

The Art of Kain Tenggarung: The Malay Aesthetics and Socio-Cultural Context in the Malay Peninsula

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Abstract

The Malay textile art was a tangible culture of Malaysia, and it was portrayed as Malay material culture in the aspects of art, craft, textile, and fashion. The Kain Tenggarung is another Malay traditional textile that has been worn by Malay royals and aristocracies for over 200 years in the Malay Peninsula, especially in Kelantan and Terengganu. This refinement of Malay woven textile is characterized by detailed intricacy on the Ikat technique and supplemented with Songket gold thread. Today, the Kain Tenggarung is unfamiliar and potentially extinct in the local Malaysian market due to the entry of imported fabric from India and Pakistan. This situation worsens because Kain Tenggarung is barely produced due to no demand amongst Malaysians. This study aims to describe aesthetic values in Kain Tenggarung motifs in the aspect of the Malay socio-cultural context through the perspective of the Malay aesthetics theory. This qualitative research approaches grounded theory and phenomenology through primary and secondary data collection that has been analysed by content analysis. The research findings reveal aesthetic values related to the Malay socio-cultural context of Kain Tenggarung motifs. Meanwhile, this study systematically documented the beauty of Kain Tenggarung as a Malay textile of the Malay world.

Keywords: Aesthetics, Kain Tenggarung, Malay, Motifs, Socio-Cultural

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Seni Kain Tenggarung: Konteks Estetika dan Sosio-Budaya Melayu di Semenanjung Tanah Melayu

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Abstrak

Seni tekstil Melayu adalah budaya nyata Malaysia, dan ia digambarkan sebagai budaya material Melayu dalam aspek seni, kraf, tekstil, dan fesyen. Kain Tenggarung adalah satu lagi tekstil tradisional Melayu yang telah dipakai oleh kerabat diraja dan aristokrat Melayu selama lebih 200 tahun di Semenanjung Melayu, terutamanya di Kelantan dan Terengganu. Penyempurnaan tekstil tenunan Melayu ini dicirikan oleh kehalusan terperinci pada teknik ikat dan dilengkapi dengan benang emas songket. Hari ini, Kain Tenggarung tidak dikenali dan berpotensi pupus di pasaran tempatan Malaysia akibat kemasukan kain import dari India dan Pakistan. Situasi ini semakin teruk kerana Kain Tenggarung hampir tidak dihasilkan disebabkan tiada permintaan dalam kalangan rakyat Malaysia. Kajian ini bertujuan untuk menggambarkan nilai-nilai estetik dalam motif Kain Tenggarung dari aspek konteks sosiobudaya Melayu melalui perspektif teori estetik Melayu. Penyelidikan kualitatif ini mendekati teori berasaskan fenomenologi melalui pengumpulan data primer dan sekunder yang telah dianalisis melalui analisis kandungan. Penemuan penyelidikan ini mendedahkan nilai estetik yang berkaitan dengan konteks sosiobudaya Melayu bagi motif kain Tenggarung. Sementara itu, kajian ini secara sistematik mendokumentasikan keindahan Kain Tenggarung sebagai tekstil Melayu di dunia Melayu.

Kata Kunci: Estetika, Kain Tenggarung, Melayu, Motif, Sosio-Budaya.

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1.0 Introduction

Textile is considered a human cultural material that has been produced throughout the world's human civilisation for over 5000 years, and it has been utilised as a body wrap and covered from the climate and environment (Harris, J. 2010). The world textile refers to major world human civilisations, namely Egyptian and Mesopotamian, that used linen and cotton as their major fibre for their yarn. The textile-making technique began with primitive methods until looms or weaving machines were introduced by this ancient civilisation. Refers to Kendra Cherry, M (2025) textiles and clothing are included in the physiological needs of humans and are compulsory things to fulfil as a human being, together with food and shelter. The clothing is synonymous with fabric and textile that is made by interlacing two types of thread, which are warp and weft, until a piece of cloth is produced. The evolution of human technology was created and given more extensive access to textile making and processing. Baker, P. L. (1995), believes that textiles became goods for trade between the east and west parts of the world through the Silk Route via land roads and the Spice Route via seas.

In the Malay World, the textile has become the most popular good that has been traded between local and foreign merchants throughout the Malay Archipelago since the 1st century (Zen, E. L. M. 1992). The maritime powers of the Malay World, like Sriwijaya, Kedah Tua, Langkasuka, etc., were being proactive parties to protect, provide, and develop trade and commerce activities amongst local Malays and foreigners, especially Arabs, Persians, Indians, and Chinese. Several ancient Malay seaports, such as Bujang Valley, Perimula, Santubong, and Ujung Salang, became stop centres amongst foreign traders for their commerce activities (Rahman, B. B. U. N. H. S. N. A. 2008). The Kain Tenggarung is another Malay handwoven textile that was practised and worn amongst Malays, especially royalty and aristocrats for over 200 years, and it was found and produced by Terengganu Malay and Kelantan Malay weavers and artisans. The Kain Tenggarung refers to vertical striped motifs and patterns, and it is supplementary woven with Songket of gold thread (Hussin, A. T. H. 2017). On the other hand, the meaning of Tenggarung is still unknown, but Abidin, K. R. Z. N. Z. (2024) mentioned that the name of Tenggarung has been written as Tenggarun on the British record of the 19th to 20th centuries.

Today, the Kain Tenggarung is increasingly unfamiliar among younger generations, placing the textile tradition at risk of cultural disappearance (Agost, N. K. 2021). This situation was worsened by imported textiles from India and Pakistan entering the local market as competitors. Currently, there are just 2 weavers who are skilled at weaving Kain Tenggarung, which are Manang Songket and Terengganu Songket, but they are not produced due to no demand (Rosli, H. 2022). Meanwhile, the Kain Tenggarung has no exposure in terms of design, motifs, and aesthetics that connect it to the Malay socio-cultural context, which makes the Kain Tenggarung isolated as a Malay Peninsula handwoven textile (Hakim, L. 2017). This study aims to describe aesthetical values in the Kain Tenggarung motifs in the aspect of the Malay socio-cultural context through the perspective of the Malay aesthetics theory. This study signifies the analysis of aesthetical values on the Kain Tenggarung motifs that are related to the Malay socio-cultural context, and it's also been systematically documented about the art and beauty of the Kain Tenggarung as a Malay textile art form and craft. At the same time, this study added more knowledge in terms of the



aesthetics and philosophy of Malaysian handwoven textiles that contributed to the body of knowledge of textiles of the Malay World.

2.0 Literature Review

2.1 Textile Culture and History in the Malay World

The study of Malay world textiles is always related to fields of art, history, culture, customs, social beliefs, and economy that were yielded in the pieces of Malay traditional textiles for over 500 years in the Malay Archipelago, also known as Nusantara (Azaham, I. N. M. 2000). The word Nusantara was recited by Papatih Gajah Mada. The oath sworn was known as Sumpah Palapa, which was uttered in the ancient Javanese language, and it mentioned that:

"The Gajah Mada as Patih Amangkubumi does not want to release authority: Gajah Mada said that when Nusantara has been won over, then I will let go of my authority; when I have won Gurun, Seram, Tanjung Pura, Haru, Pahang, Klang, Dempo, Bali, Sunda, Palembang, and Tumasik, then I will let go of my authority."

(Prapanca, M.1365)

The ancient text above explained the geography of the Nusantara territories. Meanwhile, the textile and clothing culture in the Malay world had a longer evolution from prehistory, the pre-Islamic era, the Islamic era, colonisation, and post-colonisation. According to ancient records by a Chinese traveller, there was an early Malay kingdom known as Chin-Tu, or Tanah Merah, which is believed to have been located in the Kelantan area (Zaharah Sulaiman, W. H. W. T. N. H. S. N. A. R. 2016). The Chinese records mentioned the Chin-Tu people in terms of dress code and style by their royalty and commoners of the Chin-Tu social structure.

The textile culture and evolution in the Malay world reached a peak period during the Malay-Malacca Sultanate era of the 15th century because of the stabilising of political, social, economic, and diplomatic relations between the Malacca-Malay Sultanate and foreign kingdoms (Kadir, M. R. A. D. A. 2020). The Malacca port became an entrepôt that gathered many merchants around the globe, especially Arabs, Persians, Turks, Europeans, Indians, and Chinese, for maritime trade and business. The Malay textiles were becoming goods and commodities for trade, and the Malay textiles were influenced internally and externally in the context of materials, technique, design, and pattern. The Malay textile culture of the Malays was practised in the aspect of social context between Malay royals, aristocracies and commoners. The Ikat, Tenun, Patola, Songket, and Limar are several Malay textile collections, including Kain Tenggarung, that have been worn by the Malay-Malacca royals and aristocracies. Figure 1 shows a map of the Malay world during the 16th century drafted by the Portuguese.





Figure 1: The Malay world map during the 16th century
(Source: Pires, T. 1944).

During the 16th century, the Malacca-Malay Sultanate was practising two categories of textile traditions, which are grand tradition and people tradition, that refer to the type of textile used, clothing, and style of attire (Ismail, S. Z. 2018). These two textile traditions were categorised by type, materials, design, and colours that were specifically worn by Malay royals and nobles and prohibited to Malay commoners. Table 1 shows the textile tradition culture that was practised during the Malay-Malacca Sultanate era of the 16th century.

Table 1: The Textile Malay Textile Culture and Tradition of the 16th Century.
(Source: Ismail, S. Z. 1989).

Grand Tradition		People Tradition	
❖	Malay Songket	❖	Batik
❖	Malay Woven Textile (Chess design motif)	❖	Kain Pelangi
❖	Kain Ikat Limar	❖	Tie-Dye
❖	Kain <i>Telepuk</i> (Perada Emas)	❖	Malay Woven Textile (<i>Kain Tenun</i>)
❖	Kelingkan	❖	Gold thread is prohibited from use
❖	Tekat		
❖	Kain Tenggarung		
❖	All Malay handwoven textiles are made with gold thread.		

Refers to Table. 1 above, which describes the type of Malay textile that was worn by two different categories of the Malay peoples during the Malay-Malacca Sultanate era. It's also been recognised by the name of the fabric, and the materials, motifs, and design of that textile are specially worn by Malay royalty, nobles, and commoners, and it shows that Kain Tenggarung has been categorised as a grand tradition and been worn by Malay royalty and nobles amongst Malay society of the 15th century (Ismail, S. Z. 1989).

2.2 The Culture of Kain Tenggarung in the Malay Peninsula of Malaysia

The Malay Peninsula is located between the Straits of Malacca at the west coast and the South China Sea at the east coast, which is a strategic place for maritime trade since the



1st century. There have been a few important ancient ports and harbours, like Sungai Emas at Kedah, Perimula at Terengganu, Pekan at Pahang, Medini at Johor and Kuala Selangor at Selangor (P. D. D. N. H. S. N. A. Rahman. (2006). The Indian travellers and merchants addressed the Malay Peninsula as Suvarnabhumi, or Golden Peninsula. The Malay Peninsula was also mentioned by Claudia Ptolemy, the 7th century Roman-Greek geographer, as the Golden Chersonese because it was richer in terms of economy and minerals. The textile culture in the Malay Peninsula developed to a peak during the golden era of the Malay-Malacca Sultanate period of the 15th to early 16th centuries (Aziz, A. 2009).

The local and foreign textile cultures were blended and mixed into the Malay's textile, which created a magnificent Malay Peninsula textile, including Kain Tenggarung. The art of Kain Tenggarung is believed to have begun after Malay weavers and artisans became experts in Ikat and Songket weaving, and Kain Tenggarung is also known as Kain Limar Bersongket or Kain Ikat Limar Bersongket (Nawawi, N. M. 2016). Figure. 2 shows the Malay Peninsula map circa the 1930s during the British administration of Malaya.



Figure 2: The Malay Peninsula Map. Circa 1930s.
(Source: National Archive of Malaysia, Kuala Lumpur).

The Kain Tenggarung is mostly produced by East Coast weavers of the Malay Peninsula, which are Kelantan and Terengganu, and the Kain Tenggarung was also produced by Chaiya-Pattani Malay weavers of southern Thailand from around the 1800s to the early 1900s (Abidin, K. R. Z. N. Z. 2024). The Kain Tenggarung is worn by the Malay royalty and nobles in the Malay Peninsula as royal attire, either as Kain Samping, Selendang, Tengkolok, or Ikat Pinggang, which are known as fabrics for waist wrapping and knots. The combination of the Ikat technique and Songket of gold thread gives much significance to Kain Tenggarung in the context of socio-cultural practice amongst Malay Peninsula royalties. Many scholars and experts call Kain Tenggarung as 'Kain Kulit Sawa' or 'Kain Corak Berdiri', which refers to Kain Tenggarung in terms of structure and physical appearance (Nawawi, N. M. 2022). Figure 3 shows the beauty of the Kain Tenggarung Lepas kept by the Department of Museums Malaysia, Kuala Lumpur.





Figure 3: The Kain Tenggarung Lepas with Songket of Gold Thread. Circa the late 1800s to early 1900s.




(Source: Department of Museums Malaysia, Kuala Lumpur).

2.3 The Making Process of Kain Tenggarung



The Kain Tenggarung is considered a combination of Ikat techniques on the main body part (Badan Kain) of the fabric with Songket of gold thread that is woven on the head part (Kepala Kain) or edge part (Punca Kain) of the Kain Tenggarung. The process of Ikat Loseng or Ikat Pakan was normally applied to the Kain Tenggarung to create Ikat motifs and pattern designs on the main body part of the fabric (Badan Kain). The materials, namely silk and gold thread, are commonly used on Kain Tenggarung. Table 2 shows the making process of the Kain Limar Tenggarung by the Malay weavers and artisans.

Table 2: The Making Process and Technique of Kain Tenggarung.

(Source: By Researcher)

The Kain Tenggarung Making Process			
Num	Materials	Process	Image
1.	Basic Materials: - Cotton, Silk and Gold threads	The silk and cotton thread for warp (Loseng) and weft (Pakan) while, gold thread for Songket inlayed on Kain Limar Tenggarung.	
2.	Ikat or threads knot for coloring process	The Ikat technique is applied on the weft (Pakan) thread, referring to created design motifs and patterns before the coloring process.	
3.	Coloring	The silk and cotton thread dyeing process used natural or synthetic dye as coloring medium.	



4.	Weaving	The weaving process on warp and weft threads for Kain Limar Tenggara.	
5.	Gold thread inlay	An inlayed process to creating Kain Limar Tenggara motifs and patterns used gold thread.	

3.0 Research Methodology

This qualitative study applies a descriptive approach supported by grounded theory analysis and phenomenological interpretation on the Kain Tenggara of the Malay Peninsula of Malaysia. The data collection was gathered through primary and secondary observations, interviews, and content analysis. The researcher has done an in-depth study on the Kain Tenggara artefacts collection kept by the Department of Museums Malaysia, Kuala Lumpur, that has referred to the aesthetics, historical background, material use, motifs, and design patterns that were represented in the Kain Tenggara of the Malay Peninsula of Malaysia. The observation analysis on the Kain Tenggara artefacts was done in the context of visual, physical, motif, and design patterns that have been described in the context of the Malay socio-culture. On the other hand, the one-to-one interview with informants is done amongst Malay weavers and experts on Malay handwoven textiles related to the context of the Malay socio-culture of the Malay Peninsula. The observation of the visual and physical on the Kain Tenggara artefacts was done to describe every part of the Kain Tenggara structure of fabric in terms of motifs, design, pattern, and its relation to aesthetical values and the Malay socio-cultural context. Table 3 is an explanation of the list of informants in this study.

Table 3: The List of Informants in this Study.
(Source: By Researcher).

List of Informants		
Num	Name	Background / Profession
1.	Mr. Wan Manang Wan Awang	Songket Master / Adiguru Songket Terengganu / Owner of Manang Songket, Kuala Terengganu
2.	Hjh. Zainab @ Mak Ngah binti Mamat	Songket Icon / Tokoh Kraf Songket / Founder of Terengganu Songket, Kg Bukit Depu, Kuala Terengganu
3.	Madam. Lizawati Mamat	Weavers / Malay Textile Entrepreneur
4.	Dr. Norwani Nawawi	Academician / Textile Designer / Malay Textile Expert / Cultural Activist / Researcher
5.	Mr. Khairulanwar Rahmat	Researcher / Textile Enthusiastic / Textile Collector



3.1 Research Framework and Analysis

The researcher has analysed the research data by using the Malay aesthetics theory and principle by Ali, Z. (1989) to get a research validity on the aesthetic views on Tenggarung motifs of the Malay Peninsula. This aesthetic theory is applied to this research and its relationships to the context of Malay socio-culture. There are six principles in this theory, which are finesse, usefulness, contrast, unity, symbolism, and meaning. According to Ali, Z. (1989), the Malay aesthetics principle is always embedded with these six aspects to create uniqueness and speciality of the Malay art form, especially textile art. These six principles have been linked with philosophy, society, and culture in the context of the Malay socio-cultural. Many of the Malay weavers and artisans were applying these six aspects without realising until they created high-quality and fine craftsmanship of the Malay art forms. The Tenggarung motifs were created with elements of the Malay socio-cultural context, including skills and honesty. Figure 4 shows the research framework and analysis for this research.

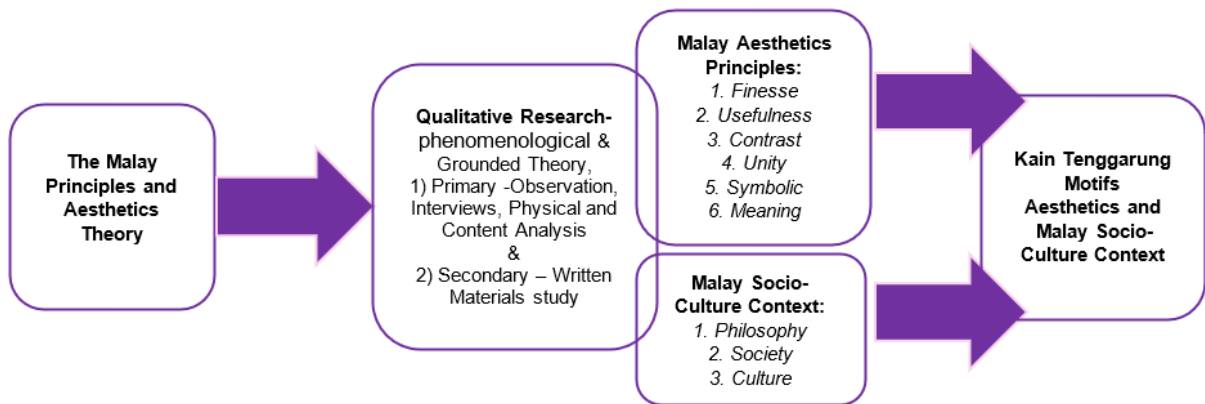


Figure 4: The Research Framework and Analysis. (Source: By Researcher).

4.0 Research Finding

4.1 Kain Tenggarung Lepas Fabric Structure

The Kain Tenggarung is normally woven into Kain Lepas or Kain Panjang Sembilan that are worn by both male and female Malay Peninsula royals and nobles. This type of fabric was worn as Ikat Pinggang, or waistband ties, shawls, and hip-shoulder covers by Malay Peninsula female royalty. The sizing of this fabric is two hundred centimetres (200 cm) in length with ninety centimetres in width (90 cm). The vertical striped motifs and pattern design are ornamented at the main body part (Badan Kain) with Ikat and gold thread Songket. Meanwhile, the full Songket with gold thread motifs is woven on the edge part of the fabric (Punca Kain). Figure 5 shows a structure of Kain Tenggarung Lepas or Kain Panjang Sembilan.



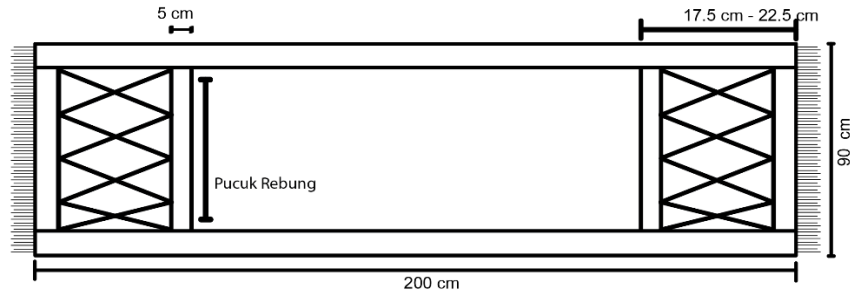


Figure 5: The Structure of Kain Tenggarung Lepas or Kain Panjang Sembilan.
(Source: By Researcher).


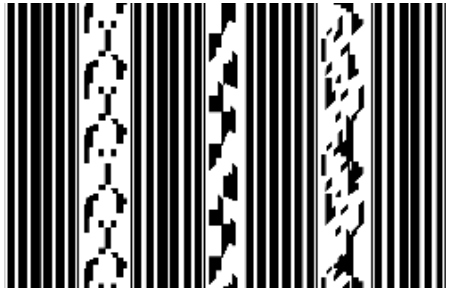

4.2 The Aesthetics of Kain Tenggarung Motifs

Aesthetic elements on the Kain Tenggarung are portrayed in their motifs and pattern design that always refer to principles of Malay aesthetics. The Malay weavers and artisans have been inspired by their ideas and designs through motifs and patterns. The Malay textile motifs show skills and good abilities in observing the Malay nature and surroundings. Flora, fauna, and geometry were becoming the main subjects of inspiration amongst Malay weavers and artisans for their motifs and design pattern creation, but most of the fauna motifs were illustrated in abstract forms that followed Islamic teachings.

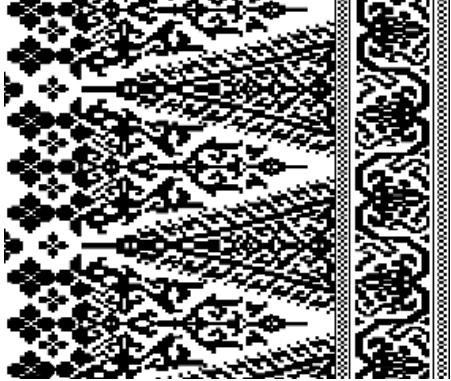
Overall, there were six motifs that ornamented this Kain Tenggarung Lepas, which are the motif Kulit Mengkarung, the motif Beras Patah, the motif Pucuk Rebung Gigi Yu, the motif Pucuk Rebung Kayohan, the motif Bunga Tiga Dara, and the motif Bunga Pecah Empat. Every motif was illustrated with organic, abstract, and geometric elements that showed an understanding of Islamic fundamentals. The flora motifs, like Pucuk Rebung Beras Patah and Bunga Tiga Dara, are decorated in their composition, which gives identity to Kain Tenggarung. The vertical striped pattern woven on the main body part (Badan Kain) is becoming the main characteristic of Kain Tenggarung, and the motif Kulit Mengkarung is another abstract motif that illustrates a fauna subject. The six principles of Malay aesthetics were integrated into these seven motifs with their own character, identity, and subject of inspiration. Table. 4 describes the Kain Tenggarung motifs in terms of six Malay aesthetic principles, which are finesse, usefulness, contrast, unity, symbol, and meaning.



Table 4: The Aesthetic Elements on the Kain Tenggarung Motifs.
(Source: By Researcher)

The Aesthetical of Kain Tenggarung Motifs		
Num	Actual / Digital Image	Description
		
	The Kain Limar Tenggarung Lepas Kain Panjang Sembilan	
1.	  <p style="text-align: center;">Main Body Part (Badan Kain)</p> <p>Name of Motifs: 1) Motif Kulit Mengkarung 2) Motif Beras Patah</p>	<p>Finesse: The Ikat technique of motif Kulit Mengkarung are refined motifs that were illustrated into an abstract form. The Ikat effect is more unique in terms of colour and appearance.</p> <p>Usefulness: The element of usefulness is adapted into the subject of inspiration in Kain Tenggarung motifs that are chosen by weavers and artisans. Motif Beras Patah is commonly used as the main Malay diet and grains.</p> <p>Contras: The subject of flora and fauna gives a contrasting element in terms of abstract form.</p> <p>Unity: The vertical striped composition of the motifs on this Kain Tenggarung is integrated and blended between flora and fauna.</p> <p>Symbolic: The Kain Tenggarung motifs and patterns are integrated with symbols of beauty, skills, and fine workmanship of the Malay weavers and artisans.</p> <p>Meaning: The meaning of Kain Tenggarung shows a high level of Malay art form in terms of ideas, composition, and creation of Malay textiles of the Malay Peninsula.</p>
2.		<p>Finesse: The motif Pucuk Rebung is one of the finest motifs of the Malay textile, and it is ornamented on the head part of the fabric (Kepala Kain).</p> <p>Usefulness: The flora subjects that have been inspired contain many good elements. The Pucuk</p>

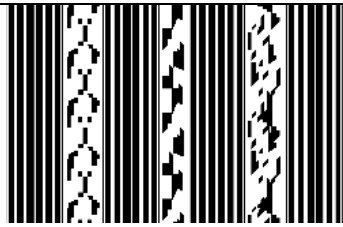


	 <p>Edge Part (Punca Kain)</p> <p>Name of Motifs:</p> <ol style="list-style-type: none"> 3) Motif Pucuk Rebung Gigi Yu 4) Motif Pucuk Rebung Kayohan 5) Motif Bunga Tiga Dara 6) Motif Bunga Pecah Empat 	<p>Rebung, or bamboo shoot, is a vegetable that is found at every place on the Malay Peninsula.</p> <p>Contras: The motif Pucuk Rebung Gigi Yu is a combination between flora and fauna subjects that has given a contrast between the vegetal and abstract fauna shape of Gigi Yu.</p> <p>Unity: The horizontal composition of Pucuk Rebung motifs was integrated with the small motif Bunga Pecah Empat, harmonising and creating balance of composition.</p> <p>Symbolic: The motif Pucuk Rebung symbolises purity and fertility, and it has also been recited in Malay pantun and poetry.</p> <p>Meaning: Every Tenggarung motif was defined by philosophical elements in aspects of Malay lifestyle and surroundings.</p>
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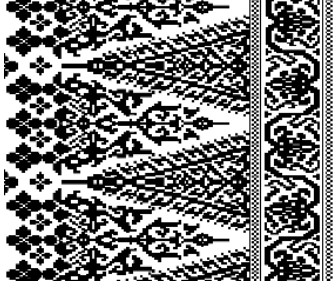
4.3 The Kain Tenggarung Motifs in Context of Malay Socio-Culture

In the context of Malay socio-culture, the Kain Tenggarung motifs were integrated with aspects of philosophy, society, and culture that related to the Malay worldview. These aspects are also portrayed in the level of cognitive knowledge and thinking of the Malay weavers and artisans who created their textile art form, especially Kain Tenggarung motifs. Table 5 explains the Kain Tenggarung motifs in the context of Malay socio-culture.

Table 5: The Kain Tenggarung Motifs in the Context of Malay Socio-Cultural.
(Source: By Researcher)

Num	Image	Description of Malay Socio-Context
1.	 <p>Main Body Part (Badan Kain)</p> <p>Name of Motifs:</p> <ol style="list-style-type: none"> 1) Motif Kulit Mengkarung 2) Motif Beras Patah 	<p>Philosophy: The philosophy of Kain Tenggarung is shown in the composition of motifs. All motifs were inspired by subjects of nature on the Malay Peninsula, namely plants, animals, and the environment that surrounds the Malay's lifestyle and cycle.</p> <p>Society: The Kain Tenggarung is another Malay royal's textile, and it is worn and practised by them during Malay royal court rituals and ceremonies. The Tenggarung motifs are shown as the social rank and status of the Malay royalty and</p>



	 <p data-bbox="477 478 760 510">Edge Part (Punca Kain)</p> <p data-bbox="375 516 565 548">Name of Motifs:</p> <ul style="list-style-type: none"> <li data-bbox="375 554 743 585">3) Motif Pucuk Rebung Gigi Yu <li data-bbox="375 590 760 621">4) Motif Pucuk Rebung Kayohan <li data-bbox="375 625 678 657">5) Motif Bunga Tiga Dara <li data-bbox="375 661 719 693">6) Motif Bunga Pecah Empat 	<p data-bbox="883 197 1252 228">nobles amongst Malay society.</p> <p data-bbox="883 254 1482 432">Culture: The Kain Tenggarung shows the strong Malay material and intangible culture of the Malay Peninsula's textile art. The Ikat technique on Kain Tenggarung motifs remained about early Malay textile art and culture during the pre-Islamic era.</p>
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5.0 Discussion

The Kain Tenggarung is another traditional Malay textile that was created by Malay weavers and artisans for Malay royalty and aristocracies. This Kain Tenggarung is embedded with elements of Malay aesthetics and socio-cultural context in terms of motifs and design patterns. The element of Malay aesthetics is illustrated in motifs that have been integrated with shape, form, line, and texture and are blended with six principles of Malay aesthetics, which are finesse, usefulness, unity, contrast, symbols, and meaning. The Tenggarung motifs were decorated with vertical stripes on the main body part (Badan Kain), which shows the status and rank of the Malay royalty of the Malay Peninsula.

On the other hand, the Kain Tenggarung also contains a strong context of Malay socio-culture in terms of form and content in relation to the Malay worldviews. The Tenggarung motifs are kept as unofficial records about the beauty of Malay textile art and crafts in the context of technique, skills, materials, and design that have been inherited for over 200 years on the Malay Peninsula.

The socio-cultural context of the Kain Tenggarung is strongly related to the Malay lifestyle and cycle beginning from birth, circumcision, wedding, and death. The cultural practices of the Malays are based on religion, and they believe that the mixture based on Malay belief chronologically begins from the prehistoric to the Islamic era. The Kain Tenggarung motifs also stated about social status that it refers to the Malay royal dress code. The Kain Tenggarung Lepas, or Kain Panjang Sembilan, is worn by Malay royals during many Malay royal ceremonies and events. The structure of Kain Tenggarung, namely the main body (Badan Kain) and edge part (Punca Kain), is based on a balanced structure, and it's also been part of the elements and principles of art and design.

6.0 Conclusion and Recommendation

This research paper is analysing in a systematic way to describe Kain Tenggarung motifs of the Malay Peninsula in the aspect of Malay aesthetical and socio-cultural context. This study also gives diversity to the Malay textile collection of the Malay world in the context of the Malay



Peninsula of Malaysia, which recorded Kelantan-Malay and Terengganu-Malay as being centres of Malay traditional textiles in the Malay Peninsula of Malaysia. These places were greatly influenced internally and externally by Pattani-Malay of Southern Thailand, which was a part of the Langkasuka Kingdom of the 13th century.

The Kain Tenggarung motifs, especially the Ikat pattern design, keep strong evidence of Indian textile culture, and they are closely similar to Cindai or Patola. The Ikat Pakan or Ikat Loseng was applied on Kain Tenggarung to create Ikat motifs on the main body part (Badan Kain) with a vertical striped pattern. The combination between silk and gold thread gives a richer and higher status to Kain Tenggarung as a Malay royal fabric. The fine techniques and high-quality materials created this Malay textile as a material culture collection of the Malay Peninsula. The elements of intrinsic and extrinsic are obviously added to the Tenggarung motifs in terms of aesthetic perspective in relation to the Malay socio-cultural context.

Lastly, this study also must be extended in terms of materials and techniques being used on Kain Tenggarung to give more alternatives to current Malay weavers and artisans for their production and operational production. Meanwhile, the aspect of the economy must be explored to create more market and business opportunities for Malay weavers and artisans to market their craftworks, especially Kain Tenggarung. At the same time, the originality and authenticity of Tenggarung motifs must be retained and sustained for their survival and last through times and eras.

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