

A Study on the Development of *Cucuk Sanggul* Design in the 15th to 16th Century

Aiqa Afiqah Isnin¹, Arba'iyah Ab Aziz², Mohamad Kamal Abd Aziz³
{aiqaafiqah1@gmail.com¹, arbaiyah@uitm.edu.my², mkamal054@uitm.edu.my³}

Creative Art, Universiti Teknologi MARA, Shah Alam¹; Visual Art Department, Faculty Communication, Visual Art and Computing, University Selangor^{2,3}

Abstract. *Cucuk sanggul* is a personal adornment accessory worn on the head. *Cucuk Sanggul* is one of the cultural heritages of Malays objects that are still being used as a medium during Malay community ceremony including daily activities, worship, performance and weapons as well as used in official and royal ceremonies. This *cucuk sanggul* is an accessory that is beautifully designed and decorated with various type of design and has different motifs. The aims of this research are to identify the development and study meaning the types of motifs and design that's found in *cucuk sanggul* the meanings of *cucuk sanggul* are different and most of them are related with the Malay philosophy. However, the modernization has transferred the design of *cucuk sanggul* to a very simple design and motif which are more minimal and plain. The study conclude that Malay *cucuk sanggul* need to be preserved in terms of the forms, function and meaning and can be sustained and valued by the future generation. Besides that, the Malay community not only follows the tradition but also the appreciation and interpretation for the *cucuk sanggul*.

Keywords: *Cucuk sanggul*, motif, head accessories, Malay, Design.

1 Introduction

Cucuk sanggul is an object is often used in the community, especially when conducting ceremonies and tradition including weddings, which is a popular practice among Malay community. Generally *cucuk sanggul* knows as a symbol for the Malay community to deliver a purpose and desire. In Malay culture which is also known as a status symbol of elegance, luxury, and caste (Anwar Din, 2007).

There are several meanings of *cucuk sanggul* there also called as *Pacak sanggul*. In the Malay world *cucuk sanggul* is known as *Tusuk Konde*. The *cucuk sanggul* is divided into two components which is head and body. The head part usually round in shape and the size is quite large depend the types of motif and the taste of the wearer. There is a part of the *cucuk sanggul* head has a small secret storage and is hidden in a beautiful decorative design. While on the body can reach a height of eight until thirteen centimetres. The height of the *cucuk sanggul* is depend on the thickness of the hair and the way it is inserted.

Kebudayaan Melaka mentioned that have ten types of form *cucuk sanggul* with their research stated which is *Cucuk Sanggul Getar*, *Cucuk Sanggul keeping*, *Cucuk Sanggul Pecah Lima*, *Cucuk Sanggul Pecah Enam*, *Cucuk Sanggul Lintang*, *Cucuk Sanggul Sudu*, *Cucuk*

Sanggul Jurai, Cucuk Sanggul Berurai, Cucuk Sanggul Larat, Cucuk Sanggul Bedik. 'Cucuk Sanggul' used by *inang* and *dayang* palace are *sanggul sudu* which is simple and light while *sanggul* nobility and royal family are known as *sanggul larat* and *sanggul lintang* more beautiful. *Sanggul Lintang* is a complementary accessory for Empress, *gundik-gundik* and royal princesses. *Sanggul lintang* being part of the official equipment and worn during the day of state majesty. *Sanggul lintang* made of gold and silver inlaid stones and diamonds and can weigh up to over 5kg. For full-dressed female dancers, it will be decorated with a 'Cucuk Sanggul' consisting of three types namely, *siput tegang, siput cekak and siput lintang*, also be customized with a scarf or a headgear.

Cultural heritage has grown in our country's industry and requires more in-depth exposure to peel all intents and implicit forms in *cucuk sanggul* income in this industry. Generally, the approach to retain this Malay traditional item can be developed based on all the information on cultural heritage and traditions of the community..

2 Literature Review

The culture of objects or materials is one of the arts that consists of physical objects or referred to as artefacts. Physical objects or artefacts are tools or utensils created by craft artists for daily use that are of artistic value for use in daily life in a society and the expertise of manufacturing has been inherited for ages. In the Malay community, especially among the objects of art that created are *songket* fabrics, wood carving, silver carvings, boats, dishes, kitchen utensils, *keris* (dagger), cake mould and also adorned themselves with ornaments (Nazariyah Sani, Husin Fateh Din, 2015).

The use of personal adornment continues to grow according to the path practised by humans beginning in ancient times. This led to more challenging developments when ancient humans first discovered gold and used it in various aspects. Eventually, humans began to improve their creations step by step by using gold based on their religious influences and beliefs to transform impressive artistic creations.

Personal adornment has become the legacy of the Malay community consists of two types of precious and high-value metals namely gold and silver. These two metals are highly valuable used also by rich people as living collateral to collect the inheritance.

Cucuk sanggul accessory is one of the best accessories created by Malay craft artists in the art of metal carpentry/metalworking. This *cucuk sanggul* accessory displays the uniqueness of the shape and variety of decoration and symbolizes its own identity. According to Norimah Seman (1994), *cucuk sanggul* is a hair styling tool decorated with various types of motif carvings and the fine result of its manufacturing. In addition, *cucuk sanggul* is also known as the ultimate accessory in the accessory Malay ornament worn on the head. This *cucuk sanggul* accessory worn by the previous society when decorating themselves and is a complement wearing traditional Malay clothing and ceremonial clothing (Nur Aishah Ismail, 1995).

2.1 Types of jewelry Malay women

The accessories are complementary and radiant to the wearer regardless of male or female. Since the ruler monarchy of the Sultan, the personal adornment accessories are considered as the symbol of a position in the Malay community. Almost all earlier women's accessories were made of gold, silver, or copper. The patterns or motifs used are also characteristic of flora and fauna and some will be decorated with gemstones.

Women in ancient times, give great importance of emphasis on the use of jewellery. In this study, Malay women preferred *cucuk sanggul* for their hair accessories. There are many types of Malay jewellery, among them are the pendant copper, crown, pending, tanti and anklet (Norhafzan Jaafar 2017).

a) *Cucuk Sanggul*

Cucuk sanggul was also one of the jewels of the Portuguese Malays, Indians and Baba Nyonya for styling their hairs. Women at those time are fond of keeping their hair thick and long. The hair looks even more beautiful when decorated with various shapes of *cucuk sanggul*. *Cucuk sanggul* has various shapes, there is latitude, low, high, double bun and *sanggul kelongsing* which are known according to the community in their respective districts. Its distinctive decoration is a compliment to women's jewellery. Various types of *cucuk sanggul* differentiate the status of the wearer. In the old days, most Malay women used hairpins to comb the hair and strengthen the bun on the head so neat and beautiful. The daily use of *cucuk sanggul* is worn for one set only. While for brides and dancers they use three, five, or seven sets of *cucuk sanggul*. There are various types of *cucuk sanggul* that have been found including strong *cucuk sanggul* (*cucuk sanggul teguh*), *cucuk sanggul bedik*, *cucuk sanggul sudu*, *cucuk sanggul jurai*, *cucuk sanggul goyang*, *cucuk sanggul getar*, *cucuk sanggul keping*, *cucuk sanggul selak*, *cucuk sanggul larat* and *cucuk sanggul lintang*.

b) *Dokoh*

Dokoh is a women's accessory worn around the neck and has three plates made of copper, silver or gold. *Dokoh* is made of copper and is usually reddish-yellow like gold. This *dokoh* is used in the form of a set of three seeds of the same shape or different shape, but with a uniform motif, namely two round seeds of the same size and another mother's hollow heart shaped brooch pinned at the top. This *dokoh* is usually matched with *baju kebaya* or *baju kurung*.

c) *Pending*

This pending adornment has long been created and has been used by various races in Malaysia and what differentiates it is in terms of decoration and pattern. This pending accessory showcases the uniqueness of the decorative variety and also symbolizes the identity of the body. In Malay art jewellery, pending is one accessory that is worn by the ancients on their waists. In addition, the pending is also part of the clothing of the ancient society which was used as part of the ceremonial attire. There are various types of pending designs and functions that have been discovered. Among them are leaf-shaped pendants, oval, round and square.

2.2 The function of *Cucuk Sanggul*

The *cucuk sanggul* position in traditional Malay is closely related to the system in the Malay community. Therefore, whether in small or large event, *cucuk sanggul* takes precedence. The role of *cucuk sanggul* is widely used in Malay customs such as weddings, performance, worship etc. From the classical texts of *Hikayat Seri Kelantan and Syair Dang Sirat*, that used textual approach found out that *cucuk sanggul* have two main functions in the Malay community which in direct and indirectly. Normally, the origin function of wearing *cucuk sanggul* in the community of Malay women back then is to tighten their hair bun. During that era, women have a long silky hair, which needed to be curled or knotted to form a hair bun. This is due to the community's social culture did not allow the women to cut their hair in short. The usage of *cucuk sanggul* as a pin hair will ensure the hair knot will stay to its position.

The use of '*Cucuk Sanggul*' also is able to differentiate social status. Personal self-esteem at that moment is seen to play a big role in differentiating the status of individuals in society. Many women from the upper classes such as the royal family, they will pin and empower their hair with '*Cucuk Sanggul*' made of gold or silver. In the Malay world, the production of a '*Cucuk Sanggul*' is made of gold such as silver material from the royal appearance as a result of the production of gold jewelry made in the palace. Therefore, the use of all personal jewelry made of gold is limited only to royalty. There is also a belief that the '*Cucuk Sanggul*' on this head actually symbolizes the great responsibility that the bride or wife will bear.

2.3 Designs and Motifs on *Cucuk Sanggul*

As stated on Kamus Dwibahasa (2008), motif is described as a design that arranged constantly in order to create patterns in cloths and other objects. It also described as the design drawing in the creation of an art object. Kamus Inggeris-Melayu Dewan (2005) defined motif as a design or material, while Kamus Dewan (2005) defined it as a basis or pattern in a painting (or carving or something else). The term motif in this study includes motifs created to obtain a design on the *cucuk sanggul*.

Motifs produced according to arrangement are classified depend on either single or multiple arrangements, which may produce patterns and function as decorations. The term motif and pattern also refer to the use of decoration on textiles and its own specific meaning. Designs, which are popular among the Malay carvers, are of two basic types, namely 'cut-out' design and 'carved in low relief', which serves as a ventilation panel, to admit air and light. The common design in Malay art and crafts is the 'awan larat', which is generally represented in the form of 'coiling leaves and branches'. It's repetition of almost a similar design beginning from one end to the other (Wan Hashim Wan Teh, 1996).

According to Arba'iyah Ab Aziz (2010), the context of Malay art is a tribute to the beauty and wonder of Malay art itself. *Cucuk sanggul* is also included in the object of art, beauty and appreciation, especially when its use is boundless. The concept of Malay aesthetics often has particular important to the meaning as described by the Malays through experience and observation of the environment. This can be associate to the motifs and patterns that exist in *cucuk sanggul*, in which each motif used is based on the environment, flora and fauna, and is associated with meaningfulness (Siti Zainon, 2018).

Syed Ahmad Jamal (2000), in aesthetic interpretation of Malay art begins with nature and then move on to designing a back to nature motif. Such evaluations can be linked to the motif used in *cucuk sanggul*, but they are still reliant on the plants itself. *Cucuk sanggul*'s floral design produces life motifs that have impacted other religions like as Hinduism and Buddhism as contrary to Islamic values. This statement supported by the existence of several floral designs that are on the *cucuk sanggul*, instead of images and sketches of animals, except on the Pahang in *cucuk sanggul*, This is because several types of in *cucuk sanggul*, have animal motifs such as birds and mythical insects to distinguish between shamans royal or shamans citizen.

In terms of motif, it can be divided into five categories: cosmic motif, flora, fauna, geometric, and calligraphy. Both cosmic and fauna motifs can be traced back to pre-Islamic times. Because carving of real creatures is prohibited in Islam, the fauna motif is rarely employed in Malay craftsmanship (Wan Hashim Wan Teh, 1996).

When creating a motif, certain guidelines must be observed; these guidelines are tied to Malays' traditional beliefs. To begin, a plant's new growing branch must come from behind or beneath the previous branch. This is representative of the Malay cultural standard and belief that the old must take precedence in their daily interactions with the younger. In Malay society, older people are accorded a higher status than the younger people because of the former's earlier experience in life and longer experience is synonymous with better or wider knowledge.

Secondly, when two leaves meet or are in close contact with one another, the sharp end of the leaf cannot touching the other one. The symbolic meaning of this is that in one's life, one cannot hate or despise or cause hardship to others. Living in peace and having a good relation is a virtue as compared to conflict and antagonism. This is related to the word that all Muslims are brothers and sisters to one another.

Thirdly, a piece of design should not be too complicated and lavish. There should not be a several of combination motifs to form a sophisticated formation. This type of design is regarded as drunk and drunk is forbidden in Islam. It would also appear unpleasant to the eyes.

Fourthly, the design should not be stiff. It must have the feel of softness of the carver. And finally, a small branch should end in a fold. It refers to life as a whole in this world where there is the hereafter that one must be prepared for. One must also seek knowledge to uncover all the mysteries in this world (Wan Hashim Wan Teh, 1996).

While the animal motifs selection based on three benchmark, which are uniqueness, edibility and Hindu influence. Finally, the choices of motifs from earth sources were based on uniqueness and symbols. From the technical perspective, it was found that flora motifs were used more often (Haziyah Hussin, 2010). All manners of decoration can also be recognized from its adherence to Islamic tradition prohibiting depictions of the human form or animals and replaced with beautiful curves of the Arabic alphabets with environmental branches, leaves and beautiful flowers inspired by everyday life (Mubin Sheppard, 2011).

Several motifs come from the name of Malay food. There are several motifs which are believed to have been influenced by Hinduism, as the initial, strong Hindu influence on the Malay society before Islam expand across the Malay Peninsula, where after most of the Hindu motifs are modified because Islam forbids compositions that look like animal and human forms. Over

time, a variety of motifs and patterns inspired from nature were ingeniously incorporated and known as the motifs of the Malay world (Mohd Taib Osman, 1997).

3 Research Methodology

This is a qualitative research and findings are obtained by the means of historical and descriptive approach. Data is analysed based on the *cucuk sanggul* collector and curator who are collecting the *cucuk sanggul*. The geographical area of research data collections is only covered in state of Pahang and Malacca. There is an one to one interview session among the curator and staff Museum Sultan Abu Bakar, Art historian and *cucuk sanggul* collector. The selected respondents would be among whom have the expertise and background knowledge of the *cucuk sanggul*. According to Kamarul Azmi (2012), this qualitative study is also descriptive in which data collection is obtained from oral or written words about the way of human behaviour can be observed. Through this method, will help researchers to explain and understand in detail the appearance, function or history that lies behind these unique *cucuk sanggul* artefacts in the cultural aspects of the Malay community.

4 Analysis of Data

Data collection and observation were conducted in several museums and collector that have been chosen based on the collection of Malay *cucuk sanggul*, which are located around Pahang and Malacca. 5 samples of *cucuk sanggul* were observed from Museum Malacca and Museum Pahang according to the selected years which is 15 century.

Table 1: Cucuk Sanggul Analysis

State	Year	Category	Design	Motif
Pahang	1574	Figura	Cucuk Sanggul Teguh	<input type="checkbox"/> Women Anatomy
Pahang	1576	Fauna	Cucuk Sanggul Teguh	<input type="checkbox"/> Buffalo Head
Pahang	1614	Figura	Cucuk Sanggul Teguh	<input type="checkbox"/> Palm
Melaka	1885	Flora	Cucuk Sanggul Teguh	<input type="checkbox"/> Betal leaves Cempaka White Flower

Based on figure 1 above, there are four *cucuk sanggul* were in *cucuk sanggul teguh* shape that is most common used in the Malay community until today. There are only one material used in four types of *cucuk sanggul*. Copper is a materials that most often used in his century.

The material for every *cucuk sanggul* plays an important role as to represents the status of the owners and their class. However, there are also *cucuk sanggul* done for ordinary people such as copper. This statement can attributed to the opinion by Yahya Ismail (1989), which stated that former *cucuk sanggul* are usually made of copper, silver and wood. The results of the

study conducted by researchers found that in 1570 to 1885, the *cucuk sanggul* did not have a drastic design development either in Pahang and Melaka.

The motifs of *cucuk sanggul* were divided into three which is flora, fauna and figure. Referring to Shahidah (2020), they are stated that the material used to make the *cucuk sanggul* also affects who the owner is. It can also symbolize the status and class of the owner. three of them are shamans according to the choices of motif that decorate in *cucuk sanggul*. While 1 piece on display are owned by an ordinary people.

Table 2: Cucuk sanggul Teguh 1574





Design	Motif of <i>Cucuk Sanggul</i>
	
	

Table 2 show the *cucuk sanggul Teguh* from 1574, using iron and copper to produce a golden yellow colour. *Cucuk sanggul teguh* usually use only a single motif and do not use any combination of other motifs. Usually, the wearer of a *cucuk sanggul* with a fauna motif and figura is worn among shamans or midwives. It is also used by newly married women and women who want to have children. According to the curator of the Museum of Pahang Puan Shahida also explained in the Malay community has gained influence from the outside because of the position of Pahang, as a port from China and India.

The motifs used are considered important and experimental with organic shapes. The craftsmanship feature a wavy oval shape representing the chest, breasts and hips. The face, neck and lower legs appear to be removed. Based on expectations, the carving only focuses on certain parts related to fertility and reproductive function. If compared from both sides, then the front part is more preferred than the back part indicating that it is indeed to be seen from the front side. Because of frontality ("front part ") is a character that was widely featured in religious artworks in subsequent centuries, this excessive combination of frontality and symbolism concluded it was archaeological Venus of Willendorf was the goddess of fertility.

Table 3: *Cucuk sanggul Teguh 1574*

Design	Motif Of <i>cucuk sanggul</i>
	
	



Based on table 3 the *cucuk sanggul* was made in 1576 using a single motif that is categorized as fauna. This *cucuk sanggul* is made of iron and copper. *cucuk sanggul* is worn solely by the people for worship activities by the early Malay community, especially the fishermen. This *cucuk sanggul* is used as an amulet for fishermen. The motif of buffalo head is used for the worship of the sea ruler which is very important for fishermen aimed at the abundance of fish catch, also to encourage the safety of the fishermen during activities at sea. Activities of worship are still practised by the Javanese Malay community

The only motif used is from the category of fauna which is a mammal named buffalo or its significant name *Bubalus bubalis* This mammal the horn grows downward and backward, then curves upward in a spiral. Buffaloes are a very important source of animals as they supply draft power of animals, meat and milk in at least 67 countries. However, the use of *cucuk sanggul* which is characterized by fauna is usually used by shamans. worship of the sea ruler which is very important for fishermen aimed at the abundance of fish catch, also to encourage the safety of the fishermen during activities at sea. Activities of worship are still practised by the Javanese Malay community.

Refer to Ansaar 2017, *Maccera 'binanga* is one of the rituals as well as a symbol of the fishermen's closeness to natural phenomena and becomes a spiritual agreement between human hopes and the spirit of the sea as a source of livelihood. The offerings offered at the mouth of the river during the ritual depict a sincere attitude of sacrifice accompanied by prayers for safety so that the fishermen get a bountiful catch and the sea is friendly to show its stomach to humans.

Maccera 'binanga ritual so that during the fishing season, fishermen can get a lot of catch. Similarly, while carrying out their activities at sea, they remain safe to avoid calamities and the interference of evil spirits. In the implementation of this ritual ceremony, in addition to religious functions, social functions, and economic functions, it also contains various cultural meanings that are very important in the life of the fishing community, especially those residing in Bentenge Village.

Table 4: *Cucuk sanggul Teguh 1574*

Design	Motif of <i>Cucuk Sanggul</i>
	



Referring to table 4 this *cucuk sanggul* is known as *cucuk sanggul teguh* which was designed in 1614. *Cucuk sanggul* is categorized as *cucuk sanggul teguh* because it has a strong stem and only uses one motif. The design uses a figure motif because it is believed to have been influenced by Buddha. *cucuk sanggul* uses a palm motif and Chinese calligraphy showing that the Malay culture has been influenced from the outside because of the strategic position of Malaya at that time.

According to Puan Syahidah, this *cucuk sanggul* is used by shamans or village shamans. The palm motif refers to the fortune-telling of a person. The Buddhists believe in fortune-telling through the palm of the hands to determine the future, soul mate, career and others through the supernatural.

Table 5: Cucuk sanggul Teguh 1574

Design	Motif of <i>Cucuk Sanggul</i>

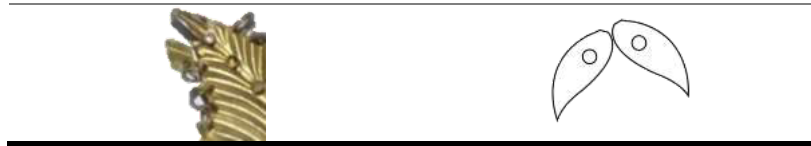


Table 5 show this cucuk sanggul design is categorized as cucuk sanggul teguh has a flat surface that is not too raised with a minimal design. Cucuk Sanggul was made in 1885 from copper. This cucuk sanggul uses the flora of betel leaves as the main motif and is decorated with white *cempaka* leaf. Betel leaves is a plant that has a high value in society. The four types of betel leaves commonly found in Malaysia are Malay betel (sirih Melayu), Chinese betel (sirih Cina), and Keling betel prawn (udang sirih Keling).

Betel leaves are very important in wedding ceremonies and community engagements. This is because betel is often used as a delivery material called betel ‘Sirih Junjung’. Sirih junjung is a must and is used as the main item in weddings. Sirih junjung is usually composed and decorated with betel leaves.

The Malay community in the past usually give Sirih junjung to the guests who come to visit the house where betel is used as a kind of snack in which a piece of betel leaf cleaned with a little lime. Finely chopped nuts are placed on top of the leaves along with the gambier. Betel leaves are then used to wrap this material before being chewed.

In traditional medicine, betel is widely used especially for diseases that are said to be caused by possession of the supernatural. Betel contains essential oils used to treat diseases such as vaginal problems, bad breath, cough, inflammation of the mucous membranes of the eyes, trauma, palpitations and postpartum fever.

5 Results

The results of the studies that have been conducted by researchers found that there are various types of sanggul design adopted by women during ancient times like *cucuk sanggul teguh*, *cucuk sanggul bedik*, *cucuk sanggul jurai*, *cucuk sanggul goyang*, *cucuk sanggul keping*, *cucuk sanggul getir*, *cucuk sanggul sudu* and *cucuk sanggul selak*. However, the development of the design of cucuk sanggul from 1570 to 1885 was not so drastic and had only one design, namely the cucuk sanggul teguh. Each type of *cucuk sanggul* and the material used to design cucuk sanggul has different functions based on the wearer. Each group has a different type of cucuk sanggul according to caste and rank. The use of *cucuk sanggul* also depends on the conditions of the place to go.

Table 6. Material and Design of Cucuk Sanggul

Year	Materials	Design
1574	Cooper	Cucuk Sanggul Teguh
1576	Cooper	Cucuk Sanggul Teguh
1614	Cooper	Cucuk Sanggul Teguh
1885	Silver	Cucuk Sanggul Teguh

According to studies that have been done in the 15th century this has not had a rapid development in terms of materials used in producing *cucuk sanggul*. Most craftsmanship choose copper and silver materials as the basic materials for making *cucuk sanggul*. This 15 century, the design of the *cucuk sanggul* is also not very heavy and larvish only uses a single motif compared to other *cucuk sanggul*. The *cucuk sanggul teguh* is one of the simple and minimal *cucuk sanggul*. The material used also not combined with materials others such as gemstones, Batu Akik, Batu Delima and so on. However, in this century the development of motifs can be seen from the selection of fauna and figure motifs turned to these flora motifs because the Malays were influenced by Hindus and Buddhists. But by the end of the 15th century Islam had grown rapidly, and motifs in the form of animals and anatomy figure began to be abandoned because Islam forbade it.

Table 7. Motif *Cucuk sanggul*

Category	Motif	Meanings
Flora	<input type="checkbox"/> Betal Leaves	<input type="checkbox"/> Plant a closely with the Malay culture, activities chewing betel leaf symbol speech, tenderness and discretion. <input type="checkbox"/> It smells fragrant and has traditional mecinical properties
	<input type="checkbox"/> Cempaka white flower	
Fauna	<input type="checkbox"/> Buffalo's head	<input type="checkbox"/> Beach worship and water spirit
Figure	<input type="checkbox"/> Women	<input type="checkbox"/> Fertility
	<input type="checkbox"/> Palm	<input type="checkbox"/> Divination future

The selection of natural motifs as decorative designs on fine metal carvings was found not to be much different from the selection of floral natural motifs used in other arts such as wood carving, *songket* weaving, batik and other arts. Based on the study conducted there are several main criteria that contribute to the selection of natural floral motifs in the art of fine metal carving. The first criterion that the craftsmanship chooses is the uniqueness factor in the flora. The uniqueness is in terms of shape, colour, smell, durability, function and so on. This uniqueness provides a source of inspiration for the sculptor to translate the unique features into a work of art that is also certainly unique. The diversity of flora forms, whether in the form of leaves, flowers or trees, inspires craftsmen to process the elements into interesting motifs. Attractive flower shapes such as jasmine flower, cape flower, guri crab flower, star anise flower, cempaka flower, star anise flower, clove flower and some other types of flowers are often the choice of artisans to be the main motif in their carvings. These flowers also have attractive colors

and fragrant smells.

Refer to Mohd Razaimi Hamat the selection of natural motifs is also based on factors that are readily available and not unfamiliar in the social life of the community. Natural motifs of flora, for example, involve many plants that are found to thrive around the yard or village. Some craftsmanship plant these plants in the home environment as decoration and a source of inspiration to them. These plants serve as food plants or home decoration. In addition, medical functional factors also cause natural motives to be chosen as motives. In the context of the community there are plants that are associated with the medical function and used for generations. Malaysia is very lucky to be endowed with various plants that have medicinal properties. The selection of natural motifs that have to do with medicine is also seen to give a spirit and strength to the wearer. The community was very influenced by traditional medicine, even now in the modern medical system. They believe that traditional treatments using natural ingredients are more effective and cleaner than modern medicine. Most of the plants that have medicinal properties consist of wild plants that live in the forest or that are grown in residential environments.

Factors of memories or sentimental values also influence the selection of natural motifs as fine metal carving motifs. For example, kiambang interest associated with the culture of harmony in society as mentioned in the parable of the Malay "Big Dipper kiambang then coalesce". This implies a motive natural selection also has to do with the philosophy of traditional Malay life. The last factor that influences the selection of natural motifs in sculpture is the artist's view and assessment of the wearer or owner of the material. Undoubtedly great craftsmen are able to assess and read the personalities of their clients. A skilled craftsman is also able to match the characteristics of the flora with the personality of his client. Craftsmen will usually choose natural motifs that give compatibility and give a great aura to their customers (Jamil,2019).

However, the selection of motifs in terms of fauna and figure no less memorable as the Malay ground has long influenced Hindu and Buddha. Chosen of this motif derived from traditional custom which is closely related to people Malay. Furthermore, most of the motifs of animals and this figure used by those who have supernatural knowledge and practice worship to restore the spirit and become a fortune teller.

6 Conclusion

Throughout this study, the *Cucuk sanggul* distinguishes the findings between design motif, form and content of the *cucuk sanggul* Pahang and Malacca. As an art form of *cucuk sanggul* is often worn by ordinary people but three of the *cucuk sanggul* was worn definitely by shamans according to their motif.

It can be concluded that the *cucuk sanggul* plays an important role in Malay community relations. It has a variety of form, function and meaning that is different from others but still has an interest depending on the ceremony, occasions and usefulness.

Cultural and artistic crafts should be maint and preserved because without both, we will be

able to recognize the history of civilization, especially for young generations. The aesthetic values of Malay *cucuk sanggul* are associated with intrinsic or implied the meaning as a description of the aspects of the philosophy, values, beliefs, principles and norms.

The beauty of art of *cucuk sanggul* through aesthetic activity which are used to conduct intelligence, sensitivity and creativity, as pointed out by Collingwood (1974), which are not just to see but to appreciate, approached up a sport invented just what is seen, but is created through a process of appreciative awareness eyes. Therefore, appreciation and observations are necessary to produce an aesthetic standpoint through the motif of the relationship between humans and the natural surroundings. Awareness was followed by the concept of art form is associated with the aesthetic beauty. However, in terms of perception is based on the environment and emulated in terms of composition and form.

Cucuk sanggul is now available in various designs that serve as souvenirs and gifts. The replica of *cucuk sanggul*, which is sleek and modern, is re-established as an award or prize to reward any person in gatherings and occasions. This relic of the nation's heritage should continue to exist in everyday life as symbol of modesty and courtesy, as the Malay community is rich in values.

A few recommendations were suggested for the next research in future. Due to the lack of documentation about the Malay cucuk sanggul especially from the context of the meanings, it is an honour to see that this research will expand more on the meanings behind Malay cucuk sanggul and its philosophy in the Malay society. The development of the form of cucuk sanggul can be more specific, such as the Malay cucuk sanggul variations through design transformation including the evolution and the changes.

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