



The value of environment in motifs Terengganu Songket Craft

Noriza Hashim¹ & Abdul Halim Hussain²

^{1,2}University Pendidikan Sultan Idris

Article Info

Received:

04 July 2020

Accepted:

30 August 2020

Publish

01 September 2020

E-mail address:

*corresponding Author:
noriza79@gmail.com

e-ISSN 2682-759X

Abstract

The study paper was aimed at seeing how the environmental influence in the production of Songket motifs among weavers at Kampung Losong Haji Mat Shafie, Kuala Terengganu. Production of Songket motifs is evaluated with the uniqueness of treatment design which has distinctive symbols and meanings. This research uses a qualitative approach in case study. Data collection is made through observations, interviews and visual recordings. Our interactive Miles and Huberman models are used in analyzing the data that is acquired continuously throughout the field work. Use of interview methods. The results showed that environmental influence were among the basic elements that were important in making this craft

Keyword: environmental values, Songket motifs, symbols and meanings, Kampung Losong Haji Shafie

Introduction

The Malaysian society is very rich in fine art heritage that has been inherited since ages. Songket Weaving is one of the most synonymous of fine art of communities that encompasses from diverse ethnicity and culture. The arts and creativity are clearly adapting in each of these traditional work. Terengganu is one of the states that issued Songket other than Kelantan, Pahang and Sabah. The Songket results of each state are different and unique based on their manufacturing and production. Songket is one of Asia's most prominent traditional crafts, also known as the Malay Archipelago cluster. It is a result of a traditional Malay-hand weaving that showcases the high textile art of textiles through a series pattern. The state of Kelantan and Terengganu, in particular, is a precursor to the beginning of the Songket enterprise in Malaysia. Most of the Songket motifs in Malaysia are influenced by the environment. It was produced through the observations and creativity of the local community in the environment.

Kuala Terengganu is the capital of the state, administrative center, Business center and also the royal town of Terengganu Darul Iman. On 18th January 1979, the Kuala Terengganu Municipal Council was established with an area of 18,712 hectares comprising 21 district. However on 1st January 1985, Mukim Bukit Payong and Alor Limbat were included under the administration of Marang District Council after being removed from the municipal council. Losong is comprised of the largest Malay village cluster in Terengganu. The combination of several villages has formed to a well-known settlement named as Mukim Losong. The main activities of the Malay community in Terengganu are fishing, boat manufacturing industry and production of Lekor crackers. The tendency of this traditional activity is due to its geographical factor located opposite the South China Sea. Besides that, the Terengganu Malay community is also famous for the batik and woven Songket cloth. The Songket activity began since the reign of Sultan Marhum Beard or Sultan Mansur (1726-1793). The Songket industry is primarily developed around Kuala Terengganu especially in Mukim Losong, Mukim Chabang Tiga Tiga and also available in several areas near the beach such as Kuala Ibai and Chendering.

Songket is a branch of the most prominent fabric in Terengganu. The weaving industry is Songket carried out individually and in group. Songket Terengganu is renowned for its distinctive quality and identity. Creativity and cultural identity a society contributes to ideas and developments in the production of textiles in particular Songket. Even the diversity of its functions in the life of the local community also saw the beauty of the Songket textile craft through the motifs, patterns and designs produced.

The Songket fabric is woven using reworked motifs from nature such as plant motifs, Rebung shoots, flowers, lotus flowers, and many more. There are also Songket that are politically motivated animals, cakes, logos and so on. Motifs used for the production of Songket fabric according to the booking from customers and current fashion requests.

Objective

This study is to identify how the environment value provides a source of ideas or inspiration to weavers in producing unique and attractive patterns and motifs in Songket crafts manufacturing. Researchers focus on identifying the design of motifs, symbol and meaning, in the Songket crafts manufacturing activities in the district of Losong, Kuala Terengganu. But also explains the process of treatment motifs produced by weavers through environmental factor.

Methodology

Discussions related to the methodology include research design, study locations, research information, resources and data collection techniques, analytical methods used as well as the validity and reliability. The methodology of this study saw how the design of Songket crafts motifs was produced by weavers and its influence towards the community in the district of Losong, Kuala Terengganu.

Results and Discussion

Hafsin Abd Aziz is a native of the Songket of Losong, which is still active in producing the crafts of the most current and more. The production of Songket crafts is not only located on the pattern and its functions, but also represents its own distinctive art to its own. The pattern and design of Songket produced by Hafsin Abd Aziz adopts the nature characteristics of the politically motivated flora, fauna and geometry.

Hafsin Abd Aziz who is sensitive and loving nature has been rounded up in every craft of Songket, inspired by his environment, covering a common interaction that encompasses biological factors with an environment that forms behavior and human development in a matter. In the production of motifs, a weavers is a source of inspiration through observations around it. Apart from the nature to dominate and the nature wants to know what is around man range with all his behavior creates an effort to know and use it to fulfill its requirements (Drs. H. Abu Ahmadi, 2004).

Based on researchers ' observations find that each weavers has distinctive tastes and results. It is influenced by a weaver's environmental factor that takes into account the motifs of flora, fauna and geometry in producing attractive Songket and higher weaving quality. Among the environmental influences that a source of idea for the creation of motifs is the element of flora and the combination element.

i. The element of flora

Flora-based elements are the most key and essential motifs in Songket weaving art. The creation of Flora's motifs is usually based on the weaver's environment and the plants being chosen are usually made up of the kind that is related to the nutrients and aesthetics (Norhaiza Nordin, 2009). Flowers and plants are often used as motifs as they are easy to set according to Weavers tastes.

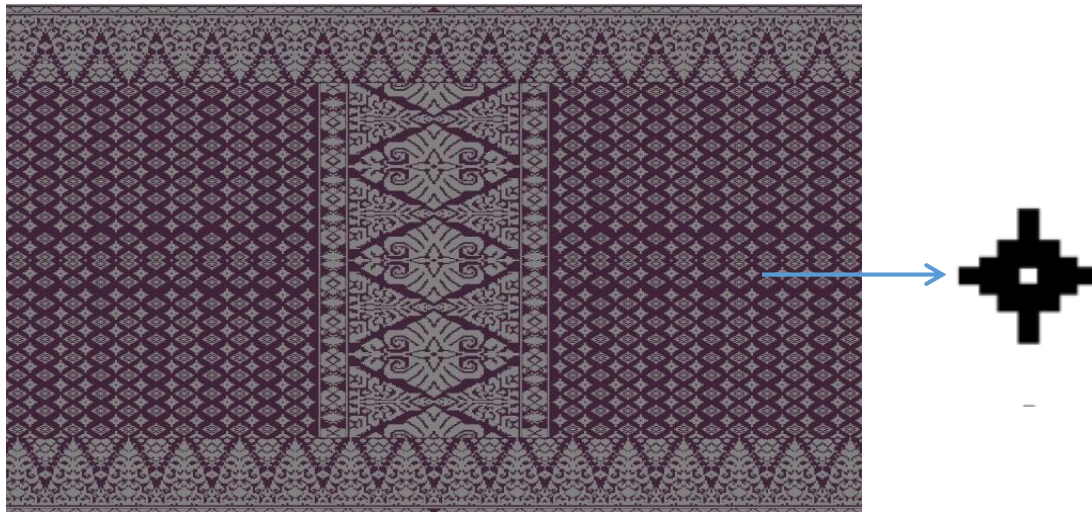


Figure 1: A woven cloth *Kain Samping* by Hafsin Abd Aziz. Source: Noriza, (2014)

i. Bunga Tanjung Motifs

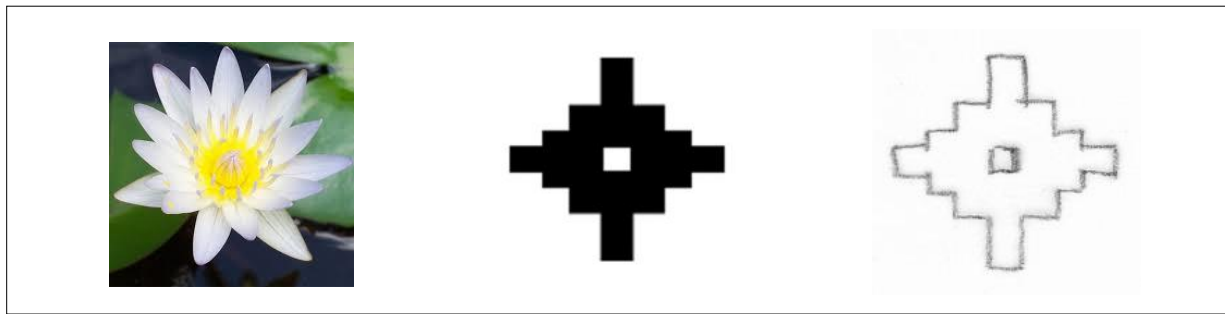


Figure 1.1: Analysis of Bunga Tanjung motifs. Source: Noriza, (2014)

The Bunga Tanjung plant (*mimusops elengi*) is a tree of the Sapotaceae family of the Indo-Chinese and Malay Peninsula. The tree can reach a height of up to 16 meters with its Lilit's survey reaching up to 1 meter. It is famous for its cream-colored, fruit and smells, and often attracts birds and animals. Normally it will be flowering in April and fruit in June.

The use of Bunga Tanjung motifs is a woven synonym produced by Hafsini Abd Aziz since his childhood. It is often used as a pattern and motive in manufacturing Songket and indirectly has been the identity of Songket creation. Bunga Tanjung motifs are still maintained and continue to date, but have diversified into combination with other motifs to provide a more creative touch to meet the demands of customers.



Figure 2: A woven cloth *Kain Sampung* by Hafsini Abd Aziz. Source: Noriza, (2014)

ii. Sinar Matahari / Sinar Tari Flower motifs

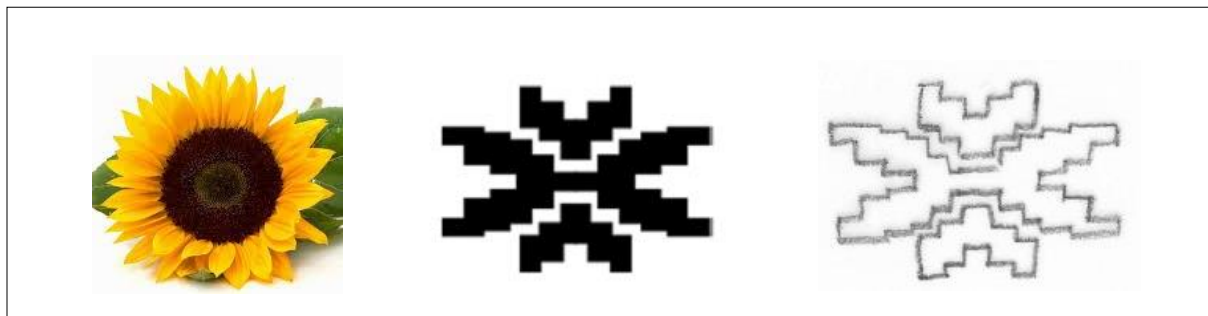


Figure 2.1: The analysis of Sinar Matahari / Sinar Tari Flower motifs. Source: Noriza, (2014)

Sinar Matahari / Sinar Tari motifs are also known as dance ray motifs. According to Norwani Mohd Nawawi (Songket Malaysia, Dewan Bahasa and Pustaka, 2002) noted that:

These motifs are very popular and are often used on the fabric of the Songket pattern. It consists of four petals combined in the middle, and there is also a "diagonal" line between the petals that symbolises the sunlight.

iii. Bunga Lawang Motifs

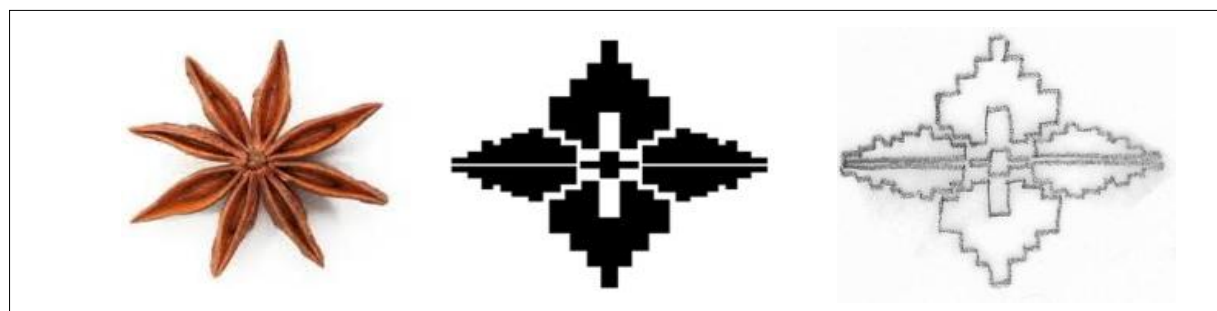


Figure 2.2: Bunga Lawang motifs analysis. Source: Noriza, (2014)

Bunga Lawang (star anise) is a spices which is often used in Malay cuisine. It is said to come from Japan and Indo China. In addition, the Middle East and Indians also use Bunga Lawang flowers in their cooking. This form of Bunga Lawang is very unique as it has eight petals. But the baits is also very fragrant and durable. It can reach a height of up to eight meters. They are yellow and have fruit. Bunga Lawang trees breed through seeds. Bunga Lawang motifs are often used as a pattern on a weaving Songket due to its unique and always high demand.



Figure 3: A woven cloth *Kain Samping* by Hafsin Abd Aziz. Source: Noriza, (2014)

iv. Bunga Kipas Motifs

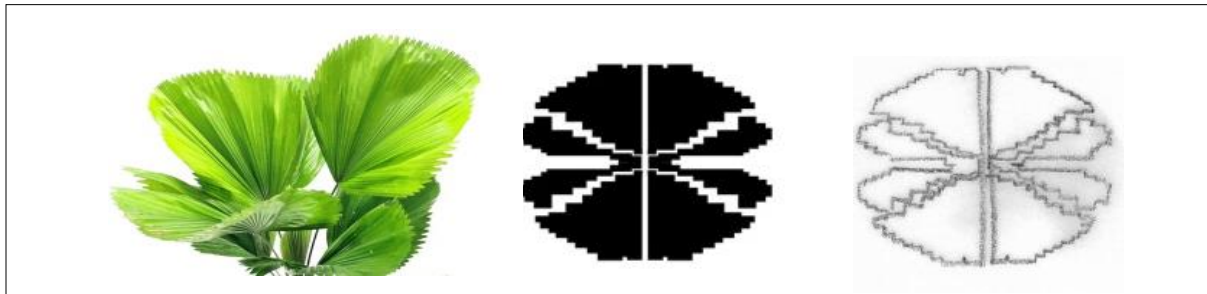


Figure 3.1: Bunga Kipas Motifs Analysis. Source: Noriza, (2014)

The Palas tree of fans or is known as the scientific name *Licuala Grandis*. It is said to come from New Hebrides to northern Australia. The tree is a kind of Palma that has no trunk tops such as other palm trees. The tree has a wide leaf of fan-shape and has a compact silara. The Palas tree is able to reach a height of up to 3 meters. Fruit is a shiny green. In Songket weaving, it is also made of motifs that often get high demand. Fan-to-ceiling shapes provide a beautiful and unique pattern.

v. Combination elements

The combination element consists of the motifs of the flora and the fauna. It is often the inspiration of weavers itself and represents its own identity.

i. Pucuk Rebung Gigi Yu Motifs

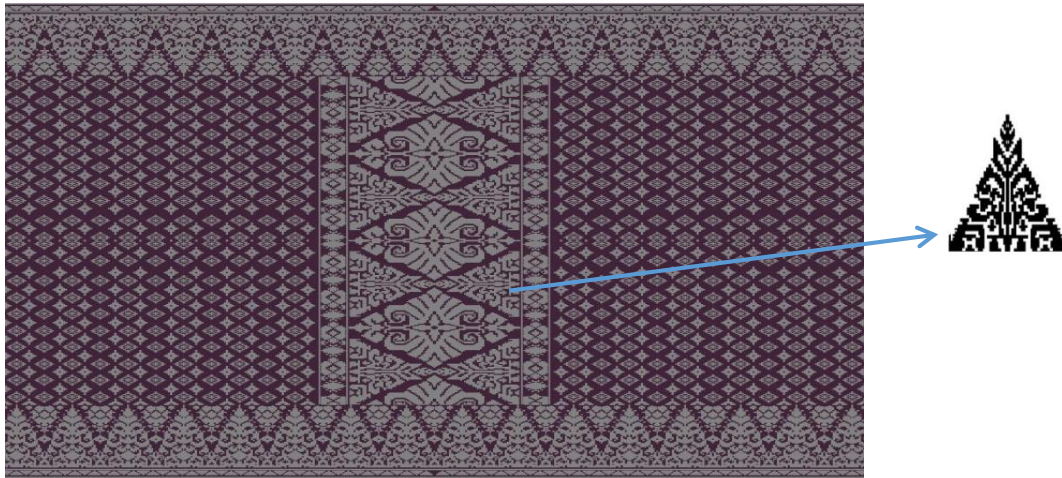


Figure 4: A woven cloth *Kain Sampung* by Hafsini bin Abd Aziz. Source: Noriza, (2014)

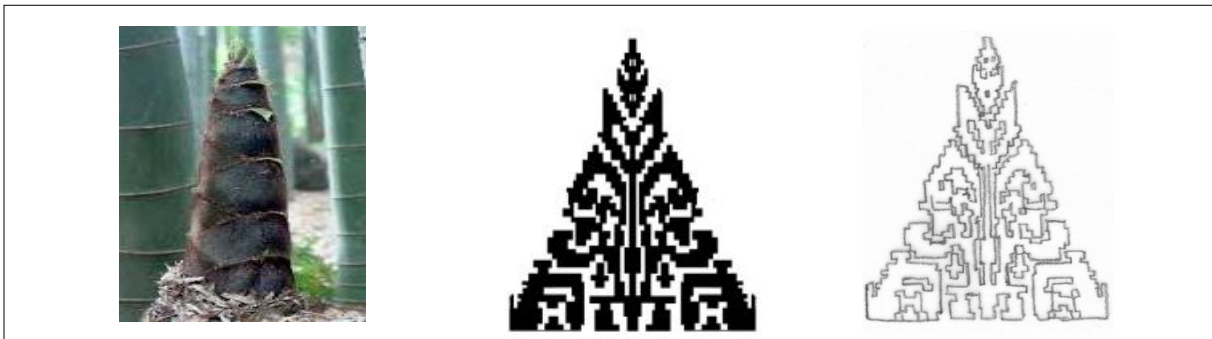


Figure 4.1: Pucuk Rebung Gigi Yu Motifs Analysis. Sumber: Penyelidik, (2014)

Pucuk Rebung Gigi Yu is a weaver's inspiration through a fusion of the Rebung and the shark. Pucuk Rebung are shaped in terms of three. It is usually woven on the head of the Songket cloth. In this combination, the shark motifs are woven in the form of Pucuk Rebung and it provides different touches from normal.

ii. Pucuk Rebung Lawi Pending Motifs

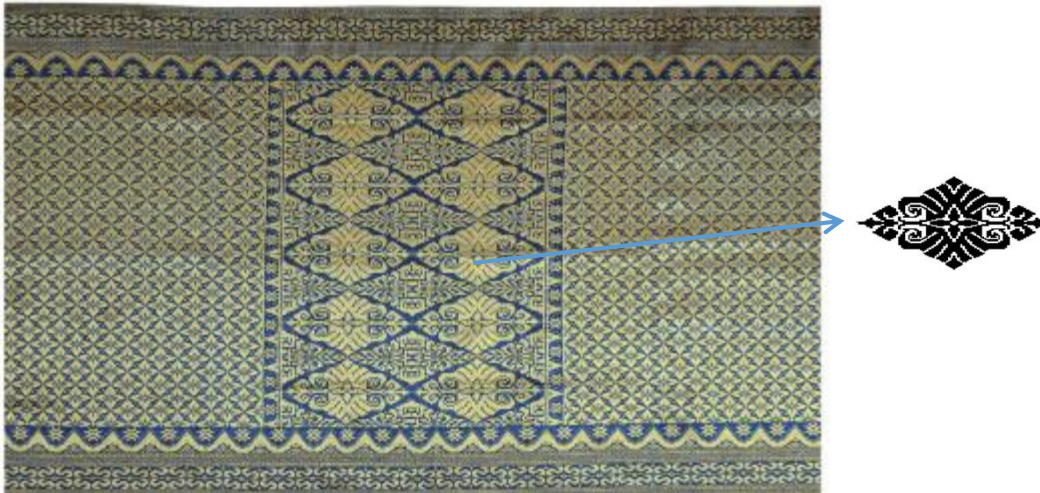


Figure 5: A woven cloth *Kain Samping* by Hafsin Abd Aziz. Source: Noriza, (2014)

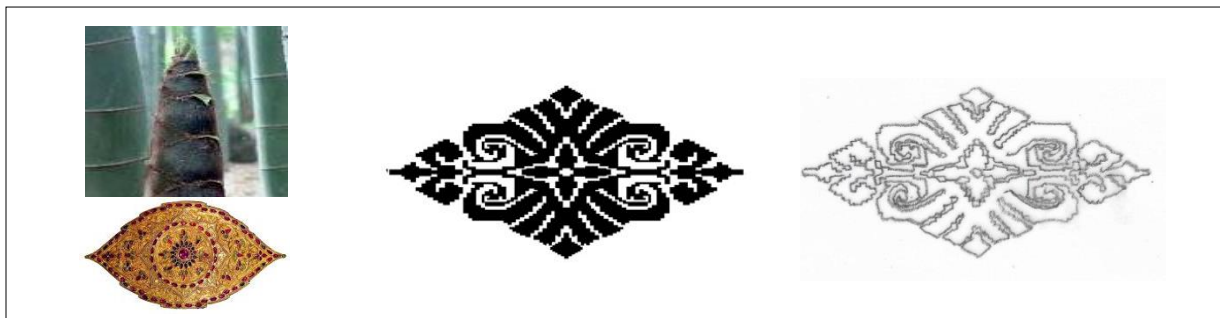


Figure 5.1: *Rebung Lawi Pending* analysis motifs. Source: Noriza, (2014)

The Pucuk Rebung Lawi motifs were weavers inspired by a combination of the Pucuk Rebung and Lawi pending motifs. Pucuk Rebung are shaped in terms of three. It is usually woven on the head of the Songket cloth. In this combination, the visit of Lawi pending is woven in the form of Pucuk Rebung and it provides different touches from normal.

Conclusion

The influence from the value of the environment being a place of reference appears that many provide an inspirational source of weavers in their unique and meaningful motifs patterns, the production of high quality Songket crafts from woven produce and treatment series. In fact, each motive created into "trademark" for generations of weavers or its efforts. However, the changes in the needs and preferences of customers in determining the motifs used are not set aside but also covered with traditional motifs to maintain weaver's identity or efforts

References

- Mohd Majid. (2000). *Kaedah Penyelidikan Pendidikan*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Nor Azlin Hamidon. (2002). Seni Rupa Melayu karya dalam buku "*Kesenian Melayu*". Kuala Lumpur: Akademi Pengajian Melayu.
- Noriza, M. (2018). *Reka Bentuk Kraf Songket Dalam Konteks Sosialisasi di Mukim Losong, Kuala Terengganu*. (Unpublished Thesis). Universiti Pendidikan Sultan Idris, Perak.
- Norwani Mohd Nawawi. (2002). *Songket Malaysia*. Kuala Lumpur: Dewan Bahasa dan Pustaka.
- Othman Lebar. (2009). *Penyelidikan kualitatif: pengenalan kepada teori dan metode*.
- Selvanayagam, Grace Impam. (1991). *Songket Malaysia's Woven Treasure*, Penerbit Oxford University Press Pte Ltd, Singapore.
- Siti Hanim. (2014). *Pendidikan Sosiobudaya Dalam Konteks Pengembangan dan Pengekalan Kraf Tekat Di Daerah Kuala Kangsar*. (Unpublished Thesis). Universiti Pendidikan Sultan Idris, Perak.
- Siti Zainon Ismail. (1991). *Makna Seni Tampak-Seni Halus: Pendekatan Sosio-Budaya dan Tradisi Kesenambungan dalam Seni Lukis Sezaman*, INTI, Jurnal Perintis Pendidikan Seni lukis dan Senireka, Institut Teknologi Mara, Shah Alam.
- Syed Ahmad Jamal. (1992), *Rupa dan Jiwa*, Penerbit Dewan Bahasa dan Pustaka, Kuala Lumpur.
- Tjeptjep Rohendi Rohidi. (1994). *Pendekatan Sistem Sosial Budaya dalam Pendidikan*. Semarang: IKIP Semarang Press.