

A STUDY ON THE SYMBOLISM AND DEVELOPMENT OF CUCUK SANGGUL DESIGN 17TH CENTURY

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Abstract

Cucuk sanggul is a personal adornment accessory worn on the head. *Cucuk sanggul* is one of the cultural heritages of Malays objects. It is still being used as a medium during Malay community ceremony including daily use, activities, worship, performance and weapons. Other than that, it is used in official and royal ceremonies. This *cucuk sanggul* is an accessory that is beautifully designed and decorated with various type of design and has different motifs. The objectives of this research are to identify the development and analyse the meaning of motifs and design that's found in *cucuk sanggul*. The *cucuk sanggul* conveys diverse meanings and most of them are related to the Malay world view and philosophy. However, the modernization has evolved the design concept of *cucuk sanggul* to a simple design which is minimal and plain. The study concludes that Malay *cucuk sanggul* need to be preserved in terms of its forms, function. As such, it be valued and appreciated by the future generation.

Keywords: *Cucuk sanggul*, motif, head accessories, Malay, Design.

Introduction

Cucuk sanggul is an object often used in the community, especially when conducting ceremonies and tradition including weddings, which is a popular practice among Malay community. Generally *cucuk sanggul* knows as a symbol for the Malay community to deliver a purpose and desire. In Malay culture which is also known as a status symbol of elegance, luxury, and caste (Anwar Din, 2007)

Cucuk sanggul also known as *Pacak sanggul*. In the Malay world *cucuk sanggul* is known as *Tusuk Konde*. The *cucuk sanggul* is divided into two components which is head and body. The head part usually round in shape and the size is quite large depend the types of motif and the taste of the wearer. There is a part of the *cucuk sanggul* head has a small secret storage and is hidden in a beautiful decorative design. While on the body can reach a height of eight until thirteen centimeters. The height of the *cucuk sanggul* is depend on the thickness of the hair and the way it is inserted.

There are ten types of form *cucuk sanggul* which are *Cucuk sanggul Getar*, *Cucuk sanggul keeping*, *Cucuk sanggul Pecah Lima*, *Cucuk sanggul Pecah Enam*, *Cucuk sanggul Lintang*, *Cucuk sanggul Sudu*, *Cucuk sanggul Jurai*, *Cucuk sanggul Berurai*, *Cucuk sanggul Larat* and *Cucuk sanggul Bedik* (Kebudayaan Melaka, 2021). *Cucuk sanggul* used by *inang* and *dayang* palace are *sanggul sudu* which is simple and light while *sanggul* for nobility and royal family are known as *sanggul larat* and *sanggul lintang*. *Sanggul Lintang* is a complementary accessory for Empress, gundik-gundik and royal princesses. *Sanggul lintang* being part of the official equipment and worn

during the day of state majesty. *Sanggul lintang* made of gold and silver inlaid stones and diamonds and can weigh up to over 5kg. For full-dressed female dancers, it will be decorated with a '*Cucuk sanggul*' consisting of 3 types namely, *siput tegang*, *siput cekak* and *siput lintang*, also be customized with a scarf or a headgear.

Cultural heritage has grown in our country's industry and requires more in-depth exposure to peel all intents and implicit forms in *cucuk sanggul* income in this industry. Generally, the approach to retain this Malay traditional item can be developed based on all the information on cultural heritage and traditions of the community.

Literature Review

The culture of objects or materials is one of the arts that consists of physical objects or referred to as artefacts. Physical objects or artefacts are tools or utensils created by craft artists for daily use that are of artistic value for use in daily life in a society and the expertise of manufacturing has been inherited for ages. In the Malay community, especially among the objects of art that created are songket fabrics, wood carving, silver carvings, boats, dishes, kitchen utensils, kris (dagger), cake mould and also adorned themselves with ornaments (Nazariyah Sani, Husin Fateh Din, 2015).

The use of personal adornment continues to grow according to the path practised by humans beginning in ancient times. This led to more challenging developments when ancient humans first discovered gold and used it in various aspects. Eventually, humans began to improve their creations step by step by using gold based on their religious influences and beliefs to transform impressive artistic creations.

Personal adornment has become the legacy of the Malay community consists of two types of precious and high-value metals namely gold and silver. These two metals are highly valuable used also by rich people as living collateral to collect the inheritance.

Cucuk sanggul accessory is one of the best accessories created by Malay craft artists in the art of metal carpentry/metalworking. This *cucuk sanggul* accessory displays the uniqueness of the shape and variety of decoration and symbolizes its own identity. According to Norimah Seman (1994), *cucuk sanggul* is a hair styling tool decorated with various types of motif carvings and the fine result of its manufacturing. In addition, *cucuk sanggul* is also known as the ultimate accessory in the accessory Malay ornament worn on the head. This *cucuk sanggul* accessory worn by the previous society when decorating themselves and is a complement wearing traditional Malay clothing and ceremonial clothing (Azah Aziz, 2009).

The function of *Cucuk sanggul*

The *cucuk sanggul* position in traditional Malay is closely related to the system in the Malay community. Therefore, whether in small or large event, *cucuk sanggul* takes precedence. The role of *cucuk sanggul* is widely used in Malay customs such as weddings, performance, worship etc.

From the classical texts of *Hikayat Seri Kelantan* and *Syair Dang Sirat*, that used textual approach found out that *cucuk sanggul* have two main functions in the Malay community which in direct and indirectly. Normally, the origin function of wearing *cucuk sanggul* in the community of Malay women back then is to tighten their hair bun. During that era, women have a long silky hair, which needed to be curled or knotted to form a hair bun. This is due to the community's social culture did not allow the women to cut their hair in short. The usage of *cucuk sanggul* as a pin hair will ensure the hair knot will stay to its position.

The use of '*Cucuk sanggul*' also is able to differentiate social status. Personal self-esteem at that moment is seen to play a big role in differentiating the status of individuals in society. Many women from the upper classes such as the royal family, they will pin and empower their hair with '*Cucuk sanggul*' made of gold or silver. In the Malay world, the production of a '*Cucuk sanggul*' is made of gold such as silver material from the royal appearance as a result of the production of gold jewelry made in the palace. Therefore, the use of all personal

jewelry made of gold is limited only to royalty. There is also a belief that the '*Cucuk sanggul*' on this head actually symbolizes the great responsibility that the bride or wife will bear.

Designs and Motifs on *Cucuk sanggul*

As stated on Kamus Dwibahasa (2008), motif is described as a design that arranged constantly in order to create patterns in cloths and other objects. It also described as the design drawing in the creation of an art object. Other scholar say motif is a visual representation or image that becomes a decorative pattern of a metal surface that serves to beautify, and add value to a metal carving creation. Motifs that produce their own patterns have such an important influence because they determine the characteristics and functions of the material and not just as a decorative or accessories. The term motif in this study includes motifs created to obtain a design on the *cucuk sanggul* (Haziyah,2006).

Motifs produced according to arrangement are classified depend on either single or multiple arrangements, which may produce patterns and function as decorations. The term motif and pattern also refer to the use of decoration on textiles and its own specific meaning. Designs, which are popular among the Malay carvers, are of two basic types, namely 'cut- out' design and 'carved in low relief', which serves as a ventilation panel, to admit air and light. The common design in Malay art and crafts is the 'awan larat', which is generally represented in the form of 'coiling leaves and branches'. It's repetition of almost a similar design beginning from one end to the other (Wan Hashim Wan Teh, 1996).

According to Arba'iyahAb Aziz (2010), the context of Malay art is a tribute to the beauty and wonder of Malay art itself. *Cucuk sanggul* is also included in the object of art, beauty and appreciation, especially when its use is boundless. The concept of Malay aesthetics often has particular important to the meaning as described by the Malays through experience and observation of the environment. This can be associate to the motifs and patterns that exist in *cucuk sanggul*, in which each motif used is based on the environment, flora and fauna, and is associated with meaningfulness (Siti Zainon, 2018).

Syed Ahmad Jamal (2000), in aesthetic interpretation of Malay art begins with nature and then move on to designing a back to nature motif. Such evaluations can be linked to the motif used in *cucuk sanggul*, but they are still reliant on the plants itself. *Cucuk sanggul's* floral design produces life motifs that have impacted other religions like as Hinduism and Buddhism as contray to Islamic values. This statement supported by the existence of several floral designs that are on the *cucuk sanggul*., instead of images and sketches of animals, except on the Pahang in *cucuk sanggul* , This is because several types of in *cucuk sanggul*, have animal motifs such as birds and mythical insects to distinguish between shamans royal or shamans citizen.

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In terms of motif, it can be divided into five categories: cosmic motif, flora, fauna, geometric, and calligraphy. Both cosmic and fauna motifs can be traced back to pre-Islamic times. Because carving of real creatures is prohibited in Islam, the fauna motif is rarely employed in Malay craftsmanship (Wan Hashim Wan Teh, 1996).

When creating a motif, certain guidelines must be observed; these guidelines are tied to Malays' traditional beliefs. To begin, a plant's new growing branch must come from behind or beneath the previous branch. This is representative of the Malay cultural standard and belief that the old must take precedence in their daily interactions with the younger. In Malay society, older people are accorded a higher status than the younger people because of the formers' earlier experience in life and longer experience is synonymous with better or wider knowledge.

Secondly, when two leaves meet or are in close contact with one another, the sharp end of the leaf cannot touching the other one. The symbolic meaning of this is that in one's life, one cannot hate or despise or cause hardship to others. Living in peace and having a good relation is a virtue as compared to conflict and antagonism. This is related to the word that all Muslims are brothers and sisters to one another.

Thirdly, a piece of design should not be too complicated and lavish. There should not be a several of combination motifs to form a sophisticated formation. This type of design is regarded as drunk and drunk is forbidden in Islam. It would also appear unpleasant to the eyes.

Fourthly, the design should not be stiff. It must have the feel of softness of the carver. And finally, a small branch should end in a fold. It refers to life as a whole in this world where there is the hereafter that one must be prepared for. One must also seek knowledge to uncover all the mysteries in this world (Wan Hashim Wan Teh, 1996).

While the animal motifs selection based on three benchmark, which are uniqueness, edibility and Hindu influence. Finally, the choices of motifs from earth sources were based on uniqueness and symbols. From the technical perspective, it was found that flora motifs were used more often (Haziyah Hussin, 2010). All manners of decoration can also be recognized from its adherence to Islamic tradition prohibiting depictions of the human form or animals and replaced with beautiful curves of the Arabic alphabets with environmental branches, leaves and beautiful flowers inspired by everyday life (Mubin Sheppard, 2011).

Several motifs come from the name of Malay food. There are several motifs which are believed to have been influenced by Hinduism, as the initial, strong Hindu influence on the Malay society before Islam expand across the Malay Peninsula, where after most of the Hindu motifs are modified because Islam forbids compositions that look like animal and human forms. Over time, a variety of motifs and patterns inspired from nature were ingeniously incorporated and known as the motifs of the Malay world (Mohd Taib Osman, 1997).

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Research Methodology

This is a qualitative research and findings are obtained by the means of historical and descriptive approach. Data is analyzed based on the *cucuk sanggul* collector and curator who are collecting the *cucuk sanggul*. The geographical area of research data collections is only covered in state of Pahang and Malacca. There is an one to one interview session among the curator and staf Muzium Sultan Abu Bakar, Art historian and *cucuk sanggul* collector. The selected respondents would be among whom have the expertise and background knowledge of the *cucuk sanggul*. According to Kamarul Azmi (2012), this qualitative study is also descriptive in which data collection is obtained from oral or written words about the way of human behaviour can be observed. Through this method, will help researchers to explain and understand in detail the appearance, function or history that lies behind these unique *cucuk sanggul* artefacts in the cultural aspects of the Malay community.


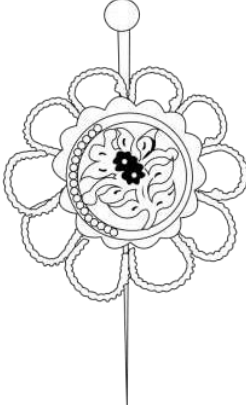


Analysis of Data

Data collection and observation were conducted in several museums and collector that have been chosen based on the collection of Malay *cucuk sanggul*, which are located around Pahang and Malacca. 5 samples of *cucuk sanggul* were observed from Museum Malacca and Museum Pahang according to the selected years which is 15 century.

Table 1 : *Cucuk sanggul* Analysis.

State	Year	Category	Design	Motif
Pahang	1852	Flora	<i>Cucuk sanggul selak</i>	<ul style="list-style-type: none"> • Bunga Ketola • Bunga Kembang Semangkok
Pahang	1852	Flora	<i>Cucuk sanggul selak</i>	<ul style="list-style-type: none"> • Bunga Cina
Pahang	1854	Flora Geometri	<i>Cucuk sanggul selak</i>	<ul style="list-style-type: none"> • Bunga Matahari • Circle
Pahang	1856	Flora Fauna Alam Benda	<i>Cucuk sanggul Jurai</i>	<ul style="list-style-type: none"> • Bunga Kangkung • Ikan • Obor

Table 2 : *Cucuk sanggul selak* 1852

Design	Motif Of <i>cucuk sanggul</i>
	
	 Bunga Ketola

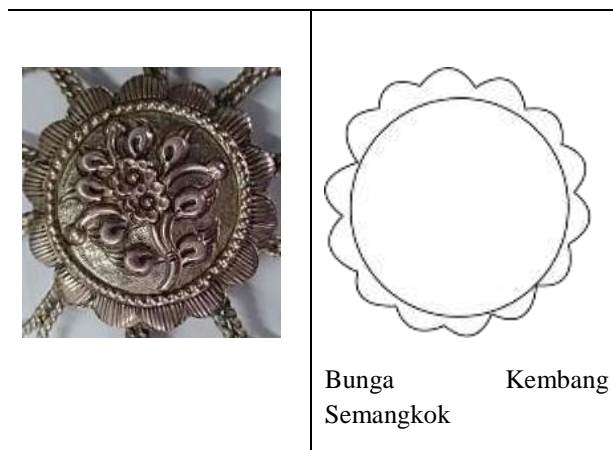


Table 2 showed the *cucuk sanggul Selak* from 1852, using iron and copper. *Cucuk sanggul teguh* usually use only a single motif and do not use any combination of other motifs. The motifs used are considered important and experimental with organic shapes. Petola or its vernacular name petola segi or ketola segi is believed to originate from India to Australia. In Malaysia, ketola/ petola is grown in the garden or around the house. Ketola/ petola tree is a climbing plant that has long suckers.

Young petola will often be fried, made into soup, curry and so on. Mature petola is rather hard and too fibrous. It is also bitter and not suitable for side dishes. It can even be used as an ingredient for medical purposes. Ketola/ petola seeds are useful as a medicine to encourage vomiting or used as a laxative. Hard and clean vegetable leaves, if pounded, can cure skin diseases. It is also very suitable as an herbal drink for those who have just given birth.

This ketola/ petola flower motif contains flowers and a few connected leaves. It is repeated to form a beautiful and delicate songket fabric edge pattern. The inspiration for this motif is from the original source

Bunga Kembang semangkok refer to all species in the genus *Scaphium*. It has eight major species with natural distributions in Myanmar, Cambodia, Thailand, Malaysia, Indonesia and Singapore, but not all of them can be found in each of those countries. All of these species produce seeds that have tissue that will expand when immersed in water. The bowl flowering plant is medium to large in size and has a small, thin banir. The spear-shaped leaves are 9-18 centimeters long and 3.5-5.5 centimeters wide. A bowl of flowering plants produces fruit measuring 10 centimeters in length.

A bowl of flower seeds can be drunk to treat asthma, tuberculosis, hemorrhoids, fever, nosebleeds, stomach, intestines or bladder. The seeds are also used as an external medicine to soften the skin as well as used as an herbal tea to treat bronchitis.

The bark of the flower tree in a bowl is usually mixed with other ingredients and boiled and then drunk to treat dysentery, uterine bleeding and delay urination. The trunk of a flower bowl can be made of plywood, furniture, stairs, indoor use and match blades.

Table 3 : *Cucuk sanggul Teguh 1576*

Design	Motif Of <i>cucuk sanggul</i>
	
	 <p data-bbox="801 1086 933 1120">Bunga Cina</p>








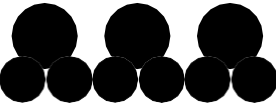
Based on table 3 the *cucuk sanggul* was made in 1852 using a single motif that categorized as flora. This *cucuk sanggul* is made of copper coated iron to look like silver. The *cucuk sanggul* is only used in one set because the size of this *cucuk sanggul* is bigger than other types of *cucuk sanggul*. The size of this *cucuk sanggul* is 15cmx 6 cm. It is usually worn by Malay ordinary people who have medium length hair.

The only motif used is from the category of flora which is *Bunga Cina* or its significant name *Gardenia augusta*. *Bunga Cina* grown in Southeast Asia are usuallu a type of flower that has many petals. The fruits of this Chienese flower tree is often used as a source of colour especially the yellow colour used in foods such as cakes, icecream, peanut porridge, sweets and many more.

Bunga Cina are also used to be medicine to treat diaseases such as diabetes, thrush, fever and constipation. Apart from the leaves and roots, the bitter fruit is widely used in traditional Chinese medicine to treat fever, eye pain and acute hepatitis. The dried fruit is made into boiled water to drink to stop bleeding, remove phlegm and treat diseases of the stomach and intestines. While the seeds are made external medicine to treat yellow fever, rheumatism and muscle aches. (Shahidah, 2019).

Table 4 : *Cucuk sanggul Teguh 1614*

Design	Motif Of <i>cucuk sanggul</i>
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	 Bunga Matahari
	
	 Bulat

Referring to the table 4 this cucuk sanggul is known as cucuk sanggul selak which was designed in 1854. Categorized as cucuk sanggul selak because they have two components body and stem. The design uses a flora motif it is believed to have been influenced by Malay. Cucuk sanggul used combination motif such as Flora and geometric. Bunga Matahari or significant name *Helianthus Annuus L*

Sunflowers have a short lifespan of less than a year. The tree grows erect, hairy and has a large trunk. Sunflower leaves are single -shaped like a heart. The overall nutrients of the sunflower tree are very well known among traditional medicine practitioners. The flowers are believed to lower high blood pressure. The seeds contain vitamins, phosphorus, potassium and protein. When fried, it is said to speed up the healing of measles and cure inflammatory kidney disease. Sunflower seeds contain edible oils and are good for heart health. Sunflower leaves are useful in preventing cancer and pain in the joints and bones. Its roots are said to reduce cough, diabetes and help relieve high blood pressure. A sunflower tree can relieve diabetes and kidney stones. There are 15 sunflower motifs arranged repeatedly and horizontally in one size. Arranged closely shows a single heart -shaped sunflower. The round shape signifies the perfection of nature and life in this world and in the hereafter.

Table 5 : *Cucuk sanggul Teguh 1885*

Design	Motif Of <i>cucuk sanggul</i>
	
	 <p data-bbox="798 1086 1077 1120">Bunga Kangkung</p>
	 <p data-bbox="798 1332 1077 1366">Obor</p>
	 <p data-bbox="798 1612 1077 1646">Ikan</p>

Table 5 this *cucuk sanggul* is known as *cucuk sanggul jurai* which was designed in 1856. The design uses a combination motif, because it is believed to have been influenced by Buddha. *Cucuk sanggul* uses a fish motif showing the Malay culture has been influenced from the outside because of the strategic position of Malaya at that time.

According to Haiza this combination of motifs represents four elements including earth, water, fire and wind. The fish motif was chosen to show the water element. Related to the method of its manufacture with the origin of human creation. The creation of man is based on four elements, namely earth, water, fire and wind. Man was created from soil and softened with water which was then burned with fire and subsequently exhaled by the spirit.

The blacksmiths took it lessons from this human event. The raw materials for making *cucuk sanggul* such as iron, fertilizer and nickel are taken from the soil and mixed with fire and water during the manufacturing process. This is followed by a prayer or *mentara* made by a blacksmith with certain rituals that depend on the desire.

The *cucuk sanggul* is also worn by shamans, shamans for the common people. This is because the element used is to treat in terms of medical health. The sunflower motif is single shaped like a heart. The flowers are believed to lower high blood pressure. The seeds contain vitamins, phosphorus, potassium and protein. When fried, it is said to speed up the healing of measles and cure inflammatory kidney disease. Sunflower seeds contain edible oils and are good for heart health. Sunflower leaves are useful in preventing cancer and pain in the joints and bones. Its roots are said to reduce cough, diabetes and help relieve high blood pressure. A sunflower tree can relieve diabetes and kidney stones. (Malaysian Ethnic Motifs, Malaysian Handicraft Corporation).

In addition, this motif is also influenced by various cultures such as China, Javanese Hinduism, the Middle East, and Europe. This is of course because at that time the coastal port area was used as a place downstream for trade from various nations in the world.

As mentioned earlier, this fish motif displays the existing fishery conditions in the area. As a country located in a strategic area of international trade, Malaya has received cultural influences from various nations in the world, one of its cultural influences.

Results

The results of the studies that have been conducted by researchers found that there are various types of *sanggul* design adopted by women during ancient times like *cucuk sanggul teguh*, *cucuk sanggul bedik*, *cucuk sanggul jurai*, *cucuk sanggul goyang*, *cucuk sanggul keping*, *cucuk sanggul getir*, *cucuk sanggul sudu* and *cucuk sanggul selak*. However, the development of the design of *cucuk sanggul* from 1852 to 1885 was not so drastic and had only one design, namely the *cucuk sanggul selak*. Each type of *cucuk sanggul* and the material used to design *cucuk sanggul* has different functions based on the wearer. Each group has a different type of *cucuk sanggul* according to caste and rank. The use of *cucuk sanggul* also depends on the conditions of the place to go.

Table 6. Material and Design of *Cucuk sanggul*

Year	Materials	Design
1852	Cooper	<i>Cucuk sanggul Selak</i>
1852	Cooper	<i>Cucuk sanggul Selak</i>
1854	Cooper	<i>Cucuk sanggul Selak</i>
1856	Silver	<i>Cucuk sanggul Jurai</i>

According to studies that have been done in the 17th century this has not had a rapid development in terms of materials used in producing *cucuk sanggul*. Most craftsmanship choose copper and silver materials as the basic materials for making *cucuk sanggul*. This 17 century, the design of the *cucuk sanggul* is also not very heavy and larvish only uses a single motif compared to other *cucuk sanggul*. The *cucuk sanggul selak* is one of the simple and minimal *cucuk sanggul*. Usually the size of this *cucuk sanggul* from 8 until 11 cm with diameter 6 cm. The

design is just a pencil like stick. It has various designs for the body, has a straight pointed stem with separately from body and stem.

The material used also not combined with materials others such as gemstones, *Batu Akik*, *Batu Delima* and so on. However, in this century the development of motifs can be seen from the selection of fauna and figure motifs turned to these flora motifs because the Malays were influenced by Hindus and Buddhists. But by the end of the 15th century Islam had grown rapidly, and motifs in the form of animals and anatomy figure began to be abandoned because Islam forbade it.

Table 7. *Motif Cucuk sanggul*

Category	Motif	Meanings
Flora	<ul style="list-style-type: none"> • Bunga Ketola • Bunga Kembang Semangkok • Bunga Cina • Bunga Matahari • Bunga Kangkung 	<ul style="list-style-type: none"> • sources of food and medicine or herbs for women giving birth. • Traditional medicine • Natural food coloring, Traditional medicine and fragrance. • Medicine for prevent cancer. • Medicine for insomnia
Fauna	<ul style="list-style-type: none"> • Ikan 	<ul style="list-style-type: none"> • Beach Worship and water spirit.
Alam Benda	<ul style="list-style-type: none"> • Obor 	<ul style="list-style-type: none"> • Spirit of fire

The selection of natural motifs as decorative designs on fine metal carvings was found not to be much different from the selection of floral natural motifs used in other arts such as wood carving, songket weaving, *batik* and other arts. Based on the study conducted there are several main criteria that contribute to the selection of natural floral motifs in the art of fine metal carving. The first criterion that the craftsmanship chooses is the uniqueness factor in the flora. The uniqueness is in terms of shape, color, smell, durability, function and so on. This uniqueness provides a source of inspiration for the sculptor to translate the unique features into a work of art that is also certainly unique. The diversity of flora forms, whether in the form of leaves, flowers or trees, inspires craftsmen to process the elements into interesting motifs. Attractive flower shapes such as jasmine flower, cape flower, cempaka flower, star anise flower, clove flower and some other types of flowers are often the choice of artisans to be the main motif in their carvings. These flowers also have attractive colors and fragrant smells.

Refer to Mohd Razaimi Hamat (2020), the selection of natural motifs is also based on factors that are readily available and not unfamiliar in the social life of the community. Natural motifs of flora, for example, involve many plants that are found to thrive around the yard or village. Some craftsmanship plant these plants in the home environment as decoration and a source of inspiration to them. These plants serve as food plants or home decoration. In addition, medical functional factors also cause natural motives to be chosen as motives. In the context of the community there are plants that are associated with the medical function and used for generations. Malaysia is very lucky to be endowed with various plants that have medicinal properties. The selection of natural motifs that have to do with medicine is also seen to give a spirit and strength to the wearer. The community was very influenced by traditional medicine, even now in the modern medical system. They believe that traditional treatments using natural ingredients are more effective and clean than modern medicine. Most of the plants that have medicinal properties consist of wild plants that live in the forest or that are grown in residential environments.

The last factor that influences the selection of natural motifs in sculpture is the artist's view and assessment of the wearer or owner of the material. Undoubtedly great craftsmen are able to assess and read the personalities of their clients. A skilled craftsman is also able to match the characteristics of the flora with the personality of his client. Craftsmen will usually choose natural motifs that give compatibility and give a great aura to their customers. (Jamil, 2019)

However, the selection of motifs in terms of fauna and figure no less memorable as the Malay ground has long influenced Hindu and Buddha. Chosen of this motif derived from traditional custom which is closely related to people Melayu. Tambahan Furthermore, most of the motifs of animals and this figure used by those who have supernatural knowledge and practice worship to restore the spirit and become a fortune teller.

Conclusion

Throughout this study, the *Cucuk sanggul* distinguishes between the design motif, form and content that involves the *cucuk sanggul* of Pahang and Malacca. As an art form, *cucuk sanggul* is often worn by ordinary people but three of the *cucuk sanggul* were worn by shamans according to the motif.

The *cucuk sanggul* plays an important role in the Malay community. It has a variety of forms, functions, and meanings has an interest depending on the ceremony, occasions, and usefulness. Cultural and artistic crafts should be maintained and preserved especially for young generations. The aesthetic values of Malay *cucuk sanggul* are associated with intrinsic or implied meaning in the aspects of the philosophy, values, beliefs, principles, and norms.

The beauty of *cucuk sanggul* conveys intelligence, sensitivity, and creativity. *Cucuk sanggul* is now available in various designs that serve as souvenirs. This relic of the nation's heritage should continue to exist in everyday life as a symbol of modesty and courtesy, as the Malay community is rich in values.

Due to the lack of documentation about the Malay *cucuk sanggul* especially in the context of meanings, it is an honor to see that this research will be further exposed on the symbolism of Malay *cucuk sanggul* and its philosophy in Malay society. The development of the form of *cucuk sanggul* can be more specific, such as the Malay *cucuk sanggul* variations through design transformation including the evolution and its changes.

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