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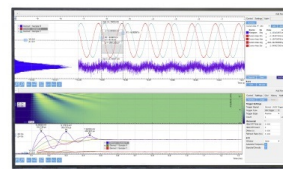
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Edge Decorative Motif (Kok): Kelingkan Embroidery of Kelantan

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Abstract. *Kelingkan* is an art of embroidery using metal ribbon threads coated with gold, silver embroidered on a soft fabric surface. *Kelingkan* requires high precision and uses the expertise of embroiders. Recall this is the handcraft led by Malay women for a long time in nature, namely Malays in Sarawak, Kelantan and Selangor. Each of these states has a different design motif identity and reflects its own state and identity through the use of flora and fauna motifs. In Kelantan, the art of embroidery is still done on a small scale although it is less well known Sarawak and Selangor but the market demand still continues due to the uniqueness of the edge decoration (*kok*) different between the states that are active in *Kelingkan* embroidery. The question is what is the origin of Kelantan embroidery and how is the decorative motif (*kok*) depicted in Kelantan embroidery? To answer this question, a qualitative study was conducted through field study methods, Such as observation of dry embroidery artifacts and interviews with embroidery markers. The study found that a history of embroidery *kelingkan* in Malaysia evolved since the existence of the trading system in Malaya. Only three states Sarawak, Selangor and Kelantan still have embroiders that are actively conducting it. The development of *kelingkan* embroidery in Malaysia started in the palace and developed through hereditary family relationships and incubator program while there are two side decorative motifs (*kok*) depicted in Kelantan *kelingkan* embroidery, namely 3 points and 5 points or also known as *etok* is shell. In conclusion, the results of this study should be seen as a continuing source for the Malay community art treasures to be preserved and maintained at the younger generation so that no time wasted. Through this study, *kelingkan* embroidery can also explain the variety of *kelingkan* available in Malaysia, Kelantan, Selangor and Sarawak which are still actively doing this embroidery in textile and clothing.

INTRODUCTION

The beginning of the terms '*keringkam*' and '*kelingkan*' is derived from the Balinese word '*Keling*' which means type of fabric and '*kam*' and '*kham*' which means beautiful while the term *Keringkam* and *Kelingkan* is derived from the French word '*Clinquant*' meaning 'glittering' [1]. In Indonesia is known as *manto* [2, 3]. In Turkey it is known as '*tel kirma*' and in India it uses the name '*makaish*' while in Egypt it is known as '*tally*'. *Tally* from Egypt different from other countries. In most places in Asia or Central Asia most use traditional motifs while *tally* uses motifs related to fairy tales and people there. This shows the identity of Egyptian metal embroidery which is different from the other countries [4].

LITERATURE REVIEW

In general, How the history of embroidery begin does not have a written study that records the date of the existence of embroidery but through previous studies, records from western colonialism, embroidery collections, journals and oral study data can tell the history the beginning of the art of embroidery began during trade in the islands Malaya. All study related to textile materials can be referred to as the history of embroidery *kelingkan* included in the Malay fashion. Through the results interview with Siti Zainon Ismail stated that the art of embroidery is related to gold thread embroidery because the material used is made of gold and silver metal ribbon thread [5]. Therefore, all references related to gold thread embroidery can be referred to as evidence and basics of the art of embroidery because it may be different from the pronunciation but carry on the same meaning [6]. *Kelingkan* embroidery art is popular among the Malay community and the art of embroidery *kelingkan* begins in the palace during the Malacca Sultanate era. Malacca Sultanate was established on a breath to 15 [7]. The art of *kelingkan* embroidery was pioneered by palace women in the Borneo and Sulewesi Islands since the ruler of the Melaka Sultanate. This can be proved by observation of Kings Clothes female duchess in Malaya (Malaysia), Sarawak (Malaysia), Kalimantan Barat lkp (Indonesia) and Riau (Indonesia) before the fall of the Malay archipelago is in the hands of European colonialists [8-11]. Most popular of *kelingkan* embroidery in ancient times was the scarf and selayah known as headgear. This head covering shows the creativity of the ancients. Headgear is required to be used as a decoration in the French fashion during ceremonies or the coronation of the Kings. Since the time of the Melaka sultanate, it is obligatory to dress in ceremonies before being given permission to face the sultan. If not followed to the procedure of covering the head is considered untidy [12]. Headgear is required by Malay women in the past likely to occur because of the entry of Islam into the Malay Peninsula. Islam is widespread throughout most of the Malay Archipelago and minimize the influence of Hindu-Buddhist-based for centuries in Malaya During the 13th century until the 16th century AD. Embroidery is said to have produced a breath as early as 14 AD in Malaya while Malays active textile trade with countries such as the Arab-Persian, Portuguese, Chinese and Indian.

There are a variety of items traded during the Malayan active trading. It was stated that the types of goods by foreign countries are the beginning of the entry of materials such as yarn, metal tape, and silver from China and India are the materials to make yarn [13]. The same description as other researchers that he was a lot of researchers who studied the art describes *kelingkan* gold embroidery was located palaces in the Malay region grew by trading systems that bring together two lines or lines of western and eastern [6]. The description of the history of *kelingkan* embroidery is also described in the form of a table that is the heritage of the time and the use of natural materials that is in the time of Sriwijaya in the 7th to 13th century using metal, bronze, and gold thread refers to keris, decoration gold, embroidery, houses and palaces, while the days of the Malay kingdom on a started at 5th century in connection with the art of embroidery *kelingkan* that combines elements of outside influences, for instance China, India, Indonesia, Java, Java, Bugis, Makassar and other using metal, bronze, wood, gold and silk threads refers to the art of embroidery, weaving, area, architecture and carving [14].

The beginning of the term *keringkam* and *kelingkan* comes from the Balinese word 'Keling' which means a type of fabric and 'kam' and 'kham' which means beautiful. While, the term *Keringkam* and *Kelingkan* is derived from the French word 'Clinquant' meaning 'glittering' [1]. In Turkey it is known as 'tel kirma and in India it is known as 'makaish' while in Egypt it is known as 'tally'. Tally from Egypt is different from other countries. In most places in Asia or Central Asia most of the motifs used are from traditional motifs. In contrast to tally which uses motifs related to fairy tales and the people there as well as showing a different identity of Egyptian metal embroidery that is different from other countries [4]. Well-known textile researchers believe that metal embroidery in Southeast Asia is under the influence of the Ottoman and Mughal empires through trade and diplomatic relations [15, 16]. The influence of the Ottoman Turkish government began to spread in the 16th century [11].

Studies related of *kelingan* embroidery have been recorded by the colonialists of ancient times. The story at the end of the 19th century, Malay women's clothing worn by King Maimunah shoes and scarf embroidery *kelingkan*. On the peninsula of Selangor, *kelingan* embroidery was brought in in 1904 AD which was started by the late Queen Tengku Ampuan Jameah and continued by Tengku Ampuan Rahimah in the 1960s. Tengku Ampuan Rahimah's father is a descendant of Selangor relatives and his mother is a native of Langkat palace. When she became the queen of Selangor, she brought with her a sculptor and decorative of *kelingkan* to be developed in the Selangor palace, and from there the tradition of embroidering *kelingkan* was inherited by a female relative, a figure who still continues the tradition for 40 years, namely YM Raja Akmar [17]. This shows that the state of Selangor and the art of *kelingkan* embroidery is pioneered by the palace women. Kelantan does not have any written records and the findings of oral studies can help the study in knowing the art of *kelingan* embroidery in Kelantan. The diversity of language, lifestyle

and culture in Malaysia, the majority led by the community shows that Malaysia has its own uniqueness. Through the results of previous studies, it has provided some information about the existence of *kelingkan* embroidery art in Malaysia until today. The location of *kelingkan* can be identified through the existing artifacts and exhibited by museums in Malaysia as well as collectors of *kelingkan* embroidery art located in Sarawak, Selangor, Kelantan, Terengganu and Negeri Sembilan [11].

While on the islands of Borneo state of Sarawak especially do not have the exact date but the remarks of the Malays in Sarawak have been using veil embroidered *kelingkan* since before the 19th century. The evidence of Sarawak Malay women have been using Lean back *kelingkan* to cover the head can be seen up now in Sarawak Textile Museum which displays an image of Lady Rane Margaret Brooke, his wife magnifying Sarawak Malay women wear the veil memory, and Lady Margaret Brooke through the writing itself. My Life in Sarawak touches a lot of experience, especially regarding the application of Selayah Keringkan and also Songket Sarawak. It is evident in the Malay art of embroidery *kelingkan* show has become a female identity of the Malay community in the past. They are very respectful of the culture of the Malay community and appreciate the art of embroidery recall that at that very moment and spearheaded by the most famous women in the palace. This can be seen through the exhibition related to the art of *kelingkan* embroidery held in the Borneo archipelago in Sarawak at the Textile Museum and Malaysian Handicraft Development Corporation Sarawak branch, and it is still on display to this day.

History can be concluded in Malaysia, formerly known as Malay art of embroidery can set the start when *kelingkan* trading begins occur and evolve over time. The effect found in the art of embroidery memory intacted and attracted increased with the advent of Islam to the Malay world that nurtures the art of embroidery *kelingkan* use of natural motifs. The sensitivity of the Malay community with the flora and fauna of the environment has played an important role in the thinking of the Malays to design decorative art, especially in the art of embroidery memory [6]. The expertise and handicrafts of the cleverly crafted embroiderers who made their own embroidery caused the art of embroidery to be appreciated and taken care of by today's society. If observed in detail, the identity of the Malays themselves are reflected in each of this memory of art embroidery. The effort, perseverance and meticulousness of the embroiderer to practice this embroidery makes this embroidery more valuable. The Malays have the expertise and wisdom sculptors to produce art in the form of beautiful, traditional designs and patterns are beautiful and intricate subtlety. People can also see the traditional Malay arts found in the eastern region. Textiles or Malay traditional clothes also symbolizes a person's status. The status symbol is seen on the darkened clothing or the expression is then worn as a golden dress, a weekend flower or a gold thread [8]. This embroidery has been inherited by the royal palaces of Melaka, Jambi, Siak, Langkat, Riau, Brunei, Sulu, Bentam and Sulawesi. Culture and art are the identity of a nation and should be given attention so that this heritage will continue to ensure the survival of the heritage for future generations.

In 2017, *kelingkan* embroidery items in Malaysia such as gold or silver thread can only be found on the Arabian roads in Singapore and a *kelingkan* scarf is sold at a relatively expensive price due to the difficulty in obtaining this equipment. Meanwhile in Sarawak, it can be found on Jalan India, which is the only shop that sells yarn and needles in Malaysia. Through interviews with *kelingkan* embroiders, they themselves issued a statement that it is possible that the *kelingkan* name comes from India. If viewed from history through trade and the Malacca Sultanate recorded lineage of the kings of Malacca is derived from the descendants of Alexander the nation Hindustani, Tun Sri Lanang, poet French premier and Mani Purindum which is the ancestor poet Malays originated from the Indian subcontinent descent Keling. Through the book written by Anwar Din said with thoroughly that the founder of the Malacca Sultanate and poet Malay Indian ties [7]. This may be regarded as one of the causes of art needlework *kelingkan* name appears in the Malay but there is no definitive evidence other than heredity.

Art Embroidery started and established in the palaces of Malay region and thrived during the meeting of the trading system is a flow west and east [6]. Kelingkan is one of the famous embroidery art in Selangor, Kelantan and Sarawak which is already well-known Malay dress with gold embroidery that is called memory [18]. Sarawakian people call it by a different name, Keringkam.

METHODOLOGY

This study was conducted qualitatively while data collection used primary and secondary methods. Through field study methods, namely observation of *kelingkan* embroidery artifacts and interviews with Kelingkan embroidery. Field studies were conducted in Malaysia on the peninsula in Kuala Lumpur, Selangor, Kelantan and Terengganu while in Sarawak in Kuching. On the peninsula, namely in the Museum of Ethnology Malay, Department of National Museum in Kuala Lumpur, Muzium Tekstil, the Malay Customs and Heritage State (SOLID), Handicraft Development

Corporation of Malaysia, Universiti Kebangsaan Malaysia (UKM), Universiti Putra Malaysia, Universiti Malaya (UM), Universiti Mara Technology (UiTM) and in the Borneo archipelago in Sarawak at the Textile Museum, Sarawak Handicraft Development Corporation Sarawak branch, and Universiti Malaysia Sarawak (UNIMAS), Universiti Teknologi Mara Sarawak. Interview with embroiders who are still actively embroidering in peninsular Malaysia in Selangor, Kelantan and in Sarawak, respectively in Kuching and meet with handicraft officers from Sarawak, Kelantan, and Selangor. Through these interviews and observations the pictures can be taken of *Kelingkan* embroidery shawls and selayah. Through this study that found the latest entrepreneurs in Malaysia and Only in three states namely Sarawak, Selangor and Kelantan still have embroiders and entrepreneurs who are actively embroidering even on a small scale.

DATA ANALYSIS, RESULTS AND DISCUSSIONS

The Origin of Embroidery Art Kelingkan State of Kelantan

Kelantan is a country full of culture and tradition in the Malay art and traditional culture and art that still do until news. Kelantan is known as 'Land as low as a flower garden'. The state of Kelantan has a relatively strong Siamese influence and can be seen today especially in terms of food. Findings on the art of kelingan embroidery were not found and stated but in Kelantan there are still embroiders that are actively embroidering. Kelantan has a long history compared to the Malay sultanate of Melaka but still vague and should be studied. While Kelantan is called a dark state in the Malay peninsula with Sabah and farmers do not have a lot of work but a great history as a country must have 'Orc'. The earliest work of Kelantan is 'Hikayat Seri Kelantan' which is a story related to Che Siti who raised a son of Raja Jembal who has an attractive appearance named Puteri Sa'adong. Kelantan has an initial influence in the formation of the state of Kelantan, namely the influence of Seri Wijaya, Majapahit and Patani. References on embroidery art could not be found but the study from the interview session can be used as a supporting material for this study and textile related studies especially related to batik can be used for this study because it has similarities with embroidery on the fabric.

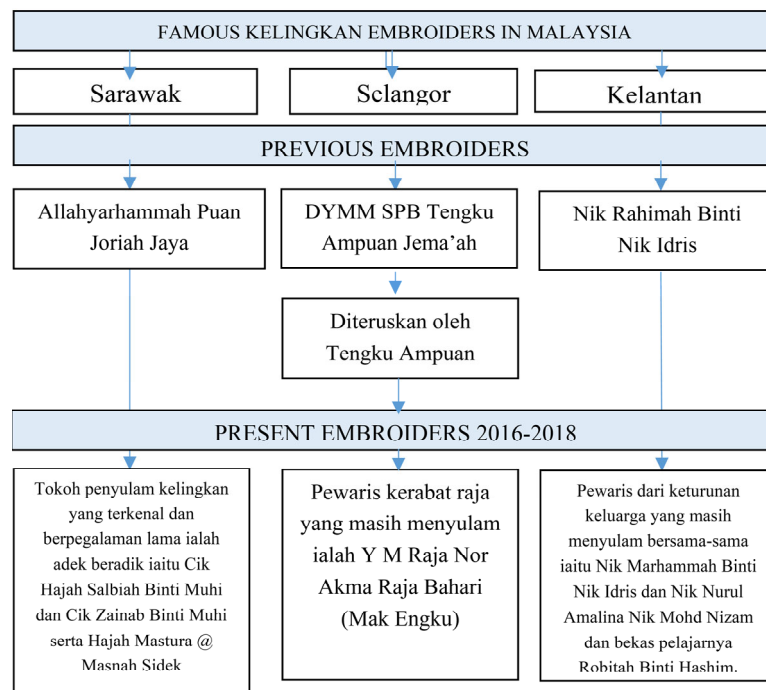


FIGURE 1: Name of the famous Kelingkan Embroidery Figure in Malaysia, Norhasliyana Hazlin Zainal Amri (2018)

Meanwhile, Kelantan there is still an embroidery *Tokoh* awarded by Adi Guru (Master craftsperson) by the Malaysian Handicraft Development Corporation, Nik Rahimah Binti Nik Idris, a leading embroiderer in 2013. In the

60s she served as a tailor Al Marhumah Raja Perempuan Zainab Dua until his Majesty the Queen died. Nik Rahimah used to live in the National Palace when she became the Queen and always followed him. She also became a seamstress mainly sewing beads and sequins. Also followed by the Queen of Kelantan, Queen Tengku Anis. Nowadays, Nik Rahimah has become an instructor for students and researchers who are interested in the art of embroidery and active in demonstrating. She also has an heir from a family lineage who still continues the art of embroidery with Nik Marhammah Binti Nik Idris and Nik Nurul Amalina Nik Mohd Nizam while her student who is still actively embroidering in Kelantan is Robitah Binti Hashim.

Through previous and recent study as shown in Fig. 1, there are embroiders in Malaysia that still exist and are actively embroidering. In this section, the results of the study on embroidery are available through qualitative methods, namely field studies that confirm that there are only three states, namely Sarawak, Selangor and Kelantan that still have embroiders that are actively embroidering. Findings of the study described through the latest mapping of entrepreneurs in Malaysia.

Edge Decorative Motif (Kok) Described in Kelantan Embroidered Embroidery Art

Studies found that women of old Malay has adopted the Islamic element in the creation of art using motifs of flora and fauna that is processed into the abstract. Kelantan is the lowest of the three states based on the number of embroiders Kelantan. The demand for *kelingan* in Kelantan is also for the same use as other states, namely for weddings and ceremonies. This information was obtained through interviews with embroiders in of Kelantan known Nik Rahimah Binti Nik Idris, Nik Marhammah Binti Nik Idris and Nik Nurul Amalina Nik Mohd Nizam and conducted field studies at the National Textile Museum. The table below shows the motifs found in of Kelantan. The interview Nik Marhammah Nik Megat and Hajah Nik Rahimah Nik Idris adiguru of *kelingan* at the Glorious Textile festival of the Islamic World Putrajaya International on 3 December 2016 and learn to embroider a collection with the embroiderer Nik Marhammah Nik Megat at Taman Uda Murni in Kota Bharu Kelantan on 22 March 20. Figures 2 and 3 show the uniqueness of the side decoration (*kok*) of the 3 points and 5 points found in the state of Kelantan.

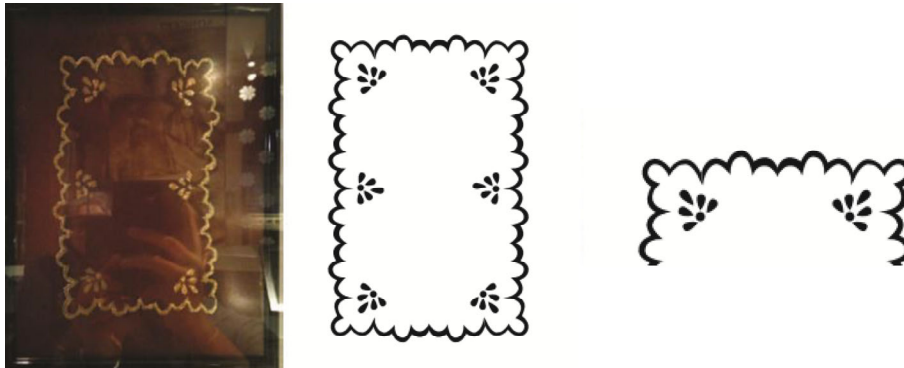


FIGURE 2. Edge decoration (*kok*) points 3 of Kelantan State at Kuala Lumpur Textile Museum, observation. Illustration by Norhasliyana Hazlin Zainal Amri

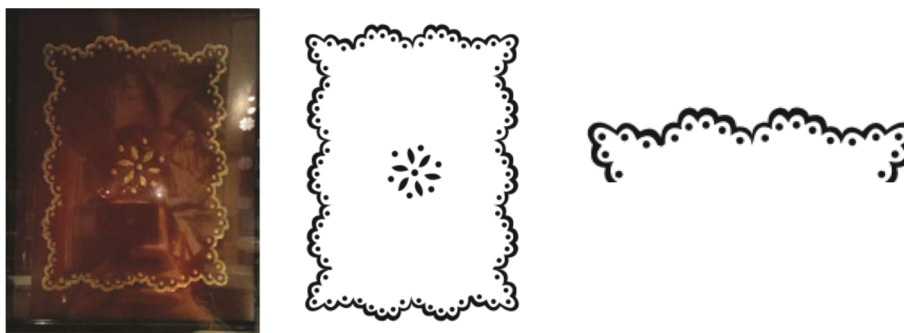


FIGURE 3. Edge decoration (*coke*) points 5 of Kelantan State at Kuala Lumpur Textile Museum, observation. Illustration by Norhasliyana Hazlin Zainal Amri

CONCLUSIONS

In summary, the history of the origins of embroidery art and the uniqueness of this embroidery art is very interesting and special. Should be one of pride for the Malays but for all Malaysians. Handicraft embroidery art *kelingkan* is a heritage that should be preserved and not be seen from the commercial but in terms of heritage and artistic value which reflects the heritage of its own. The diversity of these handicrafts should be taken seriously by all parties due to the lack of written data causing the next generation will not know about the valuable treasures done by our society. Differentiate between embroidery in various ways. Possibility to make things related to the tradition of hard to be accepted by society now but if done vigorously strive proverb "*bara yang digenggam biar sampai jadi arang*" that is doing something that is difficult to be patient up to achieve a career and handicraft tradition of the Malay community can be maintained and preserved.

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