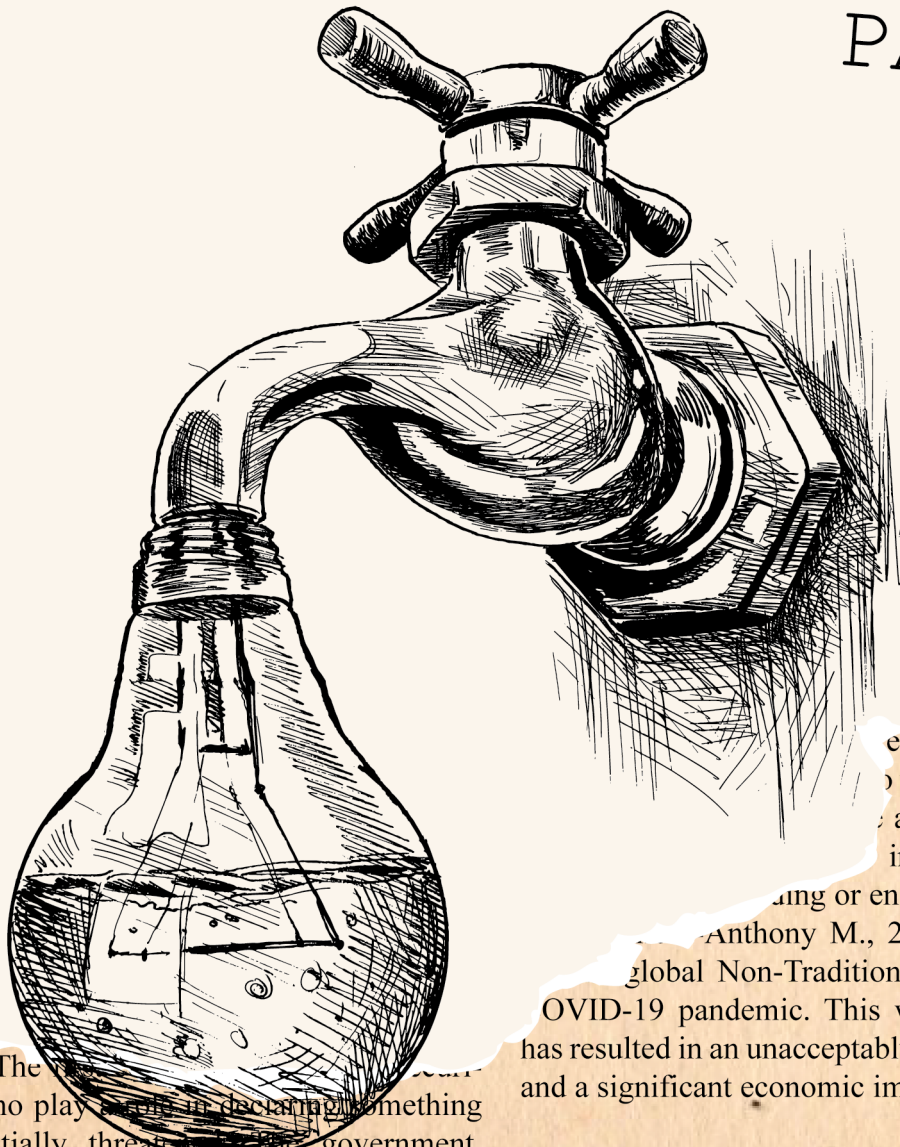


A R T /

I N N O V A T I O N

PART I



... issue. The...
... actors who play... in declaring something
... that is existentially threat... government,
... represented by high-ranking officials, lobbyists, and
... even pressure from a group are all examples of securitizing
... tizing actors. Next is the issue or threat that potentially
... brings harmful effects towards peace and stability of
... of the country and lastly is the reference object or who
... needs the security. This is how actors secure the

... eg
... that those mo
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... individuals can h
... ing or ensuring their own se
... Anthony M., 2018). One of the m
... global Non-Traditional Security risks is the
... COVID-19 pandemic. This worldwide health crisis
... has resulted in an unacceptably high number of deaths
... and a significant economic impact.

Securitization theory, which is employed as a frame-
work analysis, is the basic theory that underpins the
analysis in this study. Securitization developed from
Copenhagen School (COPRI – Copenhagen Peace
Research Institute) of security studies pioneered by
Barry Buzan, Ole Weaver and Jaap De Wilde (1998),

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TENUN PAHANG DIRAJA

Pride of the Malay Heritage

a chapter by

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Akademi Pengajian Bahasa, UiTM Pahang Branch, Raub Campus



Introduction

Local assets, whether environmental or cultural in nature have become prerequisites for the development of the tourism sector. When it becomes the primary reason for tourists to visit a destination, it shows that the factor is important in tourism especially in countries with a lot of attractions and natural resources. Pahang is one of the states that has a cultural asset i.e. Tenun Pahang Diraja (TPD) that can be used as a tourist attraction in this context. The question is how to transform this valuable craft which is commonly regarded as a mere legacy into something that can provide tourists with experience and uniqueness. Although TPD has been around for decades as an attraction in the tourism sector, there is still room and justification to empower it if this asset is viewed in a more interesting way, providing the authentic local experiences and insights that the tourists of today are looking for.

The significant weaving dimensions as well as efforts to empower the tenun to be used as a tourism product that could contribute to the state's economy are discussed in this paper. Through the East Coast Economic Region (ECER), a new tourism concept can be developed in Pahang by promoting Tenun Pahang as an attraction to encourage tourists to explore the beauty of the state. Tenun of various motifs and designs available in Pahang should be marketed in order to provide added value in creating competitiveness for the tourism industry, either locally or internationally. Therefore, the purpose of this article is to discuss the potential efforts to preserve and promote Tenun Pahang to tourists.

The History of Tenun Pahang Diraja

Kampung Pulau Keladi is one of the oldest villages in the Pekan district in Pahang Darul Makmur and it is well-known for its cloth weaving industry. For the younger generation to learn the art of Pahang songket weaving, a weaving centre has been built in Kampung Pulau Keladi, Pekan and it has extended to Kompleks Pengembangan Tenun Pahang Diraja Sultan Haji Ahmad Shah in Kuantan and other centres in Chini and Penor. The weaving tradition, which was said to have been popularised by a Bugis aristocrat named Tok Tuan Keraing Aji, had become a very important enterprise among Malay women, particularly those who worked as weavers. In their homes, they wove and the majority of these woven items were made for the king and other state dignitaries. This is evident from the names of the woven clothes, named after dignitaries such as Corak Tengku Ampuan, Corak Tun Razak, Corak Dato' Mahmud and Corak Orang Kenamaan to name a few (Farid, 2013).

Tenun Pahang Diraja is a Pahang heritage art that is a symbol of the weavers' craftsmanship and precision. It is one of the Malay weaving arts that has become one of Malaysia's national identities. Tenun Pahang Diraja is an art that has been passed down through generations of Malay women in Pahang until its weaving method was learned by outsiders from West Sumatra, particularly in the Silukang area (Yaacob, 2009). Weaving is an ancient craft that can be traced back to prehistoric times. Weaving, in fact, has its own meaning. The term woven usually refers to how it is made and how it is used. Not only that, the term woven refers to the process of joining or crossing threads to create cloth, which was later known as woven cloth. According to Zulkifly (2006), weaving is a method or way of weaving to produce a woven

item. It is also referred to as tapestry on occasion. Tapestry is a broad term that includes the freedom found in fibre art. The beauty of the Tenun Pahang Diraja fabric is a source of pride and a result of the most popular handicraft, particularly among the community and the people of Pahang. This weaving art appears to be just one of the outcomes of a common woven fabric, however, there is actually an implied meaning behind every creation. Clothings, decorations and handicrafts are not the only things that are distinctive; they are also a symbol of culture, customs and daily life in a society.

The Aesthetic Value of Tenun Pahang Diraja

Since this fabric has long been the main clothing for official ceremonies in the Malay kingdom, it is produced using traditional techniques to preserve its aesthetic value. This weaving art is now included in the exclusive textiles available in the market. The advancement of the textile industry has inspired ardent consumers to enjoy the evolution of woven textiles in accordance with the speed of current textile pattern design. Hence, efforts have been made to adapt the design of Tenun Pahang Diraja fabric, beginning with technique and equipment and progressing to the introduction of weaving structure innovation based on the weavers' creativity. The beauty and artistry of Malay women's work must be preserved by resurrecting this weaving art and documenting it so that it is not obliterated by the rapid pace of global technology.

Indeed, the weaving production of our ancient ancestors has been combined with the perfection of Malay culture, women's crafts, and artistic work of high-quality handicrafts. Despite the passage of centuries, its glory has survived to the present day. According to Buang (2001), the fabric and design of Tenun Pahang Diraja are still considered high-quality handicrafts comparable to Songket Terengganu, Songket Kelantan, Telepuk, Limar, Mastuli, Chinese silk, Indian silk, and Siamese silk. We should be proud to have a genuine silk weaving tradition dating back to the 16th century AD.

Pahang woven cloth is believed to have originated in Riau or Sulawesi and was introduced to this

state around the 16th century. According to historical records, the great Makassar or Bugis people, led by Tok Tuan or Keraing Aji, visited and settled in Kampung Mengkasar, Pekan. He was credited with improving the weaving of local silk cloth at that time, which became known as Tenun Pahang Diraja. Tok Tuan or Keraing Aji's delicate designs and decorative patterns enhanced the Tenun Pahang cloth. Textile design and patterns were used to represent rank, racial identity, beliefs, religious rituals, and so forth. The beauty of Tenun Pahang Diraja is inextricably linked to its distinctive basic patterns as it comes in a variety of motifs, designs, and colours (Farid, 2013).

The Pahang woven fabric with striped, horizontal and vertical patterns is suitable as a side fabric to complement Malay clothing for men and sarongs or baju pasang for women. This woven fabric is typically used for bridal dresses. There are four types of woven sarong patterns: horizontal, longitudinal, Rawa or Bugis, and Muar. There is also the use of gold thread to create fine line motifs or the effect of small flowers sprinkled on the fabric to decorate it.

The Patterns and Motifs of Tenun Pahang Diraja

Tenun Pahang Diraja patterns are divided into four categories: basic patterns (corak asas), noble patterns (corak bangsawan), traditional patterns (corak tradisional) and contemporary patterns (corak kontemporari). The patterns, whether noble, traditional, or contemporary, are based on a basic pattern that has come to serve as the fabric's fictitious identity (Abdul Jabbar, et al., 2019).

1) Corak Asas (Basic Patterns)

The TPD design incorporates both geometric and line elements. The intersection of the horizontal and vertical patterns generate large, medium, or small checkered patterns. Figure 1 illustrates the fundamental patterns of the earliest TPD.




a) Corak Jalur Melintang/Mengiring (Horizontal or Slanting Stripe Pattern)	
b) Corak Jalur Menegak/Berdiri (Vertical or Standing Stripe Pattern)	
c) Coral Berpetak/Tapak Catur (Checked Pattern/Chess Base)	

Figure 1: The Basic Patterns of the Earliest Tenun Pahang Diraja

2) Corak Bangsawan (Noble Patterns)

a) Corak Dato' Mahmud (Pattern of Dato' Mahmud). Dato' Mahmud created the pattern himself. He was the first Pahang Menteri Besar (Pahang Chief Minister). He was fascinated by Pahang weaving and assisted weaving entrepreneurs in obtaining raw materials.



Figure 2: Corak Dato' Mahmud

b) Corak Orang Kenamaan (Pattern of Orang Kenamaan). It is a popular pattern at the Royal Palace. The palace dignitaries' sense of responsibility inspired the designs. It is often used during the inauguration and coronation ceremonies.

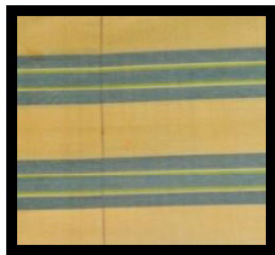


Figure 3: Corak Orang Kenamaan

c) Corak Datuk Bandar (Pattern of Datuk Bandar). This pattern design reflects the wearer's authority and simplicity. Shades of brown, light yellow, blue, and grey bring together silken threads, making it visually appealing.



Figure 4: Corak Datuk Bandar

d) Corak Tok Muda (Pattern of Tok Muda). The colour palette used on this woven fabric is eye-catching. This pattern design is popular among the palace nobles.



Figure 5: Corak Tok Muda

e) Corak Tengku Ampuan (Pattern of Tengku Ampuan). The use of red, yellow, green, saffron and white with interwoven stripes emphasises the luxury of the pattern design. This corresponds to Her Highness Tengku Ampuan Mariam's position, which is the driving force behind the development of Tenun Pahang Diraja.









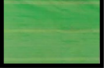
Figure 6: Corak Tengku Ampuan

f) Corak Tun Razak (Pattern of Tun Razak). Tun Abdul Razak's grandmother, Puan Selema binti Sulaiman, designed this pattern. It is one of the first designs of Tenun Pahang. The use of colours and patterns reflect Tun Abdul Razak's authority and stature.



Figure 7: Corak Tun Razak

3) Corak Tradisional (Traditional Patterns) The following are a list of traditional patterns:

a) Corak Tubok Sekampung Pattern of Tubok Sekampung	
b) Corak Selumbar Nibong Pattern of Selumbar Nibong	
c) Corak Belah Buluh Pattern of Belah Buluh	
d) Corak Beragi Pattern of Beragi	
e) Corak Tapak Catur Berlapis Pattern of Tapak Catur Berlapis	
f) Corak Beranak Pattern of Beranak	
g) Corak Seluang Mudik Pattern of Seluang Mudik	
h) Corak Bugis Pattern of Bugis	
i) Corak Pahang Jalur 7 Pattern of Pahang Jalur 7	
j) Corak Jalur Melintang di Tengah Pattern of Jalur Melintang di Tengah	

4) Corak Kontemporari (Contemporary Patterns) The arrangement of horizontal and vertical stripes of varying sizes and composition adds individuality and modernity to the contemporary

patterns. The following are a list of the patterns:

- Pattern of Ikat Bersilang
- Pattern of Pucuk Rebung Berlapis/Berbalas
- Pattern of Limar
- Pattern of Sisir
- Pattern of Akar Melilit Tiang
- Pattern of Potong Wajik
- Pattern of Beras Patah
- Pattern of Kali-kali
- Pattern of Pakan Usik
- Pattern of Atur Bata
- Pattern of Rencang
- Pattern of Cindai

Tenun Pahang Diraja, as a tradition that has been integrated into daily life, not only meets basic needs but is frequently an important ingredient in many ceremonies involving custom and religion. Weaving is a noble pursuit in Islam because it is closely related to custom, religion, and belief. When weaving, several practices are observed, such as good behaviour, external and internal cleanliness, less conversation, not being envious, not eating or drinking, not weaving during menstruation and others that are considered to degrade its glory (Farid, 2013).

In creating patterns and motifs for the Tenun Pahang Diraja, the Malay community always strives and adheres firmly to the principles and teachings of Islam. Until now, natural motifs such as floral and geometric are still preferred. Since the Malay community previously lived mostly in inland areas, they were more exposed to the elements of plants, leaves, trees, and flowers found nearby.

Fauna motifs are also used, but they are not used extensively. Instead, they use only a portion of the animal's limbs and are processed and styled in a variety of ways. This is due to the fact that, according to Islamic teachings, symbols or shapes of objects that resemble the shape of animals or living elements are strictly prohibited from being used in any form, particularly for clothing, unless they have been processed and are not obvious.

Another thing that many people do not realise is that a weaver must have strong cognitive and creative abilities, particularly in mathematics.

The accuracy of the thread count and the accuracy of the thread penetration between the teeth of the machinery and the “karap” during the installation of the thread on the woven “kek” are critical in producing the desired patterns. Aside from that, mathematics plays an important role in the creation of motifs. Accurate calculations are required to determine the size and distribution of motifs in order for them to be balanced and organised (Mas Ayu & Nur Hasliza, 2014). In terms of colour selection in each design, the pattern is heavily influenced by the suitability of the motif and symbolises a person’s symbol and status. The use of gold thread is heavily emphasised in order to beautify this traditional art form. Changes in contemporary patterns are heavily influenced by requests and orders received based on colour specifications.

Efforts to Empower Tenun Pahang Diraja (TPD)

Based on the observations, some strategic recommendations for future action by interested parties can be proposed:

i) **Planning and Development:** Positioning the Tenun products in the landscape activity and tourism product space. Survey data can be used to create maps and strategies for increasing tourist attraction, giving the state of Pahang an advantage.

ii) **Promotion and Encouragement:** Tenun Pahang should be promoted online through social media platforms so that this unique and extraordinary heritage can be shared with more people.

iii) **Collaborative Effort:** To ensure that Tenun remains the main attraction particularly in Pahang, the approach of sustainable tourism development must be followed and implemented collectively. Continuous research and monitoring of this heritage is necessary so that the development carried out brings more benefits and profits to the Pahang economic sector.

iv) **Corporate Social Responsibility (CSR):** The Pahang royalty has partnered with the Malaysian Prison Department (Jabatan Penjara Malaysia) to support the creation of Tenun from prisoners,

indicating that they fully support CSR. Penjara Penor and Penjara Bentong in Pahang have been used to manufacture the Tenun Pahang Diraja (TPD). This not only helps the tourism sector, but it also gives prisoners the chance to work as professionally trained Tenun producers. It is suggested that more collaborations with Jabatan Penjara Malaysia nationwide, Perbadanan Kraftangan Malaysia, Jabatan Kebudayaan dan Kesenian Negara, to name a few, be strengthened.

v) **Patent:** Tenun Pahang must be patented in order to prevent the exclusive product from being copied. The move is necessary to ensure that the weaving which has been the state’s handicraft heritage for the past two centuries remains the state’s property.

vi) **Faster Production:** In order to meet the high demand for Pahang weaving, Perbadanan Kemajuan Negeri Pahang must find a way to increase production. The traditional method of producing a pair of woven cloth, which takes weeks, must be replaced with a modern method that uses a machine. However, the product’s quality must be maintained, just like the quality of cloth made using traditional methods. A large weaving production can lower the price of Pahang Diraja woven fabric, allowing more people to wear it.

Conclusion

The beauty of Tenun Pahang Diraja can captivate anyone who sees it. It is even more special when the weaving is produced using traditional methods, preserving the finesse of the art and attracting praise and attention from enthusiasts of traditional items both inside and outside the country. The weaving tradition preserves the way of life, religious myths, taboos, manners, and specific ceremonies. It depicts the relationship with nature, which reflects the soul and philosophy of the traditional society of Pahang. Apparently, in the weaving of “benang pakan” and “loseng,” the relationship between the king and his people is symbolically inserted. Tenun Pahang Diraja is indeed, a symbol of status and power that shows the aesthetic refinement and sensitivity of the person who wears it. Undeniably, weavers devote themselves to their craft while remaining

steadfastly loyal to the ruler. Therefore, Pahang weaving has been given the royal title of Tenun Pahang Diraja. Although this weaving art has existed for centuries and has been influenced by various modern influences. Although times have changed, the weavers still maintain the traditional patterns as a symbol of authenticity that still exists. Pahang is rich in unique weaving products and has great potential to develop them as a premier tourist destination. To empower this heritage and keep it relevant in society and appealing to tourists, tourism development must strike a balance between economic benefits and the survival of the weaving art.

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