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Ethereal Beauty in 3 Heritage Tengkolok of the Perak Sultanate

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Abstract

Malays are well-known for their appealing and distinctive sartorial. A “tengkolok”, or headdress, is the subject of reference. There are several terms for this headdress, such as tanjak, destars, setanjak or bulang ulu. The tengkolok is a Malay men's adornment and a symbol of their identity. It can be shaped in a variety of designs using only a piece of triangular-shaped fabric. Each of these designs is enhanced by its own folding and binding techniques to appeal captivating. Almost every state that adopts the monarchical system in Malaysia has its own distinctive tengkolok fashion. Although there is an equivalent name to the tengkolok, it however has different styles. Perak Darul Ridzuan, a state in Malaysia has its own tengkolok own design. Therefore, this paper aims to investigate on how the nature's pulchritude influences the design of the Perak state heritage tengkolok. The authors use a qualitative descriptive research method with a cultural approach to explain this. Data collection methods such as interviews and observations were used to collect written and visual data. According to the findings of the study, there are eight different designs of tengkolok in the Sultanate of Perak. These eight designs are divided into two categories: tengkolok designs that are still in use and tengkolok designs that are no longer in use. This paper will discuss the influence of nature in three tengkolok designs that are still in use today, namely Ayam Patah Kepak (APK), Helang Menyusur Angin (HMA) and Getang Pekasam (GP). Literature about the design of the tengkolok that is still in use can provide an opportunity for the younger generation to recognize the Malay cultural heritage, particularly the tengkolok in the Perak Sultanate. This literature also serves as an effort to appreciate and preserve the efforts of the Malay tengkolok artisans.

Keyword: Beauty, Design, Tengkolok, Perak Heritage

Introduction

Clothing is a tool or cultural art produced by humans as a daily necessity. Clothing is used for the purpose of protecting oneself from atmospheric conditions and conveys the value of decency as well as denotes symbolic meanings. *Tengkolok* is a part of the Malay men's attire that has existed since ancient times. *Tengkolok* is an adornment with a distinct design and meaning. *Tengkolok* is also worn as a head wrap by courtiers, dignitaries, and Malay grooms (Husain & Malek, 1995). According to Abdul Jalil (2018), the tengkolok is also a head

covering cloth or known as a decoration to hide the forehead. Each state in Peninsular Malaysia that adopts the monarchical system has its own *tengkolok* design. This *tengkolok* is known by a variety of names, including *tanjak*, *setanjak*, *bulang hulu*, *sapu tangan*, *setangan*, *setangan kepala*, *semutar*, *destar* and *jastar* (Aziz, 2006; Ismail, 1997). According to Mat (1982), the variety of names for this *tengkolok* does not deviate from original meaning which is a kind of headdress. The term *tengkolok* is commonly used in literary texts *tengkolok* is a popular term in Perak, *setanjak* in Selangor, and *destar* in Negeri Sembilan (Ismail, 1997). The *tengkolok*'s beautiful design is the result of a fabric binding technique that is created and improved based on one's status and refined to enhance its beauty over time (Ahmat, 2012).

Research Objective

- To describe the sultan of Perak and *tengkolok* fashioned design.
- To analyze the structure of the *tengkolok* design.
- To discuss the ethereal beauty in the heritage *tengkolok* of the Perak Sultanate

Literature Review

Sultan of Perak and Tengkolok Fashioned Design

The Perak Sultans and the design of the styled *tengkolok* were studied using photo sources from the National Archives, the National Museum, and the Office of His Majesty the Sultan of Perak (DYMM). According to the source, the figures obtained are only from 10 Sultans, beginning with the 26th Sultan of Perak and ending with the 35th. According to Hashim, the collection in the Office of DYMM Paduka Seri Sultan of Perak only includes photographs of the Sultans of Perak from the 26th to the 35th (Hashim, 2020, personal interview). This situation indicates that the *tengkolok* may not have been worn prior to the 26th Sultan of Perak because the Sultan's attire at the time was more influenced by the British ensemble. In the Perak Sultanate, the use and styling of *tengkolok* refers to the design that became the favorite and preferred of the ruling Sultan (Osman, 6 March 2014, personal interview). As a result, every Sultan who rules in the Sultanate of Perak has a favorite *tengkolok* design. Based on the photographs collected, the Sultan of Perak's reign can be divided into two periods: before and after the twentieth century. Prior to the 20th century, the Sultan of Perak ranged from the 26th Sultan of Perak to the 29th Sultan of Perak. After the 20th century, it was from the 30th Sultan of Perak to the present.

Perak Sultans Prior to the 20th Century

Before the twentieth century, the Sultans of Perak ruled from 1874 to 1918, from the 26th Sultan of Perak to the 29th Sultan of Perak. Referring to figure 1, 4 of the Sultan of Perak styled the wearing of *songkok lipat* and *tarbus* headdresses. Figure 1 (a) depicts the 26th Sultan of Perak, Sultan Abdullah Muhammad Shah II (Marhum Habibullah). He ruled the Sultanate of Perak for two years, from 1874 to 1876 (Harun, 2011). A close examination of the photograph revealed that he was not wearing a *tengkolok* as a headdress, but rather something resembling a *songkok lipat*.

Meanwhile, the 27th Sultan of Perak is Sultan Yusuf Sharifuddin Mudzafar Shah (Marhum Gharirullah). His Highness ruled the Sultanate of Perak for ten years, from 1886 to 1887 (Harun, 2011). Based on figure 1 (b), His Highness did not wear a *tengkolok* but rather a *tarbus*. The 28th and 29th Sultans of Perak came next. These two Sultans did not wear the *tengkolok* as headdresses either. The headdress worn in figure 1 (c and d) resembles a *songkok* that is matched with his official attire. Sultan Idris Murshidul 'Adzam Shah I (Marhum

Rahmatullah) was the 28th Sultan of Perak. He ruled the Sultanate of Perak for twenty-nine years, from 1887 to 1916 (Harun, 2011). Sultan Abdul Jalil Karamatullah Shah (Marhum Radziallah), the 29th Sultan of Perak, ruled Perak from 1916 to 1918 (Harun, 2011).



(a) SP ke-26

(b) SP ke-27

(c) SP ke-28

(d) SP ke-29

Sultans of Perak After the 20th Century

According to the source of the image collection examined, the wearing of the *tengkolok* has been prominent since the 30th Sultan of Perak, Sultan Iskandar (Marhum Kadasullah). From 1918 to 1938, he ruled Perak for two decades (Harun, 2011). According to figure 2 (e), His Highness wore the *tengkolok* and the *Baju Melayu* as his official attire. The *tengkolok Alang Iskandar* is a style of *tengkolok* that was worn during his reign. The collection of images discovered in the National Archives during his reign attests to this. Following that, the 31st Sultan of Perak, Sultan Abdul Aziz Almustasim Billah Shah (Marhum Ni'matullah), wore a *tengkolok* and the *Baju Melayu*, as shown in figure 2 (f). He ruled Perak for ten years, from 1938 to 1948 (Harun, 2011). His *tengkolok* is of the *Alang Iskandar* type, but it differs from the design of the 30th Sultan of Perak's *tengkolok*.

The 32nd Sultan of Perak is Sultan Yussuff Izzuddin Shah (Marhum Ghafaruallah). For fifteen years, he reigned from 1948 to 1963 (Harun, 2011). As shown in figure 2 (g), His Highness wore a headdress, specifically a *tengkolok* and a *Baju Melayu* as his official attire. The *tengkolok* worn is of the *Alang Iskandar* style, but it differs from that of the 30th and 31st Sultans. The 33rd Sultan of Perak wore the *tengkolok* as well as a *Baju Melayu* as his official attire, as shown in figure 2. (h). Sultan Idris Iskandar Al Mutawakil Allahahi Afifullah Shah II (Marhum Afifullah) ruled Perak for fifteen years, from 1963 to 1984 (Harun, 2011).

The 34th Sultan of Perak, Sultan Azlan Shah Muhibbuddin Shah, ruled Perak for thirty years from 1984 to 2014 (Harun, 2011). According to figure 2 (i), His Highness wore a *tengkolok* and *Baju Melayu* as his official attire. During his reign, the *tengkolok* was styled in the *Ayam Patah Kepak* style. Finally, the 35th Sultan of Perak, Sultan Nazrin Muizzuddin Shah, who was inaugurated on May 6, 2015. He was seen following in the footsteps of his late father by wearing a *tengkolok* and the *Baju Melayu*. However, the design that he chose was of the *Helang Menyusur Angin II* (Abdul Manan, 2015) with an improved styling according to His Highness's order.

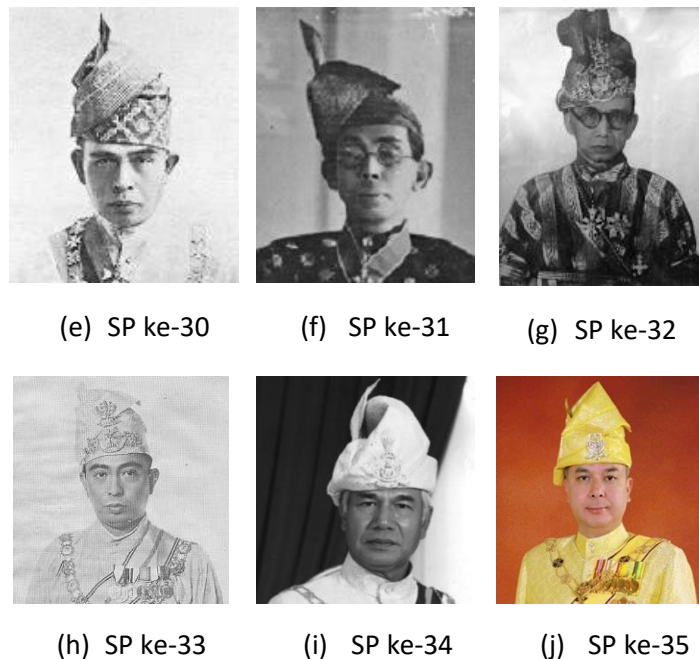


Figure 2: Sultans of Perak after the 20th century

In conclusion, based on the 10 images examined, it is discovered that the wearing of the tengkolok by the Sultans of Perak has been popularized since 1918 and is still in use today. The Perak sultanate's use of the tengkolok conceals a mystery, who is the binder. As a result, the following section will discuss the people in charge of preserving the Perak sultanate's tengkolok, specifically the tengkolok artisan.

The Royal Tengkolok Binder

A Royal *tengkolok* binder is skilled in the processes of *tengkolok* fabric creation, *tengkolok* folding, and *tengkolok* beautification (Osman, 6 March 2014 and Raja Abdul Malek, 9 April 2020). This group is still active in Perak and has inherited the art of making *tengkolok*. Typically, they are a group with a connection to the palace, such as being descended from the Sultan of Perak or having served in the palace. However, according to Hashim (2014), no special post has been created in the palace for the *tengkolok* binder in the palace because the *tengkolok* binder refers to whoever is only interested in the art of *tengkolok* and Majesty's command only.

Abdul Manan (2015) lists four *tengkolok* binders found in the Sultanate of Perak, namely Toh Seri Wangsa Haji Abdul Rahim Mohamad, Yang Mulia (Y.M) Raja Azizulkhair Raja Harun Al-Rashid, Tuan Mohd Basri Ngah Mat Ali, and Tuan Mohd Dzulkarnain bin Osman, refer to the table 1. Toh Seri Wangsa Haji Abdul Rahim bin Mohamad and Tuan Mohamad Dzulkarnain bin Osman are both employees of Istana Iskandariah in Kuala Kangsar. Toh Seri Wangsa Haji Abdul Rahim bin Mohamad is also a royal wizard (*Pawang diRaja*). Meanwhile, Y.M Raja Azizulkhair Raja Harun Al Rashid is a former Commander at Istana Iskandariah, and Tuan Basri bin Ngah Mat Ali is a retired Perak Ministry of Culture staff member and the Manager of the Selandang Merah Group, SUK Perak. However, only Tuan Mohd Basri Ngah Mat Ali and Tuan Mohamad Dzulkarnain Osman were still active in the production of Perak *tengkolok* at the time (Abdul Manan, 2015).

However, only two *tengkolok* binder are still active in the Sultanate of Perak until now, namely Tuan Haji Mohamad Dzulkarnain bin Osman and Y.M Raja Ahmad Akasha ibni Raja Abdul Malek. The three previous binders, namely the late Toh Seri Wangsa Haji Abdul Rahim Mohamad, the late Y.M Raja Azizulakhir Raja Harun Al-Rashid, and the late Tuan Mohd Basri Ngah Mat Ali are deceased (Osman, 6 March 2014 and Raja Abdul Malek, 9 April 2020). Y.M Raja Ahmad Akasha is the son of the late Y.M Raja Abdul Malek Ibni Al Marhum Raja Abd Rahman, the former InnervCommander of the Istana Iskandariah.

Table 1: Perak Sultanate Tengkolok Binder Year 2014

| No. | Binder | Name | Title |
|-----|-----------------------------|---|---------------------|
| 1. | Tengkolok Binder 1 (PB1) | Toh Seri Wangsa Haji Abdul Rahim bin Mohamad | Pak Tok Ibrahim |
| 2. | Tengkolok Binder 2 (PB2) | Y.M Raja Azizulakhir Raja Harun Al Rashid | Ku Ayah or Ayah Jed |
| 3. | Tengkolok Binder 3 (PB3) | Tuan Mohd Basri Bin Ngah Mat Ali | Haji Basnee |
| 4. | Tengkolok Binder 4 (PB4) | Tuan Mohamad Dzulkarnain Bin Haji Osman | Pak 'N' or Nain |

Source: Salina, 2015

Table 2: Perak Sultanate Tengkolok Binder Year 2020

| No. | Binder | Name | Title |
|-----|-----------------------------|---|-----------------|
| 1. | Tengkolok Binder 1 (PB1) | Tuan Haji Mohamad Dzulkarnain Bin Haji Osman | Pak 'N' or Nain |
| 2. | Tengkolok Binder 2 (PB2) | Y.M Raja Ahmad Akasha Y.M Raja Abdul Malek | Engku or Ku |

Source: Field Work, 2020

Figure 3 depicts the traces of Perak sultanate's *tengkolok* from 2014 to the present. According to Osman (2014); (2020); Abdul Malek (2020), the Perak sultanate's original vocational lineage *tengkolok* binder is unknown. It is likely that the previous *tengkolok* binder did not inherit the vocation's original lineage. The main vocational that underpins this lineage is His Majesty Sultan Idris Iskandar, the 33rd Sultan of Perak, as depicted in this diagram. His Majesty the Sultan is also the only Sultan in Perak who knows how to tie and embellish the *tengkolok*. His Highness' knowledge and skills were passed down to Y.M Raja Norman Raja Harun Al Rashid, Y.M Raja Ismail Iskandar, and Toh Seri Wangsa Haji Abdul Rahim bin Mohamad.

Following that, Y.M Raja Ismail Iskandar passed on the skill of binding the *tengkolok* to Tuan Mohd Basir bin Ngah Mat Ali, also known as Haji Basnee. Meanwhile, Toh Seri Wangsa Haji Abdul Rahim bin Mohamad, also known as Pak Toh Ibrahim, passed on his knowledge to Tuan Haji Mohamad Dzulkarnain Osman, also known as Pak N or Nain. He also serves as His Majesty Sultan Nazrin Muizuddin Shah's *tengkolok* binder. Pak N has also studied and learned *tengkolok* binding skills from Y. M Raja Norman Raja Harun Al Rashid and Y.M Raja Azizulakhir King Harun Al Rashid. Meanwhile, Y.M Raja Mansur Raja Ahmad Darjis learned about *tengkolok* binding from Y.M Raja Azizulakhir Raja Harun Al Rashid. Finally, Y.M Raja Haji Abdul Malek ibni Al Marhum Raja Abdul Rahman and his son, Y.M Raja Ahmad Akasha Raja Abdul Malek, studied and learned *tengkolok* binding skills from Y.M Raja Norman Raja Harun Al Rashid, also known as Ku Ayah Norman.

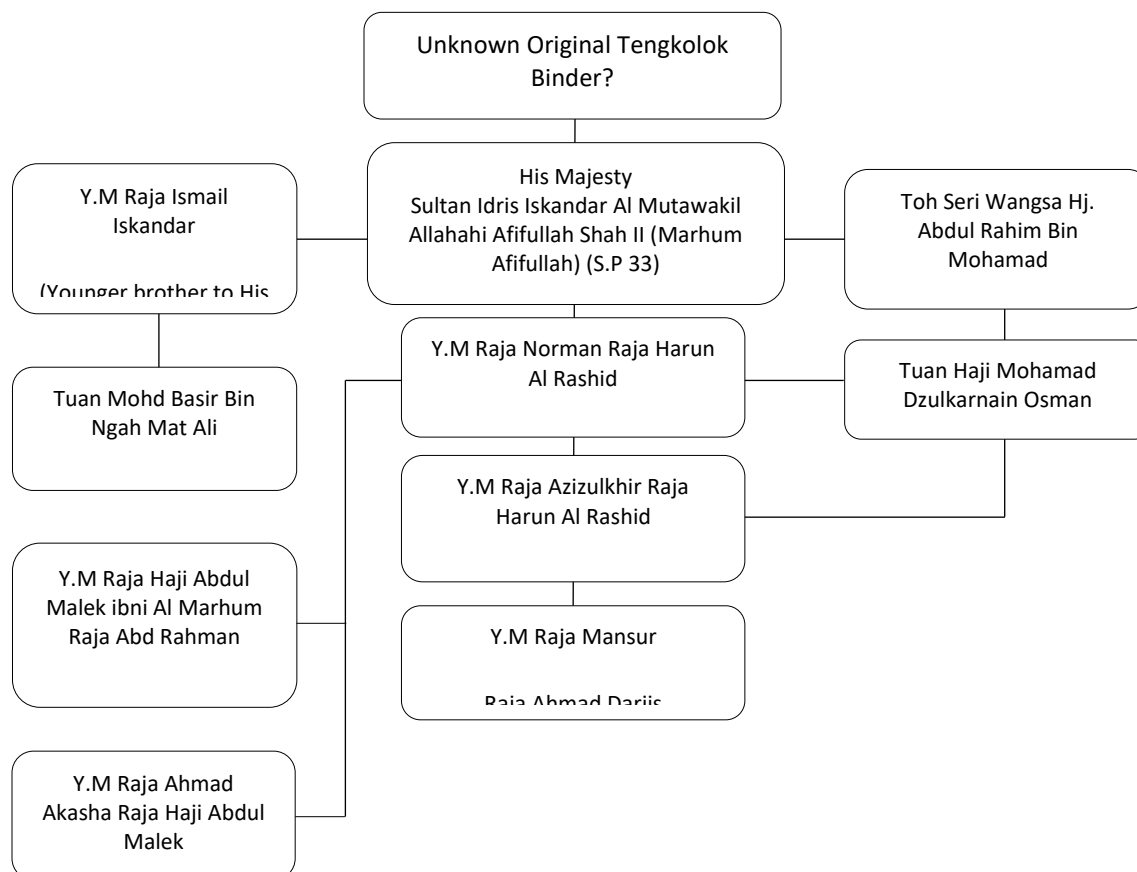


Figure 3: Vocational lineage of the Perak Sultanate's *Tengkolok* Binder
Source: Field Work, 2020

Research Methodology

By conducting a literature review, visual analysis, and interviews, the qualitative method was used to analyze the pulchritudinous in the three designs of Perak Sultanate Heritage *tengkolok*. The primary data collected from several informants and writings on the Malay *tengkolok* were derived from interviews and observations. This key data is compared with a literature review to identify the artistry of nature in the designs of the *tengkolok* appraised.

Findings and Discussion

Tengkolok Design Structure

To discuss the design of the Perak sultanate's *tengkolok*, the main foundation that must be understood is the *tengkolok's* design structure. This structure explains the design division of the *tengkolok* as well as the parts involved in its formation. The design structure of the *tengkolok* to be discussed is related to the structural and functional theory. According to Durkheim (1986), functional-structuralism theory views society which is made up of various parts. This demonstrates how the Malays' lives are intertwined with nature in the production of unique handicrafts.

Everything the Malays produce or create has something to do with the world around them. Nature is one of the structures that relate to the Malay community's life and thus complete it. The same is true for the design of a *tengkolok* with specific structures or parts. To highlight the value of its beauty, a complete *tengkolok* design should have structures that

are combined to form a strong *tengkolok*. The *tapak*, *garam sebuku*, *pucuk rebong* and *solek* are the structures that forms a *tengkolok*. In the design structure of the *tengkolok*, all these parts can be encapsulated into three main parts: the head, body, and feet.

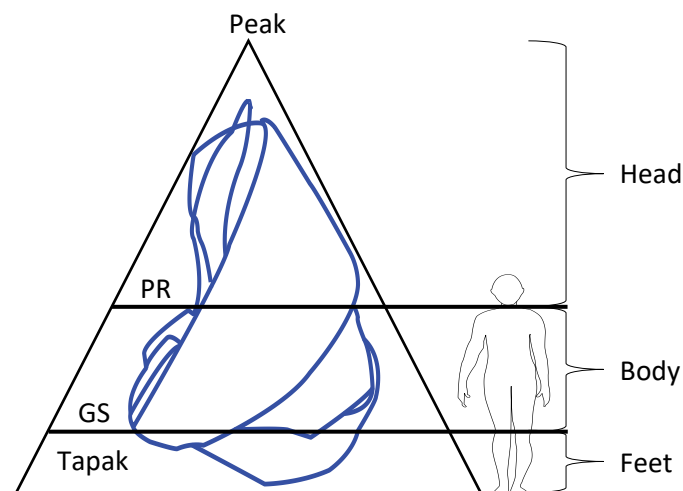


Figure 4: Structural Similarities of the *Tengkolok* Design with the human body
Source: Salina, 2015

The *tengkolok's* design structure can also be divided into three major parts, as shown in Figure 4 above, namely the head, body, and feet. The peak is represented by the head, the body by *garam sebuku*, and the *tapak* by feet. The design structure of this *tengkolok* demonstrates that the *tengkolok* has parts that contribute to its formation. The *tapak* (base) section is the main structure inside a *tengkolok*. A *tengkolok* will be incomplete if the *tapak*, represented by the feet, is missing. In the formation of a *tengkolok*, the *solek* and *garam sebuku*, which are represented by the human body, are seen as the second structure. *Garam sebuku* represents the structure of the knot and thus helps to strengthen the *tapak* and *solek*.

As a result, the *solek* that will be formed is related to the structure of the *tapak* and the knot. Finally, there is the *pucuk rebong* structure, which represents the head which leads to the top of a *tengkolok* design. Thus, the Malays' craftsmanship is regarded as magnificent because they regard the *tengkolok* as an important adornment since it is worn on the head.

The *tengkolok's* design structure is similar to the traditional Malay house building structure, which is divided into three main parts, namely the head, body, and feet, as shown in figure 5 below. From a psychological standpoint, the traditional Malay house building form can be interpreted in two ways. The first interpretation is that the Malay house is divided into three sections that correspond to three important stages in life: birth, life, and death. The second interpretation is the human body, which includes the head, body, and feet (Nasir, 1985). As a result, the second interpretation in the construction of traditional Malay houses resembles the design structure of the *tengkolok*, which represents the head, body, and feet.

Furthermore, in the construction of traditional Malay houses, a triangular shape called *tebar layar* is located on the roof, as shown in figure 5. The purpose of this *tebar layar* is to provide adequate lighting and ventilation in the home. This triangular shape is also related to the *tengkolok's* design, which leads to the *tengkolok's* structure. The Malays are strongly associated with the triangular shape which is nature inspired. The forms of mountainous areas are the subject of discussion.

This mountain shape has been a source of inspiration for Malays in creating works of art (Bujang & Hamidon, 2002). The Malays create a variety of objects based on the shape of the mountains. These mountains or ridges' motifs are typically three parallel mountains. The mountain in the center is taller than the mountains to its right and left. Furthermore, the motif of this mountain is linked to Mount Meru, which is a Hindu-Buddhist belief. For example, during a wedding ceremony, a mountain could be placed behind the bridal dias. Another example is the *wayang kulit* (shadow play), which uses the mountains as a backdrop. In addition, an object in the mountain shape also serves as a currency. These mountain shapes are also used as mosquito nets, among other things (Bujang & Hamidon, 2002).

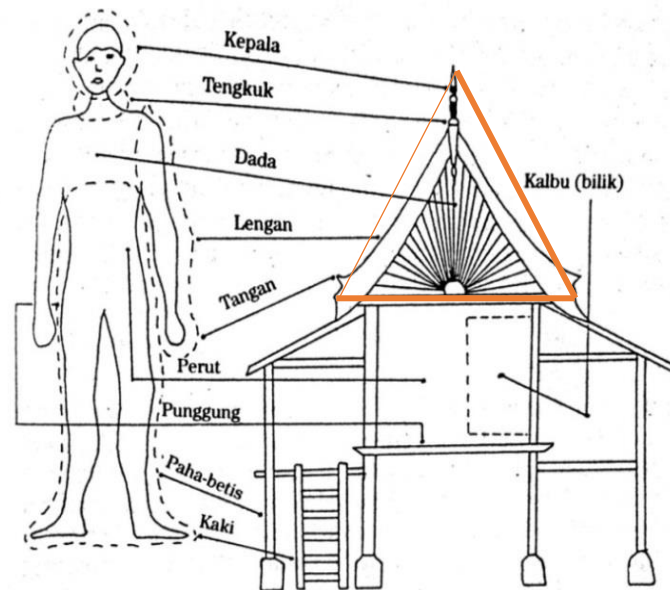


Figure 5: The Similarities of the Parts of The House with the limbs of human body
 Source: Abdul Halim, 1985

The status structure of the *tengkolok* is then formed based on the design structure of the *tengkolok*. The status structure of the *tengkolok* is also related to the triangular shape, which refers to the tiered symbol, as shown in figure 6. The *tengkolok's* status is divided into three categories: First Class (G1), Second Class (G2), and Third Class (G3) (G3).

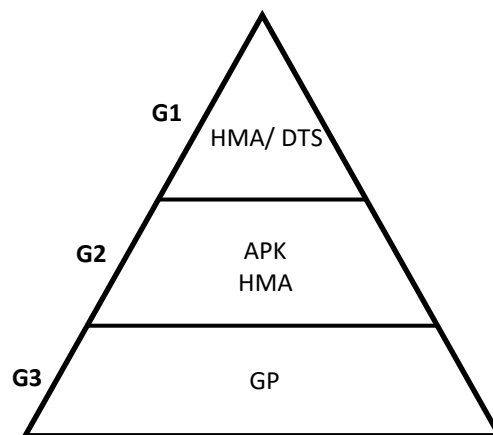


Figure 6 Structure of the status of the *tengkolok* and its bearer
 Source: Field Work, 2020

The design of the *tengkolok* worn is related to the status structure. The Sultan is the First-Class group status. He is the highest-ranking ruler in the sultanate hierarchy. As a result, the *tengkolok* worn is of the *Helang Menyusur Angin (HMAII)* style type (Abdul Manan, 2015). According to Osman (2014), the new enhancement of His Highness' *tengkolok* is based on what he approves through the changes he makes. Meanwhile, according to Raja Abdul Malek (2020), His Highness' design is known as *Dendam Tak Sudah (DTS)*, and it is based on the DTS design styled by DYMM Sultan Yussuf Izzuddin Shah. This HMA or DTS has a higher *pucuk rebong* and a wider base than the *tengkolok* worn by a commoner. The *pucuk rebong* on the *tengkolok* of this First-Class status group is tall, even taller than the *puncak solek*. This height and width became a symbol of the sultan's sovereignty, as he ruled and wielded power. As a result, this measurement of height and width can only be known by the *tengkolok* binder in the palace because it is Perak sultanate confidentiality (Osman, 2014).

The *tengkolok* status structure for the second status group is *Orang Besar*. This second group consists of the Sultan's relatives and heirs who hold a position in the sultanate hierarchy. After a Sultan, they are the second most important group. As a result, the *tengkolok* used is of the *Helang Menyusur Angin (HMA)* and *Ayam Patah Kepak (APK)* variety. The design, however, differs from that of the first group's *tengkolok*, namely the Sultan. This difference can also be seen in the measurements of the *pucuk rebong's* height and the *solek's* width. This demonstrates that the *tengkolok* produced for the Second-Class group is inferior to the *tengkolok* produced for the First-Class group. Following that is the status structure of the Third-Class group *tengkolok*, which represents the *Bentara*, *Jejawat*, and *Kalur*. They are a group involved in the administration of official functions in the palace. The *tengkolok* worn is of the *Getang Pekasam (GP)* style. The design is lower and wraps around the entire head.

According to the study's findings, the design of the *tengkolok* in the Perak Sultanate is divided into two categories: the design that is used and the design that is not used. *Helang Menyusur Angin*, *Ayam Patah Kepak*, *Dendam Tak Sudah*, and *Getang Pekasam* are the designs used. *Balong Ayam*, *Alang Iskandar*, *Anak Gajah Menyusu*, and *Pucuk Pisang Patah* are the designs that are not used.

Characteristics of the Perak State Tengkolok

This study's *tengkolok* characteristics are an introduction to the Perak state *tengkolok*. Perak's *Tengkolok* is famous for its *garam sebuku* and *pucuk rebong* (Osman, 2014). As a result, Abdul Malek (2020) stated that the Perak *tengkolok* has a unique and distinct identity. The identity of the individual wearing a *tengkolok* with a *pucuk rebong* shows that the wearer is from a relative of the King of the Perak Sultanate (Abd Jalil, 2018).

Perak state *tengkolok* has two distinct characteristics: *garam sebuku* and *pucuk rebong*. These two characteristics distinguish Perak's *tengkolok* from other states' *tengkolok*, *tanjak*, or *destar*. This is due to the fact that the Perak state *garam sebuku* is a neatly made knot that produces *pucuk rebong*. The *garam sebuku* produced will be triangular in shape, while the *pucuk rebong* will be tapered. According to the basic folds made, both features of the Perak *tengkolok* will be produced neatly and beautifully. This is due to the fact that there are a few things to consider when performing a basic fold. Among them is that the size of the base fold that is made should be of the same size, straighten neatly, and the end of the base fold fabric should be tapered. However, there is a design of a *tengkolok* that has two *pucuk rebong*, namely *Anak Gajah Menyusu* as in figure 7 below.

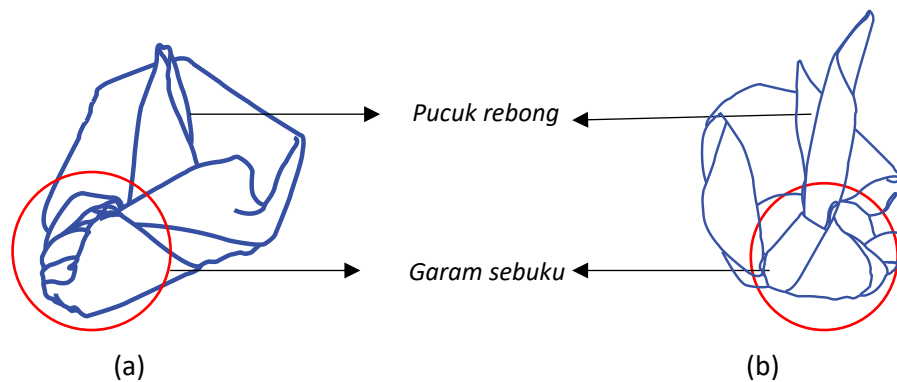


Figure 7: Sketch of the *pucuk rebong* and *garam sebuku*
(a) right view of the tengkolok *Ayam Patah Kepak* (b) back view of the tengkolok *Anak Gajah Menyusu*

Ethereal Beauty in the Heritage Tengkolok of the Perak Sultanate

The ethereal beauty found in the Perak tengkolok design is evident in the *Ayam Patah Kepak* (APK), *Helang Menyusur Angin* (HMA), and *Getang Pekasam* (GP) tengkolok designs. These three designs are still used during official palace ceremonies such as the Medal Awarding Ceremony, the Royal Funeral Ceremony, and the Sultan's Coronation Ceremony. Tengkolok APK and HMA are popular designs in the Perak Sultanate and are still worn on official occasions today. The GP's tengkolok is designed specifically for the *kalur* (the palace Nobat musician), the herald, and palace officials.

However, before His Majesty Sultan Azlan Shah Muhibbuddin Shah was installed as Sultan, the *Orang Besar* tengkolok was worn by the *Getang Pekasam* tengkolok, according to Osman (2020). During the reign of DYMM Sultan Azlan Shah Muhibbuddin Shah, however, His Majesty directed that *Orang Besar* style the tengkolok of *Ayam Patah Kepak* or *Helang Menyusur Angin*. This is due to His Majesty's love of beauty, and to ensure that the wearing of a tengkolok in the palace must be neatly styled. The wearing of the tengkolok designed by a Sultan of Perak is determined by the design preferred by His Majesty the Sultan of Perak (Osman, 2014).

In this regard, the tengkolok design used by His Majesty can also be used by ordinary people, with the permission granted by the late Sultan Azlan Shah Muhibbuddin Shah during his reign. Even though the designs worn by the Sultan and the common people are the same, they differ. The size of the tengkolok fabric measurements and the width of the base fold are where the difference lies.

The Perak state government keeps the size of His Majesty the Sultan's tengkolok a secret. The width of the basic fold indicates the rank of a Sultan who rules over the common people. His Majesty's tengkolok design cannot be folded without His Majesty the Sultan's permission or order. This is due to the fact that every attire worn by the Sultanate of Perak has a guardian from the supernatural realm, which is a Perak state government secret (Osman, 2014).

(a) *Tengkolok Ayam Patah Kepak (APK)*

The design of the *Tengkolok Ayam Patah Kepak* is a design favoured by Al Marhum DYMM Sultan Azlan Shah Muhibbuddin Shah. During His Majesty's reign, His Majesty adopted and styled the design of this APK *tengkolok* as the official *tengkolok* (Osman, 2014). The beauty of this *tengkolok Ayam Patah Kepak's* design is evident in its *solek* and inspiration. As

shown in figure 8, the *tengkolok* APK has two broken parts. This *tengkolok*'s two broken parts represent *Ayam Patah Kepak* (rooster with broken wings). The inspiration for the design of this *tengkolok* came from cockfighting, which was an old sport for the people. The previous *tengkolok* binder was inspired by the condition of a rooster that broke its wings during a cockfighting match.

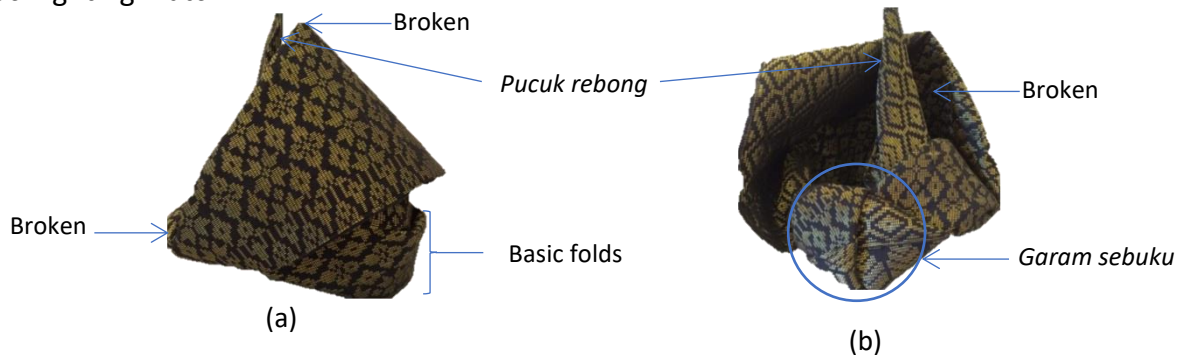


Figure 8: (a) Front view and (b) Side view

(b) ***Tengkolok Helang Menyusur Angin (HMA)***

Tengkolok Helang Menyusur Angin is a popular *tengkolok* design in Perak due to its attractive design. The beauty of this HMA *tengkolok* design can be seen in the *solek* and inspiration that went into its creation. HMA *solek* has a curved part, as shown in figure 9. The curved part of this *tengkolok* represents an “eagle gliding on the wind”. The design of this *tengkolok* was inspired by an eagle flying high in the sky.

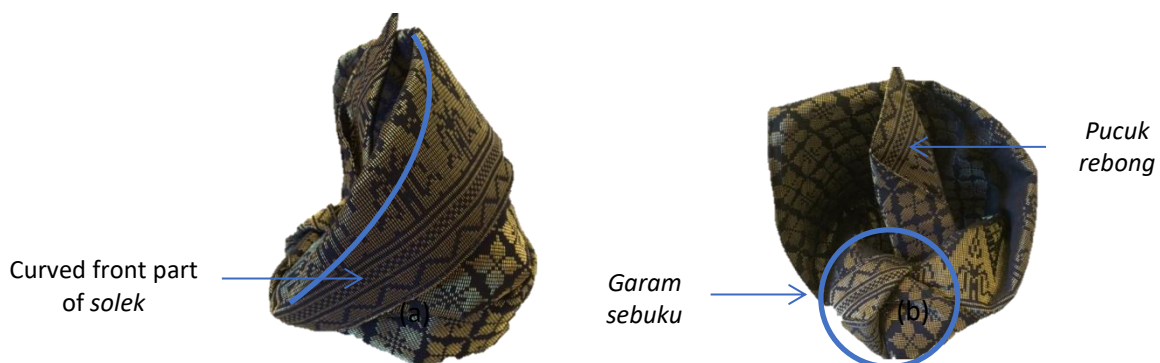


Figure 9: Front view (a) and Side view (b)

(c) ***Tengkolok Getang Pekasam (GP)***

The name *Getang Pekasam* is a unique identification for this *tengkolok* design. The design of the *tengkolok Getang Pekasam* is inspired by one of the Perak Malay community's traditional foods, pickled fish. This design is inspired by the process of making pickled fish. This design has several spellings and pronunciations, including *Getang Pekasam*, *Getam Pekasam*, *Ketang Pekasam*, and *Ketam Pekasam* (Osman, 2014; Abd Jalil, 2019:2020; Abdul Malek, 2020). This difference in terminology is most likely due to how the *tengkolok* binder pronounced the name, which causes it to differ in written form. Even though the design of this GP *tengkolok* is known by various names, it has the same shape.

The *Getang Pekasam tengkolok (GP)* differs from other *tengkolok* designs in that it covers the entire head and has a triangular shape on the front. Figure 10 shows a dent in the middle of the top part of the *tengkolok* that covers the head. This part of the curve is a characteristic of

the GP's *tengkolok*, which is neatly and orderly constructed (Akasha, 2020). However, there are a few *tengkolok* binders that make the middle section look like a flat surface, making this design look and unattractive when styled. During official ceremonies at the palace, *kalur* (the palace Nobat musician), herald, and palace officials wear this design. The design of this fully covered GP *tengkolok* is like other head covers worn by the Malay community when attending religious ceremonies, such as *kopiah*, *turban*, or *songkok*.

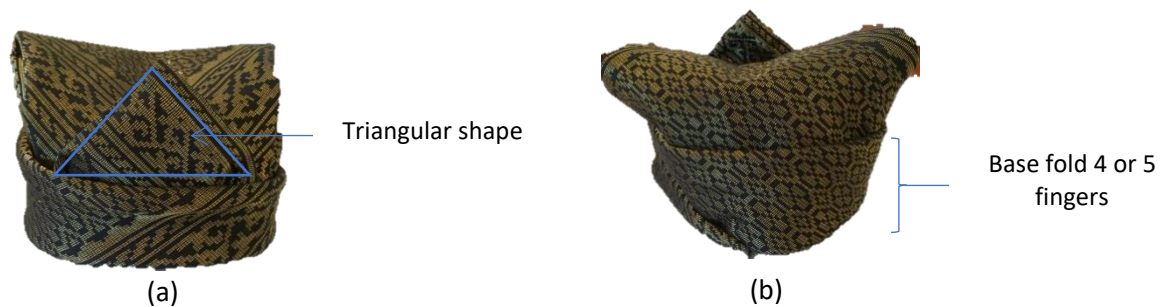


Figure 10: Front view (a) and Back view (b)

Conclusion

Tengkolok is one of the Malay Sultans' distinctive and beautiful headdresses. The invention that refers to the beauty of nature highlights the beauty of the Perak sultanate's *tengkolok*. This beauty served as the primary inspiration and for the previous society in creating the design of the *tengkolok*. This situation demonstrates how familiar the Malay community is with nature, such as fauna. The *tengkolok*'s beauty has its own identity and significance. The identity and meaning thus define the Malays' creative and delicate art in conception and handicrafts. As a result, tying the *tengkolok* is one of the Malay community's skills that must be preserved and passed down. The art of tying the *tengkolok* is also a valuable Malay treasure. As a result, all parties must take responsibility for preserving the art of *tengkolok* binding. The younger generation is one of the target groups that should be prioritised in terms of acquiring these skills. This skill does not require only courtiers to learn it; what is important is that they are Malays who still appreciate their motherland and Malay heritage art. As a result, today's young generation is encouraged to learn the art of this skill so that it can be passed down from generation to generation.

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