

SOCIOCULTURAL APPROACH TO INTERTEXTUALITY IN MALAY NOVELS: A READING OF PRASERT EH CHAI'S *PHENSI*

ABORDAGEM SOCIOCULTURAL DA INTERTEXTUALIDADE EM ROMANCES MALAIOS: UMA LEITURA DE PHENSI DE PRASERT EH CHAI

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Abstract: The transmigration of Siamese people to Kelantan began as early as the middle of the 13th century. The formation of Siamese and Malay sociocultural and ethnic identity is said to be modern but still intact to traditional elements in life. However, the acceleration in the field of technology has marginalized traditional Thai socio-culture among the Siamese community of Kelantan. This study focused on observing the process and relationship between texts in the production of Malay novels. The process and relationship are linked to intertextuality, which is the phenomenon of text within a text or what is called dialogue between texts. This research framework utilized ideas by Julia Kristeva. The intertextual formula presented the relationship between the hypotext (short story) and the hypertext (novel) to see the meaning, the proposed process, and the appropriateness of the author. This study refers to Prasert Eh Chai's novel *Phensi* (2022) which showed a tendency towards intertextual works. The study found that within the framework of intertextuality, Chai demonstrates loyalty to non-creative texts (the socio-cultural society of Siam Kelantan) which was later developed into a novel. Authorship style by Prasert Eh Chai shows his sensitivity in blending social experience into *Phensi*. This study summarizes the intertextuality of Chai's *Phensi* not only physically from the socio-cultural viewpoint of the novel but also from the Siamese environment of Kelantan and the traditional roots of Thailand.

Keywords: Intertextuality. Malay novel. Siamese Kelantan. *Phensi* Novel. Prasert Eh Chai.

Resumo: A transmigração do povo siamês para Kelantan começou em meados do século XIII. A formação da identidade sociocultural e étnica siamesa e malaia é considerada moderna, mas

ainda intacta em relação aos elementos tradicionais da vida. No entanto, a aceleração no domínio da tecnologia marginalizou a sociocultura tradicional tailandesa entre a comunidade siamesa de Kelantan. Este estudo centrou-se na observação do processo e da relação entre textos na produção de romances malaio. O processo e a relação estão ligados à intertextualidade, que é o fenômeno do texto dentro de um texto ou o chamado diálogo entre textos. Este quadro de investigação utilizou ideias de Julia Kristeva. A fórmula intertextual apresentou a relação entre o hipotexto (conto) e o hipertexto (romance) para ver o significado, o processo proposto e a adequação do autor. Este estudo refere-se ao romance Phensi (2022), de Prasert Eh Chai, que mostrou uma tendência para obras intertextuais. O estudo concluiu que, no âmbito da intertextualidade, Chai demonstra lealdade a textos não criativos (a sociedade sociocultural de Siam Kelantan), que mais tarde se transformou num romance. O estilo de autoria de Prasert Eh Chai mostra a sua sensibilidade ao misturar a experiência social com o Phensi. Este estudo resume a intertextualidade do Phensi de Chai não só fisicamente, do ponto de vista sociocultural do romance, mas também do ambiente siamês de Kelantan e das raízes tradicionais da Tailândia.

Palavras-chave: Intertextualidade. Romance malaio. Siamês de Kelantan. Romance Phensi. Prasert Eh Chai.

1. Introduction

According to Matari (2021), apart from Singapore and Kuala Lumpur, Kelantan once played a role as one of the most important centers of correspondence before and after independence in Malaya. This includes the field of publishing and printing literary works and books. However, the lack of research and exposure done by scholars regarding Kelantan as the most important center of traditional literature at that time has caused Kelantan to be further marginalized. Now, the writers of Siam Kelantan are seen trying to lift literature back up in Kelantan by focusing on the production of novels for example. It is well known that the transmigration of Siamese people to Kelantan began as early as the middle of the 13th century. The formation of the Siamese ethnic minority in Kelantan was based on the history of colonialism, the formation of a nation-state, conflict, and modernization (Razali, 2020). The socio-cultural formation and Siamese and Malay ethnic identity experience a mixture of traditional elements and modern elements. The pace of technology in today's age is claimed to have eliminated some of the traditional elements and this situation is very worrying. Traditional elements that are increasingly marginalized are now raised again as the main question in literary works Hassan, (Azmi, & Abubakar, 2020). Beseen, it is the result of the concern and sensitivity of Siam Kelantan writers about the socio-cultural issues of their society.

In this context, the figure whose authorship aspect is being explored is Prasert Eh Chai. He is a writer born in Kampung Jambu, Tumpat Kelantan. He got his early education at Gelang Mas National School, Pasir Mas, Kelantan, and Chabang Empat National

Secondary School, Tumpat Kelantan. However, he studied on his own until he passed STPM. Prasert Eh Chai started writing in 1989. Throughout his involvement in the Malay literary mandala, he is a writer of short stories, novels, TV drama scripts, and translated short stories. Among the short stories he produced are *Gelanggang* (1994), *Samran* (2018), and *Phensi* (2022). Prasert Eh Chai also produced an anthology of short stories together, for example, *Antara Dua Deru*, *Bulan*, *Bulan 2-Waqaf* (Utusan-Public Bank), *Menara 2*, *Menara 3*, *Menara 5* (DBP-Maybank), *Tanpa Mengivarna* (DBP), *Meniti Pelangi Senja* (Fajar Bakti) and *Mawar di Pusara* (DBP). His short stories won the Utusan Melayu-Public Bank Short Story Prize (1990,1991,1992) and the Maybank-DBP Short Story Prize (1989,1990,1992). The short story "Gedombak" which won the Second Prize (Maybank-DBP) was adapted and broadcast on TV3 under the title "Menora Lung Sagor". Among the TV drama scripts (serials) he has produced are *Gerigis Kasih*, *Bayang Kota*, *Mencai Awan*, *Keruh di Muara*, and *Gelora Cinta*. He also has experience as a backup teacher, editor, and scriptwriter for a television drama in production. Now he ventures into the field of architecture in a contractor company.

Phensi's novel, among others, is a novel that is the result of a collection of non-creative texts that are socio-cultural. The author sifts through the social and cultural issues of the Siamese community of Kelantan that exist in the real world and pours them back into the form of creative works with a unique mix of ideas, creativity, and innovation. The author's tendency in re-presenting socio-cultural issues is to bring back memories to the audience about the cultural treasures that exist in the Siamese society of Kelantan which is increasingly dissolving in the current of modernity. On the other hand, through a new form, the author presents unique ideas, impressions, and socio-cultural interpretations of the Siamese community of Kelantan. The stimulating discourse and the height of the common sense of the Malay community in the work must be understood and interpreted by the audience. This view can be seen through the application of socio-culture in the composition of Phensi's novel.

Prasert Eh Chai is seen working on his sensitivity and creativity in displaying the socio-culture of the Siamese community of Kelantan for the public to see. Concern and high sensitivity, obtained through various sources such as observation, personal experience, and reading are filtered and processed through a creative process that leaves a deep impression on the reader. Therefore, the question concerning human life is certainly not separated from the authorship environment (Junus, 1996). So, this paper showed what, how, and why the

socio-cultural issues of the Siamese community of Kelantan were blended by Prasert Eh Chai into the narrative space of the novel Phensi.

2. Littrature review

Some studies lead to the socio-cultural issues of the Kelantan Siamese community. Dollah and Ahmad (2011) in "Kelantan Siamese Storytelling Tradition: An Analysis of Story Functions" discussed the tradition of storytelling among the Kelantan Siamese community. This study tried to trace the menorah art as a form of Siamese culture and identity through the storyteller Pak Mat Tok Nora in Bukit Yong, Pasir Putih, Kelantan. The study found that the stories had social and religious significance and function.

2.1. *Phenesis And The Integration Of Intertextuality*

It is generally stated that the theory of intertextuality is the result of the early work of the Swiss linguist, Ferdinand de Saussure (Masorori, 2004). Saussure continued the debate on the basic question which was the language sign that was represented by two parts, namely the concept (signified) and the sound of the image (signifier). Semiotics is only suitable for analyzing abstract and absurd works. Feeling that there is a weakness in the structuralism of Saussure's idea to analyze Russian works in his time, Mikhail Bakhtin justified using another approach to interpret Russian works. Bakhtin began to apply linguistic aspects to literary genres around the 1920s (Sikana, 1995). In the book *The Dialogic Imagination* (1981), Bakhtin uses the dialogic concept. The basis of Bakhtin's "dialogue" theory is that past utterances influence today's utterances or no utterances without relation to the other utterances.

Julia Kristeva is a figure who further developed Bakhtin's dialogic theory. Kristeva no longer uses the term "dialogic" but replaces it with "intertextuality". The concept of "intertextuality" was first introduced by Kristeva to the French literary audience in the 1960s through her writing "*Le mot, le dialogue et le roman*" (Safei, 2010). The understanding of intertextuality in this study was based on Kristeva's basic definition that "...any text is the absorption and transformation of another" through *Semiotics and Desire in Language: A Semiotic Approach to Literature and Art*. Kristeva then extended Bakhtin's dialogue process by detailing it to some basic principles such as quotation, absorption, transposition, and transformation (Kristeva, 1980). Specifically, this relationship focuses on the position of

hypotext (early text) with hypertext (latest text) and how hypotext affects the production of hypertext.

The average development of Malay literature finds an audience with some consistency and consistency of its writers (Azmi, Hassan, Azmi, Atek, & Yah, 2022; Azmi, Abdullah, & Hassan, 2023; Safei, 2006). Among what is shown is that there is a phenomenon of relationship between texts that exists between the text that is read and some other texts. It is assumed that the effect of *dejavu* or already written gives a kind of specific authorship pattern to the author in developing his creativity. Novels produced by the average author refer to four initial text formulas or what is called hypotext. The four formulas in question are (i) traditional text, (ii) the author's initial text, (iii) another author's text, and (iv) non-creative text. The relationship between these texts is a phenomenon of 'dialogue between texts' or 'the existence of a text within a text' as once stated by Bakhtin (1984) and Kristeva (1980).

Observed the existence of a tendency of intertextuality, which is the relationship between a non-creative (socio-cultural) text and a novel authored by Prasert Eh Chai, it was found that Phensi's novel demonstrated the existence of a relationship or "dialogue between texts" either in terms of characters, setting, or certain issues that occurred in Thailand. This phenomenon led to several interpretations of Prasert Eh Chai's authorship.

Pursuing *Phensi*, is a novel that tells the story of a blind girl named Phensi who was abandoned by her mother and lived with the family of Mak Su and Pak Wan. Phensi grew up in the environment of the Siamese community of Kelantan which were Buddhist and practiced ancestral culture such as the *menorah*. The art of performing the *menorah* was shown so impressively in this novel. Through it the audience can recall the history, function, and content hidden behind the word *menorah*. What's more, when Phensi is connected to the founder of the *menorah* dance thousands of years ago, Mae Sri Mala, it is even more exciting to read.

The position of *Phensi* is considered to be intertextual because it is influenced from the socio-culture of the Siamese community of Kelantan which originates from Thailand. On the other hand, Golomb (1978) stated that the actual settlement date of the Siamese people of Kelantan is difficult to determine because they do not have a "palace tradition" that records their history. Kershaw (1969) argues that the oldest village of the Siamese community in Kelantan is difficult to determine. This is because they also did not leave the remains of the writings to be used as historical evidence of their presence. Sanong (2003)

however asserted that after 1909, Siam united with Malaysia. Kelantan society has its own identity, characteristics of life and culture, daily dialect, body structure, livelihood, and place of residence. The Siamese community of Kelantan is said to be able to adapt to the Malay community. In the novel *Phensi*, various Siamese Kelantan socio-cultural issues were found which became the identity and original identity of the Thai community reincarnated, such as language, martial arts, festivals, arts as well as religion and belief.

3. Results and Discussion

3.1. *Mother Tongue*

Since the beginning of the Siamese population in Malaya, their language is said to be the same except for the absorption of other languages such as Che Hea (the original language of Siam), Hokkien, English, and the Kelantanese dialect. There were also a few in the community who could speak English but not many were fluent. The ability to speak English well was due to educational factors in schools and Higher Education Institutions. No exception, intermarriage was also another reason why the Thai language was not practiced continuously. Buah (2017) stated that the Siamese community had a critical issue among them. They did not speak Siamese and Malay well, especially the young people. This was due to the influence of technology such as gadgets and smartphones to educate children to master the Malay language. When the children were in school, they used the Kelantan dialect. As a result, the mother tongue was unconsciously forgotten. This situation is very worrying if there are no layers of Siamese descent who will speak and communicate using Thai or the language of their ancestors. This language issue is screened by the author to emphasize that efforts to dignify the Thai language are still ongoing;

"...Sebelum pagi Nai ke sekolah kebangsaan. Sebelum petang dia ke sekolah bahasa Thai di wat. Ibunya kata, dia mesti ke sekolah bahasa Thai sebab itu bahasa ibunda. Bahasa ibunda ialah bahasa jati diri orang keturunan Thai..." (blm.85)

"...In the morning Nai went to the national school. In the afternoon he went to Thai language school at the wat. His mother said he must go to a Thai language school because it is his mother tongue. The mother tongue is the identity language of Thai descent..." (p.85)

Phensi and friends are depicted going to school at the Budhha Temple (wat) to learn Thai. Thai language schools are established in the area of each tap (building around the wat). In Kelantan, 32 Siamese villages have taps (Razali, 2020). However, the school building is usually a stilt hut with a nipah roof. The wall is not there. The floor is dusty sand. Now there is a one-story building with a fan installed. Teaching aids are also incomplete. The syllabus

used in teaching and learning activities is standard Thai. The government also assists so that mother-tongue schools can develop accordingly.

At home, the Siamese people of Kelantan use the original/village Siamese language. The Hea language is used as an introduction language and the main language in communication. This statement is supported by Buah (2017) that Siamese people understand the Che Hea language better because they communicate with their relatives in Thailand. Nevertheless, the younger generation understands the Thai language better because it is used in study syllabuses around the world, including Thailand. Thus, the Thai language should be preserved by the Siamese community of Kelantan because it symbolizes their true identity.

3.2. Martial Arts and Sports

Every country or race has a specific martial art that has been passed down from generation to generation. Malays are famous for their agility in Malay martial arts. Indians are famous for silambam. The Japanese are famous for karate. South Koreans have Tae Kwan Do as part of their martial art. Martial arts is a method of defending oneself from enemy attacks whether with or without weapons. Thailand is famous for its traditional martial arts, Muay Thai (Thai Kick Boxing). It has existed approximately 2000 years ago. Muay Thai evolved from Muay Boran (Boran boxing) or ancient boxing which is a fighting method of "empty hands" after losing weapons on the battlefield or battlefield. Following the title of the most formidable martial art in the world, it is found to emphasize attacks using eight limbs (the art of eight limbs) which are book lima, elbows, knees, and feet. If a Muay Thai boxer needs to be trained to use punches and strike kicks with elbows and knees, it is likely to be fatal. Demonstrated;

"...Tangan ibarat pisau. Lengan ibarat pedang. Kaki, lembing. Betis, tombak. Kamu mesti cekap gunakan senjata-senjata ini. Siku mesti tajam seperti kapak belah kayu. Sekali tetak, koyak keening, atau dahi pihak lawan. Lutut mesti kuat. Sekali hunjam ke bulu hati, terus sesak nafas," terang Khun Rong sambil menumbuk angin beberapa kali..." (blm 141).

"...Hands are like knives. Arms are like swords. Legs, spears. Calf, spear. You must skillfully use these weapons. Elbows must be as sharp as a wood-splitting axe. Once cut, tear the eyebrow, or forehead of the opponent. The knees must be strong. Once it hits the upper part of the heart, it keeps suffocating," explained Khun Rong while punching the wind several times..." (p. 141).

At one time, this martial art was simply the art of self-defense. But in the end, it turned into a form of sport. Boxers will wear modern gloves. Muay Thai now has a variety of techniques that resemble modern boxing techniques. Muay Thai turned into a form of

athletic sport where two opponents would fight in front of an audience. Muay Thai is often presented as a form of entertainment to Siamese kings. It is most likely that the author does intertextual work (existence) and tells techniques about the history of Muay Thai, the types and techniques of Muay Thai to paralyze the opponent because he wants to tell the audience that Muay Thai is a type of martial art that must be taught. to children to adults to protect themselves, not just a sport.

3.3. *Festivals*

Thailand is a country that has many forms of celebration. Songkran is a water festival celebrated by splashing water on others, whether acquaintances or strangers. It is a New Year tradition held on April 13 to 15 every year. Usually, people will buy buckets or water guns and shoot water at each other. This festival is one of the most awaited as it is full of fun and excitement. It is believed that this custom of sprinkling water was originally a way of honoring others by catching the "lucky" water that had been poured to clean the Buddha statue. The water is then poured on other people to give "luck" to their families. But now, this festival is celebrated as a "fun day" only. The Siamese community of Kelantan also celebrated this festival on a large scale for example at the wat located in Padang Terbak, Tumpat, Kelantan. The Songran Festival in Malaysia is more traditional and maintains the original spirit of the festival rather than for tourism purposes.

The Loy Krathong festival is one of the festivals celebrated by Buddhists in Thailand. Every time there is a full moon (refer to the Thai lunar calendar), they will hold this festival on a grand scale. The word "Loy" means to float and "Krathong" is a lotus-shaped banana leaf container. This festival is held to express gratitude to the Water Goddess. They washed thousands of lotus-shaped containers containing flowers, coins, candles, and plugs into the river/sea. This is because they believe that Krathong can bring with them all their sins, bad luck, and suffering.

In Penang for example, this festival is celebrated at Wat Chaiya Mangalaram Temple. Some Thai people celebrate Loy Krathong (water festival) simultaneously with Yi Peng (fire festival). The Yi Peng festival sees thousands of lanterns released into the air. Pursuing the novel Phensi found readers with the celebration of Loy Krathong, demonstrated;

“...Phensi membuat krathongnya sendiri dari pelepah pisang dengan dibantu oleh Kim Suan dan Chinda. Dia menghias krathong dengan bunga asoka merah dan bunga krisan kuning dan putih. Bunga-bunga tersebut dikutip di hadapan rumah Kim Suan. Mak Su memberitahunya tradisi Loy Krathong berasal dari Sukhotai. Orang tua-tua dahulu akan menyuruh kanak-kanak memotong rambut dan kuku dan dibubuh ke dalam krathong untuk

dibanyutkan ke sungai kononnya untuk membuang sial. Sekarang kepercayaan itu telah pupus daripada minda generasi muda..." (blm 214)

"...Phensi made her krathong from banana fronds with the help of Kim Suan and Chinda. He decorated the krathong with red asoka flowers and yellow and white chrysanthemums. The flowers were collected in front of Kim Suan's house. Mak Su told him the tradition of Loy Krathong originated from Sukhotai. The elders used to tell the children to cut their hair and nails and put them in a krathong to be washed down the river supposedly to remove the curse. Now that belief has disappeared from the minds of the younger generation..." (pg 214)

Thus, Prasert Eh Chai's action of doing intertextual work by bringing back the nostalgia of the Loy Krathong festival in this novel is to remind the young people of Thai descent that they have set aside a tradition that is so meaningful in life.

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3.4. *Fine Art*

Descendants of the Siamese of Kelantan have valuable artistic treasures such as menorahs and princess plays. The Siamese community believes that the menorah originates from Senggora or Ligor (also referred to as Nakhorn Si Thammarat) (Ilia & 2008). However, the Siamese community in Southern Thailand, Kelantan, and Kedah admit that they cannot provide certainty about the historical origin of menorah art. Shepperd (1972) said that the menorah existed in the Segenting Kra area before the arrival of the Siamese from the north again. According to Dollah (2011), the menorah is a traditional performance of the Siamese community in Southern Thailand that originates from Segenting Kra. Fern (2019) states that menorahs from Narathiwat are also part of the art and culture of the state of Kelantan. There are some opinions stating that the menorah originates from the old Malay region in the northern part of the peninsula (in Kedah, Santun, Trang, Krabi, Phuket, Pahng-Nga, and Ranong) and the east coast. Now, the menorah is a traditional performance of the Siamese people who live in Malaysia, especially in Kelantan and northern states such as Kedah, Penang, and Perlis.

In the Fourth Edition Dewan Dictionary, menora means Siamese Theater. Referring to the word menorah, it is often spelled as "manohra", "manora" or "nora". The word manora, for example, comes from a Jataka story (in the Buddhist tradition) where a man named Phrak Shutron fell in love with Puteri Kinari (a half-bird human). This story is the

basis of the dance moves that show the main dancer, Pak Sitong playing the role of Phrak Shuthon dancing with lively hand movements to seduce Manora and her heavenly siblings.

On the other hand, the kongkru routine often causes confusion among Muslims and they consider the menorah as an art with elements of superstition and superstition because it is believed to contain a spell. Kelantan is a state that once banned menorah performances. Then its performance in the Malay community was limited to musicians and dancers only. The involvement of the Siamese and Malay community in traditional art can be linked to the history of Kelantan which was once part of Pattani. It is no wonder that this menorah art is fought for not only among the Siamese community but even the Kelantan Malay community.

Menorah has a range of meanings depending on the speaker himself, for example horizontal (drama dance), poetry reader, group leader, actor, or performance dancer. In general, menora is a type of traditional dance theater or dance drama (drama, singing, and dancing) exactly Mak Yong, Mek Mulung, and Jikey.

Thai society defines the menorah as a traditional local performance art and its performance is for prayer, hunting, as well as medicine (removing birthmarks on the face, restoring a person's spirit, and removing the disturbance of spirits). The menorah dance is said to be influenced by Buddhist elements. This is because menorahs are often presented in wats (Siamese Buddhist temples).

The menorah is also included as one of the cultural performances. Among the dances that are usually performed are the Entrance Dance, the Canary Dance, the Big Corner Dance (Swan Street Dance Movement), the Small Corner Dance (Elephant Dance Movement), and the Dance of Spiders Weaving Their Nests. Most importantly, high stamina is required to perform these dances.

In the menorah performance, there are approximately 12 stories that are shown. The actors will play funny characters and scenes in each dance drama to attract the attention of the audience. Tin (2020) states, the staging of the menorah is supported by its main character, Pho Sithong or Tuk Menora. Then Nang took on the role of Inan and Peran who is capable of comedy and also works as an assistant to Pho Sithong and other antagonistic characters. The menorah performance is divided into two segments, the introduction and the skit/acting. Through the introduction segment, Pho Sithong will go down to the palace garden to play and tease Nang while singing poems for 20 minutes. After that, the show continued with a relatively long second segment. If the menorah performance is made for one night, the story will end before midnight. However, it can continue for up to three or

seven nights, depending on the host. Most importantly, there is no special script written and everything is done spontaneously and the songs have to be memorized.

In terms of language, the menorah performance uses the Malay dialect of Kelantan almost entirely, especially if it is performed in the state. The Menorah was once a place for entertainment and discussion of the value of life in the Malay community. Inside it is loaded with moral and educational stories. Although the menorah is a form of entertainment that mixes music, dance moves, and interesting stories, the menorah is still considered an artistic product that characterizes the nation's culture.

Now, in line with the development of technology and the changes of the modern era, this heritage art however seems to be less active and increasingly marginalized. It is probably because of this factor of concern that the author of the novel Phensi then took the initiative to carry out transformational works by bringing back the art of the menorah that once filled the beautiful nights in the villages for the public to see, especially the young generation as found;

"...Belajar menora bukan mudah, desis hati Mak Su. Orang celik pun sukar mempelajarinya. Ini pula orang buta. Setakat menari sahaja tidak sukar. Ramai orang mampu menari. Belajar sebulan dua sudah boleh menari tarian menora. Namun, reti menari sahaja belum boleh dipanggil pemain menora. Pemain menora yang tulen mesti menjinjai seni menora dengan sepenuh jiwa raganya. Nyanyian, tarian dan lakonan ceritanya mesti mantap, serasi dan padu menghasilkan keindahan yang tiada tandingannya..." (hlm 70)

"...Learning the menorah is not easy, Mak Su's heart hissed. Even literate people find it difficult to learn it. This is also a blind person. As far as dancing is not difficult. Many people can dance. Studying for a month or two can already dance the menorah dance. However, dancing reti alone cannot be called a menorah player. A genuine menorah player must embody the art of menorah with all his soul. The singing, dancing, and acting of the story must be steady, harmonious, and cohesive to produce an incomparable beauty..." (p. 70)

The main character, Phensi, is portrayed as a visually impaired (blind) girl who loves menorah art. He often follows his friends to the menorah dance class even though he only listens to the music. He was prevented by his adoptive mother from learning but often imagined the beauty of this dance with his unique body shape and style. Event Phensi dreamed of meeting the founder of the menorah, Mae Sri Mala, and learning to dance with her as if creating great magic. How is it possible that a blind girl, after wearing a menorah role mask in a teacher prayer ceremony, suddenly knows how to dance? It is also said that Mae Sri Mala also chooses to beat the deaf and beat the lame with gedombak. This is because,

based on the beliefs of the elders, the spirit of the guru menorah will enter the body and "help" them during the performance.

Based on oral stories on the lips of the Thai community, it was said that Princess Mae Sri Mala was allowed by her father to play on the beach. As the waves hit the beach and hit the rocks, the Princess jumped to avoid being hit by the water. From there, Puteri became interested in her movements and created a type of dance called "menorah". This dance movement was later accepted and known by many.

In addition, the author tries to take us through the beauty of the menorah dance itself. Starting with the menorah dancer's outfit inspired by the legendary story of the half-bird man. The main menorah dancer will wear a kepong which is a tall crown made of soft metal. There are two types of crowns (kepong), namely Malay kepong and Siamese kepong. The Malay conch has 16 vertices which are round at the base, have pom-poms, pointy ears, and ears. The Siamese conch has many levels and is tapered like a bamboo shoot at the base. The shirt worn by the menorah dancer is colorful and beaded. But there are menorah dancers now who wear sleeveless shirts along with a scarf. At the back, there is a beaded hardtail (sandang wings) with pom-pom knots tucked in with a belt and loose fabric wings. For male dancers, they will wear loose pants lined with beaded frills. The female dancers dress more or less the same as the male dancers but do not wear headscarves. Accessories worn as fashion accessories are bracelets and long claw nails (canggih) made of soft metal 2-5 inches long and bent at the end. Knee-length socks are only worn by Malay menorah dancers and not Siamese menorah dancers.

The menorah has certain procedures before the performance begins. Dancers should perform a ceremony to honor the guru and express their intention to "reactivate" the menorah. They don't tell by mouth alone but should be accompanied by yellow glutinous rice and traditional sweets. The first night must be done with full custom.

The menorah performance is accompanied by a group of eight to 12 musicians known as panjak. In terms of equipment, there are flutes, drums, geduk, gongs, canang, gedumbak, kesi, and kettle. The musical instruments of the menorah must resonate throughout the village, seeping into the souls of the residents to awaken the spirit of the menorah in their bodies that have been "dormant" for so long.

Menorahs are traditionally presented in specially made sheds either in the middle of rice fields, courtyards, or temples. Menorah is a performance that is often looked forward to when certain festivals arrive such as Loi Kratong.

3.5. *Religion and Belief*

Buddhism was founded by Siddharta Gautama approximately 2500 years ago. The content of his teaching is related to aspects of psychology and ethics that are related to aspects of life. Now Buddhism is the fourth largest religion in the world and its adherents are all over the world. Gautama Buddha taught his followers about the true nature of life. It includes what can be seen and felt or what is right and wrong in life. It is also about how to control yourself so that you can be a good human being. According to Buddhist teachings, the first stage is that they need to free themselves from the cycle of birth (Tanasukh al Arwah) which is by practicing high morals (sila) such as avoiding murder, not stealing, not lying, controlling one's feelings, not swearing, not being materialistic and so on. It is followed by contemplation, awareness, knowing the truth completely, and finally reaching Nibbana (freed from Tanasukh al-Arwah). In Buddhism, there are teachings, religious pillars, the concept of divinity, the concept of prophethood, belief in scriptures, philosophy of life, belief in the Day of Judgment, the concept of Kamma, the concept of Tanasukh al-Arwah and the concept of Nibbana. The question of Buddhism is inserted by the author in the Phensi novel;

"...Biksu tak boleh lakukan empat larangan, kalau biksu ingkar akan putus dari alam biksu, "terang Khun Rong. Khun Rong menerangkan lanjut bahawa empat larangan yang dipanggil Parajik 4 itu ialah pertama, biksu mencuri barangan yang nilainya lebih daripada satu masok (mata wang India pada zaman Buddha). Kedua, biksu bersetubuh, termasuk dengan haiwan. Ketiga, biksu bunuh orang. Keempat, biksu berlagak ada kuasa supernatural..." (hlm 99).

"...A monk cannot do the four prohibitions, if he disobeys he will be cut off from the realm of monks," explained Khun Rong. Khun Rong further explained that the four prohibitions called the Parajik 4 are first, monks stealing items worth more than one masok (Indian currency in Buddhist times). Second, monks have sex, including with animals. Third, monks kill people. Fourth, monks pretend to have supernatural powers..." (p. 99).

Prohibitions or rules are essential to control human behavior. However, on the one hand, the prohibition of sexual intercourse may be quite contrary to human nature which has lust. This is the same for priests and nuns in the church. They are forbidden to marry. These restrictions often lead to out-of-control cases when religious scholars (monks and priests) are involved in cases of sexual harassment and rape, as happened to three priests in Brazil in 2010. Pairing is also one of the channels to continue the lineage. humans. The word of God in Surah An-Nisa, verse 1 shows that the creation of men and women is to beautify human life itself. In addition, it is important to maintain the human race for a long period until Allah S.W.T determines the end of human history on this earth.

R Houses of worship for Buddhists are wats. According to the Fourth Edition of the Language Hall Dictionary (2010), Wat means temple, temple, or temple. However, the word "temple" is more accurate when referring to the place of worship of the Hindu religious community. "Wat" refers to a house of Buddhist idols and "temple" is a house of idols and a place of worship of deities. Suwan and Pramuan (2010) argue that the wat functions as a residence for monks and a center of worship for Buddhists. There are monasteries, assembly halls, monks' huts, and Buddhist crematoriums. Wats also play a role as a place to hold various customs, community education institutions, a place full of peace, a place for the community to gather, and a place for death ceremonies. Buddhist studies are also held in Wats, as well as at home. Thus, a wat is not a place of worship alone, in fact, it is not an exaggeration if it is said that a wat is more of a community activity center.

In Kelantan, it is estimated that there are approximately 30 Siamese villages. Most live in areas bordering Thailand and the South China Sea. Despite living in Malaysia with a Muslim majority, they have no problem adopting a way of life like the Buddhist Thais. It is said that there are 20 Wats and 10 monk government centers in Kelantan (Razali, 2020). According to Suwan and Pramuan (2010), the 20 wats are located around Tumpat, Pasir Mas, Bachok, Tanah Merah and Pasir Puteh. Tumpat is believed to have the most Buddhists because it has 12 wats. The sleeping Buddha statue located in the area of Wat Phothivihan, Kampung Jambu is the second largest statue after Myanmar. These existing wats are estimated to be over 100 years old and some have been rebuilt for certain reasons such as the division of the Siamese community and the relocation of villages. Wat architecture combines Sian and Kelantan designs. The question of religion (wat) is also shown by the author;

"...Tiba di wat, Nai menyandarkan basikal pada pokok manggis sebesar tubuh. Wat terletak lebih kurang 300 meter dari rumah Mak Su. Keluasan wat lebih kurang lapan ekar. Beberapa buah bangunan batu tersergam kukuh di dalam wat. Bangunan Ubosot merupakan bangunan utama yang dibina dengan kos yang tinggi walaupun kini kegunaannya cuma sekali dua dalam setahun. Dahulu kegunaannya setiap bulan untuk upacara sembahyang oleh para biksu. Bangunan dapur agak usang dan rumah kediaman para biksu telah dimakan usia, kecuali kediaman Phra Khru, ketua wat, merupakan bangunan batu yang baru dibina..." (hlm 87).

"...Arriving at the wat, Nai leaned his bicycle on a mangosteen tree as big as his body. Wat is located approximately 300 meters from Mak Su's house. The area of the wat is approximately eight acres. Several magnificent stone buildings are firmly established inside the wat. The Ubosot building is the main building that was built at a high cost even though it is only used once or twice a year. It used to be used every month for prayer ceremonies by monks. The kitchen building is quite dilapidated and the residence of the monks is worn out by age, except for the residence of Phra Khru, the head of the wat, which is a newly built stone building..." (p. 87).

Therefore, the transformation of the issue of Buddhism and Wat is seen as a way for the author to channel his thoughts about something happening in the environment and pour it back into the work for the public to see.

In terms of beliefs, each of the races throughout the country has different beliefs. Belief according to the Fourth Edition Hall Dictionary (2010) is a belief or something that is believed to be true, something that is believed for generations or a person who can be trusted. The Thai community, including the Siamese of Kelantan, believes in the existence of spirits (ghosts). They believe that ghosts are around them and bad things will happen if they are not careful, "Phra Khru said that the woman was attacked by a street ghost when she returned from work. They felt relieved because they thought it was man-made" (p. 153).

Siamese people also believe in shamans. Bomoh means a healer who treats the sick using traditional methods or medicine (the village way) that contains spells such as charmers, shaman. Shamans are people who are believed to be able to cure various diseases, especially those related to spirits and supernatural powers, "Shamans sit covered in white cloth, covering their heads and the whole body. An assistant sat on the side, smoking incense while calling out the names of deceased ancestors. Soon the shaman's body trembled, getting stronger and stronger, then slapped the floor of the house so hard that it shocked the people who were there" (p. 146).

The traditional Siamese community of Kelantan also believes in "good days". They will ask older people or religious people to set a date that is believed to be a good day to do work such as moving house, wedding ceremony and so on. No exception, shamans are also often consulted to get the date of this "auspicious day", "Pak Leh mentioned by Win is a shaman in Kampung Sungai. Every time the villagers want to do something - build a new house, hold a party, start work in the rice fields, start harvesting rice, buy a new car, and so on - they will go to Pak Leh's house, ask the shaman to find a good day for them" (p. 146).

In addition, they also believe in the spirits of ancestors, It is said that the spirits of their ancestors remain together on this earth and watch over the descendants who are still alive. Therefore, they need to be worshiped so that they can help their grandchildren when they are in trouble. "That morning, Mak Su cooked rice and a special side dish to take to the wat in conjunction with Wan Phrak - an important day in Buddhism. Every time Wan Phrak, the villagers will bring rice, side dishes, and fruits to the wat. Mak Su is also like other people who believe that food given to monks, especially through the Sanghadana ritual will reach the mouths of deceased ancestors or relatives" (p. 191).

The author is seen doing intertextual work by inventing (the existence of) the issue of belief in the Phensi novel to show that the Siamese community of Kelantan still strongly adheres to superstitions, but it is believed to be true and sacred in the community of Buddhists.

4. Conclusion

It can be said that the identity of Prasert Eh Chai's authorship is not only evident in terms of his writing style, but also from the aspect of themes and questions. The intertextual work done by the author through the thinking and method of storytelling is strongly influenced by his background as a person of Siamese Kelantan descent. Overall, Prasert Eh Chai is seen not to create something new but to do intertextual work on non-creative texts that are already written. The creativity of the author remixing socio-cultural issues into the novel genre illustrates that the literary work regarding this question will continue to be extended, the turmoil of the character's soul deepened and its meaning streamlined based on current developments. This coincides with the framework of intertextuality that, there is no work that is independent but there is a relationship between texts.

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