and as a means to spread Islam, especially in Indonesia or the surrounding islands.³¹ In the archipelago, calligraphy has influenced the growth of human civilisation:

- a. Calligraphy for Worship and Da'wah Media
- b. Calligraphy to Channel Creativity
- c. Calligraphy to Express Respect to Figures
- d. Calligraphy for Communication Media
- e. Calligraphy as a Tool to Increase Group Solidarity
- f. Calligraphy as a Profession

The Al Osmani Mosque in Medan City has a distinctive architecture that combines Chinese, European, Indian, Middle Eastern, and Deli Malay traditions, according to research results. For example, the mosque's doors are decorated with Chinese ornaments, European-style pillars with relief carvings, Indian-influenced domes, and calligraphic displays with Middle Eastern and Deli Malay decorations.³² Historical and aesthetic approaches are used in this research. A discussion of the history of the Al Osmani Mosque building and the evolution of the building's use from the beginning of construction to the present will be part of the historical approach. The aesthetic approach will include a study of the ornamental forms of the Al Osmani Mosque building and how these forms were created so that the structure has a distinctive feature and can attract the attention of the general public.³³

The stone known as Batu Prasasti Terengganu, located in the state of Terengganu, is dated 4 Rajab 702 AH, which coincides with 22 February 1303 AD, and is the earliest example of a Malay text written in Jawi. The manuscript also has

²⁹ Ilham R Khoiri, *Al-Qur'an Dan Kaligrafi Arab* (Jakarta: Logos, 1999), 50.

³⁰ Ahmad Ghazali Syafi'i and Masbukin Masbukin, “KALIGRAFI DAN PERADABAN ISLAM Sejarah Dan Pengaruhnya Bagi Kebudayaan Islam Di Nusantara,” *Nusantara; Journal for Southeast Asian Islamic Studies*, 2022, 5.

³¹ Syafi'i and Masbukin, “KALIGRAFI DAN PERADABAN ISLAM Sejarah Dan Pengaruhnya Bagi Kebudayaan Islam Di Nusantara.”

³² Rendyana Mulya Prayogi, *ANALISIS ORNAMEN PADA BANGUNAN MASJID AL OSMANI MEDAN, PROPORSI : Jurnal Desain, Multimedia Dan Industri Kreatif*, 2021, 11.

³³ Prayogi, *ANALISIS ORNAMEN PADA BANGUNAN MASJID AL OSMANI MEDAN*.

a khat art that is very similar to the Thulus khat art, which was produced in the 7th century AD during the Umayyad Dynasty. In the ninth century, this khat art reached its peak. However, Thulus khat began to have Muhaqqaq and Rayhani flavours. This black stone carving from Terengganu has rectangular sides and is covered with jaw carvings on each side.

The writing on this *Batu Prasasti* shows that the style of writing was still evolving, as evidenced by the unbalanced size and shape of the letters. The early stage of *jawi* writing is referred to by Wan Ali Hj Wan Mamat as the “primeval hand” because it has unstable writing, an uneven alphabet in terms of size and shape, a fluid khat art form, and does not even have elegant ornaments.³⁴ consists of carved writings that discuss the commandments of Allah SWT, list the penalties for adultery, and discuss other laws including those governing debts.³⁵ Zakaria Ali added the following description of this Batu Inscription:

“Prasasti ini mengisyaratkan sebuah tradisi sastra yang berpusat di istana yang dengan melestarikan yang lama (Hindu-Buddha) dan mengadopsi yang baru (Islam). Untuk melarang orang mencuri, berzina dan memberontak terhadap hukum Islam yang harus dirangkai dalam sejumlah istilah Sansekerta seperti Deewata Mulia Raya, Mandalika, Derma, Balachara, Adi-pertama dan Tamra.”³⁶

This very old stone inscription, which measures 86cm in height, 53cm at its widest point, and 24cm at its narrowest point and weighs 214.8kg, was discovered in 1902 AD by a trader named Sayed Husin Ghulam al-Bukhari. When he was getting ready for the *dhuhr* prayer at the Kampung Buluh Mushalla in Kuala Berang, where the stone was used as a footwear, he found it. The stone was given to Sulthan Zainal Abidin III by Seterus with the help of the locals, when it was first found on the cliff of Sungai Tara, Kuala Berang, after the floods receded, the stone was broken at the top (still missing today).

2. Geometric Motifs

Geometric motifs are Malay Art that takes cues from Islam often using geometric motifs such as stars, rectangles, and circles. The belief in a divinely organised cosmos is reflected in these motifs, which show the perfection and harmony of the cosmos.

The use of geometric patterns is very important in Malay culture. Here are some illustrations of geometric patterns found in Malay art:

³⁴ Ali Haji Wan Mamat and Haji Wan, *An Introduction to Malay Palaeography* (University College, 1987), 84.

³⁵ Mat Rofa Ismail, *Mantik, Matematik, Dan Budaya Ilmu: Pendekatan Bersepadu Dalam Tradisi Pengajian Islam*, 1994, 5.

³⁶ Zakaria Ali and Dewan Bahasa dan Pustaka, *Islamic Art in Southeast Asia, 830 AD-1570 AD*, (No Title), 1994, 81.

- a. Islam and mathematics, namely geometry, have an impact on the themes and patterns used in Malay songket. Geometric shapes such as triangles, circles, and other shapes grouped in rows are often seen in the themes of Malay *songket*.
- b. Malay *tekat* artworks generally feature geometric elements. Malay *tekat* art uses two different types of motifs: plant motifs and geometric motifs.
- c. Malay wooden sculptures also often feature geometric designs. Geometric designs often involve tendrils of plants along with spheres and triangles placed in rows. Geometric ornaments in Indonesian culture, especially Malay culture, also feature geometric elements. Numerous twists, turns, tumpals, swastikas, circles, curved triangles, straight lines, and the Egyptian *patra* "L/T" are some of the motifs used.
- d. Malay geometric motifs highlight the beauty and authenticity of Malay art and culture. Geometric motifs further demonstrate the impact of geometry and Islam on Malay art and culture.³⁷ Malay geometric motifs display the beauty and authenticity of Malay art and culture. Geometric motifs further demonstrate the impact of geometry and Islam on Malay art and culture.

3. Fine Arts

Fine arts also include buildings such as mosques, tombs and traditional dwellings. Handicrafts in the form of weaving and carving. While the different themes in Riau Malay fine arts include: *larat* clouds, flowers, sekawan ducks, stars, hoof roots, diamonds, unfinished florets, dependent bees, *pucuk rebung*, kites, *selembayung*, and many more.³⁸ In terms of where Riau Malay fine art is found, it can be found in places such as storage rooms, hall, and places of worship. This artwork can be displayed on various surfaces, including poles, walls, and ceilings.³⁹ In addition, it can also be placed in cemeteries as funeral markers such as gravestones and tombstones and fences within the cemetery complex. While carving, crafts, weaving, and drawing are the main forms of Riau Malay fine arts. But when compared to the image form, it turns out that among these forms, the carving and weaving forms are quite dominating. Usually, drawings are used to produce the required carving or weaving design.⁴⁰

³⁷ MASNIRA RAMLI et al., "Pengaruh Islam Dan Geometri Pada Motif Dan Corak Songket Melayu," *Majmuah Enterprise*, 2022, 38.

³⁸ Selembayung is two straight objects (generally made of wood) that cross each other and are placed in the triangle of the roof facing forward. in general, Malays recognise that selembayung is a characteristic of Malay buildings which is full of philosophical meaning. Lihat A Alfarabi, *Simbol Eksistensi Identitas Etnik Melayu Riau Di Pekanbaru*, vol. 3 (Pekanbaru: Jurnal Kaganga, 2019), 71.

³⁹ Tenas Effendy, *Tunjuk Ajar Melayu: (Butir-Butir Budaya Melayu Riau)* (Yogya: Balai Kajian dan Pengembangan Budaya Melayu, 2004), 32.

⁴⁰ Taufik Ikram Jamil, *Ikhtisar Budaya Melayu Riau*, 1st ed. (Pekanbaru: Yayasan Pustaka Riau, 2010), 17.

4. Dance

Islamic dance encompasses a variety of dances from countries with a majority Muslim population. Typically, the movements and lyrics of these dances convey religious ideals and Islamic moral themes. Zapin dance from Malaysia and Singapore, Saman dance from Aceh, Indonesia, and Darwis dance or Wirling dance from Turkey are some examples of famous Islamic dances.

One type of dance that can be found in the former kingdoms of Siak and Pelalawan is zapin dance. Every district in the Riau region has an almost even distribution of this dance. Zapin dance was born when traders brought Islam to the Riau region as its developer. The traders as Islamic innovators. This existence is seen from the beginning of zapin dance which can only be performed by men and has songs that feature verses of guidance on Islamic principles.⁴¹

In Malay culture, dance is a beautiful and rhythmic form of expression for the human spirit through beautiful rhythmic movements. Any movement that requires space and energy can be realised. Earlier dance was thought to involve movements that were unlike ordinary movements. Usually, it is meant to be a rhythmic and distinctive movement.⁴² At religious gatherings, Islamic holidays, or other religious celebrations, these dances are often performed. Obedience, honour, and devotion to Allah are depicted in the dance steps and lyrics.

5. Malay Customary Clothing

Malay Riau clothing style is typical of all clothing known to man. However, this depends on the age and gender of the wearer. Below are examples of both male and female types: For men first. Belah Dada, Teluk Belanga, and Cekak Musang. For women, second. Short kebaya, baju kurung (one-sut bracket), long/long/deep kebaya, or both.

The Cekak Musang shirt has pegs under the left and right armpits and kekek/kocek/baju pockets on the left and right sides. The neck is slit to chest level, and the collar is fastened at the neck at a height of about two fingers. To make a total of five (5) buttons, three (3) buttons are attached to the chest and two (2) buttons are fastened to the collar at the neck. The term "*butang lima*" (five buttons) refers to the number of buttons representing the five pillars of Islam. The Teluk Belanga shirt, on the other hand, has only one button, signifying the 'oneness' of God. The sleeves are neither too long nor too short; they end at the wrist. The shirt has two pockets underneath, one on the left breast and one on the right, and can only accommodate five fingers underneath. The trousers (which are not narrow or

⁴¹ T Rahimah et al., *Langkah Lenggang Tarian Melayu Riau* (Pekanbaru: UNRI Press, 2007), 53.

⁴² AM Mistuti, *Petunjuk Tari Tradisional Daerah* (Pekabaru: Yayasan Pustaka Riau, 2004), 1.

loose to the ankles) are a counterpart to the unity of the shirt. The ankles are neither thin nor loose.⁴³

The only significant difference between the Teluk Belanga and cekak sable cuts is the neckline. The neckline of the Teluk Belanga piece has no high collar, only one button, and is usually sewn with bone stitches that have clutches resembling centipede fingers. Two pockets on the bottom and one pocket on the left breast. Shoes, linings, and skullcaps are additional accessories. while splitting the chest. There is no collar and the neck is split downwards with a dead seam. Five buttons are positioned at the bottom. At the bottom, on the right and left, are 2 (two) pockets. This fabric is used as a lining or just for decoration when worn outside.⁴⁴

Kebaya Long/Labuh because this kebaya passes through the knee even to the calf, this kebaya is often referred to as *kebaya panjang* or *kebaya labuh*. The length of this kebaya extends to the calf and even below the knee. However, it is not comfortable to wear. The *Kekek* and *pesak* on the left and right sides of this kebaya meet under the armpits. The kebaya is split at the front. The buttons have to be pinned with a chain from the top under the neck to the centre when worn. The five (5) components that make up the buttons are attached to the tongue of the shirt using a variety of button materials. The sleeves are not too short and reach the wrist. Sarong, long batik, or weaving is used for the lowest part of the fabric. Shawls and hoods made from sarongs are sometimes worn as head coverings.⁴⁵

This short kebaya shirt is not much different from the *labuh kebaya*. It is just long or deep only to the hips and not too loose and not too narrow. The neckline to the bottom of the sleeves does not flutter down to the fingernails, but is narrow and not tight. The waist is slightly smaller and flares downwards. The tongue of the shirt is buttoned with about 3-5 buttons joined together in the centre by an embedded cord. The bottom is covered with a sarong attached with a deep heel. The head is covered with a shawl. This is a very beautiful garment to wear at home and small events, or for travelling to the fields or river.⁴⁶

Baju Kurung is characterised by a circular slit running from the neck to the chest, approximately 5 fingers above the chest, on this cheaper shirt. The eel bone is rounded at the neck. It often also has a *kekek*, *kocek*, shirt pocket, and *pesak*, and its inner length reaches to the calf or knee. It is not narrow, but airy and flutters in the wind. the frame is closed. One (1) shirt button is attached to this neck. bottom The bottom of the shirt consists of the same material and colour as the baju kurung. Therefore, this baju is called baju kurung teluk belanga. The feet are always shod

⁴³ dan OK. Nizami Jalil Zulkifli ZA, *Adat Perkawinan Dan Pakaian Tradisional Masyarakat Melayu Kota Pekanbaru* (Pekanbaru: Kerjasama Pemda dan Lembaga Adat Melayu Riau, 2005), 73.

⁴⁴ Zulkifli ZA, *Adat Perkawinan Dan Pakaian Tradisional Masyarakat Melayu Kota Pekanbaru*.

⁴⁵ Zulkifli ZA.

⁴⁶ Zulkifli ZA.

and the head is always covered with a shawl. Both young and old people can wear this outfit everywhere. The clothing that represents Malay identity in Pekanbaru, the capital of Riau Province, is baju kurung. The Regional Regulation of Pekanbaru City Number: 12 Year 2001 which regulates the Use of Malay Clothing in the Education Environment of Civil Servants, Private / Public Enterprises (Pekanbaru 2001) supports the wearing of Malay clothing. In Pekanbaru Riau, wearing baju kurung is mandatory for employees and students. Baju kurung is only worn on Fridays, not every day. Other than that day, baju kurung is worn for Malay cultural competitions, commemorations, and celebrations. In addition, baju kurung is a mandatory costume for Malay traditional processions in both public and private life.⁴⁷

Every piece of Malay clothing has a purpose and meaning. Everything is related to social standards, religion, and customs, causing clothing to have a variety of meanings. Malay clothing is also associated with certain purposes, such as:

- a. Clothing as a cover for shame, which refers to the idea that clothing serves as a way to cover the aurat, hide shame, and embarrassment in a general sense. If improper clothing can cause embarrassment, then the wrong clothing can also cause embarrassment, hence clothing should be designed, organised, and worn according to socially acceptable customs.
- b. Clothing as a cultivator, which refers to how clothing helps shape one's personality, character, and sense of self to develop a high moral code.
- c. Clothing serves as a symbol of tribal upholding, therefore clothing should convey the good ideals contained in the conventions and traditions of the society.
- d. The concept of clothing as a repellent refers to the idea that dressing appropriately will protect the wearer from harm or misfortune.
- e. Clothing upholds the nation, which refers to how the uniformity of symbols and ideals expressed on clothing embodies the character of the wearer's country or civilisation.⁴⁸

In Malay culture, clothing should be able to express the identity of the wearer. One of the symbols that express the cultural identity of a social group is clothing. Clothing is not just a body covering, but also a record of the history, ideas, and thoughts of the social group. Riau Province is no exception, each region in Indonesia has its own distinctive clothing.⁴⁹

Conclusion

⁴⁷ Zulkifli ZA.

⁴⁸ Juniandra Romi, *Lembaga Adat Melayu Riau Dalam Pelestarian Kebudayaan Melayu Di Riau 1970-2012* (Padang: Universitas Andalas, 2017), 35-37.

⁴⁹ Romi, *Lembaga Adat Melayu Riau Dalam Pelestarian Kebudayaan Melayu Di Riau 1970-2012*.

Known collectively as the “Malay World”, the Malays are an Austronesian ethnic/ethnic group inhabiting the Malay Peninsula, the east coast of the island of Sumatra (Bangka Belitung, Jambi, Riau, Riau Islands, South Sumatra, and North Sumatra), the southern part of Thailand, the southern coast of Burma, the island of Singapore, the coast of Borneo, and the small islands located nearby. According to some historical records, Islam first entered Malaysia in AD, which took place on the seventh to ninth day of the Islamic calendar and was initiated by Arab teachers. Therefore, there was a development of cultural acculturation which is worthy of being raised in this paper in Islamic World Area Studies.

As a result, almost all major religions, especially those that have travelled far, have visited and been influential in various parts of the region, including Islam. In Southeast Asia today, there are about 240 million Muslims, or about 42% of the region's overall population. Malay culture has flourished across the archipelago, not only in relation to Islam, but also through trade that has shaped and disseminated the culture to become a dominant nation in the world. We frame this achievement as part of national history that can motivate people to create the future of the country, not just as a historical event to be remembered in an academic setting or in lectures. There are different views on when Islam first entered the Malay world; some believe it happened in the ninth century, some in the eighth century, and others claim it came earlier, especially since the time of Prophet Muhammad, or the seventh century AD. Starting from the idea that religion serves as the foundation of culture, it can be seen in Malay society from the length of their lives.

Beginning with the animist-dynamic beliefs of the Nusantara's predecessors, Hinduism and Buddhism were followed by Islam, which is a monotheistic religion. The Malays abandoned their traditional beliefs after coming into contact with Islam and became interested in this new religion. They were attracted to Islam for at least two main reasons: firstly, it could address issues that other religions and ideologies had not been able to address, such as the mysteries of life and death. All of these are very much in line with *adat resam*, Malay practices that underpin culture. Therefore, this religion can be used for life and death, in the eyes of the Malays.

The reality of Malay culture, rich in ancestor worship, was the biggest challenge faced by the community during the early days of Islam's acceptance. In response to this reality, Islam, which was nurtured by the ulama, undertook a number of cultural initiatives slowly but surely, namely: The focus of Malay culture, which is still heavily influenced by components of previous beliefs or beliefs, has shifted from spirits (gods) to Allah, whose power is greater than all creatures and their world.

Islamic colours are applied to oral texts or cultural practices such as mantras, chants, offerings and dances. Mantras and chants thus appear Islamic from the outside, despite the fact that they still retain previous beliefs in their presentation.

Such as *jejampian*, *doa*, and *lemu* were created to match these diverse mantras and display more prominent Islamic themes. With the hope that the sick person's condition will improve (*tawar*) or not, *Tawar* is used instead of mantras chanted for therapeutic purposes. *Lemu*, on the other hand, is the kind of knowledge that is considered "essential" for understanding anything, and it is derived from the interpretation of Qur'anic texts and hadith.

At first glance, the method of Islamicising literature by adding Islamic colours (at the beginning and end) to the mantra text seems ineffective as the content still contains remnants of ancient ideas. The process of Malay culture's conversion to Islam can begin in the safest way. Of course, in this way, the Malays' perception of the power possessed by the spirits has changed to one of the power of Allah. This Islamisation of the value system began with the shift from the worship of gods to the worship of Allah, the replacement of various old religious symbols with Islamic symbols.

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