

TENKOLOK AS A TRADITIONAL MALAY WORK OF ART IN MALAYSIA: AN ANALYSIS OF DESIGN

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Received: May 2020 Revised and Accepted: August 2020

ABSTRACT: The tengkolok serves as a headdress for Malay men which have been made infamous by the royal families in their court. It is part of the formal attire or regalia prominent to a Sultan, King or the Yang DiPertuan Besar in Tanah Melayu states with a monarchy reign. As such, the tengkolok has been classified as a three-dimensional work of art. The objective of this research is to analyse the tengkolok as a magnificent piece of Malay art. This analysis is performed based on the available designs of the tengkolok derived from the Malay Sultanate in Malaysia. To illustrate this, the author uses a qualitative method of data collection in the form of writing. Results obtained showed that the tengkolok is a sublime creation of art by the Malays. This beauty is reflected in its variety of names and designs. The name and design of this headdress has proved that the Malays in Malaysia have a high degree of creativity in the creation of the tengkolok. Therefore, the tengkolok, as a work of art by the Malays has to be given special exposure and realization for the younger generation to appreciate, honour and preserve. Besides giving exposure, the Malay tengkolok should also be documented so that the Malay art will not be lost in today's modern fashion trends.

KEYWORDS: Tengkolok, Attire, Three-Dimensional, Art, Traditional, Malay

I. INTRODUCTION

The tengkolok is one of the clothing elements or headdress for Malay men which became part of the daily attire of certain groups in the olden society. The use of the tengkolok by the royals and nobility are aimed to distinguish their status. Fashion trends often change over time, and in the current era they have been categorized as traditional Malay outfits. Tengkolok is generally made or fashioned from high quality specialty materials, usually songket fabrics. Once upon a time, the kain pelangi adorned with gold dust was used. It was also embellished with gold brochures and gems symbolizing the social status of the wearer. According to Ros Mahwati et.al (2019), a society in the world often turns traditional clothing into a formal affair, especially for royal families. This traditional attire is styled at special occasions such as weddings and the coronation ceremony of a king or a sultan. As such, during the coronation of a new king or sultan, the tengkolok in regard to the Malay kingdom was decreed as an insignium. In view of the use of the tengkolok in the Malay society, one may claim that the tengkolok is an important element of clothing.

Siti Zainon (1986) pointed out that the Malay fine art means art in the form of painting, graphics, textiles, crafts and a few handicrafts, including traditional Malay crafts. There are two forms of art, two-dimensional art and three-dimensional art (National Encyclopedia 1977). Two-dimensional art is based on length and width, and three-dimensional art is based on length, width and height. The form and structure of the art can be revealed through these two forms of art. For example, painting is a two-dimensional work of art, whereas three-dimensional objects are sculpture, architecture and handicrafts. The tengkolok is therefore one of the Malay crafts which is categorized as three-dimensional work of art. This is due to the tengkolok design having a length, width and height measurement based on a three-dimensional shape. Rodziah (1981), states that the tengkolok is a branch of art which is considered a Malay handicraft. This can be explained as quoted by Syed Ahmad Jamal (1979) as follows:

The Malay art is a truth or reality that is evident in a specific culture, as a tapestry that hinders time. The concept of Malay art is an art of an unperforated museum. Malay art is the transformation of materials from nature into a form that embodies the soul of the creator. The artworks are created from the environment of sight and mind, is the creation of the soul embodied in a dream that reflects the harmony between man and nature.

Through this passage, it can be explained that the tengkolok is one of Malay's fine art as it is produced by the appreciation and sentiment of flora and fauna. It can be illustrated by the name of a tengkolok that consists of flora and fauna terms like the Perak state tengkolok (Salina, 2015) such as Ayam Patah Kepak (Chicken with Broken Wing), Helang Menyusur Angin (Soaring Eagle), Anak Gajah Menyusu (Nursing Elephant Calf), Balong Ayam (Rooster's Comb), and Pucuk Pisang Patah (Broken Banana Shoot). Thus, through the appreciation and inspiration of nature, the tengkolok is an invaluable piece of great art and beauty. By using the senses, the beauty of the tengkolok can be enjoyed and appreciated. Through this sensory vision, the uniqueness of the tengkolok will be exposed and thus reminding us of the power of His creator.

The uniqueness of tengkolok is thus clearly reflected in its ready-made form. The construction of the tengkolok shows the immense delicacy and precision of the craftsmen. In several unique styles, the tengkolok is produced with beautiful names. Each form and name of the tengkolok has its own significance and purpose. This further exhibit that the Malays have a creative and critical mind when creating the tengkolok. It is, in addition, based on a certain philosophy. The tengkolok's fine art enables the communities to communicate messages and education. It can therefore be concluded that the process of creating a tengkolok symbioses closely with nature and makes it a highly praised Malay art.

The creation of a tengkolok is incomplete without a clear understanding of the tengkolok. The word tengkolok has a number of definitions. Definitions or interpretations do not in any way deviate from its true meaning, which is headdress. (Rodziah, 1981). Siti Zainon (1997, 2006) pointed out that according to the Malay style of dressing, 'hulu' which refers to the head region and hair is smartly dressed by tying the 'setangan' cloth which also covers the forehead. Covering the forehead equates to covering the head known as forehead shielding decoration. (Muhamad Adha, 2018). Siti Zainon (1997, 2006) also mentioned that the *bulang hulu*, *setangan kepala*, *tanjak*, *semutar*, *destar*, *jastar dan tengkolok* are known as *solek kepala* (cloth tie art). In addition, Azah (2006) mentioned that the tengkolok is also referred to as *tanjak*, *setanjak*, *bulang hulu*, *sapu tangan dan setangan*. She explained that the tengkolok is divided into two categories which are the male and the female tengkolok. Each term or definition of the tengkolok differs between states (Muhamad Adha, 2018). For the state of Perak, the term tengkolok is widely used and *tanjak* is synonym to the the Selangor state while *destar* is common is Negeri Sembilan. It is therefore possible to infer that the tengkolok consists of several identities as described above within the Malay realm. Having said that, its function is the same as any other clothing that, in this case, is a head cover or decoration.

II. LITERATURE REVIEW

In this paper, tengkolok refers to design aesthetics, which means beauty. This is because the life of the Malays is filled with the philosophy of beauty, and being beautiful is synonymous with the culture of everyday life of the Malays. The German philosopher Alexander Baumgarten (1714-1762) coined the term aesthetic meaning sensation in the 18th century. It means a physical feeling or perception resulting from something that happens or comes into contact with the body. A sensation that is not easily described is translated as aesthetic, known as beauty or beautiful. The word beauty was used to describe the idea of attractiveness before the word aesthetic existed. The word beauty is widely used to analyze the fields of art, such as visual arts, literature, architecture, music, dance and drama. Gatz, (1941) states that aesthetics and beauty are the same as words which address things related to beauty in the art field. Whereas aesthetics is synonymous with fine art, accessibility, solidarity, opposition and a symbolic concept in the development of crafts of the Malaysians (Amri et al, 2018; Yusof, et al, 2014). Designers and craftsmen or artisans will be able to enjoy some satisfaction in the work they do.

Accordingly, the German archaeologist and historian Johann Joachim Winckelmann (1717-1768) said that if one is not interested in knowing and understanding what beauty is, aesthetics cannot be felt in one person. For example, if a person is not interested in painting, he will not be able to feel the beauty of the painting produced. The interest in drawing or painting will create a sense of esthetics in the paintings produced. Feeling produces esthetics through imagination and can be interpreted in two-dimensional and three-dimensional (Winckelmann 1850). In addition, a definition of the value of the beauty of the form can be assessed from two angles, namely the objective angle and the subjective angle (Moore 1942). The shape of an object or work is a feature that is assessed from an objective point of view. The color, structure, shape, exterior, line and texture of the tone refer to the shape or work being evaluated. Whereas from a subjective point of view, the enjoyment of the audience and the evaluation of the work are measured values. The concept of beauty-related aesthetics is

also found in the teachings of Islam. Islamic thinkers such as al-Ghazzali, al-Faruqi and Seyyed Hossein Nasr discuss about beauty through the meaning of the hadith, "Allah is Most Beautiful and Loves Beauty."

Apart from the views of western scholars and Islamic thinkers, there are also views of local scholars about beauty. According to Othman (1989), happiness, pleasure, satisfaction and appreciation have to do with beauty. Whereas Zakaria (1989) looks at something the artist has produced through techniques and aesthetics in the use of natural materials. Form is one of the most critical things to consider when determining the presentation of a work of art. The work can be appreciated in the context of an esthetic observation. Zakaria (1993) therefore notes that many aspects such as form, structure, balance, composition, light, and theme must be taken into account in order to achieve the fine art. Whereas, art or decorative art as a meaning which forms beauty and gives rise to beauty (Haziyah, 2006; Noh, 2015). The esthetic value will be reflected in the decoration created. Furthermore, it includes representations and philosophies. This is focused on people's beliefs and views. Thus, Thomas Munro (1943) says that the form of a work should research two things;

".... But the form of art as a whole from the stand-point of aesthetic apperception does include not only the directly presented images but also the portion of its suggestive content which is most definitely demonstrate on basis of cultural usage..."

An aesthetic that is valued is the basis of a culture, an image that can be seen not only directly, but also the content that is not expressed. According to this view, there are two divisions of form in the work of art, namely the real and the implicit forms. The true form is the form that can be seen with the naked eye, while the implicit form is something that cannot be seen with the naked eye. The designers tell their story through Concept and Design according to Hamdzun (2012). It is a beauty dependent on the shape and the esthetic (Maryam Ali Yasin, 2018; Haron, et al, 2013; Haron, 2014). In this article, the Malay tengkolok will be addressed more extensively with the tengkolok style. A tengkolok can be seen and assessed on the basis of art elements and values. It is beneficial to be classified as a high-value commodity of Malaysian art. The philosophy of any tengkolok design or type proves that its creation involved the various carefully selected aspects of its creator. Designs that come in a variety of shapes and forms have a high Malay aesthetic value. Made of select materials such as the best woven songket cloth and also decorated with gold or silver diamond studded necklaces, it gives the impression that the tengkolok is a valuable piece of clothing.

III. RESEARCH METHODOLOGY

The qualitative methods are used to analyze the beauty of tengkolok design by means of literature review and document analysis methods. The approach to the case study was chosen because it concentrated on the royal tengkolok of Perak. Data analysis from a number of studies and writings about the Malay headdress is used as the primary contributor to the results. Based on these key data, recognition of the beauty of the tengkolok design studied is compared with the study of literature.

IV. DISCUSSION

Tengkolok from the Malay sultanate heritage will reveal the history and origin of the Malay tengkolok in Malaysia. Its origin is closely linked to the Malay culture and belief that dates back to prehistoric times. Malaya has established its vitality since the Stone Age with the discovery of ancient human culture through prehistoric evidence. The discovery of the types of stones in the Stone Age shows that they made daily used stone utensils. But after 5000 years, due to the influence of surrounding beliefs and the technological advancement in tool making, their lives changed dramatically. Tools such as axes and wood hammers have been used to make cloth (Mohd Zamberi, 2011). Since then, human beings have embarked on making clothes to cover their bodies and shield themselves, as well as to prove that the technology of clothing had begun during the Stone Age.

Consequently, the development of the Mala culture has an impact on the development of the Malay headdress. The growth of the Malay race has grown and coexist with the Malay culture. The Malays culture refers to the material culture or items is the culture designed to satisfy life necessities and designed by humans. This material culture or items include weapons, cooking utensils, buildings, clothing, jewelry and so on (Asmad, 1990). The Malay culture is known to have been affected by mixing and mingling with other people who come to Malaya to seek a new beginning, migrate or trade. The wear characteristics of today's Malay are therefore clothing which has been modified by the development and growth of the old clothes of Malays and the mixing of nations. External influences found in Malaya are from the Hindu, Arab, Tionghua and western cultures. In addition, Abbas and Norwani (2006) states that the Malay dress composited were results from the influence of

highly civilized nations like India, China, Arabia and Europe. Elements of the civilization of the East and the West influenced the Malay costume design and produce the beautiful and unique Malay clothing. Thus, the history of the Malay headgear, namely the tengkolok will be discussed after understanding its impact experienced by the Malays.

The Malay Sultanate Tengkolok in Malaysia has evolved with several types found. This diversity may be due to the fact that the previous knowledge of the craftsmen cannot be handed down completely (Salina, 2015). This is because knowledge was inherited verbally and without any notes or references with complete diagrams in ancient times. As a result, the design of the tengkolok has increased and some has decreased. There are therefore a variety of names, spellings and numbers in the Malay tengkolok that are still being studied and discussed. In the Malay world, tengkolok involves the states with a monarchy system, namely the states of Perak, Kedah, Terenggan, Kelantan, Pahang, Perlis, Selangor and Negeri Sembilan. It is, however, different from that of Johor, who styled the hat as the official dress of His Majesty the Sultan of Johor. The wearing of the hat was due to British colonial influence. Apart from that, Rahmah & Nor Azlin 2002 also stated that each state had a tengkolok with different names and shapes. In addition, there are also tengkoloks with the same name but different shapes. These differences may indicate the specific identity of a particular area between one state and another.

In the monarchical system in Malaysia, the Sultan, King and Yang DiPertuan Besar styled different tengkolok and became the identity of each state ruled. This refers to the eight state governments that adopted the use of the tengkolok as an official attire. Picture 1, Duli Yang Maha Mulia Paduka Seri Sultan Nazrin Muizzuddin Shah, the 35th Sultan of Perak fashioning the tengkolok Helang Menyusur Angin (Salina, 2015). Picture 2, Duli Yang Maha Mulia Sultan Mizan Zainal Abidin ibni Almarhum Sultan Mahmud Al-Muktafi Billah Shah, the 18th Sultan of Terengganu fashioning the tengkolok Belalai Gajah. Picture 3, Duli Yang Maha Mulia Yang Di-Pertuan Besar Negeri Sembilan Tuanku Muhriz ibni Almarhum Tuanku Munawir fashioning the destar Dendam Tak Sudah. Picture 4, Duli Yang Maha Mulia Al-Aminul Karim Sultan Sallehuddin ibni Almarhum Sultan Badlishah, the 29th Sultan of Kedah the new tengkolok Seri Mahkota. This tengkolok is a new creation and was made official at the the 29th Sultan of Kedah coronation. This new tengkolok creation is to replace the tengkolok Dendam Tak Sudah fashioned by Almarhum Sultan Badlishah during his majesty's reign. Next, picture 5 is the 9th Sultan of Selangor, Duli Yang Maha Mulia Sultan Sharafuddin Idris Shah Alhaj ibni Almarhum Sultan Salahuddin Abdul Aziz Shah Alhaj fashioning the tengkolok Balong Ayam.

Picture 6, Duli Yang Maha Mulia Raja Perlis, Tuanku Syed Sirajuddin ibni Almarhum Tuanku Syed Putra Jamalullail, the 7th Raja Perlis fashioning the tengkolok Dendam Tak Sudah originated from Negeri Sembilan. However, in 2019, a new tengkolok called tengkolok Putra Julang Darjat was created (refer picture 1). This tengkolok is similar to the tengkolok Almarhum Tuanku Syed Putra Jamalullail worn during his majesty's coronation in 1949 and the signing ceremony of the Federation of Malaya in 1957 (www.maips.gov.my). Picture 7, Duli Yang Maha Mulia Tengku Hassan Ibrahim Alam Shah ibni Al-Sultan Abdullah Ri'ayatuddin Al-Mustafa Billah Shah, the acting Sultan of Pahang fashioning the tengkolok Lang Menyunsung Angin. Picture 8, the 29th Sultan of Kelantan, Duli Yang Maha Mulia Tuanku Al-Sultan Muhammad V ibni Almarhum Sultan Ismail Petra fashioning the destar Getam Budu. In picture 9, the 4th Sultan of Johor, Duli Yang Maha Mulia Sultan Ibrahim ibni Almarhum Sultan Iskandar fashiones the official hat. His majesty the Sultan of Johor is the only Sultan in the Malay Sultanate who fashions a hat or crown in his official attire. The wearing of this hat or crown is most likely the result of the British occupation of Johor in the past.

Therefore, it can be concluded that every state government that adopts the monarchy system has its own design of tengkolok. Each tengkolok that is styled represents the reign of the sovereign and is a symbol of the glory of the state. Therefore, it can be stated as well that in the Malay world exist various designs of the tengkolok with different names and forms. This diversity is also proof that earlier Malays were highly skilled in producing tengkolok designs. The result of this inherited tengkolok design is still styled to this day by the Sultan, King or the Yang Dipertuan Besar. But there are also designs that have become extinct and no longer fashioned with only names remained.



Picture 1. Sultans and the headdress decorations.



Picture 2. Tengkolok Putra Julang Darjat



Picture 3. Tengkolok Seri Mahkota

There are some writings which discusses the tengkolok as a Malay heritage, such as Tenas Effendy (1989), Azah (2006), Siti Zainon (1997, 2006), Wan Wahya (2006), Rahmah & Nor Azlin (2002), Anon (1985) and Sariah (1987), and the latest researchers are Salina (2015) as well as Mohamad Adha (2018). In the words of the Melayu Riau written by Tenas Effendy (1989) has listed forty-one (41) types of tengkolok, (refer table 1). The type of tengkolok included the wearer and the appropriate time at which the tengkolok is worn. It is therefore established by this writing that the wearing of tengkolok is in accordance with the wearer and that the tengkolok has the appropriate time to wear. The status of the wearer is divided into three (3) categories which are royalties, nobilities and commoners (refer to table 1). Occasions when the tengkolok is to be worn are decided to two (2) which are formal or informal functions (refer to table 2). According to table 3, a King fashions seven types of destar worn appropriate according to a ceremony. However, there are three types of destar which are worn regardless the time of wear; they are Tubang Layar, Tanjak Laksamana and Tanah Terban. It is possible that the tengkolok which is not specified at the time of its wearing allows a King to style it

according to his favorite time. There are some writings which discuss the tengkolok as a Malay heritage, such as Tenas Effendy (1989), Azah (2006), Siti Zainon (1997, 2006), Wan Wahya (2006), Rahmah & Nor Azlin (2002), Anon (1985) and Sariah (1987), and the latest researchers are Salina (2015) as well as Mohamad Adha (2018). In the words of the Melayu Riau written by Tenas Effendy (1989) has listed forty-one (41) types of tengkolok, (refer table 1). The type of tengkolok included the wearer and the appropriate time at which the tengkolok is worn. It is therefore established by this writing that the wearing of tengkolok is in accordance with the wearer and that the tengkolok has the appropriate time to wear. The status of the wearer is divided into three (3) categories which are royalties, nobilities and commoners (refer to table 1). Occasions when the tengkolok is to be worn are decided to two (2) which are formal or informal functions (refer to table 2). According to table 3, a King fashions seven types of destar worn appropriate according to a ceremony. However, there are three types of destar which are worn regardless the time of wear; they are Tubang Layar, Tanjak Laksamana and Tanah Terban. It is possible that the tengkolok which is not specified at the time of its wearing allows a King to style it according to his favorite time. For Example:

Table 1. Types of destar

Destar Names
<i>Tubang Layar, Tebing Runtuh, Tanah Terban, Tanjak Bersusun, Layar Buang, Sehari Bulan, Balik Punggung, Tanjang Songsang, Tanjak Sebelit, Tanjak Telikuh, Tanjak Tunggal, Bulan Mengambang, Tanjak Pial, Tanjak Rum, Tanjak Selapis, Tanjak Secengkam, Ikal Mayang, Tanjak Seludang, Seri Lancang, Mambang Tidur, Simpai Emas, Tanjak Sepukal, Belah Mumbang, Daun Sehelai, Dua Sejumbai, Daun Kacang, Sirih Kembar, Bunga Sekaki, Kuntum Tak Jadi, Telingkur Akar, Sepenjalinan, Gajah Mandi, Gajah Menyusur, Seri Gading, Naga Bersulang, Pauh Enggang, Tanjak Laksamana, Gombak Raja, Datuk Menteri, Tebing Laksamana</i>

Table 2. Categories of wearer

Royal	Noble	Commoner
King	Laksamana (Admiral)	Anak Muda (Youth)
Prince	Panglima (Commander)	Orang berbangsa (Aristocrat)
	Pendekar (Warrior)	Orang banyak (Commoner)
	Datuk-Datuk	Orang patut-patut (Appointee)
	Dubalang	Pakaian sehari-hari (Day wear)
	Datuk Pemegang Adat	
	Datuk Pemegang Adat Pusaka	
	Pemegang Tampuk Begeri	
	Orang Besar Negeri	
	Orang Kuasa Tampuk Negeri	
	Orang Besar-besar	

Table 3. Occasions

Formal	Informal
banquet, wedding, negotiate a deal, the station attendant, visiting another area, bridegroom at his wedding, in a fitting ceremony, in a large ceremony, visiting a distant land, wedding attire for the bridegroom, attending a wedding, in a negotiation ceremony, visiting neighbors of the same living area, declaration ceremony, in the council of kings, in the coronation ceremony, a decree by title ceremony, in receiving the king's command, in obtaining a vow, a ceremony in a palace's grand hall,	rushing, in a fighting ring, playing in the ring, entering the ring, fighting furiously, looking for the enemy, the brave is looking for an opponent, to travel far, travel far, in the ring of people, enter the ring of a cockfight, others' village, visiting a village, being out of the house, visiting for a chat, daily dressing

Table 4. Types of Tengkolok and the Tanah Melayu states

State	Tengkolok Names
Melaka	<i>Helang Berlegar</i>
Johor Darul Takzim	<i>Temenggung dan Justar Singa Menoleh</i>
Kedah Darul Iman	<i>Pucuk Rebung, Dendam Tak Sudah, Lambung Belalai, Jantung Pisang, Seri Indera Putera, Dayung Emas, Serampang Perak, Bendahara, Bunga Tanjung, Limau Purut, Bunga Batu, Lang Melayang, Semarak, Bunga Padi, Sudu Itik, Getang, dan Bentara/ Jejawat</i>
Kelantan Darul Naim	<i>Ketam Budu, Setangan Isih, Bulang Hulu dan Berbulan</i>
Negeri Sembilan Darul Khusus	<i>Dendam Tak Sudah, Sarang Kerengga, Dendam Berahi, Kacang Dua Daun Kacang Sehelai Daun, Helang Menyambar, Seluk Timba, Saluak, dan Tanjak Randai</i>
Pahang Darul Makmur	<i>Lang Menyongsong Angin, Cogan Daun Kopi, Raja Naik Bersiram, Sekelongsong Bunga, Sunda Menggamit (seperti Ranjau Pergi), Bugis Tak Balik, Getam Pekasam, dan Ayam Patah Kepak</i>
Perak Darul Ridzuan	<i>Ayam Patah Kepak, Patah Kepak, Belah Mumbang, Balung Ayam, Mumbang Belah Dua, Pucuk Pisang Patah, Anak Gajah Menyusu, Lang Menyongsong Angin/ Lang Menyusun Angin, Menyongsong Angin, Lang Sioh, Tengkolok Sering, Helang Mengeram, Getam Pekasam / Garam Sebuku, Megat Terawis, Destar Kreatif, Sekalung Bunga Selingkar Rotan, Anggun Cik Tunggal, dan Helang/ Lang Patah Sayap</i>
Perlis Indera Kayangan	<i>Putera Kayangan</i>
Selangor Darul Ehsan	<i>Setanjak Sultan, Ikatan Raja Muda, Tengkolok Alang, Helang Menyongsong Angin, Pari Mudik, Sebang Selat, Getam Pekasam, Temenggung, Bendahara, Bugis Tak Balik, Patendro, dan Gulung Belalai</i>
Terengganu Darul Iman	<i>Belalai Gajah, Bendahara, Laksamana, Temenggung Datuk Bija Di Raja, Dagang Sakti Di Rantau, Helang Melayang, Jebak Puyuh, Bugis Tak Balik, Temalung Budu, Belah Mumbang, dan Musang Terjun</i>

Accordingly, the tengkolok listed by Wan Yahya (2006) has seventy-three (73) types of tengkolok and is divided into six categories namely plants, legends that are humans, animals, abstracts, food and weapons, (refer to table 2). Through the six categories mentioned, there are forty-six (46) types of tengkolok that have been stated by Rahmah & Nor Azlin (2002), Anon (1985) and Sariah (1987), (refer to table 5). In addition, there are twenty-four (24) types of tengkolok that are not listed in the header type by state referring to table 6. While there are three (3) types of tengkolok with different spelling which are Berbulan and Bebulan, Dayung Mas and Dayung Emas as well as Getam Budu and Ketam Budu. It is therefore concluded that there are different types of tengkolok in the Malay world in which each researcher will have a new discovery. At the same time, it can prove that different types of tengkolok exist in the Malay world and that they can be related to each other, especially with a similar name.

Category	Name of Tengkolok
Lagenda (Legend)	<i>Bendahara, Datuk Bija Di Raja, Datuk Menteri, Laksamana, Megat Terawis, Putera Kayangan, Seri Indera Putera, Temenggung, Tengkolok Alang</i>
Senjata (Weapon)	<i>Ranjau Pergi, Serampang Perak</i>
Abstrak (Abstract)	<i>Bebulan, Bugis Tak Balik, Bulan Mengambang, Bulang Hulu, Dagang Sakti Di Rantau, Dayung Mas, Dendam Berahi, Dendam Tak Sudah, Dua Sejumbai, Gombak Raja, Lambung Belalai, Layar Buang, Raja Naik Bersiram, Sarang Kerengga, Sehari Bulan, Sekalung Bunga, Selingkar Rotan, Seluk Timba, Semarak, Serampang Perak</i>
Haiwan (Animal)	<i>Anak Gajah Menyusu, Ayam Patah Kepak, Balung Ayam, Belalai Gajah, Gajah Gemulung, Gajah Mandi, Helang Melayang, Helang Mengeram, Jebak Puyuh,</i>

	<i>Lang Melayang, Lang Menyambar, Lang Menyongsong Angin, Lang Sioh, Musang Terjun, Naga Bersulang, Pari Mudik, Patah Kepak, Pauh Enggang, Singa Menoleh, Sudu Itik</i>
Makanan (Food)	<i>Getam Budu, Getam Pekasam, Temalung Budu</i>
Tumbuhan (Plant)	<i>Belah Mumbang, Bunga Batu, Bunga Padi, Bunga Sekaki, Bunga Tanjung, Cogan Daun Kopi, Daun Kacang, Ikal Mayang, Jantung Pisang, Kacang Dua Daun, Kacang Sehelai Daun, Kuntum Tak Jadi, Limau Purut, Mumbang Belah Dua, Mumbang Tidur, Pucuk Pisang Patah, Sekelongsong Bunga, Seludang, Daun Kopi, Sekalung Bunga</i>

Table 5. Tengkolok Category

Table 6. Difference in spelling for tengkolok names

Tengkolok	
<i>Berbulan</i>	<i>Bebulan</i>
<i>Dayung Mas</i>	<i>Dayung Emas</i>
<i>Getam Budu</i>	<i>Ketam Budu</i>

In addition, in a philosophical study on the design of the Tengkolok Sultanate of Perak State, Salina (2015) identified eight (8) types of Tengkolok. They are broken down into two parts, namely those that are used and those that are not used (refer to Table 7). They are Ayam Patah Kepak, Helang Menyusur Angin, Getam Perkasam, Balung Ayam, Alang Iskandar, Anak Gajah Menyusu, Pucuk Pisang Patah, and Dendam Tak Sudah. However, this is not the case with Muhamad Adha (2018) who states that the criterion still in use in the Sultanate of Perak are Ayam Patah Kepak, Dendam Tak Sudah and Getam Perkasam. This discrepancy is due to the tengkolok fashioned by Duli Yang Maha Mulia Paduka Seri Sultan Nazrin Muizzuddin Shah Ibni Al-Marhum Sultan Azlan Muhibbuddin Shah Al- Maghfurlah which is the Helang Menyusur Angin II (Salina, 2015) and Dendam Tak Sudah (Muhamad Adha, 2018).

Table 7. The Perak Sultanate Tengkolok

Categories	Tengkolok Names
Still in use	<i>Ayam Patah Kepak, Helang Menyusur Angin, Getam Perkasam</i>
No longer in use	<i>Balung Ayam, Alang Iskandar, Anak Gajah Menyusu, Pucuk Pisang Patah, dan Dendam Tak Sudah</i>

V. DISCUSSION

Tengkolok is classified as a three-dimensional Malaya fine art. The beauty of the Malay Tengkolok is projected through the names given and their design. Thus, the different names given to the tengkolok show that the Sultanate of Malaya in Malaysia has different tengkolok designs. The variety in tengkolok proves that the Malay community, in particular the craftsmen who are experts in tengkolok binding, are highly skilled in the production of tengkolok styles. Each tengkolok has a name and style that is different from each other. As such, the transformation of a piece of cloth (two-dimensional) into a tengkolok (three-dimensional) with different styles and designs is an art form of its own value. This is not only a method that requires talent, but a high degree of creativity. Therefore, as a continuation of the traditional Malay fine art, the tengkolok deserves a wide exposure, as well as teaching the younger generation for the preservation and longevity of traditional Malay dressing. In addition to providing exposure, the Malay Tengkolok should be documented in such a way that the invaluable Malay craftsmanship is kept alive and not lost in the modernization of fashion.

VI. CONCLUSION

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