

The Aesthetic Of Tenun Pahang Patterns

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Abstract. *This paper will discuss the aesthetic of patterns used in Tenun Pahang (TP). This study also aims to describe the patterns found in TP, both basic and contemporary modern patterns. This handicraft product originates from Keladi Island, Pahang. TP is said to be originated from Sulawesi which was brought to Malaya almost 200 years ago. Based on observations, there are various designs used by weavers as the background of this product. In the field study conducted, 2 (two) informants were interviewed and they are from the Royal Pahang Institute of Weaving Skills, Pahang State Crafts and the eleventh (11) generation of Karaeng Aji descendants who are said to have brought this weaving skill to Keladi Island. The results of the analysis found that the pattern used as a background on this TP product was inspired by the high creativity of the weavers as well as the beauty of the production of the TP pattern which is close to the culture of life of the Pahang people themselves. This study is important for the overall understanding as well as a clearer translation of the patterns found in TP.*

Keywords: *Tenun Pahang, Pattern, Aesthetic*

¹ This paper was presented in *The 9th International Seminar on Nusantara Heritage (ISoNH 2023)* held on 5 August 2023 at Universitas Dian Nuswantoro.

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INTRODUCTION

Weaving is one of the products or crafts of Malay art that is always associated with the function of its use. Weaving is produced using thread-based materials and woven into fabric. During primordial times, human used simple materials to make cloth and processed materials from natural resources such as interwoven plant fibers; that consist of grass, weeds or animal skin until the introduction of threads and the weaving process (Zainon Ismail, 2009). The knowledge and skills of weaving or embroidering to produce weavings are very important to weavers. Throughout the weaving process, there are various elements that are combined in the weaving process. One of the important aspects and the main concern of the weavers is the design. This is because in the weaving pattern, there is a ritual of value and beauty that results from the outburst of emotions and the weaver's image that exists in implicit and explicit form.

Received Juni 30, 2023; Revised Juli 12, 2023; Accepted Agustus 02, 2023

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Beauty in the art of weaving is closely related to symbols and decorations. In this case, decoration is represented by patterns that are given various names and appearances. Each featured design will provide various messages such as the value of identity, faith and also the mystical value that surround the weavers and their community as well as a symbol of the rank and identity of the community. Talking about the concept of beauty according to Al-Ghazali, he stated that the works of art are not focused on physical form but designed only for the purpose of meeting physical demands. However, he does not deny the relationship between beauty and the value of faith in religion. He thinks that an art object will have an attraction towards the art object.

Patterns also function to raise the wearer's profile, showing beauty, happiness, well-being, prosperity, harmony of life and also the weaver's thoughts towards nature. It can be said that through weaving, we can see and appreciate the wealth of heritage and cultural habits that belong to a society.

TENUN PAHANG

For the state of Pahang, one of the works of art that the citizens are proud of is TP. TP is considered to be a symbol of the fineness of the weaving art of the Pahang Malays that has been passed down through the ages. TP is produced using traditional methods while maintaining the subtlety of art based on the culture of the people of Pahang. From the aspect of its production, TP is still produced consistently by weavers locally and still maintains the beauty and philosophy of its patterns and motifs, even though it has adapted modern elements in accordance with the development of time.

If viewed from a historical perspective, Habibah Abdul Jabbar (2016), stated that history has described the relationship between Malaya and Indonesia as a result of many factors. The close relationship between tMalay and Bugis communities has been established since the 17th century. The political turmoil in the land of Sulawesi became a contributing factor for the voyage of the Bugis people to explore new destinations. The well-known peace and prosperity of trade made Malaya the best attraction of this migration. Hence, the development of the weaving arts of the Malay and Bugis communities are born.

According to Haji Ishak Yaakub (2013), their arrival in Pekan, Pahang was marked by the arrival of a Bugis nobleman, namely, Karaeng Aji in 1722. He, also known as To' Tuan, was the person responsible for fueling weaving activities in Pekan. One of his greatest contributions was to introduce a certain pattern to TP. Usually, in this kind of migration, the

people or communities involved will bring various things such as skills, wisdom, knowledge and so on to their new place.

From the aspect of weaving, Karaeng Aji was the person responsible for improving the way of weaving local silk cloth at that time. He also introduced TP which has the influence of Riau and Sulawesi and is produced according to traditional methods by maintaining the subtlety of the art of weaving. Thus, there is a continuation of pattern design between the weaving of South Sulawesi and Pahang to this day.

Until today, TP is not just a traditional Malay dress but a symbol of the art and culture of the Pahang Malay community. The beauty of the patterns that is characteristic of the traditional art adorns TP as a cultural reflection that describes the nature of Malays who are simple, refined, gentle, polite and like to return favors.

TP traditional fabric according to Habibah Abdul Jabbar 2016, is inherited by being dominated by the original design which is empty (plain), striped (vertical and horizontal) and squared, where the colek motif is made in a tangled manner and sometimes as a fine line of horizontal, vertical and squared stripes. Current trends in the textile world today have an impact on TP designs that are more contemporary and fresh. However, the average production of TP uses traditional equipment.

PROBLEM STATEMENT

Aesthetic is a human view in observing, listening and appreciating something valuable, quality and useful to society (Zamrudin Abdullah, 2019). The aesthetic of TP is generally very interesting because of the choice of colors, decorations, motifs and finally the product because it has meaning, philosophy and aesthetic either explicitly or implicitly. TP is also known for the variety of decorations that have symbolic meaning in accordance with the

beliefs of the local population. However, the community is informed adequately about the beauty of TP. They think they are beautiful and simply decorating their body is enough without knowing the value and meaning of beauty in TP.

In order to produce the aesthetic of TP patterns, a weaver needs to have a deep interest, perseverance, high patience and accuracy as the main criteria (Azman Zakaria, 2019). Johann Joachim Winckelmann (1850), stated that beauty cannot be felt in a person if he is not interested in knowing and understanding what beauty is. For example, a weaver teaches an individual who is not interested in weaving, then the individual being taught will definitely not be able to feel the beauty of the weaving produced by him. If weaving is taught to those who are interested and talented then the individual will be able to feel the beauty

inherent in the designs they produce. Therefore, aesthetic is a feeling that needs to be born through good imagination and then translated either in two-dimensional or three-dimensional form, Winckelmann (1850). However, young people do not have the patience and do not care about the knowledge about TP as their own traditional woven cloth. Young people are more interested in simple and easy jobs. In contrast, a weaver takes a year to master themselves in producing TP.

The value of beauty in the pattern on the weaving has a meaning and philosophy according to the wisdom of the weavers. Every woven product, especially TP, has its own meaning to the point that it has become the clothing of the nobility. Making patterns that change according to modernity is certainly done by weavers who have high creativity and skill. However, the aesthetic value of TP weaving is not fully understood by most weavers today, this is because weavers are only focused on commercial value and do not emphasize the traditional beauty value of TP. Fatin Amirah (2014), stated that pattern selection is often done but there is a lack of main factor knowledge among weavers and pattern designers to produce the pattern design.

RESEARCH OBJECTIVES AND RESEARCH QUESTION

The objectives of this study are,

- a. Identifying the patterns found in TP
- b. Analyzing the value of aesthetic against the design in TP

While the research question is as follows,

- a. What is the pattern on the TP?
- b. What is the value of aesthetic to the design in TP?

METHODOLOGY

This research uses a qualitative descriptive approach. The purpose of descriptive qualitative research is to describe, explain and visualize in detail the subject that is being studied. Through a qualitative approach, abstract information (intangible) such as the concept, point of view and philosophy of the weaver and his work can also be documented.

In this study, the researcher will conduct interviews with weavers who are individuals who are the 11th generation of Karaeng Aji descendants who are more focused on traditional patterns. One of them is an officer of the Royal Pahang Weaving Skills Institute, Pahang

State Handicrafts who teaches a lot of contemporary designs. A total of two informants will be interviewed and these two informants are weavers who are categorized as experts or "Adiguru Tenun". This interview process also uses a structured interview technique that shows the researcher using a list of questions or themes to answer as a reference.

Through formal and structured interviews, the function is to explore the views and opinions among informants related to the effort in order to answer the objectives of this study. In addition, unstructured interviews were also conducted with informants. Usually, this unstructured interview happens when the informant adds or explains in detail together with the demonstration. According to Sugiyono (2008:140), both interview techniques will be able to help the researcher obtain the desired information and coincide with the requirements of the study.

In addition, the researcher also carried out a bibliographic research technique that involves the analysis of documents such as books, notes, saved records and so on, that are related to the beauty of TP. Through the combination of these data collection techniques, the researcher is confident that he will get the necessary data and be able to answer the research objectives.

LITERATURE REVIEW

The impact of aesthetic in a weaving is when the gold threads are arranged interspersed in the loseng and pakan threads to produce exclusive and luxurious motifs and designs. Zainon Ismail (1990) stated that with the arrangement of motifs and patterns filling the woven fabric, it has featured special characteristics which is Malay decorative art where the arrangement of motifs and patterns on the head of the fabric is important and symbolic.

Mohd Affandi Hassan (1996) stated that aesthetic is a natural human nature in accordance with the form of its occurrence which is perfectly arranged. Aesthetic has two groups of limitations, which are objective and subjective. Objective is aesthetic that can be seen, felt and real, while subjective beauty is a subject that cannot be seen, but can be felt by the heart.

The aesthetic of patterns and motifs in weaving is a variety of decorative textile surface patterns that serve to beautify, beautify and add value to a textile surface (Harozila Ramli, 2021). He stated that the motifs that produce patterns have such an important influence in determining the characteristics and functions of a textile. He added that textile art is closely related to its own beauty because it can produce handicrafts that have a high value of beauty and cannot deviate from discussing about ornaments or decoration, motifs and

designs. Malay textile arts such as *tekat*, *batik*, *weaving*, *songket*, *weaving* and so on emphasize the issue of beauty in producing a craft product.

Herbert Read (1946) states that aesthetic is a unity of formal relationship from observation that can create a sense of pleasure (Aesthetic is unity of format relation among our sense perceptions). In the context of textile art, the concept of aesthetic is a positive aspect and it involves the feelings of an individual optimally so as to reveal a satisfaction achieved through appreciation, perception, interpretation, and the process of art production and evaluation.

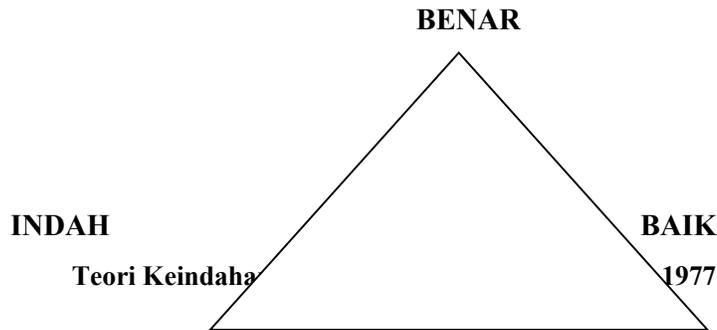
In Pahang, weaving activities existed before the arrival of a Bugis chief named Karaeng Aji (Habibah Abdul Jabbar 2016), but TP became more known after their arrival by injecting TP patterns and motifs. The aesthetic of traditional TP production is because it still maintains the characteristics of hand-made as the core of the cultural identity of the Pahang community. The specialty of TP lies not only in the delicacy and high quality of the traditional quality but also in the beauty of the complementariness by using "small flower motifs" interspersed with Pahang-style designs. The original fabric is plain, checked and striped. In accordance with the rapidly developing technological progress, TP also develops in accordance with the current demand with a variety of more modern and contemporary beauty designs.

THEORETICAL TRACKS

In this study, the theory used consists of Sidi Gazalba's theory (1977) by placing truth and goodness as absolute rights and Syed Zulflida's (2004) six principles of Malay aesthetics. According to Gelso (2006), theory is the basis for the analysis process carried out by researchers. A researcher will use theory to describe and explain his view of something and then give meaning to the findings Gelso (2006), Bachman & Schutt (2007), Stam (2007), Creswell (2009), Harlow (2009), Gay & Weaver (2011).

The theory from Sidi Gazalba (1977) is the basis for the concept of aesthetic in art. It involves human relationships with pleasant forms. Pleasant art will give a very deep appreciation of the community to explore the work more deeply. It is an effort to look at the beauty of the production of woven designs. In addition, the theory is also expected to highlight all the aspects that affect the process of creating patterns in TP. Therefore, the researcher aims that this theory will be able to further clarify the perspective and scope of the subject being studied.

In order to determine the positive and negative aspects of a work, there are two main things that are emphasized namely ethics and aesthetics (beauty). According to Gazalba, work ethic in producing a work determines the form of the work while aesthetics (beauty) determines whether the work is beautiful or bad. Characteristics that make up something beautiful such as unity, harmony, symmetry, balance and opposites.



For Syed Zulflida (2004) on the other hand, there are six basic principles of Malay aesthetics which form the basis for the formation of aesthetics for any product or artwork produced by Malay artists, namely, the relationship with nature, the role of craft goods, unity, contrast, symbols and harmony and balance. He also believes that craft products are a reflection of the artist's observation of the beauty, form and life around him. According to him, the beauty described by the Malays is what is experienced through involvement and observation of the surrounding nature such as fruits, branches, roots, forests, trees, flowers, animals, villages, leaves, branches, nature and palaces.

Through aesthetics, a situation, form, basis or concept of beauty or beauty, especially in the context of art, will be able to be concretely explained. It is also a study of how the reaction or response that exists from emotions and mental acts on the beauty of a work of art. In summary, Malay aesthetic art is based on the meaning of beauty, and the attractiveness that pertain to the taste and experience found in the environment to give birth to beauty and aesthetics according to its own culture.

FINDING AND DISCUSSION

In this section, the researcher will discuss the findings of the study after the analysis process is done. In general, TP is an object that contains the value of beauty like other art objects. However, each art object contains its own aesthetical value. In the statement of Othman Mohd. Yatim (1989), beauty is often associated with a sense of joy, pleasure, satisfaction that is good and valued. He added, something that is pleasing and pleasant is usually the feeling that is born from the audience towards a beautiful object, which is said to

have art in the context of culture and art that fulfills the aesthetic value (beauty). This section will be divided into two parts, namely, looking at the beauty of the TP design and the beauty of the TP manufacturing process

AESTHETIC OF DESIGN TP

A pattern is a repeated arrangement based on a motif and made in an organized, horizontal, vertical, diagonal or free manner. According to the Glossary of Malaysian Culture (1995), design is the basis of a work of art such as fashion, fabric, songket and other jewelry products that have their own beauty and identity. For TP, weavers basically present a traditional pattern that features a pattern of horizontal stripes, bees, standing stripes and shrimp pins. For the contemporary concept, the design is beautifully arranged and processed with various variations according to the symbolism of the state of Pahang. TP has its own special features from the design that displays beauty so that it has a high aesthetic value.

TRADITIONAL MOTIF TP

After the analysis is done (identifying the pattern of the TP), there are three types of motifs used in the old TP. They consist of;

- a. plants (fruits, vegetables, flowers) that exist around the weavers' residence and are also their food.
- b. animals that are around the weavers and used as food
- c. Pahang flag

Plant motifs

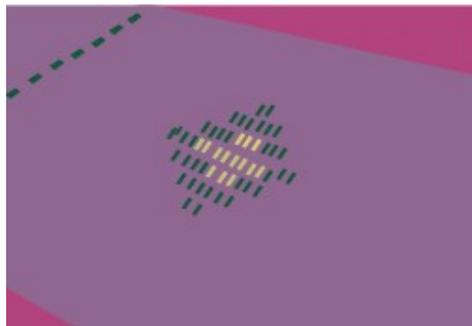
Among the plants used as the basis of TP motifs are;

- d. bitter melon (*Momordica charantia*)
- e. areca nut (*areca catechu*)
- f. cloves (*Syzygium aromaticum*)
- g. Selambar nibong (*Oncosperma tigillarum* syn. *O. filamentosum*)
- h. tubok Sekampung,
- i. Usek pattern, and
- j. Flower pot

According to Haji Ishak Bin Yaakub (2013), the Bunga Colek motif found in TP is inspired by the beautiful flowers created by Allah SWT. Bunga colek has a "tail" which is one of the "identities" of TP that distinguishes it from the weaving of other states.



Picture 1 : Colek Flower and Tails



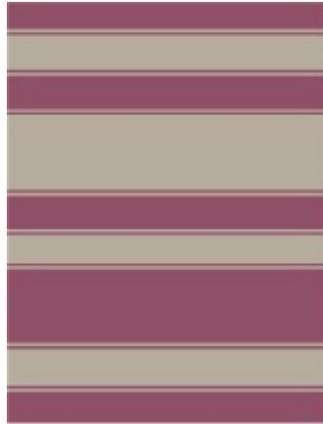
Picture 2 : Cengkih Flower

As for the Cengkih Flower motif, the weavers also use golden colors to highlight the aesthetic and elegance of TP.



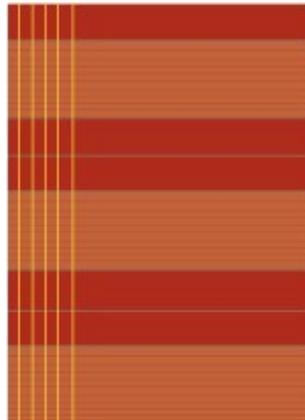
Picture 3 : Peria Seeds

The peria seeds motif is a natural element, especially a plant symbol that influences the thinking of the Malay community in the production of TP. The image featured in TP is the result of the experience of weavers who are experienced in seeing the nature around them. The choice of peria image is the result of a long reflection of the weavers in the effort to produce TP fabric.



Picture 4: Selumbar Nibong

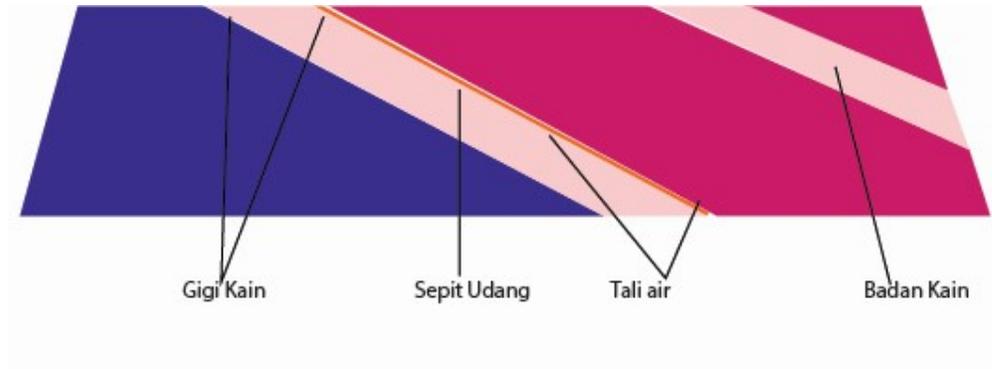
As for the Selumbar Nibung motif, the weavers place a clamp strip between the boxes on the part that divides the two different colors.



Picture 5 : Tubok Sekampung

Animals

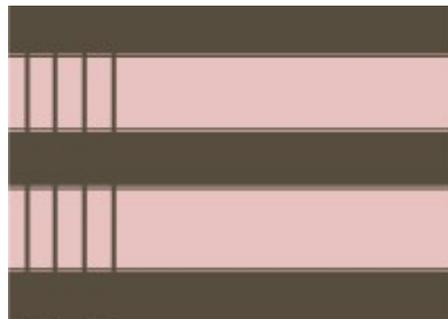
In addition to fruits, weavers also use animals as a source of inspiration for TP motifs. For example, Nortipah (2020) said that, one of the special features of the TP motifs is the pattern on the legs of the fabric which uses the '*Sepit Udang*' pattern which is one of the famous motifs, beautiful and highlighting the beauty of TP.



Picture 6 : Sepit Udang (illustration of the position of sepit udang)

The fine lines of the Sepit Udang motif overlap each other which symbolizes the precision and efficiency in the division of thread colors.

Corak Pahang



Picture 7 : Corak Pahang

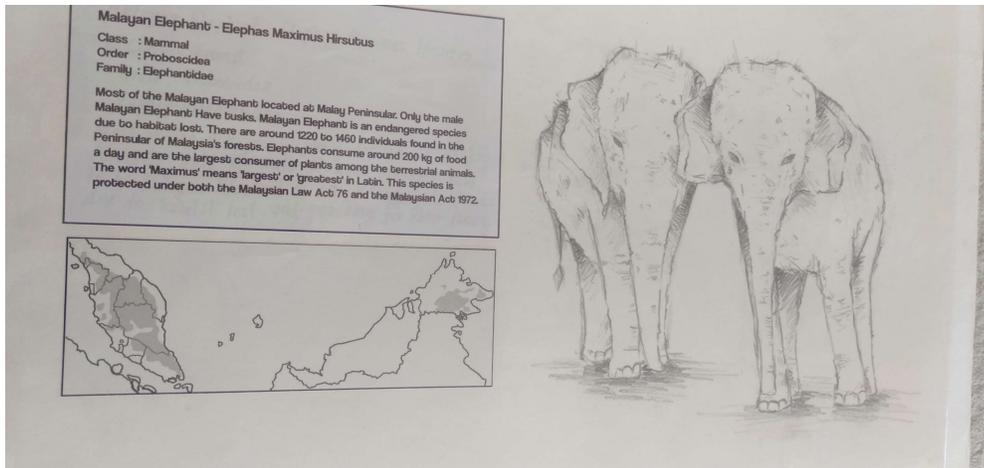
As for the Pahang pattern, the weavers refer to the state flag pattern which has two basic colors. In addition, the clamp strip in the middle is used as a divider that acts to highlight the color tones used.

CONTEMPORARY DESIGN TP

TP contemporary motifs are simpler and simpler. Contemporary modern designs that are simplified or simplified make TP have an aesthetic value in producing the effect of interwoven gold threads compared to the original complex designs. The selection of "subject matter" (lesson material) is based on research pictures that use the subject selection to a symbol that is well-known in the land of Pahang, which is elephant.



Picture 8: Kuala Gandah Pahang as a sample to produce TP designs and motifs



Picture 9: Sketch on picture research to get the TP design pattern. The texture found on the elephant's body.



Picture 10 : The selection of the use of color is made to get a more interesting impact. The production of TP requires sharp vision, patience and precision of a weaver where the weaving of elephant parts is taken into account.



Picture 11: Braids and colors are chosen according to current needs



Picture 12: The braided line of the elephant's body is made into a cloth that is beautifully arranged and processed with various modern and contemporary variations



Picture 13 : Colek flowers are placed on the TP as a complementariness for the TP fabric

(Cik Minah Sayang Collection, Keladi Island 2020)

FUNCTION OF TP DESIGN

TP as a form of woven fabric that functions as symbolism and meaning that is used as maternity clothes. The utility function of TP is clear, which is not detached from cultural values. According to Ku Zam Zam (1984) in terms of the cultural context, the area that fulfills the aesthetic value (beauty) of humans is the field of art. He also explained that art is closely related to culture because it is an actual part of culture. In the act of appreciating art, the production of art that can give satisfaction to the sense of sight is divided into two, namely two-dimensional art found in textile art, and three-dimensional art known as visible art found in sculpture.

AESTHETIC OF THE DESIGN PROCESS TP

One of the most profound aspects of producing a work of art is design. The first thing is related to the production process of the TP pattern, which is the lozenge thread is placed on the cake and then adjusted by stretching and strengthening. The process of weaving begins with a treadle under the '*kek Pahang*' to change the position of the thread on the loseng. The pulling stick will be pulled to move the crane in the crane section. The movement of the left and right rake allows the weft pakan to be interspersed with the weft loseng. The aesthetic of tarak is determined by the weft that

allows pakan of different colors from the loseng to be crossed. The tapping board is tapped to arrange the thread and this process is repeated until it is finished.

The subtlety and beauty of the pattern as unity, harmony, symmetry, balance and contrasting in accordance to the wisdom of traditional handicraft designers in mixing TP patterns. The wisdom of the Malay handicraft makers exhibiting the beauty of TP can be seen through their high skills. The skill can be seen during the manufacturing process, the efficiency of using '*kek Pahang*', the diligence in preparing the handicraft and the elegance of the wearer.

CONCLUSION

In conclusion, the aesthetic of TP design determines the special beauty where it symbolizes the meaning of culture. Each TP design is designed with a written and implied meaning and philosophy. According to Zainon Ismail 2006, the aesthetic in a weave is often referred to the meaning of its function where each design has a symbol of power. This can be assessed through design. TP pattern is the basis and backbone of TP woven appearance. Based on various observations, TP weavers are still found using old patterns dominantly in the process of weaving TP because of their high aesthetic (beauty) value, however contemporary modern patterns are also used in accordance with the trend of modernization in accordance with the progress of the world which has changed the pattern of human thinking which seeks something that innovates. The beauty of the pattern that adorns the TP is meaningfully processed with wisdom by the weavers.

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