

THE MALAY TALE OF THE PIG KING (2015): AN ADAPTATION OF HIKAYAT RAJA BABI (1775)

(The Malay Tale of the Pig King [2015]: *Sebuah Adaptasi daripada Hikayat Raja Babi [1775]*)

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Abstract

Hikayat Raja Babi is an old Malay manuscript written in 1775 by a Semarang merchant named Usup bin Abdul Kadir while sailing to Palembang. It was handwritten in Jawi script and is in the collections

of The British Library where it has been digitised, making it freely accessible by all. In 2015, Buku Fixi, a Malaysian publishing company, transliterated the manuscript and published a Romanised version of *Hikayat Raja Babi*. In 2020, the story was reproduced and published by Matahari Books as an illustrated storybook. This article discusses the adaptation of *Hikayat Raja Babi* into the version of *The Malay Tale of the Pig King*. The two texts are analysed based on Hutcheon's theory of adaptation. Findings show that *The Malay Tale of the Pig King* has been adapted and simplified through appropriation process, making it suitable for young readers. The latter version still maintains the main story structure by having the same key events as in the original storyline. In addition to this, beautiful illustrations on the cover of the book and throughout the entire book makes *The Malay Tale of the Pig King* visually appealing.

Keywords: *Hikayat Raja Babi*, *The Malay Tale of the Pig King*, Malay manuscript, illustrated storybook, theory of adaptation, appropriation

Abstrak

Hikayat Raja Babi merupakan sebuah manuskrip Melayu lama yang ditulis oleh seorang pedagang bernama Usup bin Abdul Kadir dari Semarang ketika sedang berlayar ke Palembang. Manuskrip tulisan tangan ini ditulis dalam Jawi dan merupakan antara koleksi yang tersimpan di The British Library. Manuskrip ini juga telah didigitalkan dan boleh diakses secara dalam talian. Pada tahun 2015, sebuah syarikat penerbitan Malaysia, iaitu Buku Fixi telah menerbitkan semula Hikayat Raja Babi yang telah ditransliterasikan. Pada tahun 2020, kisah dari Hikayat Raja Babi telah diolah semula dan diterbitkan dalam bentuk buku cerita berilustrasi oleh Matahari Books. Makalah ini membincangkan adaptasi Hikayat Raja Babi sehingga terhasilnya versi The Malay Tale of the Pig King. Analisis kajian dibuat berlandaskan kepada teori adaptasi Hutcheon. Kajian ini mendapati bahawa adaptasi untuk menghasilkan The Malay Tale of the Pig King adalah melalui proses meringkaskan dan menyesuaikan penceritaan; menjadikan kisah ini sesuai untuk pembaca daripada golongan kanak-kanak. Karya adaptasi masih lagi mengekalkan struktur cerita asal dengan mempersembahkan peristiwa penting (signifikan) seperti mana yang terdapat dalam penceritaan asal. Sebagai tambahan, ilustrasi yang indah pada keseluruhan halaman buku, termasuk pada kulit buku menjadikan buku The Malay Tale of the Pig King menarik dari segi visualnya.

Kata kunci: Hikayat Raja Babi, The Malay Tale of the Pig King,
manuskrip Melayu, buku cerita berilustrasi, teori adaptasi, penyesuaian

INTRODUCTION

The Malays produced a plethora of manuscripts over time which are considered to be one of the most prominent treasures of the Malay culture. The manuscripts represented the Malays' world view and civilization, where the writings were about their belief systems, law, medicine, philosophies, and others. There were also writings of literature manuscripts which included Malay folktales and poetry. As a result of wars and colonization over the centuries, Malay manuscripts are therefore scattered across the globe. The British Library is one among the places that has a collection of manuscripts written in the Malay language using Jawi scripts (Gallop, 2021).

Researchers have conducted studies on the old manuscripts many times from various aspects. Workshops, seminars, and conferences on old manuscripts are often held to gather academics in one place so that they can share their research findings. For instance, in April 2018, Austrian Academy of Sciences organised a three-day international conference on old manuscripts (Medieval Art Research, 2018) and in November 2020, a two-day international conference on Malay medical manuscripts was organised by the International Islamic University of Malaysia. Research articles about old manuscripts are published in proceedings and academic journals until now. This shows that many people are still interested to do research on manuscripts and studying them are still relevant (Hiatt, 2022; O'Connell, 2022).

In the context of old Malay manuscripts, it is believed to have started as early as the 14th century and it has also experienced some transformation in terms of the writing style from having Hinduism-Buddhism influence to Islamic influence (Ibrahim & Shah, 2020; Ming, 1987). When the Islamic teachings became dominant within the Malay culture, it influenced the writing traditions of the Malays. It is estimated that 5000 Malay manuscripts were produced by the Malays, in which 150 are classified as works of prose fiction, 46 are about Islamic legends, 47 on history, 41 are related to law, 116 on poetry, 300 on theology and 100 on other subjects (Ismail, 1974). However, continuous research by worldwide scholars on Malay manuscripts have provided different figures at different times hence it is hard to identify an exact number of manuscripts that do exist, and

the number keeps on increasing over time. This is due to many factors; the unknown, unidentified, unrecorded, undiscovered, and hidden Malay manuscripts which are believed to be scattered in many places (Ricklefs & Gallop, 2014).

A Malay manuscript of particular interest that is available in the British Library is *Hikayat Raja Babi* (Syed Najihuddin et al., 2021). Handwritten in Jawi script by a Palembang merchant named Usup bin Abdul Kadir, the manuscript has been digitised during a two-year collaboration project from 2013 to 2015 between the British Library and the National Library of Singapore. The manuscript, which is labelled as Add MS 12393 has already been transliterated in 2015 by an indie publisher; Fixi, making it readable for the current society. A newer version of the story was published in 2020 as an illustrated children's storybook titled *The Malay Tale of the Pig King*. This study investigates the differences between *Hikayat Raja Babi* and *The Malay Tale of the Pig King*.

LITERATURE REVIEW

Previous Research on *Hikayat Raja Babi*

According to Gallop (2013), although *Hikayat Raja Babi* has always attracted the interest of visiting scholars while in the British Library, it has never been published or studied. This was true until two research articles regarding the manuscript were published recently. Nadiatul Shakinah & Salmah Jan (2021) in their study discussed the expression and emotion communicated by the characters in the *Hikayat Raja Babi*. The manuscript which is considered as a literary work, must or should convey stories that affects readers emotionally. Their research on the manuscript focused on the importance of aesthetical stimulus as one of the vital elements in the writing. Through the research conducted, three main emotions were found to be presented in the story, which were shown by the main character: the Pig King (Raja Babi) and other supporting characters (Tuan Puteri Cahaya Kemala, Raja Tahir Johan Syah, and others). The emotions portrayed were sad, offended, and angry. These emotions were conveyed through gestures and body language. The study found that "sadness" was the most dominant emotion presented in the story of *Hikayat Raja Babi* and in order to deliver the sad emotion through writing, the characters were written to be crying and grieving. Crying in *Hikayat Raja Babi* was also found to be the

mechanism for certain characters to show that they were offended. Another emotion presented in the story was anger and it was conveyed through physical actions such as slapping, pushing, and scolding. Dialogues uttered using vulgar words or sentences were also used to show that a character was angry. The finding of the study shows that the author of *Hikayat Raja Babi* explained the characters' emotions through words, gestures, and body language, just like the way normal human beings do in reality.

The second research on the *Hikayat Raja Babi* was by Siti Mualim (2022) who investigated the semiotic meanings in the manuscript based on Peirce's semiotic theory. The purpose of the study is to find out how the concept of *haram* (forbidden according to Islamic teachings) is presented in *Hikayat Raja Babi* as it is known that pig is forbidden for Muslims to consume or touch. In general, the Malays during the time when *Hikayat Raja Babi* was written had already accepted Islamic teachings and therefore the writings would also have the influence of Islam. Peirce's semiotic theory stresses on trichotomy relation consisting of representamen (or sign), object and interpretant. Findings from Siti Mualim's research found that the *haram* concept was presented in the story through the main character which is the Pig King itself. In line with semiotic theory and the concept of *haram* for Muslims, the story in *Hikayat Raja Babi* did not neglect the understanding of *haram* even though the main character of the story was a pig. Other characters were also used to convey their understanding and stance about *haram* through dialogues especially when they had to deal with the Pig King.

In comparison with the two previous studies, the discussion of this article has a totally different perspective. This article focuses on the adaptation of *Hikayat Raja Babi* into a newer version with the title *The Malay Tale of the Pig King*.

Previous Research Related to Story Adaptation for Children's Literature

Story adaptation and appropriation based on Shakespeare's works have been conducted for a long time. Although many years have passed, adapting stories by Shakespeare are still being done as they are popular among modern audiences and in line with the concept of a story being "fluid" which enables it to cross boundaries of era, language, culture, and nation (Mondal, 2017). A lot of works by Shakespeare has been adapted in the form of illustrated storybooks intended for young readers, resulting

in a variety of versions for a particular story. Some versions were altered through omission of words, scenes, and etcetera, but some decided to remain faithful to the original work. These were done according to the adapters' creativity in delivering the new versions that are suitable and understandable for children (Mondal, 2017).

Smith and Wiese (2006) stated the importance of authenticating illustrated storybook adaptations of folktales to ensure its accuracy and being respectful in its presentation, especially in terms of cultural exhibition. The process to authenticate traditional tales was conducted via an inquiry-based process, involving a group of teachers in training for children's literature course. It is believed that using folktales in the form of illustrated storybooks in the classroom can help students to comprehend obstacles and challenges faced by people in general. Thus, authenticating illustrated storybook adaptation is indeed an important tool in teaching and is a necessity.

The Concept and Theory of Adaptation

The act of writing a text of any genre in reference to another text in mind is considered as a "transgeneric practice" (Genette, 1997 [1982]). Adaptation on the other hand is normally discussed as a process that involves transition from one genre to another, for example from a text (novel) into a film or from a film into a computer game. A few other terms used by scholars in discussing adaptation are ecranisation, transformation, spin-off, condensation, and translation. Sanders (2016) mentioned that after going through a process of omission, rewriting and addition, the work of the original source is still recognisable in the adapted version. In Sander's point of view, adaptation corresponds to translation process in making an existing text relevant and comprehensible to new audiences (Sanders, 2016:19).

Adaptation is considered as a narration technique which is also applicable in translation studies. To define adaptation in a simple manner, in general, it is an act of changing or being changed from something (a form) into another thing in order to suit a new situation or a new purpose. Research shows that adaptation is effective to popularise old literary works as it exposes literary ideas to diverse audiences (Keji et al., 2022). There are several scholars who are known in the field of literary adaptation studies, such as George Blueostone, Robert Stam, and Brian McFarlane. This research specifically refers to the adaptation theory by Hutcheon (2006).

According to Hutcheon's theory, there are four main components involved in literary adaptation, which are:

- (1) Forms: The mode of presentation of an original and its adapted version.
- (2) Adapters: Refers to an individual or a team who are committing to a project that adapt an existing work. Author and adapter can either be the same person or not. An adapter usually has reasons to do the adaptation, which can be for the economic benefits, political motives, gaining respect and so forth.
- (3) Audiences: Refers to groups of people who will be viewing the adaptation work. It can be categorised into two groups; the knowing group who are familiar with the original version and the unknowing group who are not exposed nor familiar with the original version. These two groups normally will have different expectations towards the end result of an adaptation.
- (4) Context: Related to time (including era or period), place (country or nation), and culture (identity or uniqueness of a society). Through adaptation, adapters will have to decide on the best setting for the presentation of the adapted version as the changes in context can bring great impact.

In terms of process, adaptation is discussed into three main points as follows:

- (1) Adaptation as a product

This regards the changes in the form or format of presentation (medium). For instance, an original work in the form of a comic book, being adapted as a movie. Clearly, the medium has changed from a reading format (comic) into an audio-visual format (movie). There could be a plethora of reasons as to why an adaptation is made. When a story is being adapted, it opens up various opportunities for many parties. The reason could be for commercialisation or for educational purposes. There could also be many other reasons as to why a story is adapted. For economic benefits as Hutcheon (2006:86) has mentioned, popularity, and success of an existing movie or novel, for instance,

is a good sign why it is adapted to a different form of presentation. From another economic angle, it is a safe bet to adapt a successful existing work since there will be a ready audience. Other reasons for adaptations are for cultural capital and for a bigger purpose such as political motives (Hutcheon, 2006: 90–92). Engaging a larger social and cultural group, as well as for political engagement through an adaptation work has been quite a common practice for a very long time. (Hutcheon, 2006:94). Cultural values of a certain community or group of people can either be retained or even altered to suit the new presentation accordingly. This is usually done when an adaptation has to cope with the changes in an era or time. As for political purposes, the process of adaptation will probably involve major changes on the original work for example, when the point of view of the story is shifted.

(2) Adaptation as a process of creation

This involves reinterpretation and recreation based on an original source. As a process, adaptation can be done by:

- (a) maintaining or keeping up to the original version
- (b) omitting unnecessary or insignificant element
- (c) adding extra elements for additional value or impact

There are some issues to consider when creating a work of adaptation. When there are changes in the form of presentation, the new story length should be suitable with the new format. It should be appropriate according to the medium of presentation (Hutcheon, 2006:34). This process requires reformatting in order for the new story to suit its new form. For example, a story written for a novel can be lengthy and full of details to allow readers to really indulge in the story. However, a story meant for a film (audiovisual form) does not need to be as detailed as a novel (in terms of the writing) since the audience (instead of a reader) do not need to visualise the story in their mind. This will also affect the way or style a story is presented. The process (either maintaining the original or omitting certain parts or adding extra elements) that is carried out while doing an adaptation will have an impact on the end result. Through the process of an adaptation, a story can be rewritten by adding or omitting scenes, characters, events,

and anything else that is necessary to make it interesting. The point of view of a story can also be shifted to a different perspective and this will probably cause a major change from the original story. The genre of an adapted story might also change.

(3) Adaptation as a process of reception

Different audience will have different receptions towards an adapted work. This is due to various factors, which include genders, ages, academic backgrounds, prior experience with the original work, and etcetera (Hutcheon, 2006:116). “Fans” of an existing work will anticipate the results of an adaptation. The way they perceive and their acceptance towards an adaptation could be different from an audience who have had no experience with the original work. From the perspective of education, adaptation for educational purposes will usually involve “censorships” (Hutcheon, 2006:118). Book adaptations are often considered educationally important for children. This is also true for novelisations of films which are targeted for younger audiences. From an educational perspective, republishing a classical novel in a new form or style will help to increase younger readers’ (or audiences’) understanding. This could also help to inculcate values and new interest in them.

A work of adaptation will commonly mention the original source used as the reference (Hutcheon, 2006). It is also considered as a repetition which could manifest certain intentions behind the act of adaptation. Changes in an adaptation work is something definite and it could be a change in genre, point of view or even the storyline. Although an existing work (for instance, a best-selling novel) is used for reference, the adaptation process does not require an adaptation work to be the exact mirror of its original version. The work of an adaptation itself is considered original.

The original work (the source) serves as the main idea or inspiration for an adaptation. Any parts of the original work could be manipulated through an adaptation process. A theme could change from being a military fiction into a love story and when this happens, characters in the story will probably change as well to help develop the rhetoric and to give aesthetic impact to new audiences (Hutcheon, 2006:11). One way to touch audiences’ (or readers’) emotions is by directing their attention towards a specific character (usually the main character) in a story and let the story revolve around it.

An adaptation work is framed in the context of time, place, society, and culture (Hutcheon, 2006:142). These contexts are portrayed by elements like fashion, value systems, language, styles and others. For instance, the dialogue of characters in a classical-theme movie has a different style of deliverance compared to modern-themed movies. Language used to present a story is adjustable as adaptation makes it possible across any culture, provided changes are done accordingly to suit cultural values (Hutcheon, 2006:145). Changes in political views, places, and time will probably be affected when there is a change in language.

METHODOLOGY

This qualitative study is conducted through library research and text analysis. The main source of this study was the digitised manuscripts Add MS 12393 *Hikayat Raja Babi* and the illustrated storybook of *The Malay Tale of the Pig King*. As the original manuscript was written in *Jawi*, the transliterated version of the manuscript published by Buku Fixi is also used for cross-checking (available online and free of charge at Google Play). The Add MS 12393 manuscript can be accessed at the Digitised Manuscripts of the British Library. Based on Hutcheon's theory, the analysis of the text is focused on the aspect of adaptation of *Hikayat Raja Babi* as the source text and *The Malay Tale of the Pig King* as the result of the adaptation.

HIKAYAT RAJA BABI

Based on the information provided by the British Library on the digitised manuscript website, the manuscript has 106 folios, 185 × 135 mm dimensions, 17 lines for each page, black ink with rubrication (British Library, n.d.).

The language used was the classic or old Malay language and there was only text in the entire manuscript. The synopsis provided on the website of the British Library (n.d.) is as follows:

“Hikayat Raja Babi”, “The story of the Pig King”, in Malay in Jawi script. Adventures of a prince who came to the world in the form of a pig. According to the colophon (f.3r) the MS was written by Usup ibn Abdul Kadir, a merchant from Semarang of Indian descent from Cooch in west Bengal, during a voyage to Palembang while anchored

in Sungai Lawang, and was completed in 20 days, on 10 Zulkaidah 1188 (12 January 1775) (... *tamat Hikayat Caritera Raja Babi adapun yang punya ayah[nya] Usup ibn Abdul Kadir peranakan Kuj anak di negeri Semarang di Kampung Melayu asalnya duduk kemudian maka pindah dia pekerjaan luar kota tatkala pergi berdagang ke negeri Palembang maka tiada punya dagang dari duduk berlabuh di Sungai Lawang maka hendak mengiburkan hati supaya jangan menjadi gundul maka duduk menyurat dua puluh hari lamanya maka tamat ...*).”

The story of *Hikayat Raja Babi* begins with a kingdom of Rantau Panjang Tebing Berukir, ruled by a powerful king who had no son. Years passed by and many efforts were made for the king to have his own heir until one day the queen got pregnant. Prophecies were made by *ahli nujum* (Malay clairvoyant) that the future prince will have the characteristic of a pig as a result of him being cursed by 40 princesses (the king’s wives) who were neglected by the king after knowing about the queen’s pregnancy. When Raja Babi (Pig King) was born (already able to talk), he was ordered to be banished into the woods.

In his own adventure, Raja Babi had to go through a few events, most notably he had to fight or even had to face war. At first, Raja Babi encountered Raja Babi Hutan (Boar King). They fought and a princess (Tuan Puteri) watched them fight while standing on the stem of a plant called Puding Emas. The fight continued for three days and nights. Tuan Puteri called out Raja Babi by his name Raja Indera Brahmakala to stop fighting but she was ignored. Tuan Puteri threw a magic *parang* (a sort of a machete) called Parang Puting so that Raja Babi could use it to win the fight. Finally, Raja Babi won. Tuan Puteri taught Raja Babi tricks to win the war against all sorts of animals, djinn, and ghosts or spirits.

Next, Raja Babi fell in love after seeing Tuan Puteri Indera Kemala, a princess of Negeri Syaharastan Yunan, where Raja Babi was brought by a djinn named Kilat Angkasa who thought he was appealing. This happened after Kilat Angkasa saw Raja Babi who was fast asleep in the woods and decided to bring him to the princess as a gift. Tuan Puteri Indera Kemala was already betrothed to Seri Sultan Alam Shah Dewa who then came to wed the princess as promised.

With the help from a fairy named Si Parang Puting (from the magic machete gifted by Tuan Puteri Pucuk Puding Emas), Raja Babi created

a city of his own made of gold, complete with his own palace and army troops. His plans to beat Seri Sultan Alam Shah Dewa and to marry Tuan Puteri Indera Kemala. Raja Babi ordered Si Parang Puting to relocate Tuan Puteri Indera Kemala's palace to his golden city.

Throughout the story, Raja Babi fought in and won many wars. Towards the end, Raja Babi managed to break the spell cast on him and transformed from looking like a pig into a good-looking man. He also reunited with his parents; the King, Sultan Muktabar Syah and the Queen.

The story ends with a royal event where Raja Babi went to sit on the throne, next to his King Father, witnessed by all the fairies (deities). His young wife known by the name of Puteri Keenam (the sixth princess) was somehow angry and expressed her anger with a *pantun* which is a traditional form of repetitive Malay poetry.

THE MALAY TALE OF THE PIG KING

The illustrated storybook is a hardcover book and it consists of 39 pages. On the top end of the cover page is written "*Hikayat Raja Babi* by Usup Abdul Kadir". At the bottom end of the cover page is written "Retold by Heidi Shamsuddin, Illustrated by Evi Shelvia". Every page in the book has colourful illustrations, depicting situations or scenes according to the story in each page. The story is written in English. The blurb is provided at the back of the book cover which is written by Heidi (2020) as follows:

THE MALAY TALE OF THE PIG KING was originally written by a merchant from Semarang (now Indonesia) in 1775 as **Hikayat Raja Babi**. The story begins when a royal couple is cursed to have a child who resembles a pig. Aside from his unusual appearance, The Pig King is a cheeky but brave, strong, and kind-hearted person. He goes on several thrilling adventures in order to prove himself - and also to win the heart of his lady love. Will he succeed?

The Malay Tale of the Pig King begins with a stock phrase of "Once there lived a King and Queen...". The King and Queen longed for a child until finally one day, she learnt that she was pregnant. The King who was married to 40 other women decided to send away all his wives and this caused them to be furious, thus they cursed the King and his unborn child.

When the Pig King was born, he surprised everyone not just by his appearance but also by his ability to speak despite being a newborn. He

introduced his name as Raja Indera Brahmakala and acknowledged himself as being born as a “forbidden animal”. He decided to leave the palace and embarked on a journey to prove himself worthy in order to break his curse.

The Pig King encountered and fought the Boar King and was rewarded with a magic knife by a fairy named Pucuk Puding Emas who happened to watch the fight. Another fairy named Si Parang Puting will appear from the magic knife if the Pig King calls out her name. Then, the Pig King was flown by a djinn and arrived in the Djinn Kingdom of Syaharastan Yunan where he was presented to a princess named Tuan Puteri Indera Kemala. The Pig King charmed everyone in the kingdom except the princess although she secretly liked the Pig King who at the same time thought that marrying the princess would help him break his curse. The princess was already engaged to a prince but after being proposed for marriage by the Pig King, she agreed to marry him if he could defeat her fiancé.

With the help of Si Parang Puting from the magic knife, he got from the previous fight, the Pig King created a Golden City with a powerful troop of djinn army, warriors, and spirits. He then declared a war on the prince who gathered his supporters of Djinn Kings and the Gods of the Fairy Realm to fight together. The war was finally won by the Pig King and he married the princess as promised. The Pig King however did not manage to break his curse and maintained his original form. Frustrated by his failure to break the curse, he continued his journey and went on a rampage in a country called Tebing Bunga. The King of the country had seven princesses who fainted because they feared the Pig King. The King pleaded with the Pig King to help treat his ill princesses.

The Pig King regretted his action. With the help of Si Parang Puting, he produced seven cups of magic rose water to help awaken all the princesses. After apologising to the King of Tebing Bunga, the Pig King went back to his wife, feeling happy and blessed. It was then that he transformed into a man.

FINDINGS AND DISCUSSION

Table 1 illustrates the content of *Hikayat Raja Babi* and *The Malay Tale of the Pig King* based on four components as in Hutcheon’s adaptation theory.

Table 1 Components in *Hikayat Raja Babi* (HRB) & *The Malay Tale of the Pig King* (TMTPK).

Book Title Component	<i>Hikayat Raja Babi</i> (the source text)	<i>The Malay Tale of the Pig King</i> (the adapted version)
Form	Malay language text, handwritten in <i>Jawi</i> script	Illustrated storybook, printed and written in English
Context	<p>Era/Period: Not clearly written.</p> <p>The story starts with “<i>Alkisah peri mengatakan... kepada zaman masa itu.....</i>”</p> <p>Place: Presumably “Malay land” as the name of places in the story are in Malay, such as Rantau Panjang, Tebing Berukir, Gua Persunggi Alam, Padang Berantah Cahaya.</p>	<p>Era/Period: Not clearly written.</p> <p>The story starts with “<u>Once there</u> lived a King and Queen...”</p> <p>Place: Same as HRB. As the title of the book is <i>The Malay Tale of the Pig King</i>, the story background depicts Malay culture.</p>
Adapter	Not relevant. The story is an original story by the author, named Usop bin Abdul Kadir.	Matahari Books (publisher) Heidi Shamsuddin (Author) Evi Shelvia (Illustrator)

Book Title Component	<i>Hikayat Raja Babi</i> (the source text)	<i>The Malay Tale of the Pig King</i> (the adapted version)
Audience	The author (a merchant) wrote the story of HRB for his own pleasure while sailing. This was mentioned at the beginning of his manuscript	This book is categorised as a “fiction” intended for “children”. Heidi Shamsuddin; the author of the TMTPK is an award-winning children’s book author. TMTPK is an illustrated storybook meant for young readers.

(1) Analysis of the forms and context

The Malay Tale of the Pig King (2020) is an adaptation of *Hikayat Raja Babi* (1775). This was clearly displayed on the cover page of the 2020 version. As Hutcheon (2006) also mentioned that a work of adaptation will commonly address its original source used as the reference. There are a few changes made in writing *The Malay Tale of the Pig King* (refer Table 1). Firstly, in terms of the language, the original text was in classical Malay language and written in *Jawi* script whereas *The Malay Tale of the Pig King* was printed and published in modern English using Roman alphabets. As a product, although both *Hikayat Raja Babi* and *The Malay Tale of the Pig King* are reading materials, the original text existed because it was written by the author for his own pleasure, to pass the time when he was sailing.

In terms of the length, the story in *The Malay Tale of the Pig King* has been shortened and simplified. Some elements from the original story were omitted such as characters, events, and dialogues. The original version has a much more detailed story presentation in comparison to the latter version. There were many characters in the original story with long and quite similar names to other characters, in a way this might have caused difficulty to modern and foreign readers. For example, some of the names of characters in *Hikayat Raja Babi* were Sultan Alam Brahmajeda, Sultan Dewa Alam Pertawi, Paduka Dewa Gambir Sakti, and Sultan Indera Mengerna Lela. In *The Malay Tale of the Pig King*, most of the characters

in the story are referred to based on their respective characters such as The Pig King, The Princess, The Prince, and The King. Only two characters were being named which are Raja Indera Brahmakala (the name of the Pig King which is mentioned once when he introduced himself after being born) and Si Parang Puting (a fairy helper). Shortening the length of the story in the adapted version is deemed appropriate and suits its new format as an illustrated children's storybook and its readers. The adapted work makes it possible for a new story to be rewritten through the process of omitting anything thought to be necessary by the (new) author to make the new version appropriate and interesting (Hutcheon, 2006).

Secondly, the story in *The Malay Tale of the Pig King* comes with illustrations to depict events in the story and this is a new feature added in the 2020 version. *Hikayat Raja Babi*, on the other hand, was presented completely in text. The illustrations make the book visually appealing, and this could be an approach to attract potential readers to obtain and read the book. The adaptation of *Hikayat Raja Babi* is done by “reformatting” the story into an illustrated storybook and as Hutcheon (2006) has mentioned, transferring a story from one format to another will involve activities that will affect the appearance in order to ensure the new story will suit its new form.

In general, both versions have similar structure for the main storyline: both versions are about a cursed prince who was born resembling a pig, he went on adventures to break his curse, fought, and won in wars, married a princess who did not help him to break his spell. In the end, he finally transformed into a man after doing good deeds. Although the adapted version maintains the same storyline as the original, the new story was written in a much simpler way. Besides omitting certain less significant characters, scenes, and dialogues, the new story uses a straightforward language style suitable for modern readers. Republishing *Hikayat Raja Babi* in a new form of illustrated storybook; *The Malay Tale of the Pig King* may help to improve readers' understanding and it can be considered as a means to attract younger audiences to read the classical genre. This was mentioned by Hutcheon (2006) about how republishing a classical text would be beneficial for modern society.

As *Hikayat Raja Babi* was a text that originated from the Malays, cultural elements which were unique to the Malays were present in the writings. Some characters in *Hikayat Raja Babi* express their feelings through “pantun”, a form of Malay repetitive poems. In *Hikayat Raja Babi* (1775), there was an event where the character of Raja Babi surprised some royal court maids that he could talk (with a *pantun*):

*Anak babi menyeberang sungai,
Seberang tali ditalikan,
Tabik sahaya rendah rebunai,
Sebarang nyanyi sahaya nyanyikan.*

The Malay Tale of the Pig King completely omits the usage of *pantun*. As Hutcheon (2006) mentioned, a work of adaptation makes it possible for these types of changes (cultural representations) to be made.

(2) Analysis of the adapters and audiences

The Malay Tale of the Pig King is published and commercially sold for public at RM30.00. Heidi (2020) who did the adaptation of *Hikayat Raja Babi* told her intention of doing so to The Rakyat Post; an online news portal:

“*Hikayat Raja Babi* is one of my favourite epics, but it was almost dead – which is why I wanted to bring him back. I wanted to adapt this story to suit our lives today because this is how stories, especially fairy tales have been adapted and modified through time.

Initially, I wanted to target children between 9–12 years old, together with their parents (who will be buying the books). The language of the story is simple, but I tried to make it lyrical in order to appeal to older readers. However, it seems that we may have tapped into another market – adults who are after a beautifully illustrated Nusantara story.”

The adapter of *Hikayat Raja Babi* chose to do an adaptation on the story since it was barely known by the modern society. In addition to this, it is one of her own favourite local stories. Through adaptation, the story is brought back in a new presentation and modified to suit the current society. It is stated that, the adaptation version is targeted for young readers aged between 9 to 12 years of age, thus presenting the story with illustrations is a good way to reach the group. This supports Hutcheon’s theory, which asserts that adaptation can be done for any reason, and it can lead to various opportunities in the aspect of economy, commercial, education, politics, as well as personal gain (Hutcheon, 2006:90–94).

CONCLUSION

In short, the adaptation process of *Hikayat Raja Babi* into *The Malay Tale of the Pig King* retains the main story structure with omission of insignificant parts and adding extra elements to make the new presentation appealing to its targeted group of readers. The adaptation can also be considered as a work of appropriation. Changes made on the 2020 version are necessary, suitable, and appropriate for the story's new form as an illustrated storybook meant for younger readers. Omission of less significant events and elements which happened in the process of adaptation did not affect the original story structure. The main events of the original story are still presented in *The Malay Tale of the Pig King*. The adaptation is also a work of translation as it is written in English instead of the Malay language. Illustrations, simplification of story delivery, and the use of simpler language style makes the adapted version a suitable reading material for young readers.

Adaptations make it possible for classical stories like *Hikayat Raja Babi* to be rejuvenated, relived, and exposes them to modern society. This is a potential opportunity for traditional literature to be revived in new forms, not just for the sake of economic benefits, but also for educational purposes and as a way to show appreciation towards cultural heritage. The publication of *The Malay Tale of the Pig King* has set an example of how an existing archaic story can be presented in a different and interesting way.

Academic-wise, this article can be considered as one of the earliest research projects conducted on *Hikayat Raja Babi* as well as its adapted version, *The Malay Tale of the Pig King*. While looking for research materials, only two previous research were done on the manuscript; one studied about emotional aspect of the characters in *Hikayat Raja Babi* and the other studied on the semiotic aspect. This research however focuses on the adaptation of the manuscript. It is hoped that this study will spark more interest among academics and researchers to study the manuscript of *Hikayat Raja Babi*, as well as the adaptation of old literature alike.

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