

Bicara@Muzium
National Textile Museum

The Malays Golden Veil

Presented and Prepared By:

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Assalamualaikum wrt wbt..
I wish for peace be upon you



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- ▶ Initiator and co-organiser of the keringkam, *sulam cabut* workshops, songket of Sarawak & Sambas Exhibitions since 2010
- ▶ Researcher "Projek Inovasi Warisan Sarawak: Songket & Keringkam" for Unimas & Sarawak Government 2017-2018
 - ▶ "Travelog perempuan Pelayar: Tudung Manto Lingga" (2014)
 - ▶ "Songket dan Keringkam: Warisan Melayu Sarawak" 2018
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Suhana bt Sarkawi
Kpg Sinjan, Sarawak
Pakaian Adat Melayu Sarawak
5-10-2015

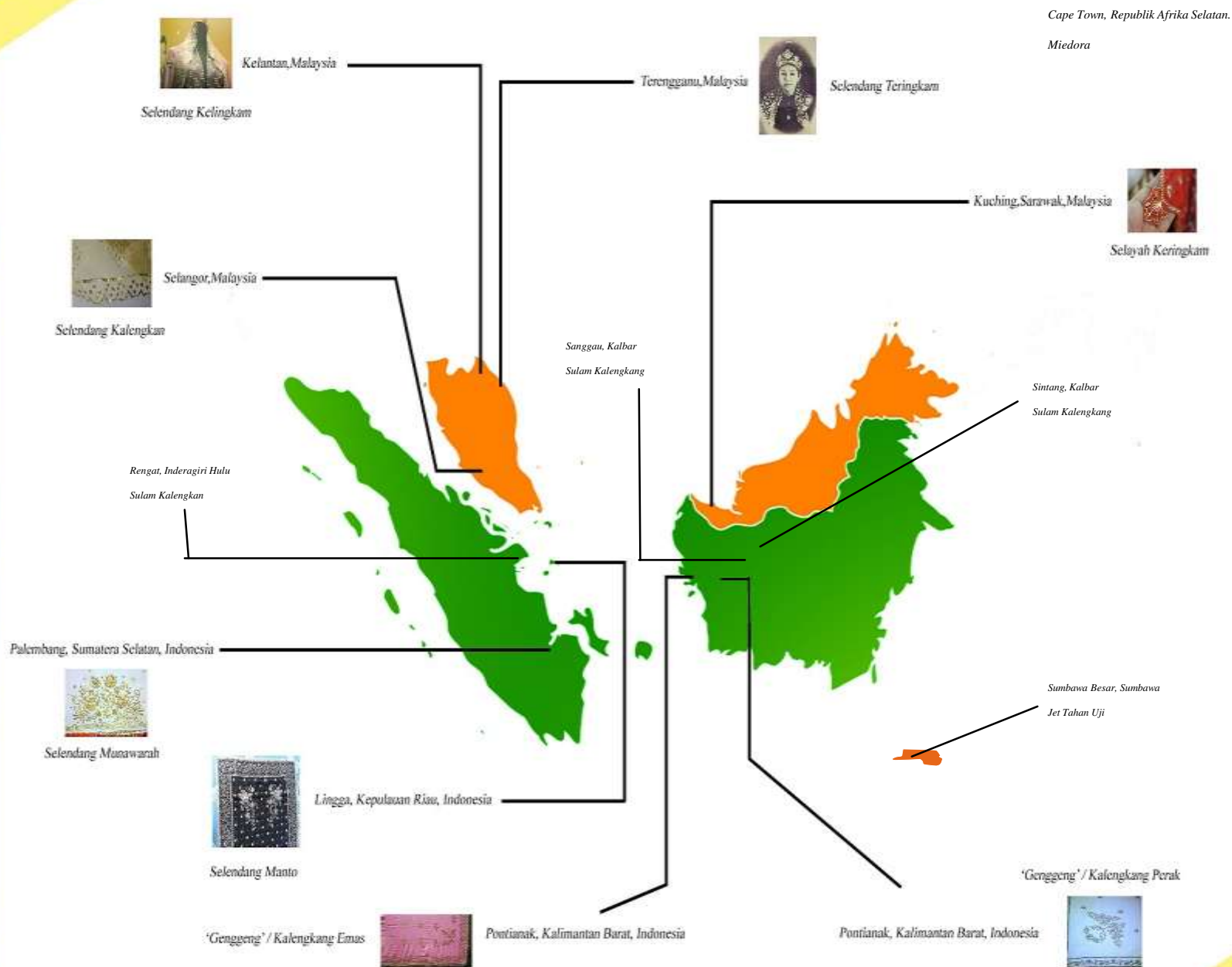


Figure 1: Kelingan Track-Mapping. (Suhana Sarkawi, 2018)

Structure

- ▶ Introduction
- ▶ Context
- ▶ Objectives
- ▶ Terms of Reference
- ▶ Literature Review
- ▶ Methodology
- ▶ Analysis & findings
- ▶ Summary

Introduction

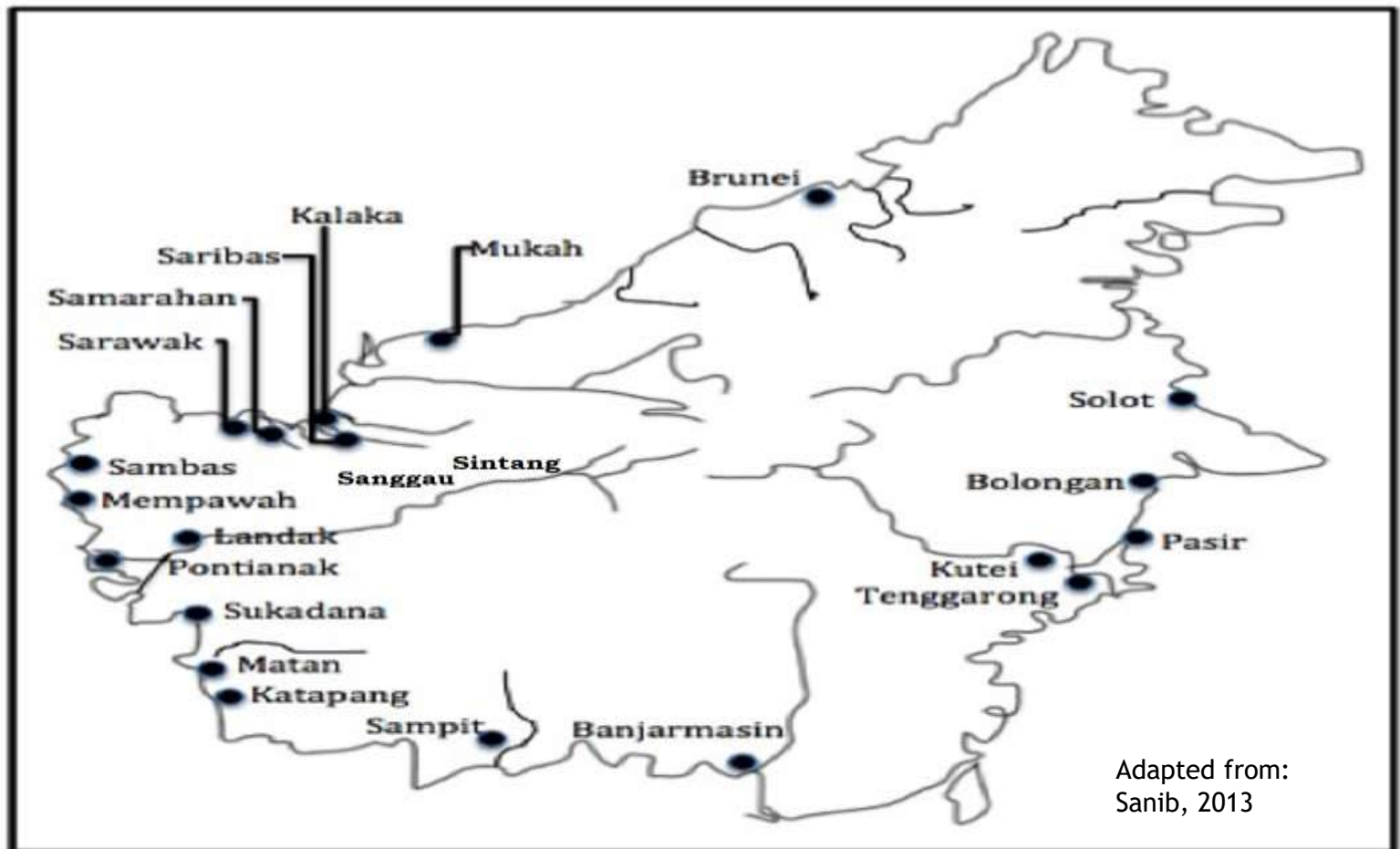
- ▶ Trade from China and India since the early 10th century and the acceptance of Ottoman Turkish Empire's influence since the 13th century has enlivened Malay palaces in the Malay Archipelago with the inclusion of many of the world's finest raw materials of the day including domestic materials such as embroidery thread, flat gold and silver gilded strips (kelingkan) which are used on embroidered textile products such as garments and home decorations.
- ▶ These materials are used in embroidery to highlight the motifs and the special structures of the Malays veil which are then are translated into the embroidery masterpieces.
- ▶ The embroiderers are involved in innovating artistic products from the various civilisations in the world into the Malay civilisation.
- ▶ Thus, this great masterpiece represents the status of the recipient, the user and the embroiderer.

Introduction

- ▶ Siti Zainon Ismail (2010) gold thread and textile materials enters the Malay Cultured Region in 10th Century via
 - ▶ Malay Peninsular ports to Borneo and Sulawesi
 - ▶ Introduced by the Indian dan Chinese merchants
 - ▶ Woven, gold-weft and embroidered cloth - showcasing the wealth and the status of a nation or the empire
- ▶ Suhana Sarkawi (2018)
 - ▶ The fall of Sriwijaya Empire (14th AD) - The embroidery and weaving (& songket) culture still exists through the Malacca Empire (14th-16th AD), Johore (Riau-Lingga-Pahang)* Sultanate (17-18th AD), the West Borneo Malay Kingdoms (15th-20th AD) and Brunei Sultanate (13th-21st AD).

West Borneo Malay Kingdoms (15th-20th AD)

- **Malaysian Borneo** : Mostly in Kuching, Sri Aman, Sibuan and Limbang/Lawas (others - Kalaka, Saribas, Sedong, Samarahan etc)
- **Indonesian Borneo**: Sambas, Mempawah, Pontianak, Sanggau, Sintang and Ketapang etc



Adapted from:
Sanib, 2013

Background of the topic

- ▶ **The veiling culture:**

- ▶ *selayah* or *selendang* of gold or silver by Muslim / Malay women is assumed to be as the result of the interactions between the Malay civilisation and the Islamic Civilization which were brought indirectly by Muslim traders and missionaries who came to the Malay Archipelago.
- ▶ The efforts to reclaim the greatness of the Islamic Malay women are being intensified and documented in the face of the challenge of the digital era.
- ▶ Not much research has been made about kelingkan especially Sarawak Keringkam is shared to the public.

Objectives

- ▶ To introduce variations of the Malay golden headcovers through the field of study and field notes
- ▶ To introduce the kelingkan headcover structure in the Malay world, focusing on Keringkam : the Sarawak Malays Golden Veil.



Photo credit:
Government of Sarawak

Terms of Reference

- ▶ Siti Zainon (2010)
 - ▶ Keringkam, kelingkan atau teringkam mostly found in Sarawak & Terengganu, Malaysia.
 - ▶ Derived from a French word - '*Clinquant*' - metal strip
- ▶ Azran (2010, p.5)
 - ▶ A headcover that named after the Balinese word 'Keling' = fabric
 - ▶ 'kam' / 'kham' = beautiful
- ▶ Manto
 - ▶ mantul (Azah, 2009, p.128),
 - ▶ mantur (Abdul Malik *et. al.*, 2004)



Terms of Reference

- ▶ Suhana & Norhayati (2014 & 2016)
 - ▶ Keringkam, Kelingan, kelingkam - general terms for the headcover, sometimes referring to the metal strips used to embroider it.
 - ▶ Selayah, Selendang, misfa', Mudawarah - refering to the shape of the '*Tudung*'
- ▶ Suhana (2018)
 - ▶ Veil, scarf, stole, sash and shawl- refering to the usage or the position of the headcover used.
 - ▶ Veil - the suitable TOC for keringkam usage in Sarawak by the Sarawak Malays and sometimes the Brunei Malays in the northern part of Sarawak; and some Malays quaters in Palembang.

Operational definition

► Malay

(“Orang Melayu”): any member of an ethnic group of the Malay Peninsula and portions of adjacent islands of Southeast Asia, including the east coast of Sumatra, the coast of Borneo, and smaller islands that lie between these areas. The Malays speak various dialects belonging to the Austronesian (Malayo Polynesian) family of languages.

(Encyclopaedia Britannica, 2015)

► Malay

A person who professes Islam, speaks Malay language, practicing Malays lifestyle and born before the Independence day in Federation (Malaysia) or in Singapore or on that day has domiciled in Federation (Malaysia) or Singapore; or is an issue of such a person.

(Article 160 (2), Malaysia Constitution)

Operational definition

► Veil

- ¹ Covering of fine net or other (usually transparent) materials worn esp. women to protect or hide the face or as part of a head-dress;
- ² A piece of linen or cloth etc covering the head and sometimes the shoulders, as a symbol of modesty and purity, related to religious

(Oxford Fajar Advanced Learner's English-Malay Dictionary, 2nd Ed., p.2105)

► Acknowledge - Various School of thoughts

► Sarawak Malay Keringkam - “Tudung” : purpose & usage

Shawl- Decoration/wrap around head/shoulders

Stole- Tied around neck/shoulders, men & women

Scarf- Tied behind head/neck or chin, ornament

Sash- wrap around neck, ends falls on chest, uniform, men & women

Golden Cloths of the Malays

In Sulalatus As Salatin transcribed by Abdul Samad Ahmad can be assumed that it describes Keringkam rather than songket (the golden cloth) in

‘... kain bertabur berpanca logam diselempangkan ke bahu...’

(1979, p.57)

Ranee Margaret Brooke wrote in her book:

My Life in Sarawak: The Ranee of Sarawak:

‘... a gauzy scarf of white and gold, obtained from Mecca, covered my head...’

(1913, p.27)



Photo credit: Brooke Heritage Trust

Literature review

- ▶ Suhana & Norhayati (2014, 2015)
 - ▶ Relationship btwn Keringkam and Manto
 - ▶ Kelingkan Track-mapping
- ▶ Suhana (2016)
 - ▶ Motifs and Relationship between Keringkam, Kelingkam, Manto, Mudawarah and Kalengkang Pontianak
- ▶ Shahida (2016)
 - ▶ Printed Kelingkan Pattern on domestic products
- ▶ Rose Dahlila (2017)
 - ▶ Innovation & embroidery process in Kelingkan Selangor
- ▶ Norwani (2016)
 - ▶ Mathematical elements in kelingkan pattern making
- ▶ Ang (2017)
 - ▶ Embroidered Sambas velvet Malay blouse and Manto
- ▶ Nurhasliyana (2018)
 - ▶ Keringkam as Sarawak Malay Identity



Photo credit: Fadli

Methodology

- ▶ Fieldwork (2014-2018)
- ▶ Library research
- ▶ Observations
- ▶ Interviews with experts

Prominent Sarawak Malay Ladies (1880AD)



Photo credit: Brooke Heritage Trust



Malay lady c. 1870. Photo courtesy of Sarawak Museum

SHAPE



SELAYAH



SELENDANG



Photo credit:
Government of Sarawak

Photo credit: Government of Sarawak

Usage by Region

1. Sapu Alang (Man headdress)
2. Cipo Cila (Conical)
3. Sarangan Cila (Selendang) (Jet Tahan Uji)



Lingga, Kepri



Sumbawa, NTT



Photo credit:
YM Hasanudin

Usage by Region



Mudawarah style back from Pilgrimage
(Palembang)



Mediora, Cape Malay bride's headdress
(Credit to : Gielmie Hartley)



Mediora
Cape Malay bride's headdress
(Credit to : Mariam Gillian)

Usage by Region

Sarawak



Photo credit: Government of Sarawak

Usage by Region



Photo credit:
Government of Sarawak

Sarawak



Usage by region

The Bride's Veil in Adat Babedak of Bruneian Malays especially in Limbang, Lawas and Miri, Sarawak



Photo credit:
Open Source Internet (2015)

Usage by Region



Photo credit:
Open Source Internet (2015)

Pontianak, Kalbar



Photo credit:
Max Alkadrie

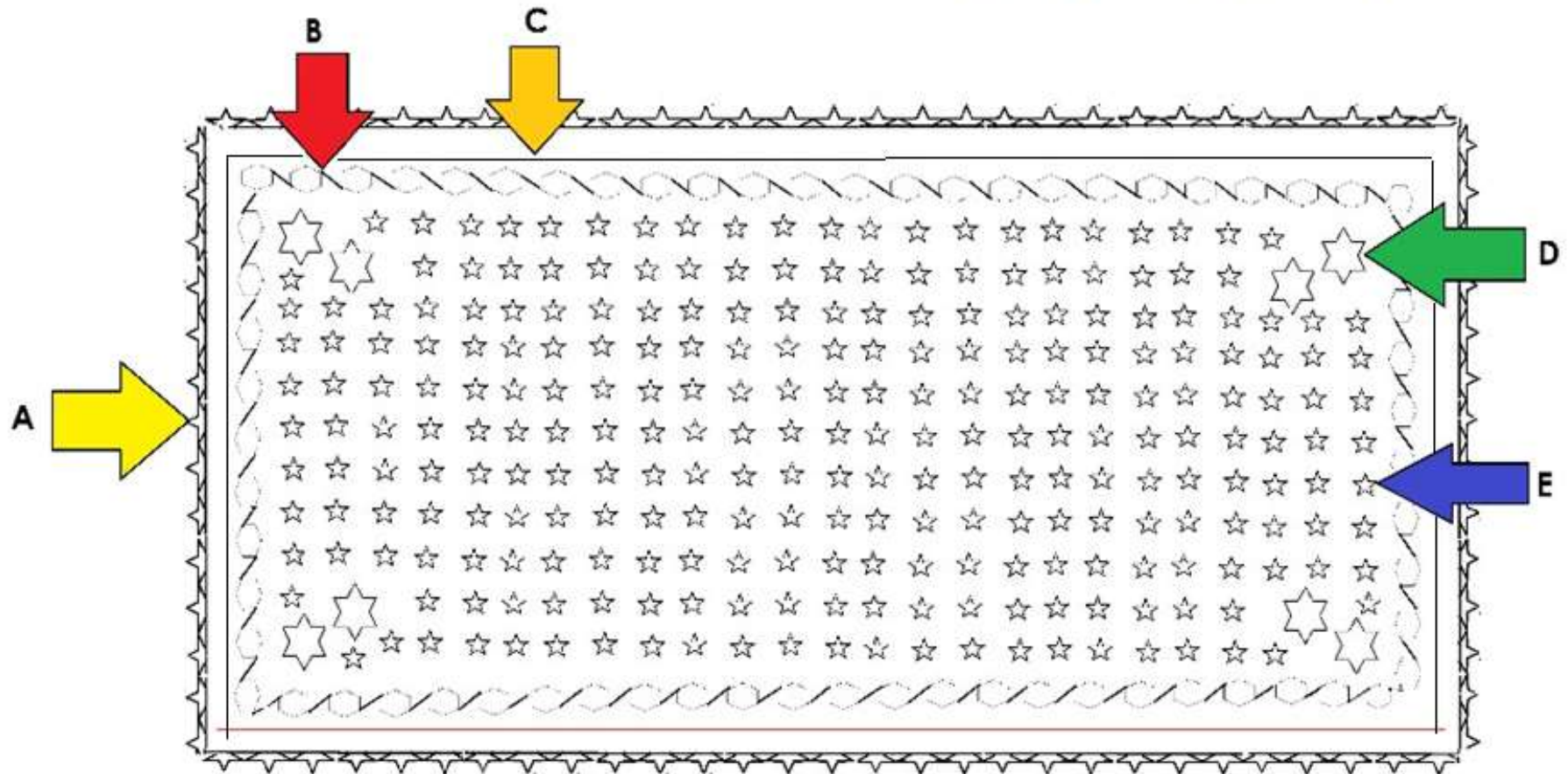


Palembang, SumSel

Photo credit:
Ilham Zain

Keringkam Structure

Adaptasi daripada Suhana Sarkawi, 2018



ANATOMI KERINGKAM

A: Kemasan hujung (Nama Motif)

B: Hiasan Sempadan (Nama Motif)

C: Tali Air (Nama Motif)

D: Bunga Sudut @ Bunga Tabur Besar

E: Bunga Tabur Bintang @ Bunga Tabur Kecil (Nama motif)

RAW MATERIALS



2-head hole needle



Gold strand



Keringkam (Metal ribbon/strip)

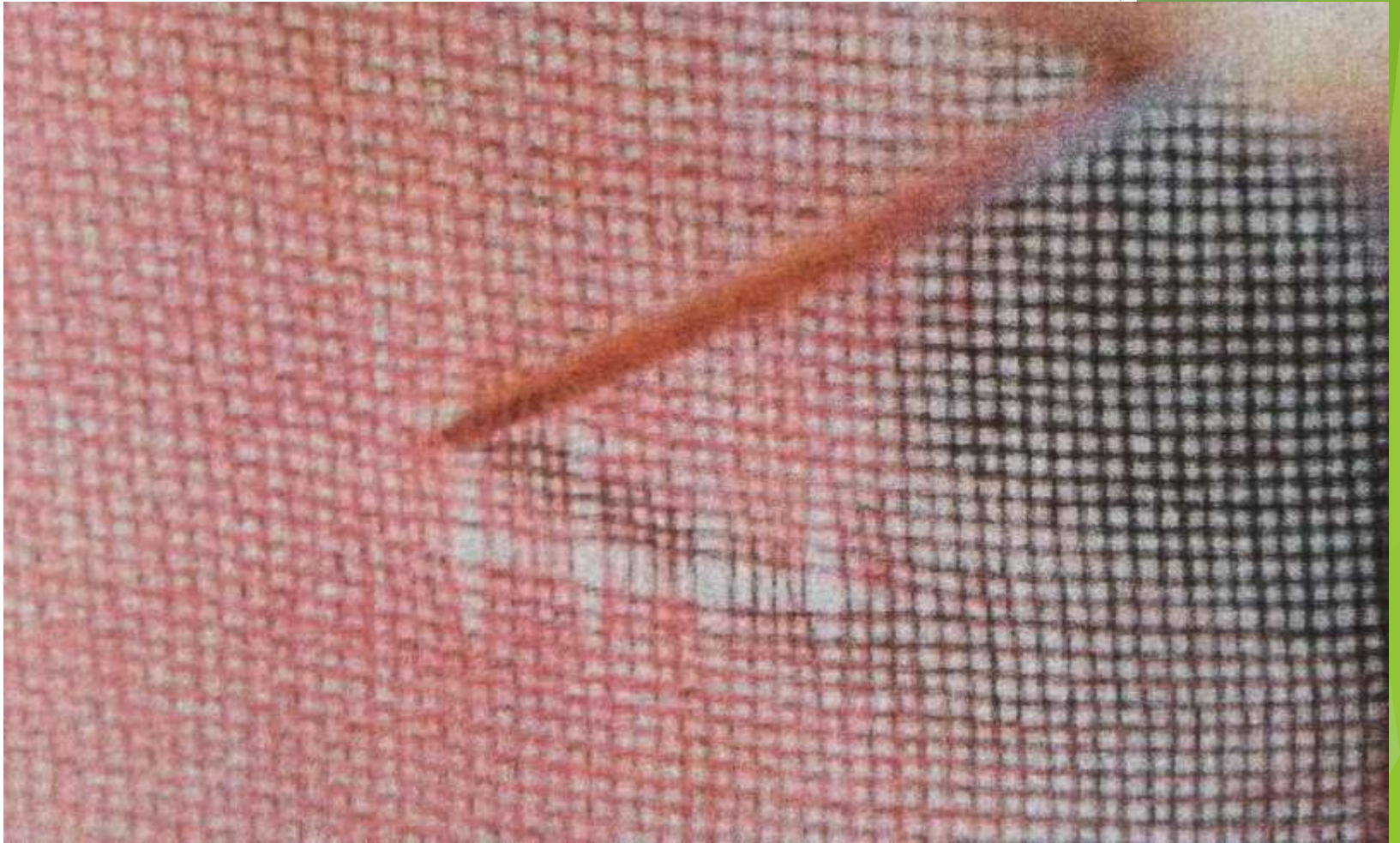


Cloth



Scissors & thread puller

Keringkam: Counting strands



5 x 5 x 5

Process



Water Canal



Border Flower



Edging / Lace

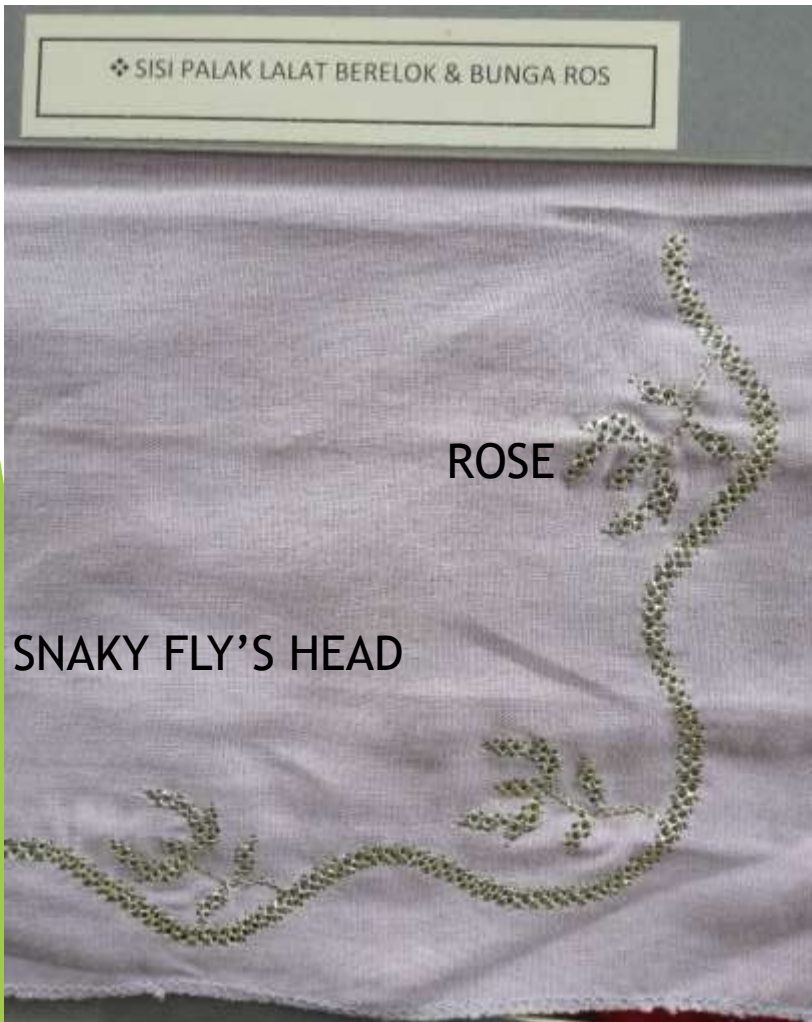


Corner Flower



Scattered Stars

A : Kemasan hujung - Setanah (Edging) (Embedded Lace)



RENDANG BERGUNTIN /
3-POINTY LACE



A : Kemasan hujung - Sambung (Lace)

RENDANG KULIT KERANG/ SISIT IKAN
(FISH SCALE/ SCALLOPS)



RENDANG GANDA LAPAN & RENDANG JONEH
(DOUBLE 8 & SHELL LACE)



B: Hiasan Sempadan (Border Decoration)

POTONG HALWA (SWEETS)



KUDUP ROS MELELAT
(TRAILING ROSE BUDS)



C: Tali Air (Water Canal)

❖ SISI PALAK LALAT (KEPALA LALAT)
❖ SISI LADA TUMPAH

FLY'S HEAD

SPILLED PEPPERS

KAKI LIPAN
(CENTIPEDE LEGS)

D: Bunga Sudut @ Bunga Tabur Besar (Corner Flower)

BUNGA RAYA KECIK
(SMALL HIBISCUS)



BUNGA TABUR BINTANG,
TELOK BERANTEY KAKI ITIT
(STARRY MOTIVE, CHECKERED BOX
OF DUCK'S FEET)



E: Bunga Tabur Bintang @ Bunga Tabur Kecil (Scattered Stars)

BUNGA CENGKEH, BUAH HALWA



BUNGA MELUR, BUAH HALWA

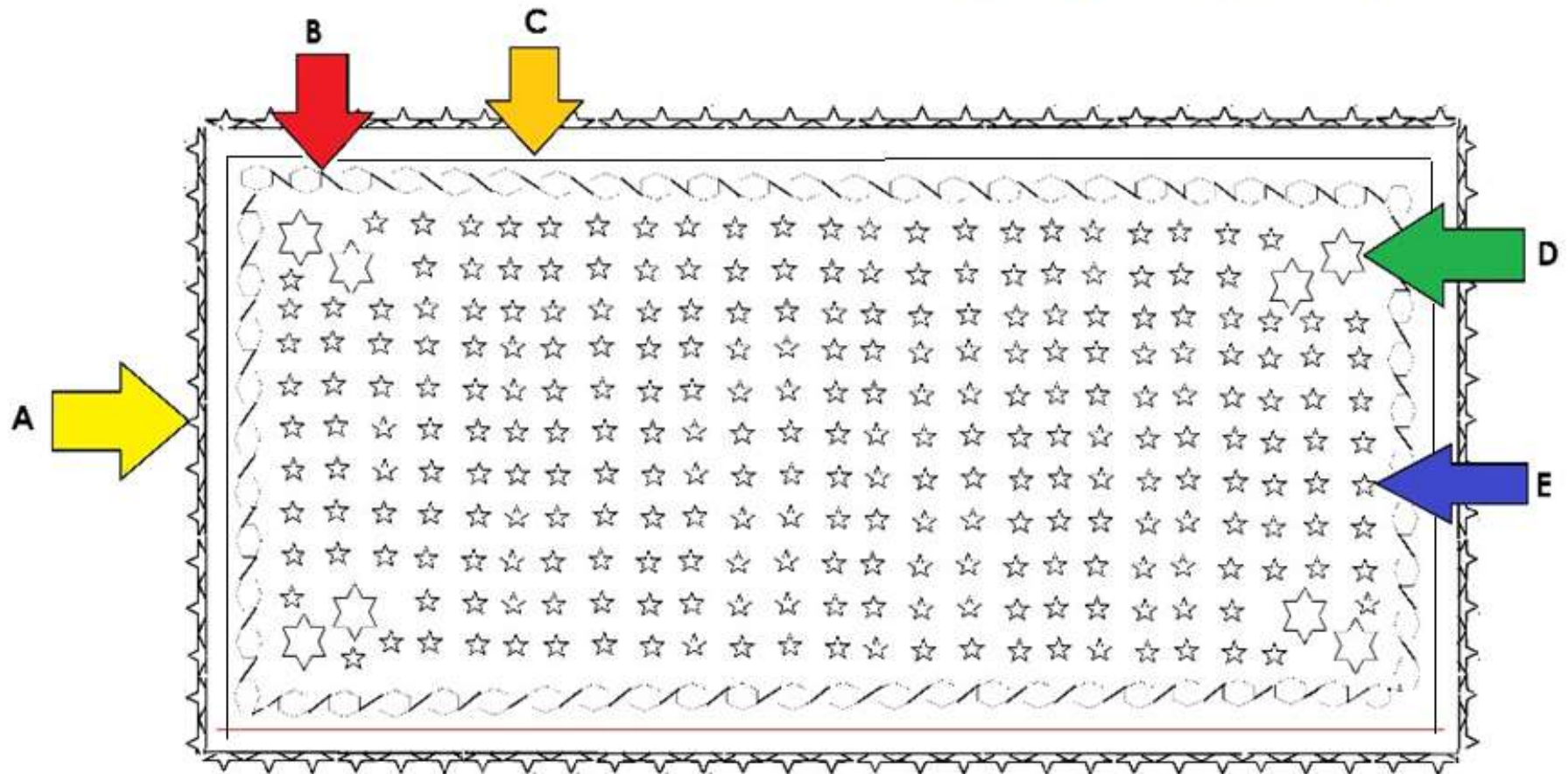


INNOVATION



SUMMARY

Adaptasi daripada Suhana Sarkawi, 2018



ANATOMI KERINGKAM

A: Kemasan hujung (Nama Motif)

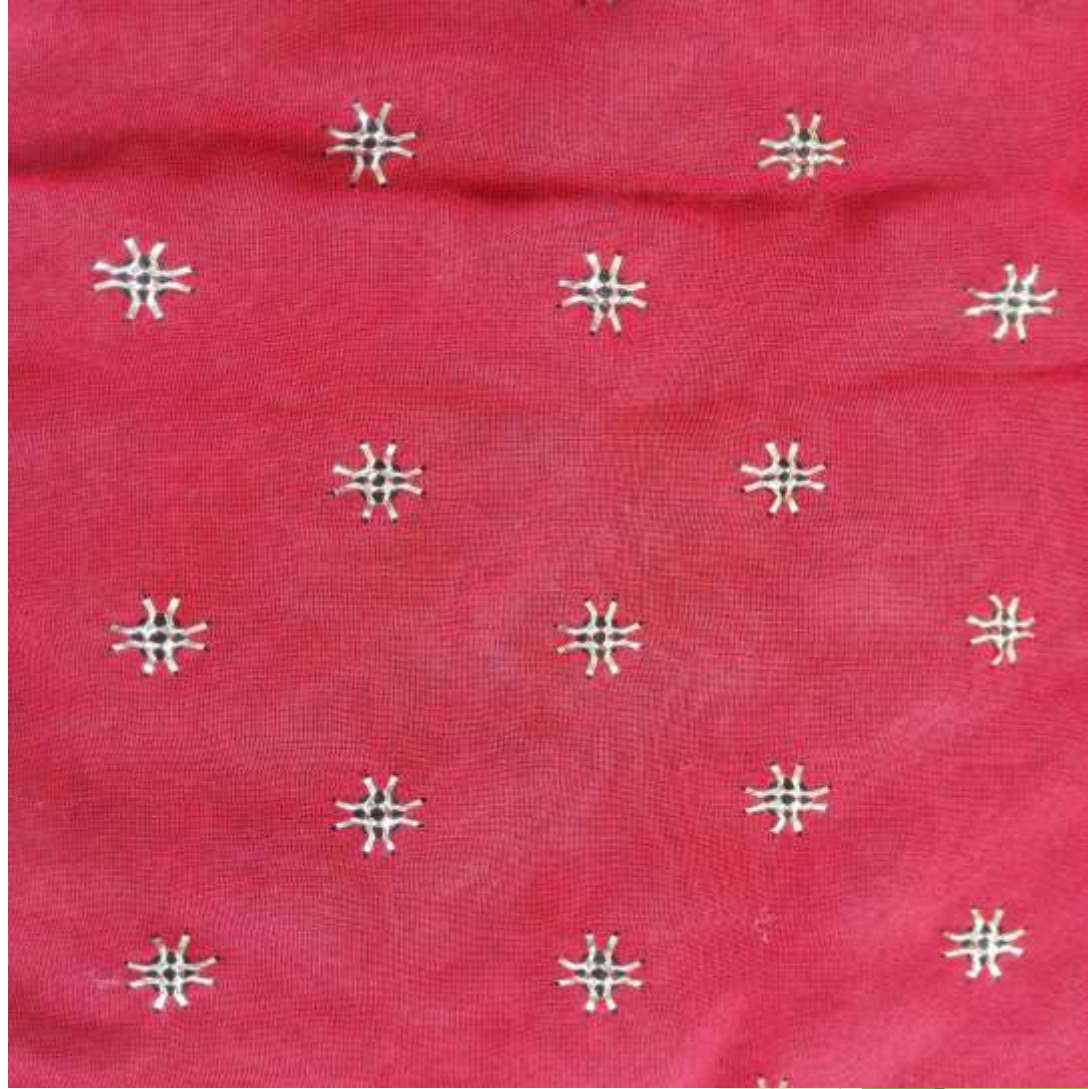
B: Hiasan Sempadan (Nama Motif)

C: Tali Air (Nama Motif)

D: Bunga Sudut @ Bunga Tabur Besar

E: Bunga Tabur Bintang @ Bunga Tabur Kecil (Nama motif)

Terima kasih to
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Museum
&
ALL PARTICIPANTS



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Researchers for Songket dan Keringkam Sarawak and respondents
(Unimas, IGKTAR & Sarawak State Government 2018)